Tawnya D. Smith
Karin S. Hendricks   *Editors*

Narratives and Reflections in Music Education

Listening to Voices Seldom Heard

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Volume 28

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Acknowledgments

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About the Contributors

Julie Beauregard is Assistant Professor of Music Education at the University of Missouri, St. Louis. Previously she has held appointments on the instructional faculties of Oregon State University, Northwestern University, Eastman School of Music, and in online contexts through Kent State University and Boston University. She also has 12 years of preK-12 music teaching experience in New York and California, with particular expertise in early childhood, elementary, and high school general music. Beauregard holds BM, MA, and PhD in Music Education from the Eastman School of Music and an MA in Ethnomusicology. While at Oregon State University, she launched and directed an Orff Schulwerk teacher education course through the Center for Community Music, a community music school that she developed and ran. Beauregard currently serves as a Member-at-Large on the MayDay Group Steering Committee, was formerly Oregon's SMTE (Society for Music Teacher Education) Chair, and was a writing team member for both the 2014 National and 2017 New York State Standards in Music. A Presser Scholar whose work has been presented and published at the state, regional, national, and international levels, her research explores intercultural music transmission, popular music education, music teacher identity, alternative assessments, and music teacher preparation.

Liora Bresler is Professor at the College of Education and the School of Art and Design and Affiliate Professor at the University of Illinois at Urbana-Champaign. She is also Professor II at the Western Norway University of Applied Sciences (HVL) and Honorary Professor at the Education University of Hong Kong. Previous appointments include the Hedda Anderson Chair in the Malmo Academy of Music, Lund University, Sweden (2010−2014), and the University of Stockholm (2008−2009). Bresler is the editor of the book series Landscapes: Aesthetics, the Arts and Education (Springer) and is the co-founder, with Tom Barone and Gene Glass, of the *International Journal of Education and the Arts* (1999−), which she co-edited until 2010. Teaching awards at the University of Illinois include the *Distinguished Teaching Life-Long Career Award* at the College of Education (2004) and the University of Illinois *Campus Award for Excellence in Graduate Teaching*

(2005). Other awards include Distinguished Senior Scholar at the College of Education, University of Illinois; Distinguished Fellow in the *National Art Education Association* (2010); the *Edwin Ziegfeld Award for distinguished international leadership in art education* by the United States Society for Education Through Art (2007); and *The Lin Wright Special Recognition Award* by the American Alliance for Theatre and Education (2007). Bresler has authored and edited 10 books and handbooks; 17 special issues of journals; and about 150 papers and book chapters. She has given 40+ keynotes and numerous invited talks in 5 continents and 30 some countries. Her work has been translated to Spanish, French, German, Lithuanian, Hebrew, Chinese, and Korean.

Elizabeth Bucura is Assistant Professor of Music Education at the Eastman School of Music, where she serves as a Doctoral Advisor and teaches undergraduate and graduate courses. She was previously a Lecturer at Arizona State University, where she earned her PhD in Music Education, and has also served as an online course facilitator and dissertation advisor for Boston University. Her research has focused on music teacher identity and secondary general music, including curricula, adolescent musicians, and creativity. Prior to doctoral studies, Bucura taught general music in grades pre-K through 8 in public and private schools throughout southern Maine. She earned her Bachelor of Music and Master of Music degrees from the University of Southern Maine. Bucura frequently provides research presentations and practice-based workshops for music teachers throughout the USA and internationally. During a faculty leave from Eastman, Elizabeth will serve as guest researcher at the University of Graz Music and Performing Arts for the 2019–2020 academic year, where she will teach undergraduate and graduate courses in music education and serve as Faculty Member.

Stephanie Cronenberg is Assistant Professor of Music (Music Education) at the Mason Gross School the Arts at Rutgers, the State University of New Jersey. Her 2016 dissertation, *Music at the middle: Principles that guide middle level general music teachers*, received third place in the 2017 dissertation award competition hosted by the AERA Mixed Methods Research Special Interest Group. Her research and teaching focus on general music, middle level education, and pre-service teacher education. She specializes in narrative and mixed methods research. Her work is published in *Bulletin of the Council for Research in Music Education*, *Music Educators Journal*, and *Journal of Inquiry and Action in Education*. She has presented her work at the American Educational Research Association, the Annual Conference for Middle Level Education, Narrative Inquiry in Music Education (NIME), Mountain Lake Colloquium, and the International Conference for Research in Music Education (RIME), among others. Dr. Cronenberg received her PhD from the University of Illinois in 2016. She currently teaches undergraduate and graduate music education courses and is the Director of Clinical Experiences and Practice for music education at Rutgers University. Her prior teaching includes the College of Education and School of Music at the University of Illinois, Campus Middle School for Girls in Illinois, and Holton-Arms School in Maryland. Previously, Dr.

Cronenberg also served as the Director of Education and Community Programs at The Choral Arts Society of Washington. In addition to her PhD, she holds an EdM in Arts in Learning from Harvard University, an MA in Ethnomusicology from University of Maryland, and a Bachelor of Music Education from Wingate University.

Bruce Dearden is Professor of Mathematics at the University of North Dakota. He teaches mathematics courses ranging from discrete mathematics through graduate courses, such as topology and analysis. His research interests include number theory, finite differences and functional equations, functional analysis, and operator theory. In his most recent mathematical research, he has been working in the area of discrete dynamical systems. Recently, he has turned his attention to interdisciplinary perspectives on the nature of mathematics and music. His recent publications in mathematics, with his colleagues, appear in the Journal of Integer Sequences, Integers, and the Fibonacci Quarterly. He was Chair of the Mathematics Department for 5 years, following as the Interim Dean of the College of Arts and Sciences for 1 year at the University of North Dakota. He has served on numerous service committees at the University, including the General Education Task Force, which recreated general education at the University into an innovative Essential Studies Program. At the college level, he has chaired numerous committees, such as the Biology Department Program Assessment Committee. At the department level, Dr. Dearden has served on, or chaired, graduate student advisory committees for mathematics, physics, and education graduate students. Dr. Dearden holds PhD and master's degree in mathematics from Washington State University. Prior to coming to the University of North Dakota, he worked for 2 years at East Carolina University as a Visiting Assistant Professor.

Katherine Norman Dearden is Chair of the Department of Music at the University of North Dakota where she also teaches graduate research and music education courses. As an administrator, she has sought to enrich the curriculum through the development of a concurrent enrollment graduate program with East China Normal University in Shanghai. Her research interests include narrative, historical, and qualitative inquiry on issues of diversity in music education and the challenge of music administration in troubling times. Most recently, she has turned her attention to interdisciplinary perspectives on the nature of music and music study. She has published her work in several peer-reviewed music journals (*Bulletin of the Council for Research in Music Education*, *Teaching Music*, *and Technological Directions in Music Learning*, *Proceedings 4, 5, and 6*) and presented papers at peer-reviewed national and international conferences (Desert Skies Symposium on Music Education Research 2017; Narrative Inquiry in Music Education 1, 2, 3, 4 and 5; Feminist Theory and Music 10, Hawaii International Conference on Arts and Humanities 3, and National Symposium on Music Instruction Technology 3). Dr. Norman Dearden's work has taken her across the world as a Lecturer in both Brazil and China. She was for 3 years an Associate Dean of the College of Arts and Sciences with responsibilities in curriculum and research. She has served as a music

test development and scoring consultant for the National Assessment of Education Progress, an item writer for the Praxis II Music test, a chapter reviewer for the *Second Handbook of Research on Music Teaching and Learning*, a proposal reviewer for the North Dakota Arts and Humanities Summit, and part of the North Dakota Rhodes Scholar selection committee. Dr. Norman Dearden holds a PhD in Music Education from the University of Michigan; a master's degree in Music Education from the University of Western Ontario; a Bachelor of Education and a Bachelor of Music, both from the University of Toronto; and an Associateship of the Royal Conservatory of Toronto in piano performance. Prior to coming to UND, she worked for 10 years in the public school system of Ontario, Canada, first as the K-8 general music teacher at Fairview Public School in Brantford and then as the high school band director at Trenton High School.

Mary Jane Doherty an Associate Professor at Boston University, has been short-listed twice for the Metcalf Award for Excellence in Teaching, and teaches film production courses including one that focuses upon her innovative approach to the Narrative Documentary. She trained at MIT's legendary Film/Video program under Ricky Leacock in 1985, where she produced her thesis film, GRAVITY, following Dr. Rainer Weiss and his MIT graduate students trying to measure gravity waves. Thirty years later Dr. Weiss did in fact measure the first gravity wave—an epic discovery for which he received the 2017 Nobel Prize in Physics. After several decades of freelancing and teaching, Mary Jane emerged as a filmmaker in her own right—as cinematographer, director, and editor—for two feature films following children growing up within the Cuban Ballet System: SECUNDARIA (2013) and PRIMARIA (2016.) Her projects screened in A-List festivals, including in New York City's Lincoln Center, Moscow, San Francisco, Cartagena, and Havana, as well as solo theatrical event screenings in Philadelphia and San Francisco. In April, 2017, she received her first solo retrospective in Cambridge, MA; this past October, Mary Jane was awarded the 2017 Inaugural $10k Boston Artists Fellowship.

Randi Margrethe Eidsaa teaches at the University of Agder in Kristiansand, Norway. She holds a master's degree in Music Education from the University of Oslo. In 2015 she completed her PhD on collaborative performances created by professional musicians employed by the National Norwegian Culture program *The Cultural Rucksack*. She is teaching music performing students and music teacher students in Musicology, Music Aesthetics, Concert production, and Music Pedagogy. In 2016 she completed a research project on the Norwegian-American composer Ned Rorem, which includes producing concerts with his music as well as writing about Rorem's musical works and his philosophy of music. She is now a member of the Research group *Art and Conflict*, and in addition she conducts the research project *Dialog based students' concerts.*

B. Solveig Fretheim is Assistant Professor in music at the Faculty of Education and Arts at Nord University, Levanger, Norway, since 1997. She teaches music education courses in early childhood education and the teachers training program. Her

fields of interests are interdisciplinary course work and collaborative teaching methods, creative learning processes, and singing. She has conducted several creative research projects in schools and kindergarten, with a special emphasis on the *Write an Opera* method. She has previously taught women and music courses and is currently preoccupied with arts-based research. She is a member of three research groups focusing on creativity and arts in higher education. She received a Bachelor of Liberal Arts degree in Music from Luther College, Iowa, USA, and a Master of Musicology from Florida State University, USA.

Kelsey Kordella Giotta teaches middle school and high school band and middle school ukulele in Plain Local Schools in Canton, OH. She graduated from the College-Conservatory of Music at the University of Cincinnati in 2011 with a Bachelor of Music Education and is currently pursuing a Master of Arts in Music Education at Case Western Reserve University, Cleveland, OH. Giotta is a member of the National Association for Music Education (NAfME) and the Ohio Music Education Association (OMEA). She served on the OMEA State Board from 2010 to 2011 and from 2016 to 2018 and has presented at the OMEA Professional Development Conference, NAfME Music Research and Teacher Education National Conference, International Conference on Narrative Inquiry in Music Education, Desert Skies Symposium for Research in Music Education, and Enacting Curricular Change in Music Education through Vernacular Music Conference. Giotta was a finalist for the 2019 Canton Symphony Orchestra Music Educator of the Year Award. Her research interests include music composition in large ensemble settings, informal music learning, ukulele, and middle school general music.

Andrew Goodrich is Assistant Professor of Music Education at Boston University, Boston, Massachusetts. He holds a DMA in Music Education with a cognate in jazz performance, an MME with a jazz concentration from Arizona State University, and a BME from the University of Montana. Goodrich currently teaches courses in qualitative research, instrumental teaching methods, and jazz history. Believing in the autonomy of the individual learner, scholarly interests include investigating the role of students and teachers with the instructional technique of peer mentoring. Goodrich also explores why adult amateur musicians continue to engage in the music making process. His research is published in journals, including the *Journal of Research in Music Education*, *Music Education Research*, *The Bulletin of the Council for Research in Music Education*, the *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and *the International Journal of Community Music*. He has contributed chapters to *Narrative Inquiry in Music Education: Troubling Certainty* (2009, Springer), *Teaching School Jazz: Perspectives, Principles, and Strategies* (2019, Oxford University Press), and *The Oxford Handbook of Preservice Music Teacher Education in the United States* (forthcoming 2019, Oxford University Press). Goodrich serves on the editorial board for the *International Journal of Community Music* and the advisory board for the *Music Educators Journal.* He is actively presenting research, clinics, and guest lectureships at international and national levels.

Karin S. Hendricks is Associate Professor of Music and Chair of Music Education at Boston University. She has served in state, national, and international music education leadership positions and presently serves as Chair of the American String Teachers Association Research Committee. Karin's research interests include social psychology and social justice in music learning contexts, with a particular focus on student motivation and musical engagement. She published papers in the *American Suzuki Journal*, *American String Teacher*, *Bulletin of the Council for Research in Music Education*, *Early Childhood Research and Practice*, *Gender and Education*, *International Journal of Music Education*, *International Journal of Music in Early Childhood*, *Journal of Research in Music Education*, *Music Educators Journal*, *Research Studies in Music Education*, *Philosophy of Music Education Review*, *Psychology of Music*, *String Research Journal*, and *Update: Applications of Research in Music Education*. She has also published numerous practice-based articles in state music education journals. Dr. Hendricks is author of the book *Compassionate Music Teaching*, co-author of *Performance Anxiety Strategies*, and co-editor of *Queering Freedom: Music, Identity, and Spirituality*. She has also contributed book chapters for texts published by the Canadian Music Educators' Association, GIA, Meredith Music, Peter Lang, Routledge, Rowman and Littlefield, and Oxford University Press. She was the 2018 recipient of the American String Teachers Association "Emergent String Researcher" Award. Before moving to the collegiate level, Karin enjoyed a public school orchestra career for 13 years, where she received local and national awards for her teaching. Dr. Hendricks is active throughout the USA and abroad as an instrumental music clinician and adjudicator and lectures regularly on topics related to music learning, motivation, and performance.

Shannan L. Hibbard received her undergraduate education, master's degree, and PhD in music education from the University Michigan. She is currently the P8 general music teacher at Four Corners Montessori Academy in Madison Heights, Michigan. Prior to pursuing her doctorate, she taught general music in the city of Detroit for 10 years. She is passionate about helping children finding their creative voices and learning more through writing and research. Her music education research interests include teacher-student relationships, creativity, spirituality, philosophy, and social justice.

Janice Huber is currently Professor in the Department of Elementary Education and an Affiliate Faculty Member in the Centre for Research for Teacher Education and Development in the Faculty of Education at the University of Alberta (Edmonton, Alberta). Alongside children, youth, families, teachers, principals, and elders in classroom, school, post-secondary, home, and community places, Janice has engaged in long-term relational narrative inquiries that have contributed to narrative understandings of identity, curriculum, and assessment making in early childhood and elementary education and (Indigenous) teacher and post-secondary/professional education, as well as to narrative inquiry as a relational research methodology and as relational pedagogy. Janice is co-author of four books, *Composing Diverse*

Identities: Narrative Inquiries into the Interwoven Lives of Children and Teachers (2006); *Places of Curriculum Making: Narrative Inquiries into Children's Lives in Motion* (2011); *Warrior Women: Remaking Postsecondary Places Through Relational Narrative Inquiry* (2012); and *Engaging in Narrative Inquiries with Children and Youth* (2016) and many book chapters and articles in various capacities she has long participated in. She also served the Narrative Research Special Interest Group of AERA. Janice is currently inquiring alongside Indigenous children, parents, and families as they transition into and experience early childhood contexts shaped by narratives of school readiness and success.

Estelle R. Jorgensen is Professor Emerita of Music (Music Education) at the Indiana University Jacobs School of Music and University Research Reviewer, Research Methodologist, and Contributing Faculty Member at the Richard W. Riley College of Education and Leadership, Walden University. She holds honorary degree in music from Sibelius Academy, University of the Arts, Finland, and Andrews University, USA, and a PhD in Education from the University of Calgary, Canada. Founder of the Philosophy Special Research Interest Group of the National Association for Music Education and co-founder of the International Society for the Philosophy of Music Education, she has led or contributed to international philosophical symposia in Bloomington, Indiana, USA (1990); Los Angeles, California, USA (1994); Toronto, Ontario, Canada (1997); Birmingham, UK (2000); Lake Forest, Illinois, USA (2003), London, Ontario (2005); Hamburg, Germany (2007); Helsinki, Finland (2010); New York City, USA (2013); Frankfurt am Main, Germany (2015); Volos, Greece (2017); and London, Ontario, Canada (2019). She is the editor of the *Philosophy of Music Education Review* and the *Counterpoints: Music and Education* book series published by Indiana University Press and *Philosopher-Teacher-Musician: Contemporary Perspectives on Music Education* (1993) and the author of *In Search of Music Education* (1997), *Transforming Music Education* (2003), *The Art of Teaching Music* (2008), and *Pictures of Music Education* (2011) and numerous articles in internationally leading music education journals. She has just completed a new book, *Values and Music Education*, under contract with Indiana University Press and has co-edited (with Iris M. Yob) *Humane Music Education for the Common Good* (also with Indiana University Press).

Keith Kelly holds degrees from the Conservatory of Music at the University of the Pacific (BM) and Arizona State University (MM, DMA). Currently, he is the Coordinator of Music Humanities and Performance at Paradise Valley Community College (Phoenix, AZ) and is the Director of Education for The Nash, the premier jazz education and performance venue in the Southwestern USA. As a researcher, his focus is on various aspects of teaching improvisation and jazz styles, particularly in secondary and post-secondary jazz ensembles. He has presented clinics/sessions at AMEA, CMEA, MENC, and JEN. As a collegiate music educator, he has taught at San Joaquin Delta College (Stockton, CA), University of the Pacific, Boston University (Online), and Arizona State University and was Assistant Professor/ Coordinator of Jazz Studies at California State University, Stanislaus. Additionally,

he serves as a PhD dissertation supervisor for Boston University. He leads the Composers/Improviser Big Band (CIBB) and is a primary member of the ensembles: Running From Bears, The Scorpion Decides, Static Announcements, Union32, and Slender Loris. As a woodwind specialist, he has toured and/or recorded with the Eels, Dispatch, Darlene Love, Under the Streetlamp, and Califone. Dr. Keith Kelly is an Andreas Eastman Saxophone Artist/Endorser. Most of all, he enjoys being ridiculous with his wife, Dr. Ashley Oakley, and their two kids, Guinevere and Ellington.

Evan Kent received his doctorate in music education from Boston University in May 2014. His doctoral research examined how music at Jewish summer camps in North America assists in the development of Jewish identity. Evan's academic interests also include the use of community music as a vehicle for conflict resolution, music and collective memory, and the intersection of spirituality and music. He is currently a lead researcher involved in a project examining the phenomenon of public Kabbalat Shabbat services in Israel. In July 2013, he moved from Los Angeles to Jerusalem where he currently lives with his husband Rabbi Donald Goor and their cat Merlin. Evan received his ordination as a cantor and his master's in Sacred Music from Hebrew Union College in New York and served Temple Isaiah in Los Angeles as its cantor for 25 years. Evan also received his bachelor's degree from the Manhattan School of Music and his master's degree in Public Administration from the City University of New York. He is currently on the faculty of Hebrew Union College in Jerusalem where he teaches liturgy and sacred music. His publications have appeared in the Journal of Reform Judaism, Sh'ma Magazine, Conservative Judaism, and the Finnish Journal of Music Education. Additionally, Evan was one of the editors for the new Reform High Holiday prayer book, *Mishkan HaNefesh*. Dr. Kent is also a musical theatre performer having starred in Jerusalem productions of "Guys and Dolls," the musical drama "Next to Normal," "Avenue Q," and "Singin' in the Rain." Evan also portrayed Yitzchak Rabin in a new musical drama ("November") that dramatized the last week of Rabin's life. In February 2018, Evan will appear in the Sondheim musical "Assassins." Evan is also staunch advocate for religious pluralism in Israel and is a proud board member of Hiddush—an organization that strives for a religious freedom for all in Israel.

Judy Lewis is Assistant Professor of Practice in Music Teaching and Learning at Thornton School of Music, University of Southern California. She is also Director of the Master of Music in K-12 Contemporary Teaching Practices with certification at that school. The innovative degree focuses on integration of formal and informal music learning, traditional and popular repertoires, composition and improvisation, and digital learning models. Judy Lewis holds a Doctor of Education in Music and Music Education from Teachers College, Columbia University, Bachelor of Arts in Music Education, and Master of Arts in Music Education from the Jerusalem Academy of Music and Dance, Israel. She has served as Assistant Professor of Music Education at Queensborough Community College in New York City, Senior Lecturer in Popular Songwriting and Artist Promotion and Marketing at the Musrara

School of Media and New Music in Jerusalem, and popular music performance coach at the Jerusalem Academy of Music and Dance. Her scholarly focus is on music education in the urban minority classroom. Through her interdisciplinary work, she explores the intersections of music education, critical media literacy studies, popular culture studies, and popular music pedagogy. Judy Lewis is currently an associate research fellow at the Institute for Urban and Minority Education, Teachers College, Columbia University, and a member of the international music education research consortium, *Culture, Criticism, and Community*, supported by the Norwegian Research Council and including music education scholars from Scandinavia, the UK, and the USA. Her scholarly writings have appeared in *Music Educators Journal*, *International Journal of Community Music*, *Philosophy of Music Education Review*, *School Music News*, and *Psychomusicology: Music, Mind, and Brain*. In addition to her scholarly work, Judy Lewis is an internationally recognized pianist, composer, and improviser. She has toured worldwide, performing at major international music festivals, and has recorded five albums of original compositions for various ensembles.

Nicholas R. McBride is Assistant Professor of Music Education at the College of New Jersey where he teaches various courses in undergraduate music education, supervises senior-level student teachers, and conducts the TCNJ College Choir. Formerly, he served as Visiting Assistant Professor of Music Education at Westminster Choir College, where he continues to teach graduate courses in History and Philosophy of Music Education. Dr. McBride has presented research at the NAfME Music Research and Teacher Education National Conference, the SMTE Symposium on Music Teacher Education National Conference, the Narrative Inquiry in Music Education International Conference, the National Collegiate Choral Organization Conference, the American Choral Director's Association National Conference, the Symposium on Research in Choral Singing National Conference, and the Visions of Research in Music Education National Conference. Dr. McBride is a contributing author to the texts *Teaching Music through Performance in Middle School Choir* and *Planning Instruction in Music*, both by GIA Chicago, and has published scholarly articles in the *Bulletin of the Council for Research in Music Education* and the *Music Educators Journal.* His research agenda focuses on teacher education, music teacher identity, LGBTQ issues in music education, and gender in the choral music classroom. McBride is proud to have spent nearly a decade as a middle and high school choral director and general music teacher in the (NJ) Public Schools, where his choirs performed regularly on the stages of Carnegie Hall, Lincoln Center, the Kennedy Center, and with the *Philadelphia Pops Orchestra* at the Kimmel Center. He earned doctoral and master's degrees in Music and Music Education from Teachers College, Columbia University, his dual master's with honors in both Choral Conducting and Music Education from Northwestern University, and Bachelor of Music Education from Westminster Choir College.

Sarah M. Minette (BME, University of Wisconsin-Eau Claire; MAME, University of St. Thomas; and PhD, Arizona State University) is a Music Educator at Minneapolis South High School and Adjunct Faculty at the University of St. Thomas, St. Paul, MN. Sarah's 16-year career includes teaching middle school band, jazz band, marching band, and most recently, secondary general music. At the University of St. Thomas, Sarah teaches graduate and undergraduate music education classes and was recently awarded a Music Education Innovator grant from the Give a Note Foundation for her work at South High that focuses on providing as many music making opportunities for students as possible. Sarah's research interests include gender and sexuality in music education, access and equity in music education, and secondary general music education. Sarah has presented her research at local and national venues, including the National Association for Music Education Research Conference, the Feminist Theory and Music Conference, the MayDay Colloquium, the International Conference on Narrative Inquiry, the Society for Music Teacher Education Symposium, and the New Directions Conference. Sarah was recently appointed as the Secondary Music Education Chair of the Minnesota Music Educators Association and serves as the Equity Chair for the Minnesota Band Directors Association. Additionally, Sarah is in demand as a guest presenter to undergraduate music education classes as well as graduate classes to share her teaching experiences as well as her research.

Graça Mota (pianist, PhD in Psychology of Music, University of Keel, UK) has been engaged in music teacher education at the Music Department of the College of Education in the Porto Polytechnic, Portugal, for more than 25 years while maintaining a regular activity as a pianist in a Piano duet. Currently, she is a senior researcher of the CIPEM/INET-md (Research Center in Psychology of Music and Music Education/Institute of Ethnomusicology-studies in music and dance) and an active member of the research group in Education and Music in Community. She is a member of the Board of Directors of the recently formed International Centre for Social Impact of Making Music, founded at the University of Ghent, Belgium, but now operating as an independent scholarly association (www.simm-platform.eu). She collaborates with Higher Education Institutions in Spain and Australia as external examiner and integrates one of the evaluation teams of the Portuguese Agency for Evaluation and Accreditation in Higher Education.

Her present research is concerned with musical practice and social inclusion and music in the community. She was Chair of the Research Commission of the International Society for Music Education (ISME) and member elected to the ISME Board for the biennium 2014−2016.

Sean Robert Powell is Associate Professor and Chair of Music Education at the University of North Texas where he teaches graduate courses in sociology, philosophy, qualitative research, and music teacher education. Dr. Powell is a member of the Editorial Review Board of the *Journal of Music Teacher Education* and the Advisory Committee of *Music Educators Journal.* He also serves as the Southwest Division Chair of the Society for Music Teacher Education. An active scholar, Dr.

Powell's research interests include agency and structure, identity, post-qualitative inquiry, competition, neoliberal education policy, music teacher education, social theory, and the sociology of music education. His work has been published in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Journal of Music Teacher Education*, *Arts Education Policy Review*, *Music Education Research*, and the *Journal of Band Research*, and he has presented research, workshops, and guest lectures at national and international venues. Dr. Powell has contributed chapters to the *Oxford Handbook of Music Teacher Education in the United States* and *Narratives and Reflections in Music Education: Listening to Voices Seldom Heard.* He is co-editor of a forthcoming book dedicated to sociological research and social theory in music education.

Tiri Bergesen Schei is Professor (Dr. Art.) in Music Education at Western Norway University of Applied Sciences (HVL), Centre for Arts, Culture, and Communication. A core field of interest are topics related to "musicking" and other artistic activities with children in kindergarten. Another important research area is identity formation and vocal expression, the relationships between the audible body, the physiology of the voice, and the phenomenology of being heard by others. Self-censorship, self-disciplinarity, and voice shame are widespread, though most often tacit problems in human communication. Schei has for many years coordinated the master's program in music education at campus Bergen HVL. She was one of the founders of Grieg Research in Interdisciplinary Music Studies (GRS) and is currently responsible for the research education course Theory of Science, Ethics and Academic Text Work in the PhD-program Bildung and pedagogical Practices at HVL. Schei chairs the research group Voice InFormation. She is also a member of the research group Kindergarten as an Arena for Cultural Formation, where she has conducted several research projects, one of which was an ethnographic study (100 h observation, interviews) of 1−3-year-old children musicking with their teacher in kindergarten (outcome: 9 articles, 18 presentations in national and international conferences, and a documentary film). In 2016−2017 Schei was Visiting Professor at McGill University, Music Research Department. In 2004−2005 she was a Visiting Fellow at Harvard University, the Graduate School of Arts and Sciences. Schei has been an academic opponent in several doctoral dissertations, recently at Stockholm University in 2016 (Maria Wassrin: Towards Musicking in a Public Sphere. 1−3-year-olds and music pedagogues negotiating a music didactic identity in a Swedish preschool.)

Crystal Sieger is a native Ohioan, (BM, Ohio State University; MM, University of Arizona; PhD, University of Arizona) has served as Coordinator of Music Education at the University of Wyoming since 2014. Prior to arriving in Wyoming, Dr. Sieger resided in Tucson, Arizona, for more than 20 years and came to Laramie after a brief return to Ohio to teach at Case Western Reserve University. While in Southern Arizona, Dr. Sieger taught elementary and middle school band and orchestra for 12 years in the Sunnyside Unified School District. She also served as principal hornist of the Sierra Vista Symphony Orchestra, the Southern Arizona Symphony

Orchestra, and the Foothills Chamber Ensemble and guest hornist for the Orchestra of Northern New York. She currently performs with the Powder River Symphony in Gillette, Wyoming. Dr. Sieger has worked extensively with undergraduate and graduate music education students, specializing in music teacher identity development and socialization experiences of pre-service teachers. Additionally, she has pursued research interests in rural music education, music performance anxiety, and collaborative efforts among music education faculty regarding music education student success. Her research has been presented at the National Association for Music Education Music Research and Teacher Education Conference, the Society for Music Teacher Education Symposium on Music Teacher Education, the Instrumental Music Teacher Educators Colloquium for Teachers of Instrumental Music Methods, the Desert Skies Symposium on Research in Music Education, the Interdisciplinary Society for Quantitative Research in Music and Medicine, the International Symposium on the Sociology of Music Education, and several US Music Educators Association state conferences. Her research on identity development in undergraduate music education/performance double majors has been published in the *Journal for Music Teacher Education (*2016), and her work on teacher perceptions of student performance anxiety was published in *Contributions to Music Education* (2017).

Tawnya D. Smith is Assistant Professor of Music Education at Boston University, where she has taught courses in both music and art education. Before teaching at the university level, she taught band, chorus, and general music in the public schools and later directed a community music learning program in Illinois, where she also maintained a private studio as a horn and brass instrument specialist. Dr. Smith is an integrative researcher who explores expressive arts principles to promote holistic learning that is grounded in the learner's authentic and developing self. Her background in music education has led her to experiment with free musical improvisation and multimodal art response as a means for learners to explore the self in a community setting. She has an extensive qualitative methodology background and has collaborated on a number of research projects in music and arts education. Her most recent work is focused on arts integration, social justice, and climate change. Tawnya has published articles in the *Journal of Applied Arts and Health*, *Music Educators Journal*, *Gender and Education*, and *String Research Journal* and has contributed book chapters to *Art as Research* (Intellect Books), *The Wisdom of the Many – Key Issues in Arts Education: International Yearbook for Research in Arts Education* (Waxman), and the *Oxford Handbook on Musical Performance* (Oxford University Press). She is co-author of the book *Performance Anxiety Strategies: A Musician's Guide to Managing Stage Fright* (Rowman and Littlefield) and has presented research papers and practitioner workshops at state, national, and international conferences.

Listening to Voices Seldom Heard

Tawnya D. Smith and Karin S. Hendricks

Narrative inquiry has in many ways "turned" the course of music practice and research in the last decade, by helping us "re-conceptualise the ways in which we think about music engagement, music education, and inquiry in music education" (Barrett and Stauffer 2009, p. 1). Narrative offers a fresh, powerful, and empowering means for sparking relevance, resonance, and dialogue between researchers and practitioners—dialogue that is profoundly necessary between two worlds that all too often engage in their respective work without full consultation with, or genuine awareness of, one another.

Narrative inquiry's roots in music education can be traced back to the first Qualitative Research in Music Education Conference in Urbana-Champaign, Illinois in May 1994 (Bresler, this volume). However, narrative has taken off with exponential interest in our field after the 2009 publication of *Narrative Inquiry in Music Education: Troubling Certainty* (Barrett and Stauffer 2009). A second volume, *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (Barrett and Stauffer 2012) further demonstrated for our field the various possibilities existent in and through narrative inquiry. Since the publication of these two books, narrative has shown itself to have remarkable potential to bridge the worlds of education and research in new and innovative ways.

As narrative inquiry begins its second decade of formal engagement in the field of music education, there is a need to expand upon the work of the first two introductory texts. *Narratives and Reflections in Music Education: Listening to Voices Seldom Heard* is intended to do so in two ways. First, the book allows scholars and readers to experience and confront music education stories from multiple perspectives and worldviews, inviting an international readership to engage in critical dialogue with and about seldom-heard or relegated voices in music. Second, the authors

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address ways in which narrative might be represented beyond the printed page, such as with music, film, photography, and performative pieces.

This volume is a collection of chapters written by authors who presented at the Sixth International Conference on Narrative Inquiry in Music Education, held at Boston University in May 2018. As such, it is a compilation of chapters written by some of the most respected narrative and qualitative inquiry writers in our field. It further represents a double-vetting process of initial conference proposal acceptance and later chapter proposal acceptance from two separate international review panels.

This book is international in authorship and scope, and is intended to advance the philosophical, theoretical, and methodological bases of narrative inquiry in music education and the arts. Chapter authors and reviewers include well-known narrative writers (including some who have contributed chapters to the previous two books) and internationally-revered thinkers in narrative inquiry, music education, and/or qualitative research. Importantly, however, the book also provides space for the writings of emerging scholars whose recent scholarly works have begun to challenge traditional notions of music, education, and research.

The volume contains two sections, each with a specific aim. The first is to continue and expand upon dialogue regarding narrative inquiry in music education, emphasizing how narrative involves the art of listening to others whose voices are seldom heard (whether they be research participants and/or individuals or other "voices" that are routinely marginalized in music education settings). It was the intention of our Call for Proposals to invite presentations that would allow us the opportunity to listen to voices we may have never heard before, in an effort to expand our awareness beyond our typical and sometimes entrenched spheres of awareness. The Part I chapter authors invite music teachers and scholars to experience and confront music education stories from multiple perspectives and worldviews, inviting readers to engage in critical dialogue with and about marginalized voices in music.

The second section focuses on ways in which narrative might be represented beyond the printed page, such as with music, film, photography, and performative pieces. These chapters address ways in which narrative might be represented through non-verbal or written and non-verbal means such as with music, film, photography, and performative pieces. This section includes philosophical discussions about arts-based and aesthetic inquiry, as well as examples of such work. Language—and particularly scholarly language—can limit the voices we hear to only those accepted by the academy. Therefore, expanding the means to convey narrative is, in our view, essential to hearing what and how marginalized individuals are communicating, as well as honoring individual ways of knowing.

1 Part I: Listening Through Narrative

The objectivist research that has engulfed much of our scholarship in the past century has provided a wealth of valuable insight into the workings of music learning and performance. However, reductionist epistemologies and ontologies have not only restricted our understandings of complexity and nuance of music learning experience but also limited the voices and perspectives that are considered valid. As Talbot (2018) recently wrote, "there is great diversity that is often muted and unexplored with in the field of … music education" (p. x).

Music education scholars have recently placed more emphasis on recognizing and empowering marginalized individuals in music learning settings (see, for example, Benedict et al. 2015; Gould et al. 2009; Talbot 2018). Narrative inquiry has further offered opportunities for critical reflection, in many cases offering counternarratives to challenge majoritarian stories (Hendricks 2019; Solórzano and Yosso 2002). By virtue of its dynamic, negotiated, and interactive approach, narrative inquiry provides spaces for multiple voices and perspectives to engage in critical dialogue together.

Part I of this volume features both narratives and reflections upon the theme "listening to voices seldom heard." Many of the authors in this volume have viewed the theme through a sociological lens, considering seldom-heard voices to relate to individuals who are marginalized or oppressed through societal structures. Not surprisingly, many authors have also emphasized the importance of deeply listening to voices of research participants when co-constructing narratives with them. Other authors have considered the theme in more music-specific terms. In keeping with a theme of openness and dialogue, we have provided a space for these multiple perspectives and celebrate the complexity and richness of thought that each contributes.

1.1 The Essence of Narrative

The essence of narrative inquiry lies in its three-dimensional nature, in its "living and telling, reliving and retelling" through various moments in time, places, and social interactions (Clandinin and Connelly 2000, p. 20). In her chapter Graça Mota takes the reader—and herself—on a journey through these three commonplaces of narrative as she lives, tells, retells, and relives her experiences of listening to the voices of six women who performed in a band in pre-revolution Portugal, in a society dominated by patriarchal, fascist, and religious influence. Mota artfully weaves her own reflections (as a researcher and as a woman who once also lived in this oppressive setting) to revisit narrative texts she had written previously, extending her interest in "listening to seldom heard voices and narratives spanning longer periods of time" (see also Mota 2012).

1.2   Vulnerability in Narrative Inquiry

Genuine listening can involve vulnerability and risk on the part of both teller and hearer. The act of offering an empathetic ear to the plight and conditions of others has the potential to challenge our own perspectives and worldviews, which can be a scary proposition—particularly when doing so might place our own privileged narratives into question. As described by Robillard (2019), "Narratives disrupt one another. Narratives trouble one another. And narratives collapse. And just as a building collapse affects the structures surrounding it, so too does a narrative collapse affect the structures surrounding it" (pp. xi-xii).

Janice Huber remains keenly attuned to the shared vulnerability of narrative partnerships, and addresses her own trepidations when co-making research texts with Suzy, a young girl of *Métis* ancestry. Huber recalls how she had learned from a previous research collaborator of *Anishinabe* ancestry the importance of conducting research *with,* not *on,* Indigenous people, ensuring that the research participants did indeed "have a voice" (Young et al. 2012, pp. 39–40). Ever mindful of the ways in which narrative texts are negotiated with participants "who remain the most influential voice" in finished texts (Clandinin 2013, p. 205)—yet also mindful of Suzy's young age and that "[p]lotlines for good researchers do not often attend to the aftermath for children's lives as their first concern" (Huber and Clandinin 2002, p. 800)—Huber turned to young Suzy not only to negotiate interim texts, but to determine the content and form of those texts. Inspired by the wisdom of her narrative guide *Cree Métis* Elder Gloria Laird, Huber provided space for Suzy to direct the activities, conversations, materials, and processes in each interaction. The chapter consequently takes on a playful and childlike character through pictures of play-dough art; poetry; and words carefully placed in the left, center, and right of the page to represent various voices in dialogue and collaborative play (providing an art-based element as well).

Judy Lewis addresses head-on the risk and vulnerability involved in listening to seldom-heard voices. In her case, the listening involved voices of minority elementary students in an urban setting, with whom she engaged in the process of constructing their own learning. Lewis highlights the socialized nature of listening while also further challenging romanticized notions of childhood simplicity, particularly the perception that children need us to protect them "from the very culture in which they live." Lewis's work suggests that the art of engaging students to listen critically to music themselves—rather than attempting to protect them from those things we might personally find offensive—might be a practice worth considering.

Kelsey Giotta similarly shares the sense of vulnerability she experienced from active listening—and the corresponding collapse of her former worldview—as a keynote address given by John Kratus inspired her to transform her teaching from director-centered band director to student-centered songwriting facilitator and co-learner. A transformation of pedagogical perspective evoked in her a newfound openness to musical risk-taking and, in the process, to experience a new level of emancipation and nourishment of her "musical soul."

1.3   Listening to All Education Stakeholders

A sense of vulnerability emerges from a clash of worldviews in Crystal Sieger's chapter, where Beth, a music teacher in a small, rural community in the High Plains region of the United States grapples with a simultaneous sense of elitism (as an outsider from the "Big World") and a feeling of inferiority and inadequacy in meeting the particular needs of her students. Many of Beth's experiences are unique to the rural community in which she lived. However, her need to navigate differing expectations of various community stakeholders is a more universal phenomenon experienced by music teachers in a variety of settings—such as in the urban environment of Stephanie Cronenberg's chapter, which highlights how Michael, a middle grade music teacher, dealt with various teaching challenges that resulted when his goals and interpretations of students' needs differed from those of his administrators.

The cultivation of a vibrant school social ecology requires, among other things, healthy relationships among teachers, administrators, and students that acknowledge the spoken and unspoken voices of students and the teachers charged with their care. The opposite is also true, as Cronenberg's narrative with Michael illustrates. Cronenberg highlights the tensions that can occur when administrators fail to listen to voices and perspectives of teachers who desire to provide student-centered and developmentally appropriate learning opportunities for students.

Turning from an awareness of student needs to those of faculty members themselves, Beauregard and Bucura present the script of a play in which the first author reveals her journey from K-12 educator to university professor, and then back to K-12 educator, in order to honor herself with self-care and work-life balance. The authors utilize a meta-framework of aspects of selfhood to offer a bold critique of cultural norms and expectations regarding academic livelihood. This perspective—this voice—is certainly seldom heard in academia, and the compelling combination of performative ethnography with theoretical and practical discussion may cause readers to take pause and reflect on their own priorities.

1.4   Expanding What It Means to "Listen"

The notion of "listening" and "voices" takes a completely different—yet artful—twist in Goodrich and Kelly's chapter. Here, the "voices" of jazz are defined as aural spaces (sounds produced) oral spaces (historical anecdotes), and non-musical elements such as social and physical interactions—reminiscent of the three-dimensional essence of place, time, and sociality in narrative. The authors argue that authentic jazz "voices" became relegated to printed music as jazz entered school settings, and they draw upon Lefebvre's (1991, 2004) writings about human spatial experience to highlight many commonalities between narrative inquiry and jazz musicking. As

such, they consider how narrative inquiry in jazz settings might provide unique insights into the interactive and holistic ways in which jazz is learned.

The authors in Part I have allowed us to "listen to voices seldom heard" through various perspectives, interpretations, and variations upon the theme. Although they take us one step further out of our comfort zones, the collection as a whole makes it clear that there is unknown territory yet to explore and more voices to which we have yet to listen. For example, the voices of music learners are mentioned in several chapters, yet they do not represent the majority of voices included here. Perhaps there is untapped potential in making a greater effort to listen to those who are engaged in music learning of any kind, and an even greater potential in listening those who might wish to engage in music learning but are marginalized through systemic barriers. In the future, narrative inquirers might consider ways to explore these missing voices taking us another step towards including more voices within our collective awareness. For this reason, we have chosen to place Sean Powell's chapter "Whose Story?" at the conclusion of this section, as a reminder of the importance of reflecting upon how we write "for, with, on behalf of, and to others in music education through narrative inquiry."

2 Part II: Expanding Beyond the Printed Page

Narratives beyond the printed page seem to be a natural fit for inviting more voices to the conversation, as one accounts for the different types of expression one's own "voice" might convey through sound, movement, enactment, and poetry. Further, with the intention to welcome voices we have seldom heard, we consider opening ourselves to ways of knowing beyond the intellectual such as the emotional, embodied, and intuitive, as well as the spiritual—where knowledge might be gained from the multiple levels of consciousness humans are capable of experiencing (Metzner 2017).

In addition to considering modes of expressing and creating knowledge and ways of making sense of our direct experience, it is important to open to the knowledge that is most valued or created by cultures other than what we identify as our own. Henrick et al. (2010) argue that White, educated, industrialized, rich, and democratic (WEIRD) cultures tend to be ones most studied by researchers and that unchecked generalizations are made from what they claim are the "weirdest" sample populations. The authors point out the irony of such generalizations, given that individuals from WEIRD populations are often found to have the most outlying tendencies as compared with those living in different situations when studies are conducted or replicated in diverse settings. Although qualitative researchers typically resist generalization from the findings of their studies, the issue of studying what is convenient or somewhat known to us equally limits the voices we might choose to listen and hear—which we acknowledge as a limitation of this volume.

In a different volume in this *Landscapes* series, Dansereau (2018) urges music education researchers to take an integral or pluralistic approach to research in order

to promote social equity. She argues that our field might become more balanced and integrated by expanding our approaches, given that most research is conducted by researchers who operate primarily from traditionally European and North American paradigms. Both written narrative and art(s)-based research have a role to play in this expansion as we endeavor to hear these marginalized research voices which are seldom heard in the academy.

2.1   An Array of Art(s)-Based Approaches

Over 25 years ago, Brunner (1994) pointed to the potential for teacher educators to draw from a variety of narrative forms to "diffuse bipolar images of teachers that suggest simplistic personae" (p. 94) and offer media that are simultaneously representative, productive, and generative—that not only portray images, expressions, or experiences but evoke thought, dialogue, emotion, and lived experience within those who engage with the media. Narratives in multiple forms are both engaging and critical, in that they not only allow us to consider questions such as "'Who has the right to speak?' 'Who feels safe to speak?' 'Who has the opportunity to speak?' but also questions like 'Who has the right to know?' or even 'Who has the right to question?'" (p. 156).

Kim (2016) suggests that there are three narrative research genres (autobiographical, biographical, and arts-based). Many of the chapters in the first part of this book, and a few in the second, can be considered biographical because those stories are negotiated reciprocally between the researcher and the participant(s), but are typically written by the researcher. Autobiographical examples include autoethnography (Evan Kent, Solveig Frethiem) and duoethnography (Deardon & Deardon, McBride & Minette, Bucura & Beauregard) and might be considered a type of personal narrative inquiry. Four of these (Kent, Deardon & Deardon, McBride & Minette, Bucura & Beauregard) are expressed in the form of an ethnodrama and include the presentation of scripts from a play or readers theatre.

Although auto- and duo-ethnographies do allow for deeply personal ways of knowing to be expressed, Kim's (2016) third type of narrative research, art(s)-based research, opens the possibility for inner ways of knowing to be expressed through non-verbal expressions that may—if appropriately translated or contextualized with supporting language for the audience (Kossak 2018)—convey aspects that are not easily captured by language alone (Prior 2018). Art-based research is a form of inquiry where practical or personal knowledge is created through active arts process and allows for creative knowledge to form through both individual and group experimentation (McNiff 1998, 2018). These practice-based ideas were further explored by Sullivan (2005) specific to the visual arts.

In contrast, arts-based research as defined by Barone and Eisner (2010) may align more with a social science perspective, where arts-based research may be undertaken in order to awaken social awareness around particular issues. Arts-based educational research (Cahnmann-Taylor and Siegesmund 2008, 2018) is most

concerned with an array of art(s)-based methods that seek knowledge within educational settings. A/r/tography (Springgay et al. 2008) is a practice-based approach concerned with "self-study, being in community, and relational and ethical inquiry" (p. xix). The chapters in this volume represent a variety of the aforementioned approaches.

2.2   *Celebrating the Strengths of Both Narrative and Music*

For decades music researchers have attempted to legitimize music scholarship by adhering to objectivist principles and reducing musical experience to isolated, observed phenomena. It is ironic, then, that two chapters in this book feature individuals from outside our field—one from mathematics, the other a filmmaker on the science of the astrophysicist—who have looked to the living essence of music and sound as a means of re-envisioning quantifiable data. Dearden and Dearden liken the act of "performing" math on a dusty chalkboard to that of musical expression where the meaning and experience is greater than the notation alone, while Smith and Doherty engage in informal dialogue about how Mary Jane's unique emphasis upon crafting her films around the soundtrack brings to life the rhythm, pitch, and dynamics of a physicist's world. These contributions invite music scholars to consider how music itself might play a different role in the scholarly work we do.

In "The Wisdom of Narrative Inquiry," Liora Bresler bridges the two parts of this volume by offering a lovely historical overview of narrative inquiry from its qualitative roots. She provides a rich context for these chapters by introducing the reader to scholars and intellectual communities whose past scholarly efforts produced fertile soil for the origins and growth of our present scholarly practices. In a quintessential Bresler manner, she turns the reader's attention to the ways in which narrative—like collaborative music-making—is a process of attunement that is open-ended, responsive, and embodied.

2.3   *Embodiment and Empathic Connection*

The idea of performed music as a dynamic, lived experience is not at all new, and is addressed extensively in this volume, particularly in chapters by Bresler and Jorgensen. As Jorgensen articulates in her chapter, scholarship about marginalized individuals requires a research approach that is non-normative, that resists measures of central tendency, and is relational and embodied. Bresler (2006) has articulated how narrative inquiry evokes an empathic understanding of another's experience, and looks to music as a model for that kind of *Verstehen*:

> Empathic understanding involves resonance, an embodied state of mind that is cognitive and at the same time, affective and corporeal. . . . [A]rtistic experiences in general, and music in particular, provide an important model for empathic understanding, juxtaposing

similar processes of embodied affect and cognition within an aesthetic distance that generates dialogical relationship with the artwork. (p. 25)

Embodiment is a prominent theme in Evan Kent's "Accidental Ethnographer" chapter. Kent writes about how he embodied the philosophical voices of Rosenzweig, Levinas, and Derrida not only in his writing, but in his own way of living and being. Furthermore, his research on his ancestors called on him to study photographs and other artifacts of those from whom he inherited his blood, physical features, and heritage—causing him to reflect upon how he was a living embodiment of their hopes, dreams, and fears. Finally, Kent literally embodies his research through a performative ethnography where he portrays his ancestors, himself at various ages, and other individuals who influenced them. Kent suggests that this embodiment of self and ancestors evokes empathy in his viewers, at which point he can dislocate, challenge, and interrogate audience members who "encounter disruption" through his stories of Israel, immigration, and the LGBTQ community in Jewish life.

Notions of embodiment in research are reminiscent of the writings of bell hooks (1994), who argues that the "erasure of the body" from teaching has helped to maintain structures of marginalization, in that disembodied information that privileges some over others has been presented (and accepted) as factual and objective:

> Our romantic notion of the professor is so tied to a sense of the transitive mind, a mind that, in a sense, is always at odds with the body … The erasure of the body encourages us to think that we are listening to neutral, objective facts, facts that are not particular to who is sharing the information. … We must return ourselves to a state of embodiment in order to deconstruct the way power has been traditionally orchestrated in the classroom, denying subjectivity to some groups and according it to others. (pp. 137–139)

Just as with transgressive teaching, transgressive scholarship must also break through traditions of standardization and disembodiment, and provide space for voices, perspectives, and experiences that are seldom recognized or legitimized in academic circles.

2.4   Performative Media and Scholarship

In this volume we extend the notion of "voices seldom heard" to consider other media, perspectives, and inquiry approaches that are commonly overlooked in research but that could potentially enrich and enliven awareness and discourse in our field. Such is the case with Mary Jane Doherty's documentary *Let the River Run,* and Randi Margrethe Eidsaa's video "Musical Dialogues in Conflict Areas: Narratives from Sarajevo." Jorgensen reflects on these videos in her own chapter, noting that each has its own life breath, and is supplemented but not replaced by the descriptions of each contained in this volume. Instead, the written descriptions of the videos take on their own scholarly life: An interview between researcher and filmmaker (Smith & Doherty) and an essay from a filmmaker/musician (Eidsaa).

In her full chapter, Randi Margrethe Eidsaa reflects upon the process of engaging with forgotten or silenced narratives of the past when co-creating *The Flight from Trakehnen,* an art-based inquiry and performance. This chapter connects to both themes addressed in this volume, "listening to voices seldom heard" and the concept of expanding narrative beyond the printed page. We have included Eidsaa's contribution in the second part because it presents a way that art-based inquiry might be used to create a space where an uncomfortable and troubled history might be resurrected, acknowledged, and woven back into the conscious awareness of a community.

Tiri Bergesen Schei draws upon a/r/tography to share an arts-based program for displaced children who have immigrated to Norway from Syria and Afghanistan. Reflecting upon the nature of the playful interactions with the children, Schei (like Huber) considers carefully the role of the researcher working with young and vulnerable participants. In this case, Schei works to "understand the rhizomatic puzzle of narratives" that evolve through interactive and equal decision making between the children and adults. Both Powell and Schei, in their own way, question whether a static knowledge is possible considering the messy, shape-shifting, and multidimensional nature of our and our co-researcher's entangled experiences.

In "Back to Bach," B. Solveig Fretheim invites the reader into an autoethnographic exploration of the author's dissection of Bach's "aria" from the *Goldberg Variations.* Illuminating a very personal and multifaceted interaction with the piece, we are reminded of the many ways a musician might "know" a piece of music. Like Powell, Schei, and Goodrich and Kelly, Fretheim considers the relational and reflexive entanglements of rhizomatic conceptions, which "begin wherever they are and move in any direction" (Goodrich & Kelly, this volume).

Drawing inspiration from Saldaña (2005, 2008) and Leavy (2017) as well as ancient Greek drama, Dearden and Dearden present a play in which they illuminate the affinities between musical composers and mathematicians. Although neither of these identities or groups as a whole might be considered socially marginalized in contemporary society, we have included the ethnodrama in this volume as a means of demonstrating how arts-based representations can allow individual, nuanced voices to be heard and, as the authors suggest, to help readers look beyond overly simplistic stereotypes. Their ethnodrama further invites the reader to consider how dialogue with those whom we perceive as different from ourselves might spark innovation and awaken new perspectives.

2.5   Troubling Certainty, Troubling "Truth"

Barrett and Stauffer (2009) have reminded us that narrative works create resonance beyond immediate meanings and present moments. The notion of "truth" is troubled in narrative as telling and re-telling of stories allows for individualized interpretations and representations of events and their meanings. In "Accidental Ethnographer" Kent cites Denzin (2014) to remind us that, in ethnodrama, "The performer seeks a presentation that, like good fiction, is true in experience, but not necessarily true to

experience" (p. 54). Mota similarly cites Bruner (1991) to suggest that "the distinction between narrative fiction and narrative truth is nowhere nearly as obvious as common sense and usage would have us believe" (p. 13). Goodrich and Kelly draw upon this concept of resonance when drawing parallels between narrative inquiry and jazz learning, to consider the concept of truthfulness in narrative and trustworthiness in the re-creation of jazz solos, asking in each case, "Does it ring true?"

In their ethnodrama Dearden and Dearden "play" (pun intended) with conceptions of truth, suggesting that some interpret mathematics as "absolute" and music as "universal." Yet Powell reminds us that even words themselves are relative, and the (re)presentation of another person's narratives is merely a translation of that person's construction of truth: "Words are already interpretations. How can they be brute data that speak for themselves?" Jorgensen meanwhile suggests that mediated qualitative scholarship is not a packaged representation of truth but rather what she calls "a search for wisdom" that might provide "an articulated whole such that the whole is greater than the sum of its parts" and then continue to live within those who experience it.

2.6   Narrative Relationships

Narrative inquiry—both written narrative and that which extends beyond the printed page—calls for research that is intimate, relational, and situated. Shannan Hibbard addresses both the relational nature of narrative as well as that of student-teacher interactions. She draws upon the Listening Guide (Brown and Gilligan 1991) as a means for analyzing narrative texts that illuminate music teachers' relationship to self (I), student (thou), and music (it). Hibbard describes how, as a narrative inquirer, the Listening Guide guide has helped her understand music teaching/learning as a series of complex interactions and to "see beyond the allure of the moment to look deeper at the relational elements shaping them."

Narrative of, by, and through relationships "draws on our ability to connect with others to achieve empathic understanding and can illuminate the fluid, embodied nature of lived experience" (Bresler 2006, p. 21; as cited in Goodrich & Kelly, this volume). Authors in this text have drawn upon the work of Bresler (2006), Clandinin (2013), Nichols (2016), and others to suggest that relational work calls for empathy, relational responsibility, attentiveness, and care as a matter of research (and human) integrity. The concept of "relational resonance" was key for Janice Huber as she learned to be keenly attentive to the everyday experiences, actions, and choices of her young narrative co-researcher, whom she entrusted to guide them both in the narrative process.

Powell goes further, however, drawing upon Lather (2009) and Derrida (2001) to challenge the construct of empathy itself. He suggests that, in the act of attempting to empathize, we risk reducing "otherness to sameness," thereby limiting the individual nature of each person's lived experience. Further, in the process of making narratives relatable to the reader, we might "construct a normative voice" that

privileges the perspective of the audience over that of the person who is to be heard. Similar to that of Huber, Powell's chapter "Whose Story? (Re)presentation, Rhizovocality, and Friendship" provides a critical self-reflection that may inspire other scholars to consider their motives and movements within socially-conscious research, particularly when it is undertaken by researchers who, by their social position, possess a certain level of privilege.

Nicholas McBride and Sarah Minette draw upon such concerns of ethics or "scholarly anguish" (Nichols 2016, p. 442) as they utilize duoethnography to share, compare, and contrast their parallel experiences of writing dissertations with LGBTQ individuals—Nick as a cisgender gay male, and Sarah as a cisgender straight female. Reflecting upon Clandinin's claim that "no one leaves a narrative inquiry unchanged" (2013, p. 20), the authors note that their dissertation writing process—and their later duoethnographic reflection upon that process—changed the way they understand themselves and view their ethical roles as researchers who are interacting with potentially vulnerable research participants. They ask in conclusion, "How might we better understand the narrative research process when considering the perspectives of not only the person who is sharing their story but also the storyteller?" This question is reflective of Huber's reflections on her role as narrative inquirer, caught in a conundrum of giving sufficient voice to young participant Suzy, but recognizing nevertheless that "what you are hearing … is to some considerable extent a function of *you, hearing*" (Coles 1989, p. 15, as cited in Huber, this volume).

In reflecting upon her ethical place in the narrative she had written, Mota articulates feelings to which many of us can relate:

> I was in the midst, nevertheless only curious about the story I was going to listen to, and conscious of narrative inquiry being a deeply ethical project. I still find myself in the midst, but believing that we may create, as narrative inquirers, "possible social-political or theoretical places where our work and our lives can make a difference" (Clandinin 2013, p. 52).

3   Final Thoughts and Future Directions

Epistemological reflection—a generally complex and sometimes messy endeavor—is also part of the research process that is seldom heard, eclipsed in our publications by neat and tidy research reports that simplify research findings and often understate the depth of concern involved when humans study and write about other humans. Process is often lost in our privileging of a finished product, where lived experience remains an echo. The chapters that explore narrative beyond the page offer helpful openings as to how narrative researchers might expand methods and forms of representation to make space for such reflection and lived experience. They also help us envision ways to engage different types of voices, ways of knowing, and to hold the multiplicity of these together reflexively and rhizomatically.

As we move forward, we might further consider how music—our most familiar and cherished of the arts—could become even more central to our scholarship. We

recall Stauffer's (2017) compelling use of John Lennon's song, "Imagine," as a musical vehicle to convey a part of her keynote address to the audience at the Society of Music Teacher Education conference in Minneapolis. Stauffer drew upon the emotional and visionary spirit of Lennon's original version but composed alternative lyrics (which some audience members sang spontaneously) to evoke and provoke meanings about national standards in music education, troubling narratives all-too-often taken for granted in our field.

Our scholarly future may also include more musical performances as a means of scholarly representation. We have both been personally encouraged by Liora Bresler to find place for music to engage with our own research, such as through the use of an audio collage to convey improvised music making (Smith 2014) and a recorded cello improvisation as an artistic response to an autoethnography (Hendricks 2013). Musical theatre is the vehicle by which Cayari (2019) shares his story of coming out as gay/queer—a story of identity that continues to change, and for which successive live performances of the work allow him to honor and embody those changes through performance variation. Finally, music might be used not just as a form of representation, but even as a conceptual framework by which we conduct scholarly inquiry—such as Mesner (2018) envisioned with his self-composed "Serious Lesbian Folksong," "to demonstrate … that the subversive power of musical theatre, with its inherent humor, could offer a subtle but powerful response to difficult political times" (p. 342).

What might we gain in new understandings about our field if we found the courage to be vulnerable and inquire, as McNiff (2018) suggests, directly through our own art form, both individually and with others? Perhaps by so doing we might open up our scholarship not only to new methods but to new voices yet unheard—a search that Bresler has reminded us "is, like the horizon, ever expanding" (this volume). We are hopeful that this collection of narratives and reflections can provide a springboard for further thought, dialogue, and action.

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Part I
Listening Through Narrative

Six Young Women on a Band-Stand: Voices Lost in Time

Graça Mota

Six young women stepping
up to the band-stand
A shine in their eyes

I begin this chapter with a personal celebration, dedicating the Haiku in the epigraph to the six young women. Haiku poetry was invented and developed in Japan over hundreds of years as a short but complete poem with 17 syllables assembled in three short lines and, as such, conveying a complete vision of life (Bashô 1644–1694). Inspired by Jack Kerouac, I propose to "simply say a lot in three short lines in any Western language" (Kerouac 2004, p. x) thus honoring the significant and epiphanic experience of these young women.

I begin by describing how this study grew out of lingering wonders steadily remaining from previous research that continue to shape my research endeavors. I then proceed by briefly outlining the cultural and social context of Portugal under the dictatorship, and how this especially impacted on women's lives. In that context, which clearly includes the role played by the Catholic Church, I hope to be able to unveil the environment in which these six young women were living, and how their entrance into the band was perceived, in the first place by themselves and also by the community. Adopting narrative inquiry (Clandinin and Connely 2000; Clandinin 2006, 2013), I propose a representation of their narratives, how they coincide and diverge, and attribute meaning to different aspects of their common experiences.

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1   Lingering Wonders…

The research I am going to speak about took place in the context of Philharmonic Bands in Portugal, a context to which I have recurrently returned. In that sense, I borrow both from Clandinin et al. (2012) the notion of 'lingering wonders' continuously shaping our studies and from Michael Dubnewick et al. (2017) as he "reflects on the reverberations experienced from prior research engagements" (p. 413). My previous research with Portuguese Philharmonic Bands has in that sense become part of myself and, as Maxine Greene (1995) reminds us, goes on revealing the shaping power of that particular landscape. In this context, I would also mention my continuous interest in listening to seldom heard voices and narratives spanning longer periods of time (Mota 2012).

In Portugal, there is a great tradition of Philharmonic Bands (PBs) that reaches back to the 18th and 19th century when they started out as military bands. In the music department of our school of education, after acknowledging that a steady 30% of music students came from PB backgrounds, we conducted an extensive research between 2005 and 2008 on the construction of the musical identity of young people in PBs (Mota 2008, 2009). Though the gender issue was not part of our study, it nevertheless emerged in most of the interviews and long conversations that the presence of women in PBs was noticeably rising at least since the mid-1980s.

From that time onwards, I maintained an interest in exploring this topic and our research center has now embarked on a large-scale study on the presence of women in PBs ever since the end of fascism and dictatorship. This research aims at unveiling the complexity of the phenomena involved, extending beyond superficial and partial views, and taking into account a possible change in mentalities as a result of the Portuguese April 1974 democratic revolution. In view of the discrimination women have suffered worldwide as performers and conductors in many types of music ensembles, this project also examines their own perceptions as musicians in PBs and particularly as conductors (now with more than 25 nationwide).

It was out of these continuing lingering wonders that I took one step further as I came to realize that it was back in 1966 when the first women integrated a PB, and thus, becoming the first, not only in Portugal, but indeed also on the Iberian Peninsula, at least as far as documented.

2   Portugal, 48 Years of Social, Cultural and Political Darkness

Portugal became a republic in 1910. From then until 1926, the country struggled through a complex process of establishing the basis for a democratic parliamentary regime, enduring a long period of political dispute while attempting to find its own place in the Europe of the post first world war period. The greatly debilitated economy inherited from the monarchy coupled with high levels of corruption and a

broadly illiterate population living in great poverty provided the ideal backdrop to the military coup that in 1926 established what was to become the longest European dictatorship.[1]

This was the country and the environment I grew up in: a society in which women were treated as second class creatures, with very limited voting rights and even banned from travelling outside of the country without permission of either their husbands or their fathers; a society in which schools were only allowed to deliver very predetermined content and where each classroom had to display the crucifix alongside photos of the dictator; a society in which Catholicism was the state religion, and, for example, when one married in the church, there could never be any divorce; a society in which the mass media were controlled by strict censorship, with the culture dominated by rules of a fascist logic designed to maintain an obscurantist state of affairs.

The April 1974 Portuguese revolution changed our lives. It represented the advent of a time of hope and generosity, when everything seemed possible in every domain: the personal, the social, the educational, and the political. A revolution made by the lower ranks of a military institution then completely exhausted by the colonial wars ongoing in several African countries. The 'carnation' became the revolutionary symbol, extensively given to everyone including the 'young boys of the army up on the tanks.' Symbolically, those who had long perpetuated the regime were the same as those who liberated the country from dictatorship and made the independence of the African colonies possible. Women were also at the center of this political turnaround. They appeared everywhere, as leading actors whether in the context of agrarian reform, the struggle for better living conditions or in the educational, social, cultural, and political fields of intervention.

3 Current Study: Becoming a Narrative Inquirer, Storying Life

My personal learning to think narratively began back in 1983 with my very first contact with the work of Jerome Bruner, and his concept of culture within one of the deepest and most thought provoking works on the purpose of education and beyond. In the preface to the second edition of his seminal book *The Process of Education* (1960/1977), and while answering the query why he did not write a second edition, Bruner (1977) acknowledges the changes it had provoked in his way of thinking:

> I do not think it was possible to do so. The book was a creature of its time, place, and circumstances, for better or worse. The changes that it produced in my mind, just by virtue of its having been written and put into the public domain, are recorded in my later work. (p. xvi)

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[1] For further information, see https://www.britannica.com/place/Portugal/The-First-Republic-1910-26#ref1134992

Being a psychologist by training, his immediately following work *Toward a Theory of Instruction* (1966), and long before *Acts of Meaning* (1990) and *The Culture of Education* (1996), already denoted his concern with the notion of culture and the discomfort about the failure of psychological theories to deal with the way culture shapes the human mind: "though it is obvious to say that the child is born into a culture and formed by it, it is not plain how a psychological theory of cognitive development deals with this fact" (p. 6).

Later, Bruner (1990) began to concentrate more directly on narrative in a close relationship with culture and "how it differs from other forms of discourse and other modes of organizing experience, what functions it may serve, why it has such a grip on the human imagination" (p. 43). It was from this moment that I became profoundly interested in his grasp of the power of narrative as a way of describing 'lived time' and as a continuous interpretation and reinterpretation of our experience (2004, p. 692). I shall return to Bruner in the analysis section when relating the discourses of the five women with his proposed ten features of narrative.

My further interest in narrative inquiry also extends back to the *First Narrative Soundings Conference* (Barrett and Stauffer 2012; Pinnegar and Daynes 2007) including the work by Jean Clandinin and Michael Connelly (2000) and its most recent developments and elaborations (Clandinin 2013; Clandinin et al. 2012; Hearne 2017; Kim 2016; Nichols and Brewer 2017). Humbly going on learning how to think narratively in the particular context of this study also means being able to imagine the life space where those women lived their experiences, to imagine it as "lived in the past (telling) and living the life under study as it unfolds (living)" (Kim 2016, p. 90), and taking into account the three narrative inquiry commonplaces, *temporality, sociality and place* (Clandinin 2013). Within this theoretical framework, I kept telling myself that "although narrative inquiry is about people's experience, to understand each individual's experience one must understand the social, cultural, familial, linguistic, and institutional narratives that shape, and are shaped by, the individual" (p. 33). Sticking to the definition of narrative inquiry as "an approach to the study of human lives conceived as a way of honoring lived experience as a source of important knowledge and understanding" (p. 17), I had to draw on my 'storied past' to be able to attempt storying the life of these six women back in 1966, bearing in mind the four key terms of narrative inquiry: *living, telling, retelling,* and *reliving* (p. 34).

Furthermore, the data from the five extensive interviews seemed particularly suited to narrative, approached both as a phenomenon and as a method (Clandinin 2013). On the one hand, all five women appeared to build discourses in which both descriptions and explanations of the events that led to their joining the band were simultaneously present, contributing to the construction of a coherent narrative. On the other hand, as a musician and a music educator with extensive research experience in the cultural world of Philharmonic Bands in Portugal (Mota 2008, 2009), I became engaged in giving back to them my interpretations of their discourses, producing a sort of echoing that appeared to build connections that made sense to all of us.

Related to my endeavor in storying life, I needed to understand, first, how these women saw their participation in the Band back in 1966, and secondly, to frame the study in a larger picture of the possible shift in women's role in the overall world of music which stems from my interest in new developments in feminist theory; a facet I return to shortly at the end of this chapter.

4 A Noticeable Phenomenon

As reported in the magazine *Flama* (no. 967, 16 September 1966, p. 15; Fig. 1) under the title "six young women on the band-stand," a noticeable phenomenon was described in the most paternalistic of terms, highlighting how they "are handsome and full of energy, being able to play the most difficult parts of the music, sometimes even as soloists…" People were also urged to attend the performances of that particular PB, drawing attention to the fact that 'six young women were causing a sensation.'

Dulce Morais Botelho, 28 anos, professora primária (irmã do regente), toca oboé e clarinete.

Augusta Maria Mendes de Pinho tem 15 anos, é costureira e toca «caixa».

Maria Augusta Mendes de Pinho, irmã gémea da Augusta Maria, também é costureira e toca saxofone.

Maria Leopoldina Pereira, 17 anos, contrabaixo

Maria Emília de Sá Pinto, lavradeira, 16 anos, trompa

Maria Alice de Andrade Lopes, 16 anos, estudante, clarinete.

Fig. 1 Six young women on a band-stand (*Flama*, 16th September 1966)

Further, on the occasion of a band performance at a summer festival, a particular radio program renowned for its humorous and jokey sketches composed a song designed to convey an image of what a special wonder it was to listen to the young women playing in the band. People were especially instructed not to miss out on such a phenomenon!

However, the practical reasons for inviting women to come and play in the band related simply to the fact that, in an absolutely male-dominated milieu, they were needed to take the places left empty by young men that had either emigrated to earn a living or fled from having to serve in the colonial wars then ongoing in Angola, Mozambique and Guinea. Nothing less and nothing more. This is acknowledged by all of the five women as we shall encounter when listening to their voices.

Five of the women were aged between 15 and 17 years old, two of them being sisters, and the sixth was 28 years old. They immediately began by learning how to play oboe, clarinet, snare drum, baritone horn, saxophone, and tuba, clearly the very instruments that were missing due to the absence of the former players. Concerning the so-called gender instrumental preconceptions, these seem to have been entirely overcome by the sheer need to fill the missing sections in the Band's repertoire. Nevertheless, beyond having women playing in a Philharmonic Band back in the times of the Portuguese patriarchy, it is also noticeable that they played instruments that clearly did not fit the feminine archetype.

In 2016, the six women were honored by the Philharmonic Society that includes the Band where they once played, and the ceremony introductory speech mentioned how "50 years ago, in a strict and repressive time, a phenomenon of emancipative and liberating affirmation significantly marked the history of PBs in Portugal." Indeed, it was not until 1974 with the democratic revolution that girls and young women began to join PBs, in greater numbers in the late 1970s and early 1980s.

One cannot really be fully convinced of the social and political awareness back in 1966 that such an 'emancipative and liberating affirmation' was indeed taking place. However, it unquestionably marked the history of PBs in Portugal, a fact that retrospectively deserves full acknowledgement.

5 Voices Lost in Time – Conversations with R., H., B., M. and A

Contact with the five women (one has passed away in the meanwhile) was facilitated by the Band's management, and they all immediately agreed to interviews. Our conversations took place in different environments, from coffee shops to their homes, and were recorded for subsequent transcription. Although data anonymity was guaranteed, they all expressed no concern regarding the publication of photographs that had in any case already been disseminated in the press back in 1966 (see beginning of the previous section). They are now in their sixties, and they all married and had children.

In this section, I give voice to the narratives of the five women (identified by fictional initials), and their own accounts of their experiences while playing in the Band,

as well as the significance placed on what they describe as the overall 'recognition received'. During our conversations, singularities in the ways each one told about those experiences in the context of 1960s Portugal soon became clear. The oldest, and sister of the conductor, displayed a more self-contained attitude regarding her participation in the Band, perceiving it as kind of the role of an older sister, conveying confidence to the parents of the others over allowing their daughters to be part of such an adventure. Already employed as a primary school teacher when joining the Band, she was also the first to drop out. Of the other five, only one was attending school. Two were helping their parents in the fields within the small scale agriculture typical of that region of Portugal, and two were employed as helpers in a dressmaking atelier.

As I begin composing a text about our conversations, I try to bear in mind Clandinin's three dimensional space of narrative inquiry—temporality, sociality, and place—interweaving with Bruner's understanding of narrative as a permanent interpretation and reinterpretation of our experience. And in so doing, it also becomes clear how this study is still on the move, requires further developments, and that "neither researchers nor participants walk away unchanged" (Clandinin 2013, p. 51).

6 Finding the Narrative Inquiry Commonplaces…

Our conversations systematically started with a question about how it all began. Beyond explanations about my interest in this field, I tried to convey the idea of the importance of having encountered information about the six within the context of a larger study of women in PBs, and of my puzzling over the experiences of six young women joining a band way back in 1966. In all interviews, I sensed that there was both a feeling of pride over the significance of that event in conjunction with amazement at the idea that people from the academy perceived that as a rare occurrence and deserving of being the object of systematic study.

6.1 Setting the Stage

R: At that time, with the war in the colonies, many young men had to go and fight in Angola, Mozambique, others emigrated to Brazil either to find a better life or to desert from the army… So the band needed musicians…
M: We were the first young girls to enter a Philharmonic Band. Then, we had a priest as the conductor. And he was such a handsome man. Beautiful, and with such a good soul, a golden heart… I say a diamond heart. So you imagine, a young priest conducting a Band with young girls, what a success!!!
A: (the older member, sister of the conductor): They thought it was nice to have women playing in the Band…
I played oboe because my brother so decided. At first, I began with the clarinet but once he saw a German band with a young girl playing the oboe on television, and

he said: 'Ah, you are going to play the oboe! It's a difficult instrument but it has a beautiful sound.' And so they bought an oboe and I started to play it. Because my brother wanted us to shine among the men.
H: Those were the instruments the Band needed. I was a little daring as I chose the snare drum… maybe because in my head it would be easier…
B: The first time I saw myself with the clarinet I was really afraid but I didn't question it. As for M. her father was also in the Band and she was very good at music. So they gave her the tuba. And in the audience we heard: 'Oh my gosh, look at that girl with such a huge instrument!'
M:One day, my father arrived home and said: M. you are going to play in the Band. 'What?' I said, 'Yes you are going to play in the Band and the rehearsals start next week.' Well, I liked the idea, and that is also what happened with the other five…
Yes, I played the tuba, but what I really would have liked was the trumpet. But I guess they wanted to have a young girl walking in front of the Band with the tuba as was the case in those times.
B: All the members, from the oldest to the younger ones, protected us, they were wonderful. They were especially attentive when we were going up to the band- stand as we wore skirts … yes, it was like that at that time … it was not allowed for girls to wear trousers, right?
H: Young girls entering such a big group of men … At that time, our parents had to face all the prejudices, it was not easy. It was just made possible because the sister of the priest joined the Band with us. But the Bishop still had to issue special authorization … That had to be done, otherwise…

In a milieu completely dominated by the Catholic Church, they seem aware as to how so rather odd it was to see young girls in the middle of all those men. However, and as a result of the time and circumstances of this narrative, it does not seem possible to ascertain whether this is something acknowledged in the present while looking backwards or was fully recognized by the young women back in 1966. In general, all five did not acknowledge the underlying paternalistic views coming both from the community and from the men who made their participation in the Band possible.

In terms of the music performance itself, only one (H.) chose the instrument she was to learn, and there seems a general acceptance of those circumstances. Though M. acknowledges she would rather have played the trumpet, her memories are not at all overshadowed by the fact that she had to play the tuba instead.

6.2   Living and Rejoicing with Memories

B: Even today, when I visit the village, I sometimes go to the retirement home. Some of those people still recognize me from the time I played in the Band. I mean, this makes me proud, and I say to myself: 'Jesus, this was really significant!' Something I don't forget and that made my life more valuable.

R: Our memories, I can only speak for myself, but my youth was strongly influenced by the Band … Such a pride for our village! Such nostalgia … Indeed, I still feel it. When I go back there to attend the village festivities in summer, and I listen to the band's performances, there is always someone asking me 'well, you're thinking about the time you played there, aren't you?' And I always answer: 'Yes, I am.'

M:Well … I have a daughter … I can't compare … A daughter is a daughter, but that was the most beautiful time in my whole life … Now, I manage the emotion a little bit more but I used to cry when I heard that music… Looking at the photos, newspaper clippings… I cried, I cried… I had to. That was so nice…

One of the older musicians always told me 'you enjoy it, every second, every minute, because when you reach my age, you are going to say to yourself 'how I long for that time when I played in the Band'.

6.3   Resenting the Past, Welcoming the Present

R: Concerning the people outside the Band, yes … Sometimes we heard things that were not nice … things we didn't like … things that hurt … But we also lived in such a quiet environment… . We had no idea about what was going on out there in the world … Well … I speak for myself but I am sure that…we had no idea of the society we were living in. For example, I only went to school when I was 17 … Very few children went to school, and I remember being so sad when aged 11 and seeing that some went to school but not me … I also worked in bread home delivery while my sister worked full time for a dressmaker … If there was not the Band … Our life in the village was so limited … it was the Band that opened up other horizons, it was so fantastic … I can say that the way I raised my children would have been very different if I had not that experience…

We had our boyfriends, our flirts … and they knew that on the weekends we had the band, it was a priority. But in the Band, they all knew: She will marry and we will lose her. It was somehow an acquired fact. As we got married, we all left. The men stayed. It was marriage that made myself and my sister abandon the Band …

But now husbands are not in charge anymore. However, there is still some discrimination when I hear: 'Look! That's a woman conducting the Band, let's see how they play.' I mean, they wouldn't say that if it was a male conductor. No, they wouldn't.

Like most of the young women of that era, they never dreamed of being free of the great domestic enterprise centered on getting married and having children. However, they all now seem able to think of those times as different from the present, and are aware of a possibly different relationship between women and men.

7   The Ten Features of Narrative

When I carefully and respectfully approached the story of the six young women – a common story with different nuances – I could not help but find an echo of their discourses in the following words from Bruner's *Making Stories* (2002):

> Through narrative, we construct, reconstruct, in some ways reinvent yesterday and tomorrow. Memory and imagination fuse in the process. Even when we create possible worlds of fiction, we do not desert the familiar but subjunctivize it into what might have been and what might be. The human mind, however cultivated its memory or refined its recording systems, can never fully and faithfully recapture the past, but neither can it escape from it. Memory and imagination supply and consume each other's wares. (p. 93)

Bruner's (1991) suggestion that our "central concern is not how narrative as text is constructed but rather how it operates as an instrument of mind in the construction of reality" (pp. 5–6), brings me to the following brief analysis of the narratives of the five women in the context of his ten features of narrative.

7.1   To Narrative Diachronicity

Their told stories are a clear account of events occurring over time under particular circumstances. And as Bruner recalls quoting Paul Ricoeur (1991), this is 'human time' rather than abstract 'clock' time (p. 6), incorporating flashbacks and flashforwards. These women gave me, each in their own particular way, a representation of the sequential and diachronic order of that sequence of events under narration.

7.2   To Particularity

The five stories refer to something very particular and exceptional happening in those Portuguese times when the events took place. Their narratives would not have made sense without that particular embodiment. This comes to light when they acknowledge how those times were so different from the present ones, and another kind of conviviality between women and men is today not only possible but is being witnessed concerning the lives of their own children.

7.3   To Intentional State Entailment

Yes, their narratives were about people acting in specific moments and are absolutely relevant to the beliefs, desires, theories, values of that particular society. The discourses displayed interpretations that were strictly concerned with the reasons

that led to their coming to play in the Band, irregardless of a possible larger social and political picture.

7.4   To Hermeneutic Composability

Hermeneutic is about interpretation and those women were constantly trying to express meaning, even if subconsciously, and I was constantly trying to extract meaning. Furthermore, Bruner draws attention to two contextual issues in interpretation. One is *intention* and the other the *background knowledge*. The *intention* issue addresses the why, the how, and the when this story was told to me. Discovering the existence of these women and the relationship to my previous studies is paramount to understanding my intentions and my interests in capturing the meaning of what happened to each of them and to all of them as a group. As for the *background knowledge* issue, we here have to speak, as Bruner (1991) urges us, about their *background knowledge* and my *background knowledge* and, most interestingly, how they interpreted mine and I interpreted theirs. And, in both these contextual domains, *intention attribution* and *background knowledge* provide, "not only bases for interpretation but, of course, important grounds of negotiating how a story shall be taken – or, indeed, how it should be told" (p. 11).

7.5   To Canonicity and Breach

For the story of these five women to be worth telling, it has to be about "how an implicit canonical script has been breached, violated, or deviated" (p. 11) – six women on a band-stand in 1966 during the repressive Portuguese dictatorship. A time when the legitim canonical behavior could not accept that six very young women would be allowed in such a male-dominated milieu. But "both scripts and their breaches also provide rich gounds for innovation" (p. 12), and this is something they are now in the position to acknowledge when accepting the new roles that democracy brought into the lives of their daughters and sons.

7.6   To Referentiality

Sometimes, I sensed that the five women's discourses, rather than referring to a reality, were instead creating it, and each on their own terms – as a world of their own. This suggests, according to Bruner, "that the distinction between narrative fiction and narrative truth is nowhere nearly as obvious as common sense and usage would have us believe" (p. 13). In fact, I had not the possibility to check for the narrative

'truth' of their accounts but rather to confront it with my own knowledge about those historical times in Portugal.

7.7   To Genricness

Bruner speaks of genre as a form of telling. The story of the six young women on a band-stand was given to me in their very own language, in words they chose to convey that significant experience. In Bruner's terms, this demonstrates how the use of a certain language guided their use of mind. How they hesitated as one compares the joy of having a daughter to the joy of having played a leading role in certain phenomena of those times. According to Kim's (2016) division into three narrative research genres (autobiographical, biographical, and arts-based), this is a biographical narrative inquiry taking the form of an oral story. Given their way of telling the story, it became clear how they

> … make sense of their past, how their past individual or collective lived experiences are connected to the social context, how their past is connected to the present and future, and how they use their past experience to interpret their lives and the world around them. (p. 135)

7.8   To Normativeness

"A breach presupposes a norm" (Bruner, 1991, p. 15). Therefore, this narrative also takes cultural legitimacy into consideration while breaching conventions. And they now do desire a different future for their sons and daughters. One, that is recognizably not any more available for themselves. However, what happened back in 1966 comes through their narratives not as "the comfort of a happy ending but the comprehension of plight that, by being interpretable, becomes bearable (p.16).

7.9   To Context Sensitivity and Negotiability

This feature of narrative is inevitably related with hermeneutics. Among those five women, one told her version, the other told another one, and there seemed no need for confrontation to negotiate the differences. Staying with Bruner's elaboration on this feature of narrative, I always took into account their stories in terms of my background knowledge of that particular time in the history of Portugal, and inevitably in the light of my assumptions about their own background knowledge. In that sense, it was the very context sensitivity of those times that turned their accounts into "a viable instrument for cultural negotiation" (p. 17).

7.10   To Narrative Accrual

> What creates a culture must be a 'local' capacity for accruing stories of happenings of the past into some sort of diachronic structure that permits a continuity into the present – in short, to construct a history, a tradition, a legal system, instruments assuring historical continuity if not legitimacy. (Bruner 1991, pp. 19–20)

In the women's narratives, their "sense of belonging to this canonical past" (p. 20) while maintaining the narrative of deviation, may have contributed to their present capacity to envision different futures.

8   Final Thoughts

As I began this inquiry, I felt that, along with Jean Clandinin (2013), I was in the midst, nevertheless only curious about the story I was going to listen to, and conscious of narrative inquiry being a deeply ethical project. I still find myself in the midst, but believing that we may create, as narrative inquirers, "possible social-political or theoretical places where our work and our lives can make a difference" (p. 52). In this context, I hope to have been able to provide a narrative accounting that pays attention to the three dimensional narrative inquiry space, in the context of these women unfolding lives in those particular times and places.

Finally, I would like to bring forth the widely disseminated idea of Simone de Beauvoir (1949/2009) that "one is not born, but rather becomes, a woman" (p. 330). I believe this quotation is of particular interest to this study as it firstly highlights the constitution of identities over the course of processes that are always dynamic and multidimensional, and secondly, opens the way to understanding the multiple power relationships underlying our gender conceptions as related to particular historical times. According to Judith Butler (1990), we may think that PBs were, back in the sixties, gendered performative spaces, especially given how cultural and social spaces mirror gender relationships or, contrarily, gender identities are ontologically determined by the body.

Given my initial lingering wonders, I am happy to have gone a step further in understanding the role of women in Portuguese PBs, together with honoring this particular small group for just having been there, playing their instruments in the Band in adverse social and political circumstances. I believe that they planted a seed for women's participation in all domains of musical expression in democratic Portugal.

"With a shine in their eyes."

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Letting Children Know We Are Listening to Them: Attending to Children's Everyday Ways of Knowing, Being, Doing, and Relating as Key in the Relational Ethical Responsibilities of Coming Alongside Young Child Co-Researchers in Narrative Inquiry

Janice Huber

1 Beginnings

Imagine an image made by hand with playdough and brightly coloured paper
   that shows a young girl and her baby sister
   at a park
   on a blue-sky
   sun-filled day.
   Imagine the young girl naming this image
   "I Could Stay at Parks Forever".[1]

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[1] Suzy first expressed this knowing of herself as we played and visited in November 2015.

Janice Huber in relation with *Cree Métis* Elder Gloria Laird

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Taken from the narrative account I co-made and negotiated with Suzy,[2] a young child of *Métis* ancestry[3] [4] and her family, this description of a shadow box image we made together shows something of the everyday lived and told experiences that shaped our narrative inquiry.[5] When our inquiry began, Suzy had just turned four-years-old. Thinking with this shadow box image supported me to show something of my growth in co-making interim research texts with Suzy as a young child co-researcher. From Fall 2015 to Winter 2019, I have been privileged to come along-side Suzy and her parents, Linda and Tom, and sometimes, too, Billy, Suzy's older brother, and Jane, Suzy's younger sister, in their everyday experiences in their family and community places. As I have participated in this midst, Suzy has always been my guide; each time we have played and visited I have followed her lead.

As I entered into relationship with Suzy and her family I carried experiences as a former elementary teacher and earlier narrative inquiries that called me to stay wide awake (Greene, 1995) to living with intentionality alongside children as co-researchers. As Jean Clandinin and I (Huber & Clandinin, 2002) earlier inquired into our becoming and the becoming of children whom we were alongside as co-researchers, we wrote that "[a]ttending to the maintenance of relationships with children, now and in the future, became, for us, a first consideration" (p. 800). We noted that while "[o]ur attentiveness to relationship could conflict with dominant stories of what 'good' teachers and 'good' researchers do" (p. 800), given that the "[p]lotlines for good researchers do not often attend to the aftermath for children's lives as their first concern" (pp. 800-801), we highlighted that as "[re]lational narrative inquirers engaged with children as coresearchers … it was here that we needed

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[2] Linda chose this pseudonym for Suzy and the pseudonyms for Suzy's siblings, Tom, and herself.

[3] Suzy and her parents shared stories of themselves as people and as a family who were and are continuously becoming as *Métis*, these stories were threaded by experiences in particular times, places, situations, and relationships that shaped, and were shaped by, their and their ancestors life making. In two situations when our conversations directly turned toward a focus on *Métis* peoples, Tom encouraged me to consider reading two books: *Contours of a People: METIS FAMILY, MOBILITY, AND HISTORY* (emphasis in original, St-Onge, Polruchny, & Macdougall, 2012) and *A People On The Move: Métis of the Western Plains* (Ternier Gordon, 2009). Readers seeking to learn stories of the lives of peoples and families of *Métis* ancestry in what is now known as Canada may also consider Tom's advice.

[4] Over many years I have been privileged to share friendship and learning alongside Dr. Mary Isabelle Young of the Bloodvein *Anishinabe* Nation in what is now known as north eastern Manitoba. One teaching Mary shared with me was that as "a way to respect…[her] *Anishinabe* language and to honour all people of the *Anishinabe* nation" as well as "all Aboriginal languages" and peoples (Young et al., 2012, p. 21) to italicize Indigenous languages when they are represented in academic texts.

[5] This narrative inquiry, *Young Children in Transition: A Narrative Inquiry into the Meeting of Indigenous Children's and Families' Lives with Dominant Discourses of School Readiness and Success,* was conceptualized and designed over time by Jean Clandinin, Shaun Murphy, Vera Caine, Sean Lessard, Cindy Swanson, and me. After two non-funded research grant applications, in June 2015 I applied for and received University of Alberta research ethics approval to undertake a small pilot study.

to attend" (p. 801). From the outset of inquiring alongside Suzy, Tom, and Linda I felt confident about co-composing and negotiating interim research texts with Linda and Tom that would sustain our relationships, now and into the future. However, not long into our inquiry, I began to feel much less confident about co-composing and negotiating interim research texts *with* Suzy that would sustain our relationship, now and into the future.

As in earlier narrative inquiries where I have come alongside co-researchers of Indigenous ancestry (Huber, Caine, Murphy, Lessard, Menon, & Clandinin, 2018; Young et al., 2010, 2012), as Suzy, Linda, Tom's, and my inquiry was beginning, I asked local *Cree Métis* Elder Gloria Laird to think alongside and guide me. I was first taught the importance of an Elder's presence in research alongside Indigenous peoples by my long-time friend and research collaborator Mary Young[6] who, as a person of *Anishinabe* ancestry, shared stories of how researchers:

> Drove
> Or flew into our communities
> Did their work
> And left
> Never to be heard from again …
> Early in my educational journey …
> I felt
> Uncomfortable
> With research on Aboriginal people
> What the research portrayed
> Was rarely positive
> None of the researchers
> Were of Aboriginal ancestry
> If Aboriginal people
> Were involved
> They were merely
> "Informants"
> Never
> Co-researchers
> We did not
> Have a voice. (emphasis in original, Young et al., 2012, pp. 39-40)

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[6] In her book, *Pimatisiwin-Walking in a Good Way: A Narrative Inquiry Into Language as Identity* (2005), Mary shares stories of her learning and relationship with Minnie, an Elder she was alongside in a *Cree* language and culture course situated on the land in northern Quebec: "Minnie's life is a guide for me and she offers me hope for the continued survival of our language, our culture, our values, and our beliefs and, with the way she teaches young children" (pp. 178-179). Throughout Mary's book and our later co-authored book, *Warrior Women: Remaking Postsecondary Places Through Relational Narrative Inquiry* (Young et al., 2012) we similarly show how Sister Dorothy and Florence's lives and being alongside as Elders shaped the unfolding of our narrative inquiry.

Already during our first visit, as Elder Gloria asked how the inquiry was coming along, I shared my uncertainties about *how* I might engage in co-making interim research texts *with* Suzy, given her age. Responding to my wonders Elder Gloria encouraged me to think about what might be stopping my forward movement. Some months later when this thread again wove into our visiting, she shared this teaching: *"Children and youth want to know that we, as adults, are listening to them; it is important for us to let them know we are listening."* For months, I pondered this teaching; my constant companion became this question: *How can I let Suzy know I am listening to her?*

Over time, as my earlier understandings of coming alongside children as co-researchers and Elder Gloria's teaching continued to work on me (King, 2003; Sarris, 1993), I slowly awakened to my need to create *with* Suzy interim research texts that resonated with the stories she and I lived and told during our interactions and that her practices—her everyday ways of knowing, being, doing, and relating, including the forms, materials, and processes she brought into our relational space—mattered. Over time, I have grown to understand this attending to Suzy's everyday practices as *relational resonance*. In what follows I show how Suzy's and my negotiating and co-composing two differing forms of interim research texts grew my understanding of relational resonance as central in my relational ethical responsibilities alongside her, a young child co-researcher, for whom the aftermath of this inquiry in her ongoing life making, and in our ongoing relationship, greatly matters.

2 Returning to Experience

2.1 One Negotiation and Co-Making: Touching Each One

I tell Suzy and Linda[7]
    I've brought some poems to share
                                  They both agree
    I tell Suzy the poems come from her
    From her teaching me
    While we've been playing and visiting

                                  As often happens
                                    When I tell Suzy
                           How she is "my teacher"
                                   She smiles

    I say the poems show what I've learned

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[7] In creating these poetic fragments I have drawn both on Lynn Butler-Kisber's (2002) early work with found poetry and Mary Young's (2005) teaching that "talking back and forth" with one another's stories is a way "to connect … [our lives] in a respectful and special manner, in a circular way" (pp. 143–144). Suzy's lived and told stories are at the right-hand side of the page, Linda's and other family member's are in the centre, and mine are at the left.

By listening to
And being alongside her
I say
I hope
The poems
Will help other people
Listen to
And learn from
Her

                               Suzy smiles
                     And leans closer

Should I read some of the poems?

                              Yeeees! says Suzy

If Suzy wants, I say
We could draw pictures on them

                          Are they mine? Suzy asks

                Both Linda and I say
              Yes, these are *her* poems
We could make a book, I say

                       I like books, says Suzy

Would Suzy like me to read the titles? I ask

                        She nods "yes"
                       And then says
                           Sure

This one's called I'M HAPPY WHEN I WAS A BABY
This one says THIS IS MY BROTHER …
I continue reading the titles …
I COULD STAY AT PARKS FOREVER …
GOING TO BED IN A TENT …
I'M MÉTIS! …
I JUST LEARNED HOW TO DO IT EVERY SINGLE DAY …

                     As I read the titles
                       Suzy touches
                     And kind of rubs
                         Each poem
                           Slowly
            She slides over on the bench
                           To sit
                    Right next to me

I continue reading titles
A BABY IS COMING … I'M HOPING IT'S A GIRL …
This is all in the past, I say
That baby girl is here now

              Jane, Suzy says with a smile
                Looking toward Jane

                                                                                    Who is nearby
                                                                            In the baby rocker

I continue,
I DON'T KNOW BUT I NEED ALL THIS STUFF

                                                                                    That one!
                                                                            Suzy says
                                                            As she touches the poem

I read:
                                    "I DON'T KNOW BUT I NEED ALL THIS STUFF

It was spring break
Billy was home from school
We were playing in the new office space
Made just for Suzy and Billy
Where the dining room table
Used to be
I wondered with Suzy
What she thought
She might learn
In Kindergarten

                                                                                    I don't know
                                                                    But I need all this stuff
                                                                            She said
                                                    Continuing to play with her unicorn
                                                                    Making it talk
                                                                            And move

I had then asked
What she *wanted* to learn in Kindergarten

                                                                                    I do not know

                                            After a few moments
                                            Of more unicorn play
                                            Billy joined in
                            Saying that Kindergarten *is actually better than Grade One*
                                            And all the classes
                                    You don't need to do math
                                    You get to listen to stories
                                            And play longer

                                    (Mar 30/16, pp. 27-28)."

                            As Linda notes the date on this poem
                                            She reflects
                                            On how
                                    At that time,
                            Suzy wasn't yet in Kindergarten
                                    Oh my,

Linda sighs

Suzy touches another poem
This one!

I read:

"GUESS WHAT! I HAVE MORE PLAYDOUGH!

It is January
I have just arrived at Suzy's home
I am barely through the door

Guess what!
I have more playdough!
I got playdough from Santa Claus!

Suzy talked all the way to the table
Where there was a large box
Let's see if there's red in there
There actually is red playdough in there!
And there's brown
And I don't even have brown
Good, we got brown
Yay, we have brown!
Mom,
We have brown in there!
We have orange!
Yay, we don't have orange
We have white again!
Oh,
And orange
And we got red
Yay! We got red
Wow! Look at all that playdough
After school
I'm gonna show Billy how much!
I am amazed at how many containers are in the box
Suzy continues to pull out more
Purple. Good!
This is a lot of playdough, I say

Yup
I'm gonna see if I can count all of that
1, 2, 3, 4, 5, 6, 7, 8
That's all I can count
There are so many, I say

I can't even count them!
Let's make a Halloween cupcake
Right now!

What part should I do?

You make the cupcake holder
And I will make the icing!
(Jan 29/16, across pages beginning on p. 19)"

Suzy laughs when I read about her excitement
About all of the playdough

A kind of game begins

With Suzy touching
Another
And another
And another
Poem

And my reading
Every poem
She touches

During
And in between
My reading
Suzy, Linda, and I talk
Remembering then
Noting now

Often
Suzy says
She *still likes*
Something mentioned in the poem

When we have finished with the poems
Suzy gets out the playdough
(Mar 9, 2017, beginning at 18.30 on audio file)

What this poetic fragment does not show are ways Elder Gloria's teaching drew me back to my earlier reading of Jacqueline Woodson's (2014) book, *brown girl dreaming*, a text written entirely in free verse poetry that offers a "glimpse into a child's soul as she searches for her place in the world" (dust jacket). For example, the first section is titled "PART I i am born" (n.p.) and begins with the poem titled "february12, 1963" (p. 1):

I am born on a Tuesday at University Hospital
Columbus, Ohio
USA—
a country caught

between Black and white.

I am born not long from the time
or far from the place
where
my great-great grandparents
worked the deep rich land
unfree
dawn till dusk
unpaid
drank cool water from scooped-out gourds
looked up and followed
the sky's mirrored constellation
to freedom.

I am born as the South explodes,
Too many people too many years
enslaved, then emancipated
but not free, the people
who look like me
keep fighting
and marching
and getting killed
so that today—
February 12, 1963
and every day from this moment on,
brown children like me can grow up
free. Can grow up
learning and voting and walking and riding
wherever *we* want.

I am born in Ohio but
the stories of South Carolina already run
like rivers
through my veins. (emphasis in original, pp. 1-2)

When I first read *brown girl dreaming* (Woodson, 2014) I had been alongside Suzy and Linda, and in conversation with Linda and Tom, for approximately four months. Remembering how deeply drawn I had been to the centrality of the young girl's voice, I had returned to *brown girl dreaming*. In the margins alongside this above poem, I had written: "Suzy's voice? Draw on this book, this form, for Suzy's narrative account? Poems for differing threads in her making of her life?" Although at that time we were still early in the inquiry, already then I sensed poetic fragments could be a way to negotiate and co-compose interim research texts with Suzy. This sense came from being alongside Suzy over time and noting, for example, on my

very first visit to her home, the word *"happy"* that she, with Linda's support, had months earlier printed and taped right beside the door handle of their home. I had also noted that although picture books were infrequent in our play and visiting, when we did interact with them, while she had not yet shown me she was attending to the words written on the pages, Suzy seemed to enjoy talking and thinking with the artwork and stories. Poetic fragments also felt resonant with how Suzy and I were living our inquiry, which was happening in moments of play and visiting.

Approximately one year after my first reading *brown girl dreaming* (Woodson, 2014), as I was in the midst of thinking narratively[8] with the field texts from our inquiry, which included transcripts of my experiences with Suzy and Linda, transcripts of Tom, Linda's, and my conversations, and my field notes, I gradually composed 47 poetic fragments in which Suzy's voice is central. The earlier shared poetic fragments were two of these.

As shown in the above section *One Negotiation and Co-Making: Touching Each One*, wanting to understand what Suzy made of these poetic fragments, I shared 13 of them with her and Linda. Through all of the ways Suzy responded to the poetic fragments, that is, her moving closer to sit right beside me, her touching each poem and inventing a kind of playful game where she exclaimed *"that one,"* as well as through her noting that she *"still liked"* the aspects the poems were highlighting, I sensed she felt resonance. At that time, I thought of her expressed resonance as a way I was letting her know I had been listening. Linda's comments about the poetic fragments: *"This is a good way to have it [our living of our narrative inquiry] summarized like this"* (March 9, 2017, p. 27) as she reflected on the busy-ness of her life with three young children, *"This is good. So you can write my memories for this time period in my life because I'm never going to do that right now, for sure! I think it's great"* (March 9, 2017, p. 35), also contributed to my sense that poetic fragments foregrounding Suzy's voice, experience, and knowledge as a form of interim research text co-composed and negotiated with her had sustained Suzy's and my, as well as Linda, Tom's, and my ongoing relationships. As I left their home that day I exhaled a bit, as I think many of us do as narrative inquirers as we seek to maintain the kind of fidelity to participants and relationships that Jean Clandinin (2013) described:

> During the composition of research texts, narrative inquirers are attentive to both participants and possible public audiences. However, research texts are negotiated with participants, who remain the most influential voice in the move to final research texts. This concern that we owe our fidelity first and foremost to sustaining research participants means that we owe our care first to research participants. (p. 205)

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[8] Clandinin and Connelly (2000) describe thinking narratively as thinking in ways that are attentive to peoples' lives and the temporal, personal, social, and place dimensions that shape their and our experiences and knowledge. Drawing on Morris (2002), Clandinin et al. (2015) link thinking narratively with his differentiation "between thinking *about* stories as objects and thinking *with* stories, which allows us…to think narratively about experiences" (emphasis in original, p. 29).

2.2 Another Negotiation and Co-Making: Can We Make It Now?

I got it soft now, says Suzy
She's been warming up the playdough

I've been reading the poems aloud

It makes a swirl.
It's like a tree, she says

Linda suggests that the swirl
Could be part of the slide
For the poem
About Suzy loving to play in the park

Can we make it now? Suzy asks

I read

"I COULD STAY AT PARKS FOREVER

We are looking at photographs

That's me going down the slide
When I was little
I could stay at parks forever"

Suzy tells me the colours
Of background paper
She wants
For the sand
The grass
The sky
And the sun

Jane starts to cry
Linda picks her up
And cradles her
We talk about how fast
Jane is growing

Then
Our attention shifts back to Suzy
Linda exclaims,
Oh, my goodness, Suzy,
That is a beautiful sun!

Suzy beams

Is that the ladder for the slide? Linda asks

I'm making the slide now
Janice can make me

We continue

Fig. 1 "I Could Stay At Parks Forever"

As each of our hands work with plasticine
It is momentarily quiet
                                                    Except for Suzy's humming
                                                          Then she says,
                                    I still love to play in parks (Fig. 1)
                              Jane again begins to cry
Before we know it
It's time for me to leave
                              Linda begins to bundle Jane
                              As she calls for Suzy to come
                        They need to head back to the school
                                    This time
                              To pick up Billy

As I drive back to campus
I am reliving these moments
I worry I left Suzy and Linda
With a mess
As soon as I am able
I send an email
Apologizing for leaving so quickly
With poems
And plasticine
And paper
And shadow boxes
Scattered all over the table

A few days later

<div align="center">

Linda replies,
Billy got home from school …
And Suzy showed him how to create a shadow box
They love it
And so do I! …
Love this shadow box idea!

</div>

I express my gratitude. (March 9, 2017, including email March 12, 2017)

Soon after the day when Suzy, Linda, and I read the earlier described poetic fragments, Margot Ely's (2007) chapter, "In-Forming Re-Presentations," began to interrupt the sense of fidelity I had felt with Suzy. This interruption began as I was preparing for a class in the narrative inquiry research methodology course I was teaching, in which Ely's chapter was one reading. As Ely described how Daphne Patai's (1993) free verse poems opened new forms through which she began to represent participants' experiences in research texts, she lingered with Patai's caution that "To situate the researcher at the center of the universe is a mistake. By doing so we are again overvaluing our role as individuals in charge" (Patai, 1993, p. 10, as quoted in Ely, 2007, p. 577).

In the initial moments after reading this caution, what echoed was my uncomfortable awakening that although written text, at least sometimes, had been a way Suzy and I had lived, told, and retold our stories over time, it was me, not Suzy, nor Suzy and me in relation, who had made the decision to make poetic fragments as a central form of our co-making and negotiating of interim research texts. As these first tension-filled moments of my self-facing (Anzaldúa, 1987; Lindemann Nelson, 1995) stretched forward, I often found myself thinking with the ideas of other writers whose works had long inspired me, both as I was alongside children as a teacher in early years and elementary classrooms, and more recently as a co-researcher alongside them and their families in their family and community places. These writers included, for example, Robert Coles (1989) who, as he remembered the turn his supervisor had supported him to make toward becoming more "interested in the concrete details of a . . . person's narrative than in aggressively formulating her or his problems," wrote of Dr. Ludwig's encouragement: "What you are hearing [from the patient] is to some considerable extent a function of *you*, hearing" (p. 15). Continuing, Coles wrote: "A year later, sitting with a young man who had attempted suicide . . . and failed, I made the acquaintance of another 'variable': the many stories we have and the different ways we can find to give those stories expression" (p. 15).

Another writer was Maxine Greene (1995) who, as she described her sense that "much of education as we know it is an education in forgetfulness," wrote:

> Distracting the young from their own perceived landscapes and shapes, we teachers insist on the givenness of predetermined explanatory frames. We loosen the connections between the young and the objects, images, articulations, and other people with which they have been enmeshed. (p. 74)

Continuing to inwardly struggle with Coles (1989) and Greene's (1995) thoughts I slowly began to grow in understanding something more of Elder Gloria's teaching. This happened, in part, as my tensions drew me to shift my earlier question of "***How can I** let Suzy know I am listening to her?"* to "***How might Suzy desire** for me to let her know I am listening to her?"* In this shift, my attentiveness grew to include Suzy's "perceived landscapes and shapes," thereby opening potential so that the connections between "the objects, images, articulations, and other people" (Greene, 1995, p. 74) in her enmeshed making of her life were more strongly sustained as we continued to co-compose and negotiate interim research texts. As I became more attentive to these aspects I realized that making with playdough was an everyday practice Suzy chose from within her enmeshed making of her life that she had almost always invited me into. As our hands had been rolling and shaping in the midst of our telling and thinking with our stories, the objects, images or people we made, and the playful games she invented, were also almost always guided by Suzy.

When I next played and visited with Suzy and Linda, I took a copy of Marny Duncan-Cary's (2006) book, *Linger*, which is filled with shadow boxes created by artist Megan Mansbridge that show the story of a Mom who wonders about all she has taught her young daughter as she begins school. After our reading of *Linger*, which included Suzy's careful looking at and thinking in relation with every shadow box, when I wondered what she thought of the possibility of our making shadow boxes as a way to show "people what you have been teaching me," her immediate response was *"Sure!"* (February 1, 2017). Some weeks later, I returned to Suzy's home with many containers of playdough, paper of differing shades and textures, and four shadow box frames. It was then that we co-made the shadow box represented in the earlier section, *Another Negotiation and Co-Making: Can We Make It Now*? that shows something of Suzy's telling and retelling over time a story of knowing herself as a child who *"could stay at parks forever."* Since then, Suzy and Linda and I have together made three additional shadow boxes that show other experiences around which Suzy is making her life[9].

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[9] Suzy named the three additional shadow boxes: *At the Sea*, *I'm Playing Ball Hockey,* and *My Purple Bike*. In the full narrative account that Suzy, Linda, Tom and I co-composed and negotiated these four shadow boxes and the 47 *[Suzy] Poems* are situated as "doorways that…[Suzy] invited me to step through each time I entered your home and into your life and the life of your family. Lingering and thinking narratively with these *[Suzy] Poems* and the four shadow boxes has supported me to see six threads weaving across your teaching me who you are and who you are becoming. … Imagine A Young Girl . . . *Who Knows Herself As In Relation With Other People And Beings; . . . Who Knows Herself As In Relation With Special Family, And Other Places And Gatherings; . . . Who Knows And Values Herself And Is Growing Herself As Confident; . . . Who Knows What She Knows And Wants To Know; . . . Who Takes Risks And Tries, Even When She's Not Certain;* and, . . . *Who Loves To Be Playful, To Make, To Imagine, To Show Others' Possibilities, and To Do, Together*" (excerpt from narrative account negotiated in winter 2019).

3   Awakening to the Significance of Multi-Layered Relational Resonance Alongside Young Child Co-Researchers: Growing My Understanding of My Relational Ethical Responsibilities

Jean Clandinin (2013) described the iterative process of moving backward, forward, within, between, and across field texts, interim research texts, and final research texts as a deeply "ethical undertaking" in which "relational ethics and considerations of relational responsibility imbue the process" (p. 201). As I further reflected on my becoming attentive to the significance that making with playdough held and shaped in Suzy's and my living, telling, and retelling of our stories, what I began to puzzle over was the relational space we were continuously co-making, even as we shifted from field texts to interim research texts. As further foregrounded by Clandinin:

> As we work in narrative inquiry with participants, we need to be always attentive to the relational spaces we are co-composing. Frequently, these spaces are filled with uncertainties, complexities, and tensions. Living in a relational space brings forth responsibilities where issues of attentiveness, presence, and response matter. (2013, p. 201)

My experiences alongside Suzy, Linda, Tom, and Elder Gloria grew my understanding that alongside the significance of the stories Suzy chose to live, tell, and retell as she and I, and Linda and Tom, co-shaped the relational spaces of our inquiry, her particular everyday ways of knowing, being, doing, and relating also shaped this space. Making with playdough was a key everyday practice that included particular materials and processes through which Suzy knows her self and the life she is making in her family and community. This was an everyday practice she invited me to participate in alongside her almost every time we played and visited.

Inquiring into my relational ethical responsibilities in co-making and negotiating interim research texts with Suzy as a young child co-researcher has been a deeply humbling and educative process. As I entered into our inquiry I was awake to my need to co-make and negotiate with Suzy interim research texts that resonated with the stories she, Linda, Tom, and I lived, told, relived, and retold as our relationships and inquiry unfolded[10]. What Elder Gloria's teaching gradually awakened me to is that with young child co-researchers, like Suzy, there is at least another layer in my relational ethical responsibilities. Awakening to this additional layer alongside Suzy has entailed my also attending to her everyday practices, her everyday ways of knowing, being, doing, and relating (and the materials and processes) through which *she chose* to share and inquire into her, and at times my, life in the making. Attending to this layer in our relationship and in my relational ethical responsibilities alongside Suzy has been key in our co-determining the *content* and *forms* of the interim research texts we negotiated. Suzy's continuous drawing me back to her

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[10] The importance of resonance has long been a thread foregrounded in narrative inquiry. See, for example, Conle (1996), Downey and Clandinin (2010), and Clandinin (2013).

love of making with playdough as one of her key everyday practices gradually awakened me to the possibility of our co-making shadow box interim research texts that resonated with her experiences and ways of knowing, being, doing, and relating. I sense it was through this multi-layered relational resonance that Suzy experienced the interim research texts of our inquiry as accessible and recognizable, and too, as undeniably shaped by her voice and ways of knowing, being, doing, and relating. I sense, too, that it has been in these ways, as an adult who has been deeply privileged to come alongside her in her making of her life, that I have moved a bit closer to letting Suzy know I have been listening to her. I am deeply grateful to Suzy and Elder Gloria for supporting me to grow my understanding of, and practices in relation with, my relational ethical responsibilities as a narrative inquirer alongside young child co-researchers.

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Musical Voices from an Urban Minority Classroom: Disrupting Notions of Musical Literacy Through Critical Popular Music Listening

Judy Lewis

1   Introduction: Unpacking Listening

What do we mean when we talk about *listening*? Jim Garrison (1996) suggests that true listening "involves risk and vulnerability" (433); that "listening is dangerous" (450). What a curious adjective to conflate with listening: danger. The theme of listening features centrally in the research presented in this chapter. First, it is an exploration of how a group of children listen to the popular music that they love and find their musical voices through listening. Second, it is about how I, as the teacher/researcher, listened *with* them and *to* them and how that listening challenged me as a music educator and as a person. Finally, the story I share highlights how listening to Others' voices (and the subsequent telling of Others' stories) is highly charged with issues of privilege and representation. I am reminded of Ruth Behar's (2014) powerful questions for the ethnographer and what those questions mean for us as listeners to the voices of others:

> Who is this woman who is writing about others, making them vulnerable?
> What does she want from others?
> What kind of fulfillment does she get – or not get – from the power she has?
> What, as she blithely goes about the privilege of doing research, is the story she isn't tell-ing? (p. 20)

Jennifer Lynn Stoever (2016) explores the dynamics of what she calls "the listening ear" (p. 13). According to Stoever, our *listening ear* is the result of how we have been socialized to hear both music and the voices of others; how we judge what we hear aesthetically; reconcile it, reject it, or normalize it within our known conventions. As trained music educators, the potential for our *listening ear* to exclude other

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musical worlds holds enormous power over the musical lives of our students. This chapter, then, is about how the children in this study revealed their unique musical voices to me and how I learned to listen differently in order to hear those voices and create a space for them in my classroom.

2   Opening Spaces – Inviting Students' Voices

This study grew out of a deep concern for issues of social justice. As music educators, we recognize the need to interrogate inequities in what we do and how we do it. We advocate for more inclusive programs in our K-12 settings (Allsup 2004). Our scholarly journals brim with articles questioning our discipline's ingrained ideologies, situating us within a global educational crisis of representation (Bowman 2007; Bradley 2007; Vaugeois 2007).

And yet, there is one thing missing, for the most part, from this vast and impactful soul-searching: the narratives of the urban minority children we hope to serve. Spruce (2015) proposes that "the engagement of young people's voices as reflective, thinking musicians and as equal participants in the construction of pedagogy and curriculum" is crucial to moving our discipline toward a more just and equitable foundation (p. 299).

And so, I wondered: How do young urban minority children listen to the music they love? What are their stories of music in their lives? How does music inform their vision of who they are and who they hope to be?

To answer these questions, I embarked on a participatory action research study that lasted for 3 years. The first 2 years, the eighteen participants were in fourth, then fifth, grade. We met weekly in their school classroom. In the third year, myself and eight of the original participants (now in sixth grade) met on weekends at a youth center. The research site was envisioned as a democratic space in which sharing, inquiry, and negotiation informed an emergent sense of pedagogy co-constructed by the children and myself. Our repertoire was *The Playlist*, compiled by the students from songs that were impactful to them. Each week for 3 years, individual students brought to class their favorite songs. And we listened together. Then, the presenter facilitated a dialogue around the meaning and themes of their song and the emergent questions of the group. What follows is a glimpse of what happened. All names are pseudonyms.

3   Part I: Hearing Musical Voices

With the open and fluid design of pedagogy determined primarily by the children themselves, I began to witness expressions of musical voice and musical literacies that fall outside of our discipline's normative paradigm of reading, writing, and performing music. These expressions were revealed through such activities as listening, dialogue, digital composition, and written and graphic design.

3.1 Critical Listening and Dialogue

From the outset, I was intrigued by the question: What do these children mean when they talk about *listening* to a song? The first thing I noticed was that each student, when their turn came to share, asked me to download the music video of the song and bring it to class the next week for our sharing session. The children naturally assumed that "listening together" meant engaging with a music video. Many music educators consider this affinity for music videos an unfortunate distraction to focused listening. Yet, for these children it was integral to the musical experience.

As we "listened" to their songs, the children explored the often-complex designs of multimodal *musical* "texts," uncovering and synthesizing multiple storylines, and offering thoughtful "readings". The multimodal quality of their listening experiences encouraged sophisticated meaning-making in a way that purely aural listening does not (Kress 2003). Shirley Brice-Heath (1983) proposes that children engage in constant *acts of literacy* outside of institutional spaces and that these 'outside literacies' are often under-exploited in the classroom where more limited conceptualizations of literacy and how it is acquired are favored. As we listened together, the children engaged in *acts of musical literacy* of a different sort than acknowledged by more traditional conceptions of musical literacy. The children talked about topics and ideas inspired by their musical meaning-making that grew naturally out of the multimodal listening. Each time we listened to a new song, I watched as they critically navigated the narratives expressed through words, images, sounds, and music and how they interact to tell a story (Kress 2003). Then, through interweaving their personal and sociocultural narratives, the children constructed new narratives that integrated their world, the music, and the ecology of our unique classroom space (Duncan-Andrade and Morrell 2005).

In year one, for example, we listened to "Drop It Like It's Hot" by Snoop Dogg. At points, in this "mature" music video, the camera cuts to a young boy playing a bass drum similar to marching band. I asked the children what they thought about the boy in the video. Below is an excerpt from the dialogue:

> Laynie: I think that they put the kid in the song to make sure that parents think, 'Oh, the kid [is] in the song, so it must be appropriate for a child to watch it, even though my child's only one years old. And then the babies are gonna' be like "Drop it like it's hot, drop it like it's hot" or something like that.
>
> Daniel: I don't think it's weird that the kid was in the song, because it's not like he was in through the whole song and like those parts that weren't for children. He was just in the part where he was playing drums.
>
> Safiya: Yeah. It's not like he was in the inappropriate scenes. He's just playing the drums and having fun!
>
> Brionna: [concerned] But, he looks like he's eight or nine. Like about our age.
>
> Nathifa: I think that, you might hear these bad words in your life but you should just start hearing them now to get used to them when you grow up cause that's how everything is. I know they have a little kid … so like if when he grows up he thinks everything is nice and all, he hasn't have no reason why things are not nice.

For an hour, the children debated the representation of children, like themselves, in this popular song. An attention to their role as children in the promotion of popular

culture narratives became a theme throughout the 3 years of the study, catalyzed by this first watching of the Snoop Dogg video.

This theme surfaced again in the second year when we listened to "Formation" by Beyonce. This song addresses the events of Hurricane Katrina and the racial disparities in the aid response. The opening scene of the music video shows Beyonce on top of a police car in the middle of a lake. The final scene shows her sinking, and ultimately drowning, while on top of the same police car. Throughout the video, children are highlighted. Below is a short excerpt from the dialogue:

> Elijah: I think that when Beyonce was singing her song with the children, I think it was educational because now the kids know that sometimes if there's something tragic happening cops are not always gonna save you. You can get left behind and die.
> Destiny: The police saw they were black people and they didn't help them. They're racists.
> Safiya: I agree. I think that some policemen are racist.
> Rhaelyn: The song and the video are talking about racism going on. And stuff like police brutality. If you really think about what it says, "Come on let's get in formation" like we need to stand up and fight against police brutality and racism and stuff.

We interrogated this song over the course of 3 weeks. The children discussed the themes of white privilege, racism, and self-esteem and how they impact them as children. They shared their own personal stories related to those topics and their takeaways from this interaction with popular music.

In the third year our group pared down to eight of the original participants (now 11 years old) who were willing and able to meet on weekends at a local youth center. By now, the listening-dialogues attained a level of maturity, openness, and social consciousness that surprised me. On one occasion, one of the boys brought to class the song *Rolex* by the Hip Hop duo, Ayo and Teo. A lyric in the song reads: "I pull up to the mall and I'm flexin' on your hoe.*"* This catalyzed a dialogue about misogyny and the representation of women in Hip Hop music. Below is an excerpt from that dialogue:

> Isadora: [sarcastically] So, how do you know if somebody's a hoe or not? Is it like "damn she fine" or how?
> Elijah: She rachet!
> Jamal: I think it's in a good way.
> Isadora: Well, how is classifying someone as ratchet or something a good way? If he calls me a *hoe* I don't care what his intentions are. That's a disrespectful word. If I said *hoe* to Jamila how would she know to take that as a compliment and not as an insult?
> Raul: She [the girl referred to in the song] got money so in a good way I'm gonna call her a hoe.
> Isadora: So… if I buy myself a house 'cause I have money, I'm a hoe?
> Raul: In a way, in this song…yeah.
> Isadora: How? You think *hoe* is a compliment? Would you call your mom that?
> Raul: No.
> Isadora: Then, how is that a compliment to anybody?
> Raul: Because in a way they sayin' like…let's say we in the hood they'll just say you a hoe, you a girl, you look fine.
> Jamila: So, if a girl gets good grades and works hard, just cause she lives in the hood you're gonna call her a hoe?
> Isadora: What a stereotype.

Elijah: They [the artists] just wanna sound cool. They wanna sound gangsta. But they're not talking about a specific person. It's a song they made up from their minds.

Raul: Yeah, it's just a song. It sounds cool in a song.

Isadora: It doesn't matter if it's a specific person or not. If I called anybody a *hoe*…if I called Ms. Judy a *hoe* that would be disrespectful. Calling anybody a *hoe* is degrading and disrespectful. It still hurts people.

Jamila: Men kinda got used to it. They've been saying it for decades.

During this dialogue, which at times got quite heated (though amicable), the children grappled with the power of language, ingrained gender stereotypes, and the power of popular music to impact identity and cultural norms.

3.2   Critical Composition

Throughout the 3 years, the children also composed original songs in groups of three or four students. These musical compositions grew out of and reflected the themes and topics that surfaced during our music listening. Scholars in the field of critical media literacy conceptualize critical literacy as two intertwining processes: critical consumption and critical production. That is, students are encouraged to build on their meaning-making experiences from media engagements to become producers of media and, as such, of cultural meanings (Kellner and Share 2006). This act of production reflects the participatory nature of twenty-first century digital culture (Jenkins 2006) and is tied to the concept of radical democracy (Kellner and Kim 2010).

In this study, critical listening and composing were reflective of this notion of critical literacy. The simultaneity of listening and composing encouraged a uniquely critical relationship to the compositional process. My own focus was not on teaching but facilitating. The children wanted to create *beats* and so I briefly introduced them to a variety of beat-making apps and then set them loose to create. When they hit an impasse, or the work stalled, I suggested that they listen to their own favorite songs to get ideas. Musically, the final compositions ranged from simple to highly complex. And, while the children clearly enjoyed the beat-making process, it appeared to me that their main focus was on the message of their song, thoughtfully conceived and executed in music and lyrics.

The themes of inequality and racial inequity were persistent in the songs we listened to and these same themes surfaced in the children's compositions. Below is a song composed by three girls in fourth grade. The girls use their composition to critically explore aspects of their world outside of school. The performance of the song included background dancers doing synchronized movement:

All the other kids with the pumped-up kid
lookin' at another kid gettin' beat up by a cop.
Police brutality. Police brutality.

All the other kids with the pumped-up kid
lookin' at another kid that's gettin' shot.
This just ain't right. This just ain't right.

All the other kids with the pumped-up kid
lookin' at another kid whose makin' a sale.
Sellin' drugs ain't right. Sellin' drugs ain't right.

All the other kids with the pumped-up kid
lookin' at another kid gettin' teased about his color.
Racism isn't right. Racism isn't right. (*Rhaelyn, Bethany, Ella, age nine*)

One girl used her composition to confront codes of power in the school setting and to highlight her own talents and literacies that go unrecognized:

Two times two is eighty-four. I'm not that good at math.
But I try my rhymin' with words.
My rhymes are like thunderstorms.
I'm just tryin' to be cool, but I hate to say I'm not that cool.
I'm like a nerd. Just lettin' you know. (*Nathifa, age nine*)

Still others, like Jayden, took the opportunity to show off superior language literacies that can be expressed in the Hip Hop/Rap genre and yet may go unrecognized in normative institutional codes and practices of literacy:

I go by "Jo-Sef" but you can call me "Jazz."
It's hilarious what these groupers be tryin' to grab.
I'm the killer rapper
The Milly rocker
With these skills I'm 'bout to rape the beat
And then throw it after.
I'm not chewin' on no reefa
Speeding like a cheetah
Try to walk in my shoes
No, you can't stick your feet in Adidas.

All these mental mind states.
All these instruments
I'm never gentle.
I'll kill this track like there's bullets in my pencil.
Fully automatically
Rapidly
Shouting accurately.
Check how this rapper be naturally.
Run my mastery.

Lately I be barkin' heat,
Hate just ain't my recipe
I'm makin' money easily and I'ma perfect treat.
Look just how my word be.
Oh, it just occurred to me
I always split the truth
Although I'm not commitin' perjury.

Lyrics formed perfectly.
I express soul verbally.
I'm not even a doctor
And I just performed surgery. (*Jayden, age ten*)

3.3   Critical Writing and Graphic Design

Throughout the study, I made efforts to explore a variety of non-traditional ways for the children to express their musical literacies. In years one and two the children designed portfolios using the theme *What Music Means to Me.* In decorating their portfolios, they chose to highlight their favorite artists, show off their musical knowledge (drawing traditional notation symbols), or create graffiti-like designs that spoke to what music is in their lives. They also wrote a number of short music reviews of favorite songs, artists, or bands.

In year three, the eight participants decided that they wanted to have an end-of-program Gala for parents and friends. In preparation, the children wrote synopses of dialogues from our meetings and op-eds about current issues in social justice inspired by their favorite songs. Op-ed topics included, among others: Starbucks & Refugees, Nike Sweatshops, and pro athletes giving back to their communities. These writings were compiled into a program booklet, accompanied by original artwork, and handed out to audience members at the culminating event.

What stood out to me in all of these writing and art-based projects was the enthusiasm that the children exhibited. The children in this study were learning in a district where many students read and write below their grade level. As a result, they were often reticent to read a lyric or other text out loud in class. And yet, when given the opportunity to write about a topic close to their hearts—their music—they jumped right into it (spelling and grammar be damned!). By the third year of the study, the children were volunteering to write and were designing their own writing-based projects.

4   Listening as Powerful Pedagogy

For 3 years I listened to music with these children. Slowly, I began to hear their musical voices coming through in the stories they told. I began to recognize the rich and complex literacies that constitute those musical voices. And, I came to realize that these literacies are, at best, overlooked in normative music education and, at worse, disparaged and deprivileged because of our discipline-centric notions of musical literacy.

Many in our field still view listening as the most passive of musical engagements. And yet, for the children in my study, listening to popular music that they love is an active, critical, and multimodal experience, a platform for deep meaning-making. Paul Woodford (2005) suggest that, as music educators, we envision listening as "discipline-centric" (95). In this circular process, we begin with a teacher-chosen musical repertoire, then strive for deeper student understanding of the musical elements of that music through focused listening. We view the outcome as *critical music literacy* (Gault 2016; Campbell 2005).

However, the children in this study exhibited a different paradigm of listening. They revealed to me a dialogic relationship between listener and music. They positioned themselves as critical meaning-makers, synthesizing music, self, and world, and visions of the self in that world. Student-chosen music is the starting point and the process is not circular but *outward-expanding*. It is a critical literacy of music and self. As such, the experience of listening together creates spaces of empowerment and agency; spaces in which children can begin to recognize themselves as "speaking subjects" (Marren 1993), as "designers of social futures" (New London Group 1996, 64), and active participants in the task of critical citizenship (Jenkins 2005).

5 Part II: The Destabilized Music Educator

As I mentioned at the outset of this chapter, my own narrative became woven into and was confronted by that of the children. As such, it constitutes a second aspect of this research project. Connelly and Clandinin (2006) draw a distinction between narrative inquiry that tells others' stories and narrative inquiry that lives alongside the participants. One result of the latter is that the researcher becomes a storyteller of her own, studying herself within and against the context of the Other (Barrett and Stauffer 2009). And so, my own story as a music educator became intimately entwined with the stories of my students. On the one hand, I discovered new and exciting ways of 'being in the music classroom' that my students' literacies demanded of me – a co-traveler, if you will. On the other hand, my own emerging story brought me face to face with painful realizations about my own positionality as a white female educator in an urban minority setting.

5.1 Transformations

I quoted Garrison at the beginning of this chapter and his proposition that authentic listening involves risk and vulnerability on the part of the listener. In that same article, Garrison argues that to listen we "must be willing to live with confusion and uncertainty about ourselves and the other person we are attempting to understand" (p. 433). Living with risk, vulnerability, confusion and uncertainty during the course of this study catalyzed some unexpected transformations in how I perceive myself as an educator and how I am in the classroom.

A Pedagogy of Vulnerability and Faith   Finding my place in this setting was an ongoing challenge with many missteps along the way. I found myself occupying a position of extreme vulnerability. I did not know what any given day with the children would bring, making it nearly impossible to prepare. Being prepared could not be answered by a lesson plan. However, through offering my own narrative as

performer, educator, listener, mother, white, and female into the space, along with the narratives of my students, I became a different kind of teacher. I relished the feeling of vulnerability and the attendant surprise, spontaneity, intimacy, and even "being caught off guard" that it offered. The seemingly empty space left by my lack of a pre-determined lesson plan was filled by a supreme faith in my students' ability and desire to carry us forward on a critical journey. The new roles I encountered and the methods I employed were not addressed in my years of university training.

Democratic Pedagogy I was unfamiliar with the majority of songs the children brought to class. Remembering Delpit's (1995/2006) directive to "keep the perspective that people are experts in their own lives," I embraced a different dynamic: I let the children be the experts, individually and collectively. My lack of familiarity became an opportunity to learn and my role as an equivalent member of the group became an opportunity to both learn and contribute from my own knowledge.

Dialogic Pedagogy In the context of this study, "dialogue" means more than open conversation, or the give and take of ideas. Being in dialogue with my students meant becoming a fellow inquirer and acknowledging the contingency of my own ideas and opinions. It meant hearing and embracing the personal narratives of the students and integrating them into the learning process. It meant resisting the urge to open my mouth and "teach them." Perhaps most unconventionally, being "in dialogue" meant being emotionally invested in the stories the children told and in my own story. Cultivating this vulnerability and openness was an ongoing task.

Emergent Pedagogy I needed to allow pedagogy to emerge. Ladson-Billings (2002, quoting Habermas, 1995) writes that such a position means continually asking oneself: "I wonder what I do next?" (118). I would argue that it also means using that question as a pedagogical framework. It was a question that I asked daily and most often found the answers in the children's own words and ideas. As the children uncovered and explored their own generative themes I attempted to respond pedagogically in a way that built onto those themes.

5.2   Struggles

The reader will remember that Garrison (1996) also claims that true listening is *dangerous.* I did not understand this idea until a few months into the study when, along with these unexpected transformations, I was brought face to face with a number of realizations about myself as an educator and as a human being that deeply disturbed me. I recount a few below.

The Politics of Whiteness Scholars have begun to address the issue of normative whiteness and its implications for music education (Benedict 2006; Vaugeois 2007; Gould 2008) Bradley (2007) writes "Our music education curricula continue to

validate and recognize particular (white) bodies, to give passing nods to a token few "others," and to invalidate many more through omission." Howard (2006) charges that music educators "articulate their accountability and experiences of grappling with whiteness" (p. 59).

As the study proceeded, I became aware of my institutionally ingrained "ways of knowing music" and began to confront my own stereotypes of what constitutes a "critical" reading of popular music. I came face to face with the ways I may essentialize my young students, their lived realities and their possibilities. I came to recognize the subtle ways in which I continue to view my white experience as normative and that the potentially divisive and distortive nature of my own whiteness was a "border" I was continually constructing.

As I began to acknowledge the impact of my white normativity on our intimate community, I also began to recognize my own subtle subscription to what scholars in the field of Cultural Studies refer to as 'the myth of childhood innocence' (Buckingham 2000). That myth promotes a view of children as potential victims and passive consumers of popular culture, as such, denying the possibility of childhood agency and critical reflexivity (Jenkins 1997). The design of the study invited the children's world into our classroom space through their choice of songs and their dialogue topics. We censored neither. Yet, as I listened with them and to them, I was often uncomfortable. I had entered the study believing (or perhaps wanting) children to be innocent, as most white educators do. These children were not innocent, and they did not wish to be viewed as such.

Whose Social Justice? My recognition of the ways in which I may have essentialized the children forced me to unpack my understanding of social justice as a music educator. I thought of the many initiatives to get music into the schools of underserved children, to give them access to instruments and opportunities to perform Western Classical music. I thought of our tendency, as music educators, to use "salvivic" language when discussing our role in urban minority children's lives (Koza 2006, 25). I questioned a commonly held view that social justice equates with equal opportunity and access to normative conceptions of "the good." I questioned who determines advantage and disadvantage.

I came to see that my vision of social justice was constructed by *my* definitions of disadvantage and what *I* thought advantage looks like. I came to understand that the urban minority children in this study are advantaged or disadvantaged based on the lens with which I choose to examine them. Using a lens of critical and sociocultural theories of music literacy, the children in this study prove highly *advantaged* in both their ability to critically engage with popular music *and* in the rich and sophisticated relationships that they form with music in their lives. I admit that when placed side by side with these children, I perceive myself as disadvantaged. Through their own example, they have made me a more courageous and more critical teacher.

The Politics of Language Through this research I came to acknowledge, as well, that language and social justice converge in the minute details of my classroom, in the way I "talk music." Giroux (2005) writes, "The choice of language and the use to which it is put is central to a people's definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe" (p. 11). Throughout this research I was forced to confront my own complicity in subtle subjugations through the language I use when I talk about music and about the children's experiences. Language is never innocent. As music educators we construct both the object of music and the subject of music student through our language, and hence, run the risk of circumscribing the *possible* within the parameters of a prescribed *given.*

6 Music Education and the Question of Musical Literacies

The type of critical music literacy that the children in this study reveal stands, at this point in time, outside of normative conceptions of musical literacy. It is a literacy through which children are invited to interrogate themselves, their world, and the music that constructs and is constructed by that world. Luke (1994) calls this "a critical literacy of the cultural present - not the canonized past". Through acts of critical consumption and production, the children talked with and back to the narratives of popular culture, pushed back against representations of who they are and who they might be, and constructed a sense of shared community. They discovered their own individual and collective agency, their musical voices.

In closing, I am left with questions: Might urban minority music programs based on white normative conceptions of appropriate musical repertoire and musical activities disavow the urban child's lived experience to which her music speaks? Might such initiatives be rooted in attempts to protect the children from the very culture in which they live rather than engage them in acts of critical music literacy? And finally: How much of our view of urban minority children as musically disenfranchised comes from an essentializing of their sociocultural environment and their experiences? As a result of my 3 years with these children, I fear that by construing such perceived musical lackings we may essentialize their own rich musical voices right out of them and out of music education.

And yet, on the other side of these 3 years, I am also left with an audacious hope: for the children we serve like those in this study, for our field of music education, and for myself as an educator and a person. I am left with a belief in our ability (and desire) as a profession, to learn to 'listen differently'; to explore *with* our students their rich musical worlds and to create spaces of empowerment and agency for all of our students through music. I have witnessed the power and possibility of this firsthand.

7 Postlude

Jayden (whose extraordinary rap you read previously) is a small and energetic boy. Every week, he would wait for me outside our 'music room' long before class started. I came to realize that he was continually getting kicked out of other classes for disrupting and on the days that I came would search me out. He liked to help set up our space, to sit with me before the others arrived, to ask me questions and tell me about the things he did in his life outside of school. The week after he performed his rap in class I found him, as usual, waiting for me when I arrived. We set up the room and sat down to chat. I turned to Jayden and said, "You know, I read through the lyrics of your rap again and I wanted to ask you: What's the message in your song that you're trying to get across?'" Jayden looked at me shyly then lowered his eyes to the floor and answered, "I want everyone to know that I can do more than what you think I can."

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Trading My Baton for a Ukulele

Kelsey Kordella Giotta

Within the past 15 years, conversations related to music education reform in the United States and critical examinations of curricula have permeated professional journals, conferences, and symposiums. Beginning with Kratus's (2007) assertion that music education had become critically disconnected from the culture of both education and music, others have also argued that the profession of music education is at a defining crossroads. There have been calls to dismantle the singular focus on the traditional large ensemble in American school music programs (Colley 2009; Williams 2011) and suggestions that music educators seriously reflect and consider how they might reform music education to be more broad, inclusive, humane, and musical (Jorgensen 2010).

Disagreement has arisen about how to achieve curricular reform in American music education and what specifically to reform and what to leave intact. Some have encouraged small changes and additions to school music programs that will eventually threaten the status quo and over time cause large scale changes (Kratus 2014). Others have suggested upholding existing models of school bands, choirs, and orchestras and assisting music educators to revitalize and reimagine these existing systems in ways that make them more student-centered and -directed (Miksza 2013). While music education academics, scholars, and philosophers have conversed, debated, and at times argued, the majority of practicing music educators in the United States has continued to teach and be trained within the existing large-ensemble, conservatory-model of music education.

Reform in music education is dependent upon and the responsibility of all music educators, including college, university, practicing, and pre-service educators. For pervasive change to occur, it is inevitable that practicing music teachers will be

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called upon to reform their teaching philosophies mid-career. There has been some exploration of how to help pre-service and practicing music teachers reflect on and incorporate into their teaching practices an informal, vernacular view of musicianship that is radically different from the traditional, formal, and autocratic model of large-ensemble music education.

Researchers have recognized several key barriers for teachers to implement informal learning practices including disequilibrium with teachers' own musical experiences and backgrounds (Davis and Blair 2011; Isbell 2016), anxiety and fear of losing control (Hallam et al. 2017; Kastner 2014), and difficulties aligning informal learning practices with existing school programs, goals, and teacher evaluation systems (Gower 2012). In a professional development setting, Dorfman (2017) found that teachers responded well to the opportunity to explore vernacular musicianship in a low-pressure environment with supportive peers. Kastner (2014) suggested that collegial support in a professional development community was helpful for teachers working to implement informal teaching practices in new ways. Incorporating teaching practices that focus on independent, vernacular musicianship and that are student-centered and student-led has resulted in increased teacher enjoyment and improved satisfaction in multiple settings, yet despite these positive experiences many pre-service and practicing teachers remain hesitant to transfer informal, vernacular musicianship practices to the classroom (Dorfman 2017; Hallam et al. 2017; Isbell 2016).

Although several researchers have investigated the ways that teachers are influenced through professional development settings and undergraduate coursework, the first-hand reflections, philosophies, and experiences of individual teachers who are making changes to their pedagogy is often missing from music education research. Abramo and Austin (2014) used narrative inquiry to explore one of the author's experiences of changing from formal to informal learning practices mid-career. Austin was forced to embrace a social-constructivist, informal pedagogy as a result of changing jobs and taking on the instruction of a music composition class after 15 years of experience as a band director. The researchers found that Austin's identity as a classical trumpet player, musical process, pedagogy, and personal growth, intersected and at times conflicted with the informal and student-directed learning environment of the music composition class. Much of this was due to a lack of skills, such as playing by ear and performing on multiple instruments, which had not been developed during Austin's undergraduate education as a classical trumpet player.

Similar to Abramo and Austin (2014), and as someone from a traditional, Western conservatory-model background, I was interested in exploring the transformation that I experienced in my philosophy and teaching practice as a result of creating and teaching a new course based around the ukulele at the middle school level called "Creative Musicianship." The purpose of this autoethnography was to investigate my development as both a musician and teacher as a result of learning and teaching

the ukulele. I was interested in exploring the ways in which vernacular, informal music experiences and instruction influenced my philosophy of teaching and perception of myself as a musician and role as a teacher. Connelly and Clandinin (1990) encouraged the use of autobiographical narrative inquiry as a way to express lived experiences and stories of teachers. Autoethnography has been used within music education to explore self-directed online music-learning (Kruse 2013), professional identity development and mentoring relationships (Kuebel et al. 2018), and the role of race and access gaps in music education (Thornton 2018).

Throughout my first year of teaching this new course, I wrote journal entries reflecting on my musical background and interaction with informal learning practices as a first time ukulele teacher as opposed to my experiences as a band director. Additional data sources included class syllabi, class assignments, video and audio recordings of class performances, and a philosophy of teaching I had written as an undergraduate student. After compiling and revisiting the data, I reflected on the most salient epiphanies and formative moments that I experienced as a musician and music teacher. I then organized and analyzed the narrative with attention to transformation of philosophy and identity. I will share important moments of epiphany and transformation through a series of five vignettes.

1   Theoretical Framework: Transformative Learning Theory

Transformative learning theory (Mezirow 1978) is a framework for examining the way adults revise and reform their beliefs and assumptions about the world and how this transformation leads to changes in relationships and actions. Mezirow (1978) believed in a kind of adult learning that

> involves learning how we are caught in our own history and reliving it. We learn to become critically aware of the cultural and psychological assumptions that have influenced the way we see ourselves and our relationships and the way we pattern our lives. (p. 101)

Mezirow (1978) referred to "frames of reference" as meaning structures that included assumptions, expectations, and meaning perspectives that were assumed uncritically during childhood and reflected the dominant culture and society (Taylor 2017). Perspective transformation happens as a result of challenges and obstacles in life that cannot be addressed or understood by an existing frame of reference (Mezirow 1978). Through adopting the perspective of others, "perspective taking," and critical self-reflection, one matures and becomes more critically conscious (Mezirow 1978, 1991). The new perspective, or frame of reference, is more inclusive, discriminating, integrative of experience, and open to alternative perspectives and will determine future action on the part of the individual (Mezirow 1978, 1991; Taylor 2017).

2   Teacher/Researcher Lens

At the time this authoethnography was completed, I was in my seventh year of teaching middle school and high school band and in my second year of graduate coursework for my master's degree in music education. All 7 years of my teaching experience were completed within the same middle class, suburban, school district in northeastern Ohio. I earned my bachelor's degree in music education from a conservatory of music in Ohio and prior to that participated in multiple years of curricular and extra-curricular ensembles such as marching band, wind ensemble, orchestra, jazz band, and brass band as a high school student in Pittsburgh, Pennsylvania. I come from a family of people that affectionately refers to itself as a family of "band geeks," and my parents enrolled me in piano lessons when I was in the third grade and French horn lessons when I was in the fourth grade.

While completing this research, I considered myself to have one foot in the world of everyday, practical, public school teaching and one foot in the world of music education scholarship and research through my graduate coursework. I was both actively engaged with the music education research community through completion of my own research projects, engagement with a broad range of music education scholarship, and attendance at a variety of conferences; yet was also teaching full-time, dealing with the challenges and triumphs of being in the public schools and interacting with middle and high school students on a daily basis.

3   Vignette 1 – If You Have to Ask, You'll Never Know

When I was in middle school I became obsessed with the idea of learning the guitar. At the time I was very active in my church youth group and I desperately wanted to be able to play guitar in the worship team. After receiving a guitar for Christmas, I first tried to teach myself from a book, but I struggled to understand the chord diagrams and tablature. My parents enrolled me in guitar lessons with an active freelance guitarist in the area. I was already accustomed to formal piano and French horn lessons and was expecting something similar in my guitar lessons. I always got the feeling from my guitar teacher that he wasn't quite sure what to do with me, like there were certain things he assumed I should have been able to figure out on my own. Each lesson he would painstakingly write out scales, chord diagrams, and notation in a composition notebook for me to take home and practice from.

All I wanted was to be able to play on my church's worship team. Most of my guitar lessons were spent going over notated jazz chords and blues scales. Looking back, I think my guitar teacher was equally clueless as to why I couldn't figure this out on my own. I even became so frustrated and desperate that I asked my youth pastor, who played guitar and led our worship team, to help me. I remember his response being similar, basically saying that if I couldn't figure it out on my own, he wasn't sure how to help me.

Even though I wasn't getting anywhere with my guitar playing, I constantly dreamed of being on stage with the worship team performing. I thought that if I could just achieve that, I would be cool and accepted. I never achieved that dream. After approximately a year and a half of guitar lessons I quit and never picked up the guitar again. It sits in my musty basement now. I went on to earn a Bachelor of Music in Music Education from the College-Conservatory of Music at the University of Cincinnati where I was a member of the French horn studio and participated in wind ensemble, horn choir, brass choir, and various chamber groups.

Reflection on my mixture of successes with formal music learning and failures with informal music learning has made me aware of a deep contradiction and tension in my own musicianship. As viewed through transformative learning theory, my successes with formal music learning and private lessons shaped my frames of reference and meaning perspectives surrounding how music should be effectively taught. My failures with informal music learning solidified traditional, formal music instruction as the dominant component of my music education frame of reference. By becoming aware of this through self-reflection, I opened the door to being able to transform my perspectives on music education.

4   Vignette 2 – A Subversive Paradigm Shift

In the winter of 2013, I attended the Ohio Music Education Association annual professional development conference in Columbus, OH. It was my third year of teaching and my most challenging year of teaching to date. I was struggling to achieve success conducting some of my ensembles and I wrestled with almost constant feelings of inadequacy. One of the keynote speakers for the conference was John Kratus. What I heard during his sessions planted seeds that would change my teaching and professional career forever. Kratus talked about amateurism, songwriting, and music in a way I had not thought about before. He questioned why it was acceptable for 80% of the school population to not be active music makers and asked why we insisted all musical pursuits be held to such demanding performance standards. I remember leaving and feeling very, very confused. Before, I had been certain of what my role as a band director was: help kids be able to sound as good as possible on their instruments and collect the accolades that came with being a part of a high-performing musical ensemble. I had considered what happened to people's musical lives after graduation and as a result vowed myself to encourage students to continue playing after high school regardless of their major. Kratus had me thinking in an entirely different way. The kind of music experiences he was talking about through vernacular music and song writing were the kind that would automatically stay with people and would instantaneously be a sort of independent musicianship.

I was fortunate to be connected with other colleagues and friends who were already thinking deeply about this issue and embracing a different way of music teaching and learning. They engaged with me in conversations that helped me to

sort through things and started the process of opening my mind and turning me from a band director into a music teacher. As I drove home from the conference, I still felt confused and overwhelmed with cognitive dissonance. But I also started to feel a sense of renewal, and in some ways relief: My teaching wasn't going to stay stagnant. I didn't have to keep doing things the way I had been doing them for 3 years. I could change my music teaching. Maybe I could even change my own musicianship.

Mezirow (1991) asserted that perspective transformations are often painful because they "call into question deeply held personal values and threaten our very sense of self" (p. 168). He believed that this difficult process could be triggered by a "disorienting dilemma," such as a monumental life event or an eye-opening discussion or interaction with a piece of art. My own perspective transformation was provoked by my struggles as a teacher, feelings of inadequacy, and interactions with John Kratus and other music teacher colleagues and friends. Reaching out to a wider pool of sources, testing my own boundaries and assumptions, and greater awareness of my own emotions were all markers of entering a phase of perspective transformation (Mezirow 1991). Awaiting me on the other side of this transformation was a changed self-concept and reintegration of perspective that would result in different beliefs and actions.

5   Vignette 3 – Teaching and Learning in a New Way

In the winter of 2017, I petitioned my principal to allow me to offer a new music elective to our 7th and 8th graders during the 2017–2018 school year. Prior to this, I had been teaching a music technology class using Mac computers and copies of GarageBand that were at least 7 years out of date and unable to be updated. My proposal was to replace the music technology class with a ukulele-based music elective titled "Creative Musicianship" that would incorporate vernacular music, songwriting, and some elements of technology. The class was intended for students not currently enrolled in band, choir, or orchestra, but would be open to any interested student. Other than attending one 50 min workshop on the ukulele, I had no experience playing or teaching the instrument, but I had fallen in love during that short workshop and received a soprano ukulele for Christmas that same year. My proposal for the new class was approved by the district superintendent and I was given the financial support to purchase 35 Makala soprano ukuleles and cases for the upcoming school year.

I had intended to spend time learning the ukulele and becoming proficient over the summer prior to the start of the new class, but instead I found myself 3 days before school was to start Googling, "how to tune 35 ukuleles." I was forced in this first year to learn the ukulele with my students, often teaching myself a new chord in the planning period just before I was to introduce it to the class. I noticed that the students in Creative Musicianship laughed right alongside me when I messed up chords while modeling and they were braver and more willing to fail because I was

also learning. Some of the students were quickly better than me at the ukulele and I used them as teacher assistants to help the struggling students and had the more advanced students lead certain exercises or songs for the class.

I learned during my first year teaching Creative Musicianship that many of the things I did well as a band director and music educator transferred to teaching ukulele and Creative Musicianship. This included breaking concepts and skills into their smallest component parts, plenty of repetition, specific and detailed feedback and praise, and approaching lessons with a whole-part-whole philosophy. I noticed, however, that my tolerance for struggle was lower when teaching Creative Musicianship than when conducting a band. For example, if I tried a lesson with my middle school band students and it did not go well, I would modify the lesson slightly, continue to work on the same concept in new ways, and possibly repeat the lesson or exercise multiple times. With Creative Musicianship, I had less patience. Teaching a new course made me feel as if was a beginning teacher again.

One specific lesson I taught in April of my first year teaching Creative Musicianship was a great example of this struggle. I was teaching "Oye Como Va" by Carlos Santana as a song to jump back into school after spring break and also as an introduction to improvisation. First, we learned the chords and bass line separately and then we practiced putting those two parts together. I suggested that the students use the open strings and/or the second fret on the two highest strings to improvise some solos. We improvised collectively and then went around the class improvising individually. It did not go well at first. The students were shy about performing individually and their self-consciousness was tangible in the room. As we wrapped up class, I had a feeling of dismay and thought, "Maybe I just can't teach improvisation or creativity and should stick to what I know." I reflected on some modifications I could make, and even though I did not really feel like it, we tried again the next day. Everything was improved; the students did a better job with improvising and with playing the other parts of the song.

As I continued to move through the first year of teaching Creative Musicianship, I kept wondering why in this setting I was so quickly put off when I did not have immediate success. I eventually concluded that it was because this was still new to me and I was still questioning my own competence and ability. I am grateful that as a veteran teacher I was not easily flustered and was able to take a deep breath and roll with it when things did not go according to plan. In the past, I might have just given up or come up with some sort of busy work for the students. But I have learned, like anything, learning to teach something new requires time, preparation, patience, and forgiveness for both me and the students.

In this vignette, I was actively engaged in the process of developing a new meaning perspective and frame of reference that included informal and vernacular musicianship both in my teaching and my own musicking. Mezirow (1991) defined development in adulthood as "movement toward more developmentally progressive meaning perspectives. A developmentally progressive meaning perspective is more inclusive, discriminating, integrative, and permeable (open) than less developed ones" (p. 193). Teaching Creative Musicianship did not mean abandoning my prior musical training or skills as a music educator, but instead required that I integrate

this training and skills with new experiences and challenges and be more open to and accepting of temporary failure or set-backs.

6   Vignette 4 – But Does It Feed Your Musical Soul?

About halfway through my first year teaching Creative Musicianship, I remarked to a close colleague, friend, and important mentor something along the lines that I thought I could teach ukulele all day and probably be happy. Her response was, "Yes, but would that feed your musical soul?" My gut sank with this question and I internally barked a loud, "No!", but my response is more complex than that. There are occasionally moments that I have an aesthetic experience while teaching middle and high school band, but more often I feel as if I am teaching students to play instruments rather than teaching them music. That could very well be an indictment of my own teaching, but it is also undoubtedly related to the complexity of learning to play a band instrument and the autocratic nature of being an ensemble conductor.

Very early in my experience of teaching ukulele I achieved a true musically expressive experience that I had been seeking for the better part of my life. The students had a performance early in the school year at our "Arts Amore" fundraiser accompanying the school's select choir on "I'm Yours" by Jason Mraz. Jason Mraz personifies the type of folksy pop music that I love to listen to. I was learning with the students because my own ukulele skills were limited, and I struggled with the strumming pattern and getting my fingers to change to the shape for the G chord still.

As we played the song over and over with our YouTube play along track, I realized that I was making music in a way I never had before. I had never accompanied myself before on a harmonic instrument, and I had also never been able to adequately perform or recreate the pop music that I loved and that was just as important a part of my musician's soul as the classical music. My heart soared when I realized this, and I had the rare feeling of looking around and thinking, "Wow, I get to do this for a living." One of the things that separated this from some of my other musicking with students is that this experience happened without weeks or months of labor; instead, it happened over the span of a few class periods. As I observed the students, I noticed that they were also engaged and enjoying themselves in a carefree manner. This was a huge accomplishment at this point in the year because many of the students were incredibly shy and self-conscious about what we were doing in class. But at this moment we were having an intense, satisfying musical experience together and in that moment, my musical soul felt nourished in a way it had not in the previous 6 years of teaching.

Emancipatory learning is an important component and outcome of transformative learning. Mezirow (1991) explained the connection between emancipatory and transformative learning as follows:

> In emancipatory learning we come to see our reality more inclusively, to understand it more clearly, and to integrate our experience better… learning to understand our individual historical and biographical situation more fully contributes to the development of autonomy

and responsibility in deciding how to define our problems and the course of action that is most appropriate under particular circumstances (p. 88).

My experience playing "I'm Yours" with students and accompanying myself for the first time on a harmonic instrument was an integration of my personal musicianship and skills as a music educator with my deep-seated desire to be able to perform as a vernacular musician. I was able to see how my previous failures with informal musicking and changed approach to teaching and learning music led to this moment. This in turn would continue to affect how I approached teaching Creative Musicianship and my course of action for engaging students as independent, creative musicians.

7   Vignette 5 – Wrapping Up and Moving Forward

The first year of teaching Creative Musicianship undoubtedly had its ebbs and flows of successful innovation and mistakes and failures. As we approached the end of the school year, I pushed both myself and the students to put together a summative coffeehouse-style performance. The students selected and taught themselves all of the songs they performed, with the exception of three ensemble songs we performed as a group. A fellow music teacher from the district came in to set up and run sound equipment, and the parent-teacher organization paid for custom T-shirts for the class as well as coffee and hot chocolate from a local coffee shop. On the night of the performance, I was surprised by the number of people in attendance. The performances were not all perfect, but it was one of the most enthusiastic, engaged, and happy audiences I had witnessed at a school concert. As I reflected, I realized that the value in this experience was not how polished the performance was, but that the students were performing music that they were passionate about and that they had taught themselves. Just watching the parents' reactions as their children performed, and seeing some of them even become emotional, meant so much more than the quality of the performance.

As I think ahead to future years of teaching Creative Musicianship, I want to continue to keep the focus on enabling students to create more music-making experiences like this. That means that I will not always, or even usually, be completely in charge of the curriculum or the materials selected for study, and this certainly pushes me outside of my comfort zone and personal musical background and training. The trade-off, however, is witnessing students become independent musicians who are capable of making music in a way that is relevant and meaningful to them, their families, their peers, and their community. As I plan ahead for the next years, I am considering how to structure Creative Musicianship to become even more like the modern band movement, incorporate song-writing and creativity to a greater degree, and engage with different genres and cultures of music beyond pop music.

8   Conclusions and Implications

My experiences can be analyzed as a revision of frame of reference through transformative learning theory (Mezirow 1978). My initial frame of reference was defined by a focus on formal, notation-based music learning and was a result of my experiences with private lessons and ensemble experiences as a child and high school student, my failure to succeed at learning the guitar, and my experiences as a student at a conservatory of music. Upon beginning my first teaching job, I was "reliving my own history" by creating these same experiences for students through formal, large-ensemble instruction in middle and high school band. I started to become critically aware of my own pedagogy and music-learning experiences through "disorienting dilemmas" (Mezirow 1991) as a result of accumulated frustration over 7 years of teaching, as well as through interaction with John Kratus's (2007) work. The process of revising my frame of reference to be more inclusive of informal music learning techniques and vernacular musicianship led to action on my part to create a middle school "Creative Musicianship" class based around ukulele and vernacular music. My experiences teaching this class, and observing the experiences of the students in the class, reinforced the revision of my frame of reference to value informal music learning and vernacular musicianship even more and this new frame of reference was reflected in the actions and decisions I made for the future development of the class.

Mezirow (1978) defined maturity as "a developmental process of movement through the adult years toward meaning perspectives that are progressively more inclusive, discriminating and more integrative of experience" (p. 106). I have matured as a teacher and musician through integrating my prior experiences as a formal, conservatory trained musician and large ensemble conductor with my experiences as a beginning vernacular musician, ukulele player, and teacher that implements informal music teaching practices. My new frame of reference is not only inclusive of more types of musicking, but also allows for a philosophy of teaching that is more inclusive of students' experiences, preferences, and diversity. This is similar to Austin's transformation in Abramo and Austin's (2014) narrative. Austin's original frame of reference was determined by his experiences and identity as a classical trumpet player. Perspective transformation was triggered by a job change that required him to revise his assumptions about music teaching and learning as a result of teaching a music composition class. Austin's new frame of reference was also more inclusive of different types of musicianship such as learning by ear and creating music rather than just recreating music.

As a teacher and musician I am capable of experiencing multiple perspective transformations over the course of my career that will hopefully lead to more inclusive experiences for both me and the students in my classes. The integration of prior experiences and frames of reference can be both an advantage and obstacle to teaching informal, vernacular musicianship. At times, my formal background was useful for breaking down new concepts and skills, but at other times it was a hindrance to

accepting the open-endedness of informal music learning. In one of my final journal entries for this project I wrote, "It is so invigorating to think that who I am as a musician can and will still evolve. Thirteen-year-old Kelsey might still achieve her teenage dreams of playing guitar (or ukulele or piano) on a stage in a band. And more importantly, if I achieve that I'll be able to help people like me become expressive, independent musicians. This feels more authentic and true to who I am and what my interests are." This reveals how deeply my view of my own musicianship and philosophy of teaching has changed and suggests continued growth and transformation in the future. My perspective transformation does not mean that I am rejecting my own history, or turning my back on formal music teaching and learning. Instead, my continued growth and transformation is an integration of new elements of informal and vernacular musicking into existing musicianship and pedagogy. As I trade back and forth between ukulele and baton throughout each teaching day, I think of myself as sliding along the continuum of formal and informal music teaching and learning that Folkestad (2006) described, rather than flipping decisively between two sides of a dichotomy.

This project, and the application of transformative learning theory (Mezirow 1978, 1991), has implications for how to help practicing and pre-service teachers integrate their own prior experiences and background with formal music learning within a profession that is reforming itself to be more inclusive of a greater diversity of music making and music learning experiences. Music teacher educators should consider ways to provoke, support, and encourage transformation of frameworks of reference through community, scholarship, and teaching experiences for pre-service teachers that encourage them to think beyond formal and notation-based music teaching practices.

Growth and transformation of the mindset of practicing teachers might initially seem a more daunting task; however, working teachers are more likely to encounter challenges and obstacles in daily life that would cause them to reconsider their existing assumptions and beliefs. Perhaps the music education profession needs to consider how to offer more support and encouragement for practicing teachers through communities of other teachers and music education scholars, as well as meaningful and provocative professional development that encourages critical consciousness and transformation. Mezirow (1978) pointed out that the support of like-minded peers is important for the process of transformation, and in my own experience, colleagues and friends who were already exploring and implementing informal teaching practices helped me to absorb and process what was disorienting to me. In many ways, it seems that our profession as a whole is revising its collective frame of reference. My narrative will hopefully resonate with some who have experienced, or considered, a similar integration of informal and vernacular pedagogy and I hope to make heard a perspective that is often not voiced because of the demands on practicing teachers that limit time and energy for introspection and reflection.

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Navigating the Climate: Perspectives of a Rural Music Educator

Crystal Sieger

Rural music teachers must often work diligently to overcome unique challenges unknown to or rarely encountered by those in more metropolitan areas. The isolation these teachers experience can lead to fewer professional development opportunities and feelings of limited support from like-minded colleagues and others (Isbell 2005; Prest 2013; Sieger 2017). Budgetary limitations, diverse teaching loads, and unconventional schedules involving travel may also present issues complicated by isolation (Goodnough and Mulcahy 2011; Isbell 2005; Spring 2013). Varied degrees of support from school administrators and community members can influence the success of their programs (Sieger 2017). While rural administrators see value in strengthening relationships between school and community (Budge 2006), support for their music teachers is not necessarily considered a priority (Sieger 2017). Finally, contrasts between students and teachers regarding social and cultural identities may present unexpected complications (Azano and Stewart 2015; Brook 2013).

It is upon this final challenge that this narrative inquiry has been centered: the perception of a rural music teacher who has navigated the social contexts of her experiences. Occasionally, specific situations arise that cause rural music teachers to adapt in unconventional ways, and these compromises may affect how they view their role and worth as an educator. This narrative inquiry explores the experiences of "Beth," a rural music teacher in a tiny town located in the Rocky Mountain High Plains region. Beth's perception of role and the distinctions between her own and the community's worldviews will come gradually revealed through her vividly described experiences.

The conceptual framework for this chapter has been developed from relevant research regarding, in part, placed-based education, but more importantly its relationship to social and cultural influences that establishes one's worldview. It is

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important for educators to understand that the environment in which their students live and grow affects the lens through which those students—and their parents—view the world (Sieger and Dalrymple 2017). Consequently, these perceptions influence the manner in which music teachers develop their own philosophical foundations, their self-efficacy, and their professional identity.

Researchers have attended to the relationship between place and rural perceptions of the surrounding world. Budge (2006) explained that participants referred to that space beyond the rural boundary as "the real world," or "real life" (p. 4). Bates (2011) stressed the importance that music teachers remember the isolation and lessened exposure to a broader scope should not imply inferiority in their students' abilities. Azano and Stewart (2015) highlighted that their role as researchers with backgrounds dissimilar to those within the rural community required them to be considerate of contrasting worldviews. The manner in which music teachers interact with rural viewpoints may affect their approach to instruction and teaching philosophy. As Prest (2013) suggested, tendencies toward aesthetic philosophical stands may be less attainable in rural settings than those of a praxial nature.

Connelly and Clandinin (2006) described narrative inquiry relative to three "commonplaces"—temporality, sociality, and place—which must all be simultaneously explored. Therefore, this work was designed as a narrative inquiry bounded temporally by the societal and cultural characteristics of place. Beth's experiences were in a perpetual state of transition and adaptation to social and cultural norms as she navigated the rural place. The foundation of this narrative is the story of Beth and her experiences as a rural music teacher. Beth's earlier participation in two rural music education studies (Sieger 2017; Sieger and Dalrymple 2017) additionally enhanced this story, and thus components of her responses from those prior studies have been included. Beth shared her story through participant reflection on the specific situations encountered, journaling, and personal interviews, while simultaneously attending to specific reactions of others involved: administrators, community members, and students.

1 Beth's Story

Beth was in her eighth year of teaching at the time of the study. She grew up in the Pacific Northwest and attended a conservatory on the East Coast. She considered her experiences in these diverse locations as central to her identity development. Her first teaching job was rural, a position she held for 5 years. Beth then moved to a teaching job in large metropolitan region for a year, before ultimately moving to the rural community in which she was currently teaching. At the time of the study, she was completing her second year there. Beth was single, in her early 30's, an enthusiast of the outdoors and activities such as camping and hiking; an independent, strong-willed woman invested in the music scene in the area, often attending a wide variety performances and musical experiences. Musicking with friends in casual settings has continued to be a favorite pastime for Beth.

Beth's rural site, "High Plains," a pseudonym reflecting its geographical location in the Rocky Mountain High Plains Region of the United States, is a community of approximately 260, and the school is a single K-12 building, "High Plains School" (HPS). The unique qualities of this community are best described in Beth's own words:

> My k-12 school community is comprised of residents who live in the town of High Plains (population 260) and students who choose High Plains School and commute from other outlying rural towns. Because it paints a more colorful picture of the setting, High Plains sits in one of the coldest and windiest geographical areas of our country … I would describe the composite student population as "blue collar." High Plains is a railroad town, once populated by 1,500 residents, now hosting a single café, single gas station, and a school. Many of our students live on ranches or farms, and our students who live in [a slightly larger town 40 miles away] come from "working class" homes. On the whole, my students are kind, invested, and willing. This year in particular, our student body has grown to include three European foreign exchange students. There are approximately 80 students in my program, which includes ALL of the student population excepting a handful of high school students who don't choose music as an elective. My classes are small and multi-aged; the smallest containing three guitar students, my largest containing nineteen choristers.

In this description, Beth began to shed light on her growing attachment to the place, to the students, and to her multi-faceted role as a music teacher at HPS.

Beth described components of her rural teaching experience that centered upon her and others' perceptions of the "Big World," her role as a rural music teacher, her feelings as the "outsider," and her expectations compared to those of stakeholders. The rural place influenced each of these facets; however, as Beth explained the adversity, it became clear that the predominant factor to her developing identity was the differences in worldview between her and those with whom she worked. Beth frequently referred to her desire to expose her students to a broader scope of musical experiences. Her own eclectic background drove this desire, and thus illuminated an elitist lens through which she was viewing her students and their experiences. This worldview first became evident as Beth realized her students perceived the "Big World" uniquely and in ways less sophisticated than she, explaining:

> This is the toughest and most important part of my job, because there's this culture clash here. I think of the "Big World" as people who have had more than one cultural influence in their life. Like, lived different places, maybe seen different parts of the country, different parts of the world. I consider myself loosely as being from the "Big World." I grew up in the suburbs in Spokane, then I moved to the poorest, most dangerous part of Baltimore as an 18-year-old, then I moved to Princeton, which is the wealthiest place in the country. Then I moved to the poorest place in Colorado. So I've had all these different experiences that have shown me different traditions, different cultures, different ways of living. Different ways that people pass time. Different ways, even, that people prepare food or tend to their gardens. So, the juxtaposition here is, because I've for some reason, chosen intentionally to teach in rural schools, often those people have not experienced the "Big World." They have oftentimes come from generations of people who went to the same school, were on the same farm, were on the same ranch. I teach kids at this school who are 6th generation at this school, and they've never left. So their great, great, great-grandparents settled this, worked on the railroad, or brothel, or whatever they worked at [laughs]…"

Beth also felt that her students had generalized perceptions of what the "Big World" was, and what big cities were. She described students' experiences traveling outside of High Plains in this way:

> They go to one spot and they're like "that's what the 'outside world' means," Denver… you know? I had a kid—one of these, like, archetypical cattle ranchers, big money out there [in High Plains]. They went to Tokyo a few years ago. So now whenever we're talking about a city, this kid will go, "Ugh, cities are so crowded!" … like, you have to wear a mask to be in Tokyo because the air is so dirty. That doesn't mean San Francisco is that dirty, or Cleveland or Austin or Timbuktu or whatever … but that's his idea because he went to one big place. So, now Denver is grouped in that, too. Denver is polluted; well it is compared to here, I guess…

These limited student perceptions of the Big World inspired Beth to develop strategies to expose them to more diverse experiences which exist beyond the High Plains community boundaries.

Beth developed a strong perception of self and role during her first years at HPS. She considered many facets to this role, rather than any single definition of "rural music teacher." She perceived rural teaching as requiring a diverse skillset accentuated by a driven independence:

> Working "alone" as a music teacher is an incredibly academic experience; it means I rely solely on my own skills as a musician, an advocate, a curriculum planner, a secretary, and any number of other duties that arise … This job … asks me to be my own accompanist … it asks me to teach and play guitar, it asks me to compose and arrange music for non-traditional ensembles … it asks me to become a skeleton, an elephant, a kangaroo, or a snowman, as my young students explore imaginative stories, and it challenges me to imagine projects so beautiful and so innovative that my limits are constantly being pushed.

Additionally, Beth expressed perceptions of a rural teaching "stereotype," a viewpoint described in relevant literature. Bates (2011) for example, suggested that rural music teaching positions may be "viewed as an entry level or starter job compared with a position directing a large suburban high school or university ensemble" (p. 91). Beth expressed a similar attitude:

> I think there's a stereotype about rural teaching that, that's all you can get so that's what you take … Or at least that—those are the perceptions that I've heard, particularly because a lot of teachers start there and then come into town. I don't necessarily see that as the natural progression.

Thus when a job in the nearby larger town became available, Beth only considered it for a brief moment, explaining, "I didn't even apply for that job. I thought about it for two seconds and I thought, 'I don't want that.'" She further clarified an appealing sense of autonomy present within the rural community:

> There are very specific reasons for me for not teaching in town … when I see how much sharing of space, and auditoriums, and calendar bickering there is … I don't have to check with anybody about when my concert is. I look at the sports schedule and just say "there's not a basketball game that night." I can use the auditorium whenever I want to, literally any day.

It is important to note that while Beth's rural teaching environment influenced her reactions to experiences and interactions with stakeholders, Beth described

experiences associated with her music teacher role that could be similarly encountered by music teachers in more populated communities. For example, she explained that she had been offered few opportunities for professional development, a common criticism in (but not limited to) rural teaching (Budge 2006; Burkett 2011; Prest 2013). She characterized professional development experiences in two ways: with regard to its perceived meaning, and through envisioned support from administrators. For Beth, professional development should be engaging, and she viewed her opportunities as falling short:

> In my experience, "Professional Development" in a school setting tends to involve worksheets and esoteric/meandering conversations about student learning which don't stir anything in my soul or brain. I grow the most as a teacher when I observe others teach (for better or worse) and assimilate their material. On the flip side, having someone watch my teaching can lead to some of the best and most progressive learning.

Beth viewed support from administrators as "passive support" and described expectations for improved attention as:

> Often, he/she will offer a quip about the benefits of music toward mathematical learning or the improvement of test scores. Real, true support happens when an administrator trusts the soundness of the creative process in such a way as to demonstrate to parents, community, and staff, the importance of musicianship.

Beth also noted feelings of lesser importance similar to those of teachers in larger regions. For example, she explained that parents, administrators, colleagues, and students themselves considered music classes to be a respite from core coursework, what she referred to as "music recess." She also described instances where parents were concerned about how much exposure their children were afforded during performances, as a priority over the actual quality of the performances themselves. "All her mom wants is to see her sing; doesn't matter how good it is," Beth retorted while recalling a specific imperious parent.

Beth's strategies for navigating these experiences were influenced by the rural environment in which she worked, which accentuated and the conflicts and intensified her approaches to them. She explained, "If I taught 700 kids and two of them came to me, it wouldn't be a big deal." The tiny student population affected her perception of the importance of those few students and parents who caused stress. Arguably, many music teachers, regardless of environment, might express similar concerns when considering professional development and support from administrators. Beth considered these deficiencies a result of the rural community, as the small population created an inflated perception of the concerns, compounded by fewer available resources.

Beth also considered herself an outsider within the rural community, significantly due to differing backgrounds between herself and her students. Association with in-groups and out-groups is a component of social identity theory, where self-categorization also includes social comparison, exaggerating the differences between those "in" and those "out" (Hogg et al. 1995). Interestingly, although she tended to take an elitist point of view regarding the "Big World" beyond this community, she nevertheless regarded herself to be inferior to others —a lesser

different—in this community, and she made conscious efforts to learn the intricacies of the High Plains way of life so she could better serve her students. Beth experienced a contradiction between her lived experiences and those of where she taught, and thus struggled to feel accepted, facing a nagging sense of isolation even while developing strong bonds with students and other stakeholders. To emphasize this point, Beth described an incident where students explained a typical ranch task, which she found appalling:

> I don't know about cows. A kid said to me the other day, "we got to preg-check the cows" and I said, "uhhh, what???" "We preg-check them. We put our hands…" [gestures with hand] I'm like, "you put your hand where??? You play guitar with that hand! Jesus! Do you wash it?" But, I don't know about that part of the world.

Beth also recognized that her outsider status was underscored by her gender in a community favoring conservative values, another product of her differing worldview, and a topic of interest with researchers throughout recent decades (Ashwood 2018; Little 2002; Sherman 2009). She explained:

> As a young female teacher who's not from here, those things are all against me … I don't carry the weight of authority that my male co-workers do. I have a male co-worker who's a current soldier, actually, a veteran and current soldier—he can say whatever he wants. Literally, anything.

Beth described her relationships with male colleagues with a sense of defensiveness that indicated feminist tendencies and a strong sense of independence as influencing factors. The added component of the male teacher having also been a military veteran further emphasized her concerns.

Beth's music program expectations are rooted in the Comprehensive Musicianship Program Model (O'Toole 2003), and she has felt an obligation to communicate those expectations to all stakeholders. She believed educating the whole community was important for conveying the value of her program, particularly with regard to meeting the needs of the students with whom she was working. Notably, Beth's specific statements of "less knowledge" and her perceived need to inform served to highlight what emerged as an elitist mindset:

> In my experience, there's less knowledge in a rural community about the ways a music department CAN function, so part of the job is tailoring curriculum/performances to the specific student body, and also educating communities about the culture/expectations of music culture … Community members will come forward from time to time and ask, "why don't we have_____" (often band or musical theater) because their knowledge of a healthy music program may be limited to certain expectations.

Beth felt responsible for communicating practical expectations to stakeholders because she perceived their understanding of the rural music program as influenced by what may be found in larger programs, an ideal the stakeholders hoped to achieve; thus, she found herself educating the community about how music teaching can be diversely defined to include multiple forms of traditional and nontraditional music making.

Beth also expressed that her students have been more open and accepting than the parents about the possibilities available to them in the music classroom:

> I think the part where I gain the most ground with my students is exposing them to [new musical experiences] because kids are open to that… . [U]sually, kids don't know that they're not open to something because their default is to think, "Oh, that's cool, that's interesting, that's neat, that's—yeah, let me hear that, let me see that." So the juxtaposition is, I feel like I'm fighting against this brick wall of adult culture, parent culture, grandparent culture, that's "we've always done it this way; why would we do it another way?" and this kid culture that says, "the door is open; come on in…"

Beth further explained that at times the parents could not perceive an immediate or tangible benefit for the students, which further resulted in conflict with her expectations. She described an instance where she had invited a guest artist to HPS and due to an unexpected glitch, was short on funds to pay her:

> We were supposed to pay her double what we're paying her. And, I had to call her, I had to just eat crow … and say, "Hey, I got to be real with you about something with—the person who is supposed to be paying your way to come here is in jail. I'm not going to get that money." She's like, "It's fine. How about this amount? Can you get me a hotel?" And I was like, "yes." So, we're paying her $750, which is nothing considering she's coming from Minnesota. So, I went to my PTO and I said, "Hey uhm, there's been a financial situation." And they said, "No." I asked for $200. They are getting her a hotel room, but our PTO president literally said, "I just don't see how that will benefit the kids." She has kids in my school; she has five kids in my school. And there was all this talk about it in the office, about, "That's a lot of money," And I'm over here thinking, "How embarrassing that we can't pay her more." I am so embarrassed and I can't believe she's actually coming, based on that fact that she quoted us at this [amount], which is even lower than what she quotes other places. But I was real with her; I said, "Hey, we're a school; we don't have anything."

Beth's account of this experience illustrates the conflicting expectations between her and stakeholders, but it also aligns with the concept of concessions, where she described the occasional need to give in to the demands of the community. Beth did not express concern that she had conceded anything personally for the rural environment because she had almost always taught rurally, and she linked this sentiment to the purposeful decision to remain in High Plains when she had the opportunity to move into town described earlier. But Beth did feel the need to justify what she does to everyone, which she considered to be a concession:

> I have to do a good bit of explaining why I do what I do, and how I do what I do. And, it's really humiliating sometimes, actually. It can be. Because it—I think, in my cohort of teachers, which are actually—it's a pretty solid group of people—they still don't always necessarily see it as a real subject. They don't see what I see, just like I don't see their content like they see it. I don't know what the Spanish teacher went through to become fluent in Spanish; I have no idea, I have no clue. I'm sure he'd be happy to tell me. But, there's a lot of explaining about why things have to happen they way they have to happen, and why we do what we do and how we do what we do.

While this honest statement may be applicable to any music teacher, when it is extended into the pedagogical practice Beth has employed with her students, the rural place becomes more of a factor. For example, she described that, because her students have few opportunities to hear others from programs throughout the state, they might not understand the differences between good and bad approaches to

singing. She wanted to explain why they learn to sing using specific practices in comparison to those of lesser quality:

> I've worked really hard to educate my young middle school kids about—this is about sing-ing. "How do we do that? How do we create that sound?" And they just, they fought it so hard. Because they want it to be karaoke or they want it to be something "cheaper." And they got [to solo and ensemble contest] and they heard the other [lesser quality] sounds that were happening, and they went, "oh, that's why; that's why we do this." But because we're so isolated they get very few chances to see, this is why we do things the way that we do things, because this is what it sounds like when we don't do that. So, I don't get a lot of opportunities to show that, you know, or to have them believe me in a real way. They're supposed to believe me because I'm their teacher, but when they see that live, in action, and I have kids coming to me and saying, "this kid next to me is shouting and I don't know why." I say, " I know. That's why we don't shout when we're singing." So, yeah, I think that's – there are many concessions that are made…

While this statement may align with an elitist worldview, it is also an illustration of Beth's desire to strive for excellence in the rural community, and to have high expectations for her students in the same ways that other researchers have pro-fessed. As Bates (2011) explained, "it may be more practical and attainable … to encourage alternative evaluative standards … and standards reflecting a diversity of rural musical values and interests—*different* standards or goals, not necessarily lower" (p. 91, italics in the original). Beth believed this to be possible, and hoped to adapt the offerings available at HPS to achieve it while still holding fast to what she considered good pedagogy.

2   Commentary

This narrative inquiry illuminates Beth's teaching experiences in a rural community, but also her desire to provide valuable music learning experiences for her students, a desire influenced by the boundaries set forth by the rural environment. In some cases, the physical boundary is the primary factor, such as when she wanted to take students to the choral contest or when trying to find guest artists that are willing to travel to such a remote location to perform for just a few students in a rural school. Beth's students must rely on her to provide opportunities as listeners, performers, and creators because the physical isolation inhibits their ability to seek such oppor-tunities outside of school. But it is also at times an abstract and complex boundary where Beth must consider her lived experiences (which she sometimes viewed through an elitist lens, but other times through her own insecurity as an outsider) as a contradiction to those of her students and their families.

Beth navigated an environment where community members and stakeholders have expressed they may not recognize the benefits of such opportunities for musi-cal experiences and exposure, or who are unable to envision the worth of such expe-riences as important for students. In Beth's opinion, this is because they have a generalized vision of the Big World. Community members associated with High Plans and HPS may struggle to find ownership of a music program that conforms to

the needs and offerings of the rural rather than meeting some expected or traditional ideal. Beth's concerns are also interrelated within her feeling like an outsider in their world, and her struggles to feel accepted as she strove to be empathetic and in tune with the worldviews of those with whom she works.

Throughout the duration of the study, Beth became increasingly aware of her desire to put her students first, and to find a balance between their desires and her goals for the program and for their growth as musicians. The balance, Beth discovered, was difficult to achieve as she worked to structure the program in the Comprehensive Musicianship model while still appeasing a community expressing a variety of desires. Beth was drawn to the model because of its holistic approach, and thus when including nontraditional genres in her program, she hoped to maintain quality music learning, and not present them as "cheap" alternatives to an expected traditional ideal. She explained:

> I bring with me a very specific way of doing things. It's very systematic; it's very rooted in academia. It's very rooted in educating the whole child and comprehensive musicianship. And that's in direct contrast to the fact that the stakeholders in my situation want to see something else. They want to see pop music and they want to see country music. And they want it to be whatever their kid wants it to be. So somewhere in the middle, we have to come together and create something that serves both of us. And I have to serve a process that feels right to me and educates kids the way I think is right. And also, the stakeholders, who in this case are most of the parents, they're like a customer and I have to keep them happy.

This desire to serve her students' needs was ultimately challenged when, the day before her final music program for the school year, the High Plains community experienced an unspeakable tragedy of losing a recent HPS graduate in a car accident. As in many rural communities, nearly every member had known the young man in some way, as did Beth, who had been his music teacher during her first year there. She described the emotional scene and the manner in which the HPS community came together to make the decision to cancel the performance:

> He happened to pass away the day before our spring concert, which—as any musician knows—a concert takes months of preparation, months and months and months. So, it's like slow-cooking a really good meal. You know, you baste everything and you season it and you prepare it, and then all of the sudden, the kitchen's on fire and we can't eat that meal. So, I actually called an emergency staff meeting with my team, and I said, "I want to ask you what you think the right thing is to do here, in this situation." The kids were in tears, teachers were in tears, and we had this concert that had been on the calendar for months and months, and, knowing that if it didn't happen that day, it wasn't going to happen. So, I wanted to serve those stakeholders, who are my team of teachers, but which also includes parents and students, and so I outsourced it to them and I said, "I'll do whatever you as a community think is right, as long as you can support kids whether we choose to go ahead with it, or choose to cancel it." And the first answer that the teachers gave was, "I think we should go ahead and do it, as a tribute, as a memorial to this student." And, in my heart I knew that wasn't what was going to happen, just by reading the body language of kids. I literally sat with crying kids for six hours, full-grown 18-year-old people, and just held them while they cried … And I listened to [their] responses [throughout the day] and I called another meeting in the afternoon. Called all of my secondary students, and my administrator and my team of teachers and I said, "What's the vote? What are we going to do? I will support whatever you choose." And I let the kids talk, and unanimously they said,

"It doesn't feel right. We're not going to do it. I think we just don't have it in us." So, I said, "Ok. That's fine. I support you."

As a compromise, the students created recordings of the concert pieces, slide shows with pictures taken throughout the rehearsal process, and other samples of student work, and sent them home to parents. Thus, while Beth was able to appropriately serve her stakeholders, she was also able to provide closure for a successful year. Beth thought she would not have perhaps handled the situation similarly at any earlier point in her career, explaining, "I think I've grown as a teacher in that way, by realizing that my job, especially in a closed, conservative, unexposed, unworldly community, is to sometimes cater to their wishes because it's – I don't want to use the word "right;" it's what needs to happen in the moment." Beth's revelation provides a possible development in her elitist vision; she has considered the needs of the community differently, yet identified the "unworldly" nature of the rural community as the catalyst for change.

Beth's worldview, while perhaps prominently identified by those around her, was largely unrecognized by Beth herself. Observers might interpret her described perception of the "Big World" and lived experiences as elitist in nature, but Beth felt she was simply trying to hold her students to high expectations. She wanted to expose them to what she felt was something bigger and better than what the rural environment could offer, regardless that such ideals were influenced by her prestigious academic background and diverse travel opportunities. Likewise, her desire for her students to excel musically in comparison to other schools reflects high standards, but also a conviction that rural school musicians can compete with those from larger populations.

Beth also found herself teaching in "the different," where she perceived herself as the outsider in the environment, but felt she was bringing them something they would not get without her, perhaps a component of power structure in her relationship with stakeholders, as she described the perceived need to defend chosen approaches over community preferences. Regarding the rural environment, Beth seemed to both love and hate it; her relationships with some parents and students was sometimes contentious, but she insisted that rural teaching was her calling. Beth's differing worldview may be the root of the conflict, as her lived experiences were in contrast to the world in which she worked. Francis and Bakehorn (2013) described the a similar dichotomy within the realm of sociology; where participants described "living in two different worlds"—work and home—which creates a dissonance for even those among the least privileged (p. 81). For Beth, the contradiction materialized between her past and current lived experiences, and between her work and home life.

Beth's experiences in High Plains illustrate some noteworthy alignments with previously conducted rural research. Budge (2006) outlined the advantages (geographical characteristics, sense of family), disadvantages (isolation, out-migration), and possibilities (identity development) of teaching in a rural environment. Beth's account of the benefits regarding staying at HPS when the opportunity to leave arose, her descriptions of isolation as a hindrance, and the effects of the rural

experience on Beth's ever-developing sense of self aligned with Budge's findings. Hunt (2009) pointed out the contextual influences of rural place similarly to Beth as often exhibiting a conflict in expectations among teacher, administration, and community/parents. Administration may not perceive music program involvement in the community as a priority, while parents may view such contact as imperative to program success (Sieger and Dalrymple 2017). Beth's sentiments regarding balance reflect Brook's (2013) findings outlining the teacher's decisions to find such balance in rural teaching by carefully choosing activities that expand the students' musical experiences yet respect the rural community values, which Brook suggested was "dynamic in nature and requir[ing] constant attention" (p. 299).

Beth summarized her experiences this way: "I think the capstone is, just, the balance between serving what I believe to be a good and valid process and also serving the community with what they want and need." Beth has reaped some success when she has been able to extract her rural students from the physical place and expose them elsewhere—such as solo/ensemble contests—or when she provides exposure to additional musical opportunities, including a visit from an award-winning guest folk artist. In the process, Beth has also opened herself to the unfamiliar and has exhibited professional growth and development in ways unique to rural teaching.

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"I Don't Think Their Goals Were My Goals": The Impact of School Social Ecology on One Music Teacher's Professional Knowledge Landscape

Stephanie Cronenberg

1 Smack!

I jumped in my seat as Michael,[1] in the driver's seat, said, "That kid just threw a snowball directly at the car." The offending snowball had hit the driver's side, but Michael appeared undisturbed as I looked over my shoulder and caught a glimpse of a young girl running back into the shelter of the high-rise apartment building on the left side of the narrow urban street. "Do you see the parent in the doorway cheering the child on?" he asked.

Michael shook his head and laughed at the absurdity of an adult encouraging a child to hit a passing car with a snowball in rather treacherous wintry conditions. It was my first day of observations in February 2015, a snow day for Centerville School district, and Michael's errands-and-tour drive took me through a neighborhood called "The Hill," home to many of the city's public school students.[2] After reaching the end of the steep street, we turned right and passed a school building with a bright blue entrance. Pointing out the window, Michael said, "That elementary school was one of the two schools taken over by the state last school year. The entire district is in danger of being taken over next school year, primarily because our test scores and the students' English proficiency are so low."[3]

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[1] All names of people and places in this chapter are pseudonyms.

[2] According to the US Census Bureau, from 2009 to 2013, the median household income was $31,628 while 31.5% lived below the poverty level.

[3] According to 2014–2015 district statistics, 78.8% of enrolled students were Hispanic, nearly 30% were English Language Learners, and English was not the first language for nearly 50%. The state Board of Education designated the district as "underperforming" in 2003.

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"What changed after the takeover? Did the teachers keep their jobs?" I asked.

"They brought in a company to run the school. Teachers had to reapply for their jobs, if they wanted to stay. But if they stayed, they wouldn't be in the teacher's union because the school isn't in the district anymore. So most teachers stayed with the union."

"Where did those teachers go?"

"They had to be reassigned, if they had professional status. I don't have professional status yet, so as the district moved around teachers with professional status, I was one of several young teachers who got fired last year."

"How did you get your job back?"

"Well, that's how I ended up teaching at two schools. Rick, the music department chair, told the superintendent that if he had just been consulted, he would have explained how best to reassign the music teachers. Rick didn't want my choir program at Kennedy School to die, it's the first middle school choir in the district, so they reshuffled me. I kept sixth and seventh grade general music and the choirs at Kennedy but they added K-6 general music and a new after school 6–8 choir at Jackson. So I got my job back … but it isn't the same job. It's kind of like doing my first year all over again."

2 Evolving Methods

I first met Michael in 2014–2015 when he participated in my dissertation study (Cronenberg 2016). When I "completed" Michael's story, it ended abruptly, a story incomplete and half-told. According to my original research plan, the narrative was complete, and the research relationship was over. However, Michael's story was unfinished.

As narrative inquirers, we seek to live alongside our participants and to tell their stories as clearly and carefully as possible. However, those stories are constantly evolving due to both the researcher entering into relationship with the participant and the ever-changing nature of the participant's life. According to Clandinin (2013), research puzzles in narrative inquiry shape the inquiry by allowing researchers to "begin in the midst, and end in the midst, of experience" (p. 43). Thus, a narrative inquirer might begin with a research puzzle, but while listening to participants' voices alter the scope of the study based on the experience. I purposefully reconnected with Michael in 2017–2018 to consider his ongoing experience through the lens of the following research puzzle: How does school ecology (Waters et al. 2009) alter a teacher's professional knowledge landscape and thus the experiences, beliefs, and voice of a practicing music teacher?

This is a two-phase longitudinal narrative study with a single middle level (5th–8th) music teacher, Michael, working in the eastern United States.[4] The two phases of data collection in 2014–2015 and 2017–2018 both included interviews and multi-day classroom observations. I employed emergent coding and cyclical

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[4] Each phase was approved by the Institutional Review Board at University of Illinois at Urbana-Champaign or Rutgers University, respectively.

analysis (Clandinin and Connelly 2000) across the combined data set. I adopt Craig's narrative conception of a "constellation of stories" told of and by teachers and told of and about school reform (Craig 2007) to tell Michael's stories living and working within two school communities in the present era of school reform. Michael reviewed a draft of this chapter and his edits have been incorporated.

3   Professional Knowledge Landscape and School Social Ecology

In this chapter, I apply the concepts of professional knowledge landscape and school social ecology specifically to teachers working with young adolescents (ages 10–15). Young adolescents desire autonomy and support, which are fostered through positive relationships with adults in their daily lives (Mee and Haverback 2016; Nakkula and Toshalis 2006). However, teachers seeking to develop these relationships with students as part of their professional knowledge landscape are dependent upon the school community, particularly the school social ecology, within which they work.

Clandinin and Connelly describe a teacher's professional knowledge landscape as existing at the interface of theory and practice and "comprised of relationships among people, places and things" (1995, p. 5) with whom a teacher interacts both within and beyond the classroom walls. Within the classroom, teacher-to-student interactions are primary and many teachers feel the safety associated with classroom autonomy. In contrast, relationships with other adults and the authority of administrators or policies become primary outside the classroom (Clandinin and Connelly 1995). In an ideal world, a teacher's philosophical beliefs align with the whole school's philosophy. However, tensions on the professional knowledge landscape emerge when the within and out-of-classroom philosophies do not align.

Navigating tensions on the professional knowledge landscape is one of the most challenging tasks of teachers in eras of reform. According to Craig, "the landscape metaphor accounts for the human exchanges that occur within school contexts as well as for the introduction of different reform ideas" (2003, p. 628). In schools facing reform or other challenges (such as not meeting standards or imminent district takeover), the within-classroom space may be "invaded" by administrative directives imposed or increased administrative or government oversight (see Craig 2001, 2003, 2009). In addition, many teachers experience strained interpersonal relationships with administrators and colleagues when reform initiatives are instituted without teacher buy-in. These out of classroom pressures can lead to teacher marginalization or intolerable professional tensions which, if not resolved, can result in the teacher choosing to leave the school community (Huber and Whelan 1999).

Waters et al. (2009), psychologists focused on young adolescence, proposed a four-phase theoretical model they called school social ecology, designed to help illuminate the ideal school environment for healthy young adolescent development.

This model specifically delineates four components of the out-of-classroom space on the professional knowledge landscape: (1) a school's organizational structures, (2) the manner in which the school functions, (3) building facilities and other physical elements, and (4) the nature of relations between students, staff, and parents. Ostensibly, when these elements are developmentally appropriate, middle level students are more likely to be happy and successful in school.

Drawing on the school social ecology model (Waters et al. 2009; see also Waters et al. 2010; Rowe and Stewart 2009, 2011), I contend that these four components also directly impact a teacher's professional knowledge landscape, either creating or alleviating tensions, depending on the school community. Waters et al. (2009) argue that the interaction of these four components help to create a healthy school community in which young adolescents can thrive.

I believe the same can be said of their teachers: An unhealthy school social ecology for young adolescents results in a myriad of tensions on their teachers' professional knowledge landscapes. For example, if middle level students struggle to learn because their classroom is ill-equipped with inadequate materials, inappropriately sized desks or chairs, or lack of separation from other activities, a tension arises for the teacher who must try to meet these fundamental needs before ever addressing curricular content. This teacher is likely unable to reach curricular goals when facing fundamental physical limitations (component three) imposed by the school building and/or administrator allocation of resources. Similarly, tensions arise when scheduling is haphazard and results in overcrowded classrooms or inadequate planning time (component one), when arts teachers are excluded from decision-making or when age-inappropriate rules or procedures are imposed (component two), or when administrators fail to acknowledge the importance of arts learning or only support student learning in select areas of the curriculum (component four). Schools that disregard fundamental learning needs for young adolescents inadvertently create tensions on their teachers' professional knowledge landscapes, tensions these teachers may fight against every day in order to provide the developmentally appropriate learning they know is necessary for their middle level students.

Tensions are also alleviated or non-existent when the four components of school social ecology are carefully designed to appropriately support young adolescents as they develop. However, because tensions in these environments are less visible or do not exist, these aspects of a middle level learning environment often go unnoticed. An appropriate school social ecology enables teachers to provide the kind of curriculum and pedagogy they know will best enable their middle level students to succeed; an inappropriate school social ecology adds to a teacher's burden as he/she attempts to listen to students and provide for their developmental needs within the classroom despite the out-of-classroom environment.

In what follows, Michael strives to reach each young adolescent enrolled in his general music or choral classes within two contrasting school communities, separated by 3 years. The differences are due primarily to the appropriate middle level school social ecology cultivated (or not) by the administrators and other adults within the school community, and the willingness of Michael's administrators to listen to his needs and goals as a music educator. In both schools, Michael must

navigate challenges with building facilities, but school organizational structures and functioning, along with relationships with administrators and colleagues, either hinder or support his desire to develop relationships with his students and to provide them with developmentally appropriate music learning.

4   Movement One: Centerville School District

In 2014–2015, Michael was in his fourth year of teaching in the Centerville District. A pianist, vocalist, and guitarist, he taught piano lessons and substitute taught for 2 years after graduating from a small, private college in 2009. Michael began his first full-time teaching position at Kennedy School (a K-8 school) during the 2011–2012 school year and immediately faced challenges with building facilities and relationships with his colleagues. Teaching from a cart, he moved from one middle school room to another. Classroom teachers were resistant to him using their classrooms during their prep time, so each quarter of the year, he would be assigned a new "home" for each class period.

> *I would spend the marking period[5] teaching in one classroom and then after that marking period I'd get switched to an entirely different room … so they made it that I had kind of a shifting classroom. So every classroom was different; for instance, I had some classrooms where the chairs were free from the desks so if I wanted, you know, to be in circles or rows or whatever I could do that …. I also had rooms where the chairs were connected to the desks …. We did chorus in these rooms and there might be twenty desks and I might have thirty-something kids.*[6]

<div align="center">*****</div>

Kennedy School Classroom #1

"They cancelled the library program throughout the district," Michael told me as, cart-less, he carried his backpack, his breakfast of instant oatmeal packets, and some musical equipment from the cafeteria stage to the now abandoned library. "So this is where I teach sixth and seventh grade general music as well as sixth grade chorus. I can't have sixth grade chorus on the stage because the elementary students are still eating breakfast during first period."

In the library, Michael set down his supplies and I found a chair at what I assumed was the back of the room. Suddenly and noisily, though I heard no bell, students entered the library-turned-music-room en masse. They milled about the room searching for their groups from last class. "Mister," a student said over the ruckus, "our table isn't here."

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[5] Michael uses the term "marking period" to refer to a portion of the school year between two report cards. In this case, report cards are sent out on a quarter system.

[6] All italicized text is directly quoted from interview transcripts. Quoted dialogue is reconstructed from fieldnotes.

"Somebody moved the tables," Michael answered, "hang on a minute." General confusion occurred for a few minutes as Michael circulated the room, moved students, created a workspace for each group, and moved a tiny child's size whiteboard on a wheeled easel toward the front of the room.

"Ok, so today we will continue …" Three male students noisily entered the classroom late and interrupted Michael in his instruction. "Find your groups please. Last time you were working on your movie scenes and soundtracks. Today you need to develop a description for at least one scene in your movie. What is the word to describe when music relates to something in the scene?"

"Cue" came the answer from around the room. "Right. Remember as you write each scene, you need to describe the specific action in the scene that tells when the music will play and then name the specific piece of music. If you want, you can change the names or gender of the characters in the movie summary I gave you if it makes sense for your choices. For example, if you want to use all Spanish music, then you can change the names of the characters to Spanish names. Don't forget to write down your ideas as you work."

Amid the buzz of student chatter, Michael circulated the room providing encouragement and guidance. When Michael moved to the group of boys near me, he noticed they had nothing written on their paper. Michael said, "explain to me what's happening in this scene."

The students spoke excitedly in tandem, describing a dramatic action scene in which two guys are fighting in a helicopter over some kind of gadget. Michael knelt down next to the group so he could listen over the din of the rest of the class. "What's the song for this scene?" The boys looked at one another and shrugged. "I like this scene and where you are going with this. Now try to discuss a song that matches the intensity of the scene."

Due to the school's priorities and how it functioned, supplies dictated Michael's curricular decisions, particularly for general music. At Kennedy School, only a monthly supply of one ream of paper and pencils were available for his sixth and seventh grade general music class, requiring Michael's creativity in designing lessons and materials. For example, in order to watch YouTube movie clips at the beginning of the movie music unit, Michael taped together several pieces of butcher paper to create a makeshift screen to hang in the library-classroom. For the movie music unit, students were given a choice of movie descriptions written by Michael and were asked to develop scenes and plan appropriate musical cues. Although this movie music unit was primarily pencil and paper, Michael had other aspirations for his curriculum.

> When it comes to general music, I think the kids are naturally attracted to bright, shiny things with bells and whistles and lots of sounds on them [piano keyboards or other musical equipment] … but then at [Kennedy], for instance, where those resources are not available, …. I want to play to the social aspect, and I think that you play to those interests and to kids making sense of their life-world.

When class ended, Michael collected his unopened oatmeal, backpack, and a stack of materials. We exited the library and headed back toward the cafeteria for second period.

Kennedy School Classroom #2

The members of the Kennedy School seventh and eighth grade choir filled the 50 chairs on the cramped cafeteria stage as Michael stood at the piano keyboard atop which sat his oatmeal breakfast packets. Piles of disorganized lost and found items, janitorial equipment, and cafeteria trashcans decorated the space.

The choir finished singing Michael's choral arrangement of Taylor Swift's "Blank Space," with very little enthusiasm. Michael strapped on his guitar and said to the students, "If it's not a guitar, it's not really Taylor Swift." The energy in the class lifted as they sang the song again accompanied by Michael's guitar and his prerecorded piano accompaniment that evoked the radio version.

As a creative musician, creating arrangements of pop songs for his chorus is a big part of Michael's practice because he believes students' music should be included in the music classroom (and there was no budget for purchasing music). In his own school music experiences, he was told that his music did not belong in school and he does not want his students to experience this. Michael wants students to become engaged in music education using whatever music reaches them, a lesson he learned his first year teaching:

> This probably was January [of my first year] and this was after like nothing working from September to December and then [we sang] "Where is the Love" [by the Black-Eyed Peas]. [I thought] let's stick with this love theme because middle schoolers are big into the love theme, and we went to "Seasons of Love" [from Rent] from there and then they started singing. I remember there was this one class where the kids were singing and it was working, and I think that was the first point where I felt like OH WOW this isn't hopeless.

Building on the "Seasons of Love" interest, Michael moved the class into an extended Broadway research project. He discovered that working in groups with peers, researching and thinking together, was a positive learning experience for his students. "*I think that you have to gauge your students; I think that's a big local thing.*"

At the end of choir, an eighth grade student asked Michael, "How did you play those chords for the Taylor Swift song?" Michael showed him each chord slowly on the guitar and named it, "D major, B minor, E minor, G major." The student nodded and then moved behind the keyboard to play the chords starting with the ones he already knew. Michael talked him through the chords and the student played through each in succession, trying to remember what Michael had taught him and beginning to play in the rhythm of the accompaniment track. Although it was time for Michael to rush to his classes at Jackson School, his relationships with students guided him to sacrifice his 50-minute prep and travel time in the interest of a student.

Jackson School Classroom #3

Immediately upon arriving at school, Michael put his bowl of still uneaten oatmeal packets on the teacher's desk, placed a chart paper tablet on the floor, grabbed a marker, and knelt down to hurriedly write out a short reading and a question on the

paper (designed to meet administrative demands for literacy integration in all subjects). When completed, he hung the paper and a roster on the whiteboard at the front of the room. Michael turned to me and said, "We have to go get the kids here."

As we walked quickly down the hallway, turned right and walked until we reached the gym, Michael explained the school organizational structures and functioning at Jackson, "At this school the students need to be escorted everywhere. I really disagree with that for middle school. Also, I've only known these students for about a week so I don't know all their names. I get a new group of sixth graders each quarter here."

When we reached the gym he spoke to the sixth grade students, "Please line up single-file," then we all walked back down the hallway to the music room. We stopped outside the classroom. "Remember, you are either in the A group or the B group," Michael began his instructions. "If you don't remember your group, check the roster on the board. Today, group A should start at the pianos and group B starts at the reading station. I'm going to ask everyone to play "Ode to Joy" for me and I'm going to give you a number from one to ten."

"Mister, is it a grade?"

"Yes, it is part of your practice grade," Michael responded as he opened the classroom door…

At 11:15, sixth grade general music ended and Michael paused at the teacher's desk. The bowl of oatmeal packets remained, waiting. Instead, Michael took his lunch box out of his backpack and we quickly ate our sandwiches. As he ate, Michael composed a short melodic notation for one of his afternoon classes. While the middle level-focused morning was over, Michael still had four elementary general music classes to prepare and teach at Jackson before the school day ended.

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Midway through my week observing Michael, he planned to take the seventh and eighth grade choir on an afternoon field trip to the local PBS station to record two songs for a local broadcast. This field trip had been scheduled for many weeks and was an important piece of recognition for the school and the choir.

On the day of the field trip, I arrived at school before Michael and was chatting with the school's other music teacher when Michael came down the hallway in his somewhat hurried way and said "I can't use either of my classrooms today. Both the cafeteria and the library are being used for something else." We rushed into the cafeteria and packed up the piano keyboard, amp, music, and other equipment.

"How did you find out that we can't use the cafeteria and library?" I asked.

"There was a note in my box telling me which middle school classroom I can use for the choir rehearsals. We'll be in the 7/8 language arts room. That teacher is usually pretty accommodating, but there won't be enough chairs for the seventh and eighth grade choir and we have to get ready for this afternoon. Oh, and the principal suspended three choir kids so they can't go on the field trip."

The matter-of-fact delivery of these obstacles created by administrator decisions, building facilities, and the functioning of the school surprised me. The absurd

paradox of a choir receiving external media recognition on the same day it was treated inconsequentially within its school "home" seemed almost laughable. While Michael was clearly annoyed, it was obvious that this kind of last-minute change was so common as to be unremarkable.

5 Interlude: A Big Decision

In August 2015, just before the start of the 2015–2016 school year, Michael and I spoke on the telephone. Our conversation centered on the end of the school year and his painful decision to leave Centerville. Not long after my visit, the state board of education voted in favor of a full district takeover by the state government.[7] At the end of the school year, a group of local stakeholders began meeting to discuss recommendations for a "district turnaround plan," and later the state named an outside manager to replace the superintendent and manage the takeover.

When Michael and I discussed the changes that occurred at the end of the school year, he described his altered professional knowledge landscape due to a school social ecology focused on rumors and fear, not the young adolescents enrolled:

> It was very hard to go to work those last two months. It was like all this great positive energy [and] all of the things that were getting better in the district … it was really just like, that balloon was popped, and I think … no one even knew. Just the morale … and everyday coming in rumors, and every day somebody else was like, 'this happened to me.' And it was very very difficult. More difficult than I thought.

As the state takeover details unfolded, teachers in the district discovered that all of the principals would remain in their positions. After spring break, all teachers were observed and evaluated by administrators. Michael personally felt he "*got an evaluation that [he] felt was completely unjust.*" After doing some research on the school takeover experience of other teachers, Michael voluntarily decided to leave the district, along with at least 100 others. Over 100 additional teachers were either fired or retired. Only two of the middle level teachers at Kennedy School intended to return for the 2015–2016 school year.

Centerville School District is one of over 100 US school districts in 22 states to experience state takeover between 1989 and 2016 (Morel 2018). According to Morel (2018), "nearly 85 percent of takeovers occur in districts where blacks and Latinos make up the majority of the student population" (p. 50). Demographically, Centerville is not unlike many other takeover districts. It is an urban district serving a high Lantinx population and facing challenges such as declining enrollments and test scores, cancellation of standard school programs such as the library, and the consolidation of middle schools into K-8 buildings.

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[7] Relevant news articles and district documents were referenced when writing Michael's narrative. Michael expressed concerns about confidentiality because the news articles referenced the district's name. Details were obscured and Michael approved this final version.

Students and learning outcomes are typically the focus during a state takeover while the impact on teachers receives less attention. However, a state takeover, particularly the year-long threat of takeover experienced in Centerville, directly impacts a teacher's professional knowledge landscape. Not only were parents, teachers, and administrators aware of the potential takeover, but many students were as well. Their emotions and questions penetrated the within classroom spaces while a constantly evolving set of teacher expectations shaped the professional knowledge landscape inside and outside the classroom. Musical learning and student successes in musical performance were devalued by administrators (a message received by both Michael and his students) while the school social ecology focused on literacy skill development above all other goals, including managing student behavior, cultivating community, developing student responsibility, and ensuring teacher welfare.

6   Movement Two: Riverton School District

In 2015–2016, Michael began a new position in Riverton School District, a small suburban district in the same county as Centerville. In his new position, he teaches general music and chorus full-time at Lincoln Middle School,[8] a school that serves all fifth and sixth graders in the district. Of his decision to leave and take a new position in another district, Michael says:

> I certainly would love to make a career in [Centerville], but I knew that if I stayed there during the [takeover,] I was a high-risk person to be targeted, you know, and I don't think that their goals were the same as my goals.

> [Coming to Riverton] was an opportunity; it was a very difficult decision for me. But in the end, it felt like the right decision for now. I haven't ruled out going back [to Centerville] … in the future at some point. But for me, in terms of looking at the stability of this [new] job, I think that at least for now, I'd rather be on the outside looking in then having to face some of these problems from in there.

When I visited Michael in October 2017, he was in his third year teaching on a cart at Lincoln Middle School. While still limited by the building facilities, he experienced a stability and positive relationship with his administrators unknown to him in Centerville:

> I have an extremely supportive administration and so like its [a] night and day difference …. When the stability is there for the kids, when positive reinforcement is there for the kids, when the administrators are showing that, you know, your music education is valuable, and we celebrate the things that you do in your music education, and we trust your educators to teach it to you. You know, the kids come to class and go, alright, the teacher knows what they're doing, the administration is behind them, if I do well, there's people who will recognize me.

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[8] According to 2017–2018 district statistics, 85% of students enrolled at Lincoln were White. While over 45% of students were designated "high needs," less than 5% were English Language Learners.

Pushing his cart in front of him, Michael and I walk down the hallway and into a classroom where he navigates the cart around bags, chairs, and other classroom materials to the SMARTboard at the front of the room, greeting the classroom teacher by name. As he plugs in his keyboard and connects his computer, he says hello to students and requests that homework be submitted. Students raise the tops of their desks, stowing away textbooks and removing music homework.

"Please check to see if your name is on your paper before you turn it in," Michael says to the class at large. "If you don't put your name on it, it is like a ghost completed it."

The projector comes to life and "Wade in the Water" appears on the screen. "Ok," Michael addresses the whole class, "today we are going to continue with 'Wade in the Water' and then work on our solfege and key signatures. Stand up, please."

Chairs scrape on linoleum as the students stand and push in their chairs. "Can you find the bump by your ear?" Michael asks as he demonstrates on himself. "Now open your jaw and feel the hole. Now, can you close your lips but keep your jaw open?" Michael plays a middle C on the keyboard. "Please hum this note." As he does this, he turns to a student near the front of the room and says directly to him, "you can drop this note down an octave if you need to."

For his fifth and sixth grade general music students, Michael has demystified the female and male vocal change by making it a regular part of any lesson. As the students develop during the course of the school year, Michael directs his attention to students who need guidance, drawing upon the physiology lessons he taught them at the beginning of the school year. After singing the chorus of "Wade in the Water" several times, Michael asks the students to sit down.

Michael asks a small group of students to sing the chorus of "Wade in the Water" while he adds a rhythmic bass line that repeats the words "wade in the water." After demonstrating this for the class, Michael asks the students to discuss what it is like to sing in multiple parts. A female student at the back of the room offers, "it's easier if you plug your ears."

"I agree," Michael says, "but a goal for this year is to sing my part even if I hear other things, so plugging your ears isn't the best idea because you need to listen and have your part fit in with other parts."

Michael divides the classroom in half and asks half the class to hum the Do and the other half the Sol of a major triad. "Now we have to add the middle note. How many of you have ever been on a long car ride for vacation?" Nearly every hand in the room is raised. "How many of you have ever been on a long road trip and had to sit in the middle seat between grandma and your annoying brother?" Many hands go up and comments like "two annoying brothers," "my sister and my brother," or "my grandma is dead" circulate the room.

Michael says, "The middle note is the hardest. Sometimes in choir, especially for girls, you get placed in the alto section and you don't get to sing the melody. When this happens, you might wonder if you aren't a good singer. But actually the alto part is often the hardest part because you have to really think about your part and if

it isn't in tune it can throw off the whole choir. The middle note is like the middle seat. It's the hardest."

Michael has really sold the students on singing the Mi of the chord, so when he asks, "who wants to try the middle note," nearly every hand in the room is raised.

The ease with which Michael connects to his students and their developmental needs is supported by the out-of-classroom space on the professional knowledge landscape—a school social ecology with fifth and sixth graders' learning needs at the center. Michael's connection to young adolescents and his knowledge of their interests remains an important factor of his within classroom practice on the professional knowledge landscape. In his daily practice, Michael is constantly balancing repertoire choices that challenge his students through musical exposure but also connect directly to their interests and popular culture. Michael says:

> I think the way that I've always wanted to approach music as far as teaching it is to start with the music itself, and then take all of the things out of music that we can talk about. You can get into the rhythm or the melody or breaking down the literacy or talk about the cultural and historical aspects of the technique behind it, but I think you always start with the song …. Obviously doing "Wade in the Water" right now we're going to have a lot of opportunities to talk about social justice and you know, music's connection to it.

<p style="text-align:center">*****</p>

Following the sixth class at the end of the day, Michael collects a walkie-talkie from the teacher's lounge and heads outside. He is in charge of bus duty every day. Today, the principal joins us outside. As Michael moves away to speak with a bus driver, she says to me: "We really love Michael. He's done so much for the music program. He went from 10 kids in choir to 120 kids in choir in the first month he was here! We are so glad that he's here with us because he really knows how to talk to the kids."

When Michael rejoins us, she apologizes. "I'm really sorry, but you will need to have choir rehearsal tomorrow in the back of the auditorium rather than the front. There will be photography equipment being set up at the front for picture day."

"That sounds fine," Michael says.

"It really isn't," the principal says. "You shouldn't have to change your curriculum."

Later, when we are talking about the differences between the administrators at Lincoln Middle School compared with the administrators in Centerville, Michael shared this reflection:

> With [my principal] here, literally one of her goals was building up the arts department here. So, I guess the converse of [Centerville]. [Here, in Riverton I] have a principal whose literal stated goal in her professional practice goal is my goal—build [the music program] up and let's make it exciting. I feel that my goal coming into any place is to make it as good as I can make it … to help create a program that the kids are excited about, they're learning from [and] inspired by.

<p style="text-align:center">*****</p>

The next morning before school, Michael is standing at his cart in the middle of the center aisle of the auditorium. The rows on either side of the aisle are labeled R1 through R8. The 120 choral students filling the seats on both sides of the aisle are singing "many mumbling mice" when two men arrive and begin setting up large lights and other camera equipment for school picture day. Michael turns on the projector and the "Spring" movement of *Four Grassi Lakes* appears on the screen. "Our goal today," Michael says, "is to get through the whole chant and get these two tricky parts to work together. Sixth grade, you first." The students chant with a typical sixth grade early morning lack of energy. Michael cuts them off and says, "think war paint in the forest. This is no longer a pretty little chorus." Referencing the song and music video of the moment, Michael says, "Pretty little chorus, in the words of Taylor Swift," Michael pauses and folds his hands together, "is dead."

All of the students laugh. A student says, "chant like a caveman."

"Yes, like a caveman—or a cavewoman—hashtag feminism! Sixth grade, again." They chant their part again with more energy and then the rehearsal proceeds.

As the choir dismisses later, a student comes up to Michael to share an observation about the rehearsal. Michael listens to him as he unplugs his cart and wraps up the cord. Michael and the student laugh as they both head out the door to first period. As Michael pushes the cart to the elevator he passes students and greets them by name. A student gives Michael a high five as he passes. As the hallway begins to clear, Michael stops to greet two students with autism who are in the hallway with their aide. Michael asks them if they are excited about music later that day. Then, the cart is moving again … on to the next location.

7   Reflections

In reflecting on the school social ecology in Centerville, particularly administrative support, and its impact on his professional knowledge landscape, Michael observed, "I don't think their goals were my goals." A positive, developmentally appropriate school social ecology for middle level students cultivates a professional knowledge landscape where the within and out-of-classroom spaces are aligned and working toward the same goals. Only after transitioning to Riverton did Michael notice the extent to which his musical and developmental goals did not align the Centerville administrators' goals.

Creating a successful school social ecology for middle level learners requires that the four components—school organizational structures, school functioning, building facilities, and interpersonal relationships—all work together for a common purpose: the developmental learning needs of the students served. In Centerville, the multiple and layered strains on the school district due to academic and economic challenges, in addition to looming state takeover, resulted in K-8 school communities with little interest in programs and supports designed for middle level learners. Michael repeatedly dealt with inadequate classroom spaces and resources, was required to comply with school functioning with which he disagreed, and worked

inharmoniously alongside administrators who disregarded his curricular and student-centered efforts. In Riverton, all aspects of the school community were designed specifically for the fifth and sixth grade students enrolled. For the first time in his career, Michael encountered an administrator who supported music learning for all students. Although physical space limitations remained, the out-of-classroom focus on the developmental needs of middle level learners freed Michael to put his time and energy where it belonged: on his students.

Michael's experiences reveal the impact on a teacher's professional knowledge landscape when developmentally appropriate practices, as well as music learning, are valued by the school community and when teachers and students' voices are heard. His experiences also show how when these goals do not align, teachers struggle. Music teachers across the country (and perhaps beyond) negotiate challenges similar to Michael's and yet their experiences are seldom heard. This chapter illuminates the importance in narrative inquiry of following a longitudinal storytelling thread to give voice to the continuing, often unheard, stories in teachers' lives.

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"To Thine Own Self Be True": One Music Educator's Transition from Higher Education Faculty Member to High School Teacher

Julie Beauregard and Elizabeth Bucura

1 Cast of Characters

Both researchers are similarly situated. We are women at a junior scholar career stage who have held K-12 music teaching positions. We completed doctoral studies in music education within the past 7 years, and were granted tertiary faculty positions. Julie taught classroom music at her hometown high school for 4 years during which this study was conducted and written. After resolving a serious medical issue, she reentered academia. Both she and Elizabeth currently hold tenure track faculty positions. While Elizabeth provides the voice of the narrator in Act I, Julie is the actor throughout, and her voice is central in Act II. Responses to the narrator and actor are provided by a 12-member Chorus, each representing an aspect of selfhood, in the style of classical Greek theatre.

Complexities of selfhood are paramount to this work, with focus on the actor's changing conceptualization of 12 specific aspects of selfhood throughout her transition: biographical, geographical, relational, socio-cultural, intellectual, academic, musical, physical, emotional, psychological, philosophical, and economic. Levels of emphasis or concealment of aspects of selfhood are indicated theatrically, emphasized through increasingly bright spotlights, and concealing through – in order of intensity – use of a veil, a mask, stepping into a darkened background, and finally through sitting balled up in the darkened center stage to indicate erasure.

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1.1   The Play

[Julie (a short, 30-something white cis woman wearing grey dress slacks, a printed blouse, and brightly colored cardigan) sits on a loveseat facing the audience one foot from the edge of a two-foot-tall stage that is circular and viewable from all sides. Twelve chorus members, all in black turtlenecks and pants, stand equidistant from one another encircling the stage's perimeter. Each carries a translucent veil and opaque mask, and wears a sign around their neck indicating the aspect of self-hood they represent. Individual lights shine on Julie and each chorus member, with the stage behind them in shadow, fading to black at center stage. As lighting cues indicate, each intensification becomes increasingly blinding to the chorus member spotlighted.]

CHORUS MEMBER 1

   I am Julie's biographical self.

CHORUS MEMBER 2

   I am Julie's geographical self.

CHORUS MEMBER 3

   I am Julie's relational self.

CHORUS MEMBER 4

   I am Julie's socio-cultural self.

CHORUS MEMBER 5

   I am Julie's intellectual self.

CHORUS MEMBER 6

   I am Julie's academic self.

CHORUS MEMBER 7

   I am Julie's musical self.

CHORUS MEMBER 8

   I am Julie's physical self.

CHORUS MEMBER 9

   I am Julie's emotional self.

CHORUS MEMBER 10

   I am Julie's psychological self.

CHORUS MEMBER 11

I am Julie's philosophical self.

CHORUS MEMBER 12

I am Julie's economic self.

1.2   Act I, Scene I

1.2.1   CHORUS

The years 2000–2008. *[spotlight brightens (x1) on biographical self]*

1.2.2   NARRATOR

[Julie holds up a cocktail to cheers the audience, then drinks and puts her feet up on an ottoman.] Julie's career began after graduating from the Eastman School of Music with an undergraduate degree in music education. Over the next 8 years she formed close friendships with colleagues and maintained an active social life in Rochester, NY *[spotlight brightens (x1) on relational self]. [Julie reads from and scribbles in school binders.]* Julie stepped into leadership roles by heading numerous departmental initiatives in her school districts *[spotlight brightens (x1) on socio-cultural, intellectual, and philosophical selves].* She earned tenure, hosted student teachers and collegiate students in field placements, taught private lessons, and eventually purchased a townhouse *[spotlight brightens (x1) on academic, intellectual and economic selves].* She enjoyed a decade-long collaboration with a singer/songwriting partner *[spotlight brightens (x1) on musical self]. [Julie curls up to sleep on the loveseat.]* Julie prioritized time for health, but experienced vocal damage after an upper respiratory infection, resulting in vocal node surgery and markedly less singing afterward *[veil physical self, spotlight dims (to neutral) on musical self].* Following months of a long-distance romance, her significant other relocated to live with her *[spotlight brightens (x1) on emotional self and relational self (x2)].*

   [Julie sits cross-legged and works at a laptop computer] Julie earned her Masters in Music Education at Eastman while concurrently teaching full-time, engaging increasingly in world music courses *[spotlight brightens (x2) on philosophical self and intellectual self].* She found musical fulfillment performing in Eastman's gamelan *[spotlight brightens (1x) on musical self].* Julie applied and was accepted to Ph.D. in music education and M.A. in ethnomusicology programs at Eastman, and resigned from her teaching position to facilitate continuous, immersive graduate study in these two disciplines *[spotlight brightens (x2) on academic self, spotlight dims (to neutral) on economic self].*

1.3   Act I, Scene 2

1.3.1   CHORUS

The years 2008–2012. *[spotlight brightens (x2) on biographical self]*

1.3.2   NARRATOR

[Julie squints, then puts on glasses and returns to work on laptop computer with visibly greater concentration.] While a doctoral student, Julie attended conferences, presented original scholarship, and led workshops. She thrived as a busy TA in two departments, student teaching supervisor, and instructor of music education courses during her multidisciplinary coursework *[spotlight brightens (x3) on academic self]*. Julie won accolades for teaching and scholarship, and developed close friendships with scholastic peers *[spotlight brightens (x2) on socio-cultural self and relational self (x3)]*. Focused on her studies, Julie began neglecting her physical well-being and encountered health problems *[mask the physical self]*.

Julie conducted Presser Award-funded field research for her dissertation in Ghana, West Africa *[spotlight brightens (x1) on geographical self]*. *[Julie stands and removes her cardigan and glasses, and puts on a colorful West African printed dress, then sits on the floor leaning against the loveseat, visibly more relaxed.]* Profoundly affected, Julie felt the most like her true self during and immediately following the experience *[spotlight brightens (x1) on psychological self]*. Once home, she made efforts to maintain that authenticity *[spotlight brightens (x3) on philosophical self]*, and continued musicking in Ghanaian musical traditions, professionally and for personal enjoyment *[spotlight brightens (x2) on musical self]*. However, with the arrival of fall term Julie altered her identity to return to the institutional norms of academia *[spotlight dims on geographical and psychological (to neutral), philosophical (to x2), and musical selves (to x1)]*. *[Julie removes dress, puts cardigan and glasses back on, and sits with one leg crossed over the other on the loveseat.]*

Simultaneously, Julie experienced increasing strain as her beloved fiancé struggled with mental illness *[bright spotlight dims (to neutral) on emotional self, spotlight dims (to x2) on relational self, veil psychological self]*. *[Julie fidgets and bites nails.]* They nonetheless married the summer after Julie earned ABD status. *[Julie picks up laptop and types speedily, becoming increasingly visibly tense, wipes forehead.]* She wrote her dissertation swiftly while concurrently holding her first tertiary faculty appointment *[spotlight brightens (3x) on intellectual self, (x4) on academic self]*, leaving no time in which to maintain a healthy physical state, initiate new friendships, or make music *[physical self steps backward out of the spotlight, spotlight dims (to neutral) on musical self and (to x1) on socio-cultural self]*. Julie graduated the next spring. *[Julie sets laptop aside, places and straightens graduation cap atop her head.]*

1.4 Act I, Scene 3

[The loveseat has been replaced with a large desk and stuffed boardroom swivel chair that overwhelms Julie's stature. The desk is littered with books and piles of folders with post-it notes on them, a computer and printer, telephone, and multiple office stackers for filing papers. Julie, no longer wearing her graduation cap and donning a work blazer instead of the cardigan, alternately attends to each desk item in bursts of focused or scattered activity. She hunches her shoulders whenever typing.]

1.4.1 CHORUS

The years 2012–2015. *[spotlight brightens (x3) on biographical self]*

1.4.2 NARRATOR

At the beginning of her tertiary teaching career Julie held multiple limited-term positions necessitating long-distance relocations, and she lost money selling her townhouse *[veil geographical and economic selves, mask psychological self]*. Resulting financial strain necessitated that she work multiple positions simultaneously *[mask economic self]*. It also left no time to cultivate relationships in or outside the professional domain, and fostered feelings of philosophical disconnectedness from colleagues *[spotlight dims (to neutral) on socio-cultural self, and philosophical and relational (to x1) selves]*. She found herself making music less and less, and she struggled to find time to exercise or attend to healthy nutrition *[veil musical self, physical self sits balled-up in darkness stage center]*.

Julie applied and interviewed for full-time tertiary faculty positions, ultimately accepting an offer from a large, well-reputed public university in the Pacific Northwest where she felt in sync with colleagues' philosophies and practices *[spotlight brightens (to x2) on philosophical self, mask geographical self]*. Although at Instructor rank, Julie carried much responsibility in the music education program, music department, and broader university *[spotlight brightens (x4) on intellectual self and emotional self (x1)]*. Her work was well-received so she was increasingly tasked with more *[spotlight brightens (x5) on academic self]*. Tenure goal-posts were regularly in flux *[spotlight dims (to neutral) on emotional self]*. Julie initiated discussions with a superior about the amount and quality of her work, requesting a commensurate increase in rank and pay. This led to a salary increase and a probable future rank change *[remove mask from economic self]*.

Her spouse's struggles with mental illness escalated and personal medical concerns developed, consuming much of Julie's time and energy *[veil emotional self, spotlight dims (to neutral) on relational self, psychological self steps backward out of spotlight]*. Although one of Julie's coworkers was a friend from her undergraduate studies, it was nearly impossible to schedule visits, and forging new friendships

outside her professional circle in a fairly isolated, uprooted location was unfeasible due to professional and personal demands *[veil relational and socio-cultural selves, psychological self sits balled up in darkness stage center]*. Lack of active music-making left a void *[mask musical self]*.

[Julie stops working, placing her face in her palms, elbows resting on the desk-top] Two major events occurred during 2014 that prompted Julie to reflect deeply and reexamine priorities. After many love-filled but challenging years together, Julie and her spouse divorced, and her best friend was diagnosed with, and success-fully treated for, lymphoma *[mask emotional self and relational self, geographical self steps backward out of spotlight]*. From that point, Julie spent as much time and energy as possible on personal wellness. She saw a speech therapist to address latent post-surgical vocal issues and years of speaking in a lower-than-natural register; attended physical therapy for neck and shoulder pain resulting from prolonged poor computer posture, and worked with a health coach and psychotherapist to improve holistic wellness and learn self-care strategies *[physical self and psychological self stand but remains in darkened area behind spotlight, remove mask from emo-tional self]*.

[Julie resumes work as before.] When the current music education coordinator announced retirement, Julie was honored to be named their successor. Julie was mentored on and began taking on that position's responsibilities *[spotlight bright-ens (x6) on academic self]*. Although excited to realize her vision for the program, Julie worried that the teaching and research she enjoyed would be eclipsed by ser-vice tasks, as her already substantial workload was growing *[psychological self sits balled up in darkness stage center, mask emotional self, spotlight dims (to x1) on philosophical self]*. *[Julie stands abruptly, forcefully planting her hands on the desk and staring with purposeful exasperation at the crowd in front of her.]*

1.5   Act II, Scene 1

[Julie sits cross-legged on the desk, piles pushed to the sides of her, writing in a journal while reading aloud to herself. Chorus members remain as they were at the end of Act I. They are still.]

1.5.1   CHORUS

Spring, 2015: the big decision.

1.5.2 JULIE

I'm not healthy, happy, or settled. Instead I'm homesick and socially disconnected. It's work, home, sleep, and back to work (after checking email before even getting out of bed). I average 70–75 h of work per week and am still never "done." *[Huffing]* How is this considered a one-person job? I mean, *[emphatically]* I got into teaching to TEACH, and that's not how I spend the bulk of my time! I thought for sure things would improve after the divorce, but that personal stress has just been replaced with more work stress. That would be ok if I saw things changing in the future, *[pause]* but I don't.

[Takes a deep breath] Over the last year I've done a major life overhaul – healthier lifestyle and weight loss, downscaled where I live and how much stuff I own, reduced my commute. I'm starting to find *me* now *[shaking head]* but there's no way to declutter any further. That leaves me questioning what I'm trying to accomplish, what makes me feel fulfilled. I've worked so hard to get to this point in my career but don't know if I want to keep going like this, or if I even can.

When I talk to friends at other institutions, nobody's story sounds dissimilar. My peers' and role models' experiences scare me, because it feels like an unhealthy worklife balance is systemic and normalized. We're all focused on achieving, performing, excelling, afraid that people might see us struggling or not being "perfect." *[Pause]* I think this is what the field expects. *[Pause, angrily]* But I am so much more than my job! All that striving takes a toll and leaves no space for the unexpected to occur *[long thoughtful pause, breathing gradually slows.]*

[With great melancholy, more slowly and deliberately] My work is extremely rewarding and I am as passionate about it as anybody I know, but I don't have a full life now. I've realized that the two most important things in my life are health and relationships, both of which are weak now. *[Pause]* So I've started looking for jobs back home. I've missed the window for higher education postings *[sighs]*, but I'd still be making a positive impact if I switched back to K-12. *[Looks out in thought, closes and sets journal and pen down in lap]* Even thinking that feels blasphemous, though.

[addressing audience] Whoah, I've decided this, haven't I???

1.6   Act II, Scene 2

[The desk has been removed from the stage and Julie now stands confidently, facing and speaking directly to the audience.]

1.6.1   CHORUS

Summer, 2015: making the transition.

1.6.2   JULIE

The district I graduated from posted three full-time music positions! *[Smiling broadly, geographical self steps forward into spotlight]* I have such a sense of knowing that this is going to happen. *[Deep inhalation and exhalation]* I'm simultaneously freaking out about when to notify the university that I intend to leave, and feeling wracked with guilt because it'll be horribly short notice no matter what. *[Emotional self steps backward out of spotlight.]* My head and heart are already there. *[Remove veil from socio-cultural self, remove mask from relational self, emotional self steps forward into spotlight, psychological self stands behind spotlight.]* Here everything feels like deception and anxiety now because of this secret intention to leave, which I hate because I have such respect and love for my colleagues and students.

    [Julie removes blazer and puts on cardigan, turns to pick up boxes and assorted household items from behind her. She squats and packs the boxes in front of her, blazer first.] So excited – they offered me a job! *[Spotlight brightens (x1) on emotional self, remove veil from economic self]* I already had a plane ticket home for a friend's bridal shower, so I have 11 days until I leave here for good *[spotlight brightens (x1) on geographical self]*. It's so abrupt, but on the positive side will also not prolong difficult conversations. *[Pauses packing]* I had a tearful meeting with the outgoing music education coordinator about my plans and was met with so much graciousness and support even though this surely impacts their retirement intentions *[psychological self steps forward into spotlight]*. I also requested an urgent meeting with two of my university superiors, who instead of being mad were both happy for me to be happy and worried about what they'd do without me. They were grateful for the document I'd prepared to help them in the wake of my leaving, and we talked through it for over an hour. I have been so fortunate to work with wonderful, genuine people like this while here and have learned so much. Still, nothing replaces home, health, family, and friends. *[Happily resumes packing boxes. All chorus members move to original spots in original lighting without masks or veils.]*

1.7   Act II, Scene 3

[Chorus members move into seated formation on the floor loosely encircling Julie, who sits in the same loveseat from Act I, the laptop next to her. She holds up a cocktail to cheers the audience, then drinks and puts her feet up on an ottoman that has a scholarly book atop it.]

1.7.1   CHORUS

2015–2016 school year, post-transition.

1.7.2   JULIE

In a way, I've returned to my real life and self. My shift back to a K-12 educator has not been dissonant as long as I ignore the scripts in my head that tell me PhDs *should* teach at the collegiate level. There were profoundly wonderful things about my university job – *[counts on fingers]* opportunities to innovate, my contributions and ideas were highly valued. The intensive work with colleagues of that caliber was remarkably stimulating. But I feel just as valued here and get to make the high school classroom music program *[gestures to self]* my own. *[Exhales, smiles.]* The best thing about this position is the amount of contact time I have with students.

[Drinks deeply.] So many of the most important people in my life are accessible now, which couldn't be more different than my experiences in higher education. My social circle continues to grow and strengthen. I even have enough leisure time to do some singing at home, and am enjoying finally getting to know my post-surgery voice. Everything just fits. *[Sets drink down on the book atop the ottoman.]*

There's a definite interplay between cognitive and social for me. Now I have room for both in balance. In leaving higher education I risked losing my scholarly self, but I continue doing research *[gestures to the laptop]*, publishing, mentoring preservice music educators conducting fieldwork, and hope to do some adjunct tertiary instruction in the future.

I'm noticeably less depleted now. That isn't solely attributable to work, but last year I was two years past graduation, single, working one job, and still had little time to nurture myself. *[Pulls knees to chest and hugs them.]* I'm prioritizing *me* now and am content.

[Julie and all chorus members freeze. Lights fade to black.]

1.8   Critical Analysis

A literature review revealed discourse relevant to this inquiry. Topics encompassed sociological examinations of individual and collective identity construction (Bucura 2013; Burr 1995); organizational or occupational identity (Phelan and Kinsella 2009; Triantafyllaki 2010; Whitchurch 2013); narrative identity (Holstein and Gubrium 2000; Singer 2004), socialization of artist-educators (Pellegrino 2009; Scheib 2006); identity construction in academia (Doloff 2007; Jawitz 2009); the role of emotions and other personal factors in teacher identity construction (Zembylas 2003, 2005); and faculty retention in higher education (Johnsrud and Rosser 2002). While each offers insight into the current study, we concentrated on scholarship that informs the theoretical framework and data.

2   Theoretical Framework

We used four interrelated theoretical frameworks to interpret data, combining existing models with novel concepts: *culturally scripted selves*; *aspects of selfhood informed by cultural scripts*; *performative markers of tertiary music education*; and *processes of concealment*. First, we described various aspects of selfhood as *culturally scripted selves*. According to Goddard (2009) "the term cultural script refers to a technique for articulating culture-specific norms, values, and practices in terms which are clear, precise, and accessible to cultural insiders and outsiders alike" (p. 68). These meanings provide structure and allow actors to navigate in a community of practice (Holstein and Gubrium 2000), though can be restrictive and therefore dictate one's choices within limited parameters (Reynolds 1996). While Goddard refers specifically to language, we also included nonverbal forms of communication. Once an actor becomes acquainted with cultural scripts as demonstrated by already-participating members (Doloff 2007; Zembylas 2003), these can be adopted, adapted, or rejected, and with varying levels of awareness and comfort.

Multiple *aspects of selfhood informed by cultural scripts* became apparent from manifold, intertwined study data, developing into our second theoretical framework. The 12 we present are not exhaustive, but appeared pertinently. We do not propose that any aspects of selfhood are inherently desirable or not, nor are they static. We define them here.

In this study, *biographical* represents one's internalized personal history. *Geographical* represents the outer world, or physical space and proximity to other things and people. *Relational* pertains to interpersonal relationships, while *socio-cultural* is the broader context within which relational interactions occur. We define *intellectual* as one's ability to analyze, reason, and reflect, while *academic* represents the output of intellectual work in scholarly and pedagogical realms. *Musical* is elective participation in any form of musicking. *Physical* relates to bodily health and self-care. *Emotional* represents feelings and moods, subsumed within *psychological*, an overarching state of mental health. *Philosophical* exists as a personal belief system informing professional practice while also implicated in moral and ethical choices and actions. Lastly, *economic* includes forms of compensation and security (Fig. 1).

Higher education faculty perform their roles in numerous ways to convey expertise and authority indicating "professionalism," framed here as *performative markers of tertiary music education*. The use and enactment of particular (a) cultural artifacts (props such as research paraphernalia, imposing desk, or wall-mounted diplomas); (b) social and cultural behaviors (characterizations like power-laden gesturing, serious facial expression, and lower-pitched voice); (c) physical attributes (type-casting considerations of height, build, race and ethnicity, sex and gender, ablebodiedness, and perceived age, as well as styling that include contemporary business wardrobe, regalia, and briefcase or work bag); and (d) bodies in space (set design and blocking of the teaching and learning space, comprised of arranged fur-

Fig. 1 Aspects of selfhood

niture and technology to indicate a *front* to a classroom and control options for bodily movement) create intangible barriers that define roles and can create distance, used more markedly by some than others.

The fourth framework is *processes of concealment*, beginning with Rodriguez's (2006) concept of masking. "Masking ourselves can serve the need to conceal part of our identities" from people and systems, aiding in protection from feelings and problems (p. 1068). Masking occurs both within and outside of oneself. Anzaldúa (1990) notes that interfaces exist between one's many masks, facilitating an actor's assimilation into a dominant culture. We extended the theory of masking to encompass other terms indicating levels of opacity or transparency: veiling, backgrounding, and erasure. A veil is semi-transparent, conceals little, and is not inherently restrictive to the actor wearing it. A mask is opaque and weightier – the actor is at least partially hidden behind it. The background is a poorly lit area of the stage and not focal to the actor or audience. Aspects of an actor's selfhood fall into the wholly invisible when erasure occurs. This is when an aspect of selfhood is removed from both the stage and script; it no longer exists other than in memories and is undetectable to the audience.

3 Discussion

Connections between *culturally scripted selves*, *aspects of selfhood informed by cultural scripts*, *performative markers of tertiary music education*, and *processes of concealment* were evident throughout data. Time, workload/agency, and support developed as metathemes. Only intellectual, biographical, and academic selves intersected with all three, aligning with cultural scripts (see Fig. 2). These, therefore, became most prominent in Julie's life.

Julie concealed certain aspects of selfhood—most notably relational, physical, emotional, and psychological – while holding a tertiary faculty position that required a geographical uprooting. Unable to nurture social networks outside work or attend to her physical and psychological health she found herself exhausted and incomplete. This made playing the part of music education faculty member in a location far from home increasingly discordant. With a blinding spotlight on the three most prioritized aspects of selfhood – intellectual, biographical, and academic – Julie became, as Zembylas (2003) explains, absorbed fully in her professional identity (Fig. 3).
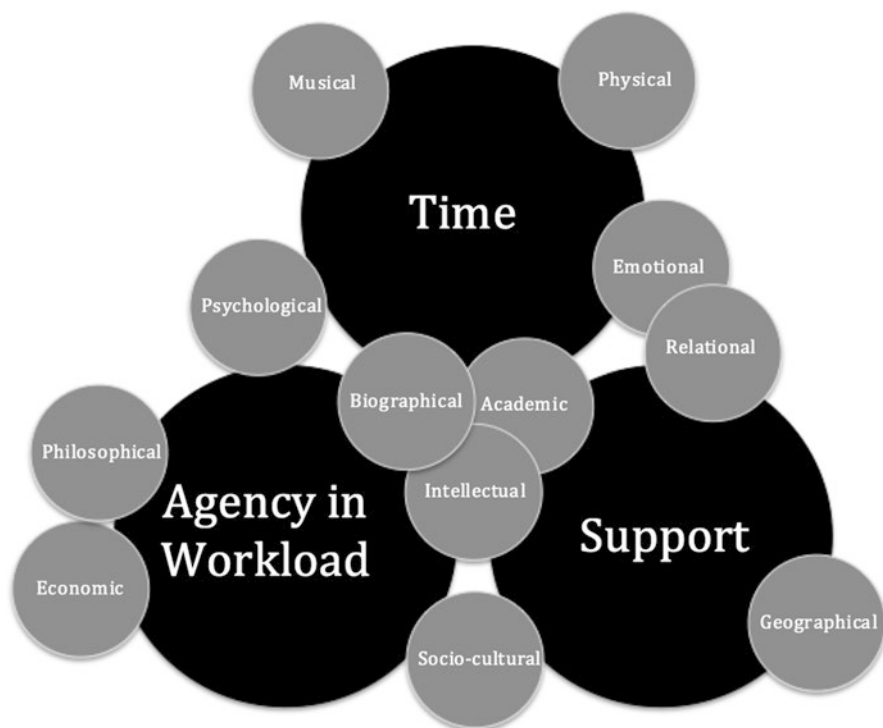
Fig. 2 Metathemes and related aspects of selfhood
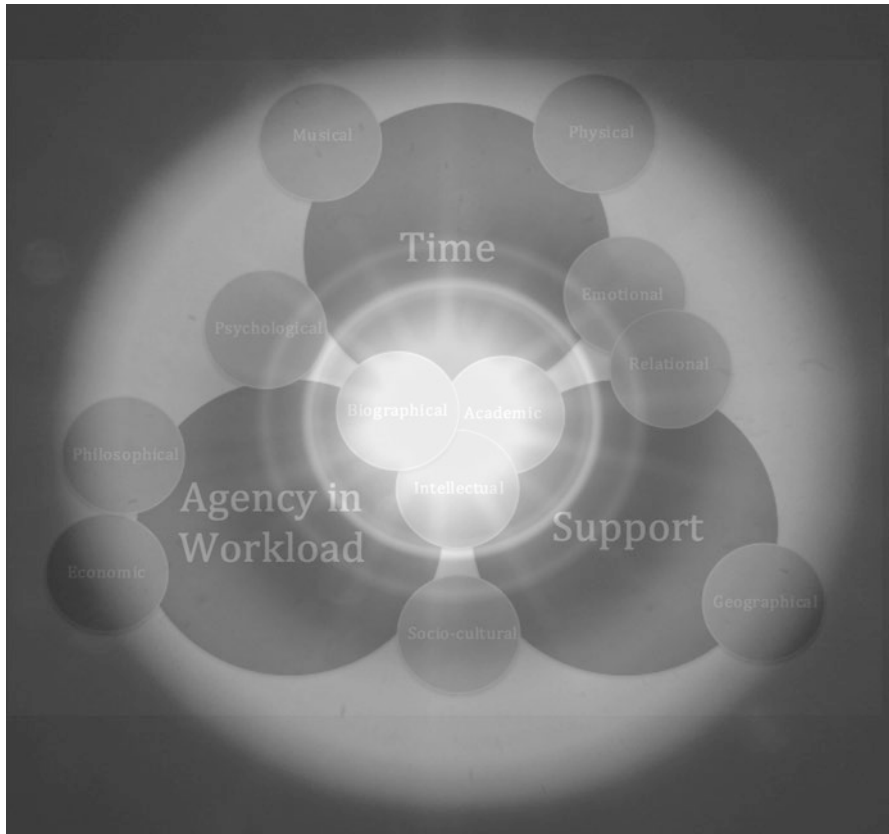
Fig. 3 Metathemes and related aspects of selfhood spotlighted

Doloff (2007) found that among "academic audiences" educators reveal themselves only partially (p. 2), often concealing personal aspects of selfhood to reduce tensions between individual and culture (Singer 2004). "Teachers learn to internalize and enact roles and norms (e.g., emotional rules) assigned to them by the school culture through what are considered 'appropriate' expressions and silences" (Zembylas 2005, p. 36). Concealing portions of oneself may involve protecting feelings and problems, a component of academia's cultural script that can leave faculty feeling alone, like an imposter, under-productive, or vulnerable and powerless (Rodriguez 2006). Flores and Day (2006) identified that educators can experience "frustration, anger exacerbated by tiredness, stress…anxiety because of the complexity of the job; guilt, sadness, blame and shame at not being able to achieve ideals or targets imposed by others" (p. 221). As do many educators, Julie "invest[ed her] personal identity in [her] work, erasing boundaries between [her] personal and [her] professional lives" to the detriment of healthful co-existance of multiple aspects of selfhood (Zembylas 2003, p. 225).

Psychologists consider educators *helping professionals*, roles requiring emotional labor, "responding to human need at a much more intense level than the public," often leading to "low self-care" (Morton 2012; Skovholt and Trotter-Mathison 2016, p. 6). This may be doubly so of teacher educators. Zhou and Volkwein (2004) discovered that "nontenured faculty who have higher teaching productivity or who are more involved in funded research are more likely to stay; those who are more involved in committee service indicate higher intention to leave" (p. 161). Recall Julie's expression that she "got into teaching to TEACH." Service overload therefore becomes a risk factor for faculty retention.

Johnsrud and Rosser (2002) found that "it is the quality of faculty worklife that matters most to the morale of faculty members, and it is the level of morale that matters most to the intent to leave at the individual level" (p. 536). Worklife considerations include "quality of life, time pressure," position rank (p. 521), and level of "satisfaction with job security" (Zhou and Volkwein 2004, p. 160). Stresses impacting worklife balance extend to faculty members' intentions to leave not just a specific institution, but academia altogether; these include "financial responsibilities, family ties, friendships," "community relations," "a spouse's career, children's education, and other personal factors." (Zhou and Volkwein 2004, p. 144).

4 Implications

Implications of this study are far-reaching and address individuals at various professional career stages, as well as practices of and within institutional structures. We recommend the following:

1. Multiple means of mentorship that honor a broader range of aspects of selfhood in higher education.
2. Redefining success and happiness in education.
3. Critical thinking in relation to cultural norms perpetuated at tertiary institutions and within specific disciplines.
4. Systemic evaluation and change related to the concept of worklife balance for academics.

Implication 1: Multiple means of mentorship that honor a broader range of aspects of selfhood in higher education. Networks connecting individuals at similar career stages would be beneficial when designed as safe spaces encouraging openness regarding all aspects of selfhood, so we advocate development of peer mentorship programs. A designated service responsibility of senior faculty is also proposed, a mentorship model in which personal dispositions, interests, and needs are considered.

Implication 2: Redefining definitions of success and happiness in education. The concept of success in education involves a career ladder implicating institution type, job title, rank, and salary; course enrollment, graduates' school or job placements, advisement on innovative theses and dissertations, and scholarly output are

indicators. Without career sustainability or whole-person wellness, however, these achievements do not equal personal success. We propose that the hierarchical conceptualization of schools (e.g., preschool, K-12, community college, R1 university) be dismantled. We question the legitimacy of this supposed hierarchy, rather conceiving of the network of school systems as interrelated, and equally contributing to the educational enterprise on a societal level.

While career milestones and accomplishments mark tangible professional "successes," these do not equate to holistic happiness or career sustainability. We therefore recommend that faculty performance reviews consider overall wellness and worklife balance alongside professional achievements, and that nebulous or repositioned targets for non-tenured faculty are avoided through provision of specific, documented expectations.

Implication 3: Critical thinking in relation to cultural norms perpetuated at tertiary institutions and within specific disciplines. Cultural norms shape institutions and perpetuate structural practices that organize, but can also restrain or frustrate individuals. Supposed freedoms of time and place can act as façades. Despite largely self-determined schedules in academia, time is typically insufficient to complete required responsibilities *and* nurture other aspects of selfhood. Similarly, isolation and socio-cultural acclimation are challenging, and inherent to the common practice of uprooting. These issues require consideration. Faculty exemplars who prioritize worklife balance and display versions of success that do not necessarily "fit the script" would also provide much needed role models.

Implication 4: Systemic evaluation and change related to the concept of worklife balance for academics. Institutional barriers impact worklife balance in the current model and require individual and collective movement toward valuation of whole-person wellness. We urge educators at every career stage and context to define and evaluate their individual aspects of selfhood, to examine their level of fulfillment in each, determine what is satisfactory or healthy for them, and be brave in making changes as necessary so they may have long and fruitful careers and lives. Let us each take Shakespeare's words to heart, "to thine own self be true" (Shakespeare 1997, 1.3.73), and undergo a process of earnest self-reflection in order to live authentically for both our own well-being and to provide the best possible role models for students.

Appendix: Methods

We used a blended methodology resulting in a narrative, collaborative performance autoethnography, a "co-constructed, dialogic" product that takes shape in this instance as a theater script (Chang et al. 2013, p. 24). This approach allowed us to disrupt taken-for-granted assumptions about who music educators are (Barrett and Stauffer 2009) and strengthen the narrative through polyvocality. Drawing from Connelly and Clandinin (2006), we share "a metaphorical three-dimensional

narrative inquiry space" in which temporality, place, and personal and social interactions are represented as universally human in their subjectivity (2000, p. 54).

"By…'outing' their own experiences," autoethnographers forefront the importance of subjectivity and reveal an individual's innermost thoughts, which typically lie beyond the reach of other research methods (Chang et al. 2013, p. 18). Lending multiple voices to the critique of data "creates a unique synergy and harmony that autoethnographers cannot attain in isolation" (ibid., p. 24). We used "partial collaboration," in which "not all researchers add their autobiographical data," but "contribute to other research steps in the collaborative process" (ibid.).

Data Collection and Analysis

Data were collected through recorded interviews, note-taking, diagramming, purposeful focused remembering, and review of biographical documents including diaries and journals. We interspersed "solitary data collection periods with group conversations" (Chang et al. 2013, p. 89), allowing regular opportunities to identify and resolve discrepancies between researchers. Researchers co-produced interpretations of emerging meanings as data were reviewed, categorized and recategorized, and thematically grouped.

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Using Narrative Inquiry to Portray Learning in Jazz

Andrew Goodrich and Keith Kelly

1 Introduction

Justin plays the bass line from the Wayne Shorter composition "Footprints" as part of his warm up, then quickly joins Chris for an impromptu jam session. Manuel enters the room and walks over to the rhythm section as Justin lays down a bass line over some modal song. Manuel starts playing the "head" or melody, and I realize that they are playing Miles Davis' "Milestones." As Mark, on piano, plays the changes, David walks over with his trumpet and plays the head with Manuel. The ad hoc combo begins soloing and I am quite impressed, thinking that many college programs would be lucky to have such talented students playing at such a high level. If it were not so early in the morning, this could almost be a scene in a jazz club late at night (Goodrich 2005, p. 73).

In the historic jazz culture musicians learned to play from listening to each other live and from recordings, mentoring each other, and performing (Goodrich 2008). As jazz musicians developed their individual voices (instrumental, vocal), they honed their craft with performances that occurred in venues including bars, dance halls, and bordellos (Gottleib 1996). Voices in jazz entailed aural spaces with the sounds produced when performing, and oral spaces with historical anecdotes that helped to situate stories of the jazz musicians, particularly with improvisations that provide context for the learner. Voices in jazz also included nonmusical elements, such as the interactions and physical movements between musicians as portrayed in the example above.

When jazz entered the schools, listening in jazz became diminished as many of the voices for learning in jazz disappeared. Learning to play jazz became relegated to reading printed transcriptions, lead sheets, and charts, the latter of which involved

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directors rehearsing and conducting jazz ensembles similar to concert bands (e.g., Goodrich 2005; Kelly 2013; Leavell 1996). Jazz education, then, moved almost entirely into the realm of formal music learning in school music programs and these voices in jazz became seldom heard. However, mythologies around learning jazz persist. Clashing ideas and images of learning in jazz's past that continue to hold sway do not match the realities of contemporary learning practices in school music programs (Ake 2010).

Yet, not all of these voices in jazz disappeared, and exemplary examples of learning jazz music via aural, oral, and physical voices still occur in school music programs. As jazz musicians and narrative researchers, we explore how narrative inquiry can aid with portraying the varied dimensions of learning in jazz. Using Lefebvre's (2004) theoretical framework of sociological and historical orientation of human spatial experience, we define how we use the term narrative inquiry followed by an exploration into how the processes of narrative inquiry and learning in jazz share many parallels. We then provide examples from our research to demonstrate how narrative inquiry can help bring to the forefront all voices embedded in the spaces where *learning* jazz music occurs.

2   Space, Place, and Jazz

Jazz is a spatial practice, where the listener engages with musicians and their musical voices as they navigate through form, melody, harmony, and rhythm (Berish 2012). When jazz is performed, whether in a rehearsal or a performance, an engagement occurs in a space occupied by the listener and musicians. Lefebvre (2004) posited that space is produced by the people who inhabit that space and space is in a constant state of flux (Berish 2012). Jazz, therefore, can inhabit the space of both the performer and the learner as they navigate their way through culturally determined expectations of sound and practice.

Not only does an engagement occur between people who listen to jazz and the performers, but an engagement also occurs between those who read about learning jazz and the written text, especially when narrative inquiry is utilized. According to Lefebvre (1991), space is comprised of three interrelated components: (1) Perceived space (spatial practices) where students engage in learning jazz; (2) Conceived space (representations of space) that includes what students are learning and how they go about doing so; and (3) Lived space (representational space) with how students perceive and interpret what they are learning in the context of where it occurred. Within these different types of spaces, jazz music serves as a conduit for learning, and with narrative inquiry researchers can portray these moments. As Bresler (2006) stated, "Drawing on music's ability to create a field, performances unify performers and listeners in a shared experience" (p. 27).

When learning jazz, though, much of the learning takes place in decontextualized settings, typically in a big band jazz ensemble rehearsal. This may include lead sheets (that do not include improvised jazz solos and thus do not account for all of

the voices in jazz) or transcriptions (solos or complete charts) that can include a focus solely on the improvised solo notated without the interactions of the members of the rhythm section included, nor the nonmusical interactions between the performers. Thus, context is paramount when learning jazz. Lefebvre (2004) stated, "Perhaps music presupposes a unity of time and space and an alliance in and through rhythm" (p. 60). Without portraying all voices that occur during learning in jazz within the context of perceived space, conceived space, and lived space, a jazz performance has little meaning for the learner. Yet, jazz musicians occupy these spaces when they construct aural narratives with their improvised solos and their musical and nonmusical interactions with fellow musicians. Understanding these elements associated with the creation of jazz, according to Lefebvre, aids the listener to create perceptual and cognitive experiences of space (Lefebvre 1991). Nevertheless, jazz does not exist in a static space. Tuan (1977) wrote, "'Space' is more abstract than 'place.' What begins as undifferentiated space becomes place as we get to know it better and endow it with value" (p. 4).

For the purposes of this chapter, we approach the term space as the place in school music classrooms where learning jazz occurs. Ake (2010) described the need to investigate jazz learning in schools and posited "this is where jazz musicians, good and not-so-good, now gather to learn from and play with one another; where audiences listen; where individual and communal identities are formed, where jazz matters most today, at least in this country" (p. 119). Jazz music, then, is primarily learned and performed in the spaces of school music programs, instead of in venues such as dance halls. Considering jazz music in school music programs, the voices seldom heard in jazz takes on additional meanings. For example, aural voices now include greater emphasis on students listening to each other as they read printed big band charts (as opposed to playing solely by ear), oral aspects that include teachers rehearsing the jazz ensemble and student interactions with each other, and the physical aspects of how students interact with each other. Yet, these voices, especially within the context of exemplary programs—are seldom heard in that an audience often hears the *product* of these voices, not the *process* of how these voices developed.

Narrative researchers can help portray the spaces in school settings where learning jazz occurs, which in turn can aid the learner with becoming better acquainted with what they listen to when learning jazz. As the listener engages with the lived spaces of jazz, new, even more creative spaces are created when they learn to improvise.

Through narrative inquiry, telling these stories within lived spaces is a way to learn jazz music so that students can more deeply embed what they learn into their own aural and oral repertoire of jazz skills. Narrative inquiry is based on sharing oral stories and we argue that it is a natural fit, including writing about the aural elements of jazz improvisation, for expanding how jazz music can be taught. Clandinin (2006) addressed the concept of space in narrative inquiry and stated, "The three dimensions of the metaphoric narrative inquiry space are "the personal and social (interaction) along one dimension; past, present, and future (continuity) along a second dimension; place (situation) along a third dimension" (p. 47).

3   Narrative Inquiry

With the diminishing practice of listening while learning jazz, it can be challenging to portray how students in school music programs effectively learn jazz. Narrative inquiry, though, "provides a means to re-conceptualize the ways in which we think about music engagement, music education, and inquiry in music education" (Barrett and Stauffer 2009, p. 1). To situate how narrative inquiry can help portray spaces in jazz with regards to learning, it is important to establish what narrative inquiry means. Bowman (2006) stated that "Narratives are sequential, up close, and personal" (p. 7) and through this intimacy between text and reader, one might also come to understand the spaces where jazz learning can be enhanced.

According to Clandinin (2006), "narrative inquirers study experience" (p. 45). When writing about the experience as it occurs in some type of space, Bowman posited that "Narrative lends itself especially well to conveying the shape and character of human experience, and should therefore be regarded as one of the basic ways humans create and share meanings" (2006, p. 7). We draw upon the human experience of performing jazz and subsequent learning of jazz, and argue that narrative inquiry similarly "draws on our ability to connect with others to achieve empathic understanding and can illuminate the fluid, embodied nature of lived experience" (Bresler 2006, p. 21). Through narrative inquiry, researchers can portray lived experiences, many of which occur daily throughout spaces occupied by students learning jazz. When doing so, researchers often become embedded in a particular learning situation where "Narrative inquirers live and work alongside research participants in order to understand the ways in which individuals and communities story a life and live their stories" (Barrett and Stauffer 2009, p. 2). Bresler (2006) stated, "To work in a paradigm of embodied narrative is not to study anything new or different, but to address familiar events and topics – including stories voiced by teachers and students" (p. 21). Although research into learning jazz is not anything new or different, using narrative inquiry to explore and share stories of learning in jazz is a relatively rare occurrence.

Although "all people tell stories" (Littlewood 2003, p. 257) and Clandinin (2006) noted "It is a commonplace to note that human beings both live and tell stories about their living" (p. 44), narrative researchers do more than merely tell stories. As Barrett and Stauffer (2009) pointed out, narrative researchers "are engaged in 'living' with and through stories in the research context" (p. 11). Narrative researchers live with stories through a systematic inquiry that includes interrogation of one's beliefs and practices. This systematic inquiry includes arranging data chronologically to help share these stories for the reader (Bresler 2006), and the stories are told by the researcher to help "satisfy some tension generated by their beginnings" (Bresler 2006, p. 21). As Clandinin and Connelly (1990) stated:

> Narrative is both phenomenon and method. Narrative names the structured quality of experience to be studied, and it names the pattern of inquiry for its study … Thus, we say that people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience" (Clandinin 2006, p. 2).

Thus, we define narrative inquiry as narrative = portraying events in chronological order to present "the structured quality of experience" (Clandinin and Connelly 1990, p. 2), and inquiry = through the process of engaging with participants in a systematic, methodological way (Barrett and Stauffer 2009) to establish personal connections with the reader. Narrative inquirers can help the reader to more fully understand the intricacies and subtle (and not so subtle) contexts of how jazz learning occurs. This helps with the "generative power" of these personal connections embodied in research to aid the reader with understanding how learning (should) occur (Bresler 2006, p. 21). Because an emphasis is currently placed upon reading music as the primary way to learn jazz in school ensembles and is thus presented in a two dimensional manner, we argue that the stories of exemplary learning in jazz in school music programs are neglected.

4   Parallels Between Narrative Inquiry and Learning Jazz

Bresler (2006) posited that "multi-sensory aspects of narrative and the role that musical ways of knowing can play in the generation and understanding of narrative" (p. 23). It is important to portray the learning that occurs in spaces in school music classrooms to aid with providing greater depth to how learning jazz occurs. Bresler (2006) noted that, as narrative researchers, "our interactions with musical narratives within musical languages and their visceral, temporal qualities sensitize us to important aspects of experiences that are not prominent in verbal and visual languages" (p. 24). Yet, making connections between text and music can be problematic. When addressing this issue, Bresler (2006) argued that Armstrong's five components of processing artwork can aid with portraying musical events to the reader:

1. Noticing detail.
2. Seeing relations between parts.
3. Seizing the whole as the whole.
4. The lingering caress.
5. Mutual absorption.

Bresler added a sixth component to this list: communicating musical ideas to the reader that "are central to narrative inquiry" (p. 27). Through quality of writing and subsequent engagement with the reader, narrative researchers can portray aural and oral aspects of learning in jazz. Bresler noted that "As musicians conducting narrative inquiry we bring multi-sensory sensitivities in the process of listening to (and helping generate) the creation of narratives, and, as performers, to communicate research" (Bresler 2006, p. 24). It is the multi-sensory sensitivities used by narrative researchers that forms the basis for the similarities with these two approaches—narrative inquiry and learning jazz—where researchers can effectively portray learning in a three-dimensional manner. That is, engaging in narrative inquiry and learning jazz are both nonlinear processes. Rhizomatically, novices begin wherever

they are and move in any direction; the novice narrative researcher or the novice jazz learner may have already been actively "doing"—just not aware of the nomenclature. As these two novice groups gather more experiences it is necessary to organize these experiences into what Barrett and Stauffer (2009) described as "resonant work" (p. 19).

5   In Search of Resonant Work

When students learn jazz similar to how they learn to perform in other music ensembles (e.g., concert band), an emphasis is placed on visual learning (Goodrich 2008). Without the context of all the musical elements that occur with learning jazz (e.g., groove, learning by ear) and the spaces where learning occurs (e.g., classrooms) learning in jazz is two-dimensional. Using narrative inquiry to portray the spaces where students learn jazz helps present learning in a more three-dimensional manner. The essential pedagogy of jazz is that of engaging in the *process* of transcription—hearing, processing, digesting someone else's work, and incorporating an understanding of it into one's own creative production.

To us, this process looks like narrative inquiry, where one investigates learning out of time, place, and space and synthesizes this information for the reader to understand how learning occurred in a particular context. A parallel with learning includes transcribing solos, such as a Miles Davis solo from 1959: When performing the solo the learner does not share with an audience a note-for-note re-enactment, but rather a synthesized version that values both the original voice (e.g., Miles Davis) and the modern voice (e.g., the learner). Through performing jazz, the learner wants to bring to life the ideas and richness of this other time—this *one* time—in the present. There is a certain amount of *trustworthiness* that comes out of a jazz musician who constructs their own individual voice steeped in the voices of the past— although being too faithful can result in a experience that feels flat to both the music maker and the audience. When portraying voices in jazz, there is also the risk of trying to use someone else's voice as one's own, one that both silences the present (and all the time between then and the present) and gives over totally creativity to some distant time and place.

In narrative inquiry, then, this idea is *truthfulness*. Does the story ring true? Does it present information beyond a direct transcription? When investigating something that happened, a primary goal is to not present a transcript (two dimensional) but a synthesized original story that becomes something new and meaningful and engaging (three dimensional).

One way narrative inquirers can help to portray three-dimensional learning in jazz is with the concept of resonance. Barrett and Stauffer (2009) maintained that "Narrative seeks communication beyond the immediate or surface meanings" and these meanings include resonant work that they identify as having "four qualities" that include "respectful, responsible, rigorous, and resilient" (p. 20). However, when reading this quote again and replacing the term *narrative* with *jazz*, the paral-

lel becomes clear—that meaningful work in both narrative inquiry and jazz share similar characteristics. For example:

Respectful In narrative inquiry, researchers need to respect the participants and their experiences and stories, and through systematic investigation portray these experiences to the reader. In jazz, learners need to respect the traditions and the artists they learn from and through a systematic approach to learning they can learn how to create musical improvisations in a manner that respects the voices of those they learn from.

Responsible In narrative inquiry, researchers maintain a level of ownership to one's work, that includes its processes and outcomes. With learning in jazz, learners also maintain a level of ownership when performing the music, whether it is in concert with bandmates and audiences or when they are practicing the music on their own.

Rigorous With both narrative inquiry and learning jazz, how can audiences trust the work? The intention of the work matters that includes the process used to generate the work, and the recursiveness of the person who creates the work all matter with the outcome, whether it is literary or musical.

Resilient How does work respond to pressure? The pressures of elapsed time, the impact of others engaging with the music or research? In a community of practitioners, in either jazz or narrative inquiry, resonant work is that which can continue to be of value, in a variety of forms.

In being mindful of resonance, researchers can highlight jazz learning that occurs in the spaces of school music classrooms. Bresler (2006) drew an analogy between jazz improvisation and narrative inquiry to highlight the importance of being open to all possibilities when studying participants in their natural setting. Although Bresler used the main tenets of improvisation, or the "disciplined, knowledgeable, and highly attentive response to an emerging reality" (p. 32) as an analogy for conducting narrative inquiry, narrative researchers can literally aid with portraying the voices in jazz to help more fully present how jazz is learned in lived spaces. This, in turn, can help music teachers with providing a more holistic way of teaching students how to play jazz.

6   Bringing the Reader into the Spaces Where Learning Jazz Occurs

Narrative inquirers explore multiple perspectives about the various experiences of what occurs with the aural, oral, and physical voices underrepresented with the processes of learning in the space of jazz rehearsals. These can also include nonmu-

sical elements that help to present a three dimensional portrait of how learning occurs in jazz. These less desirable elements may include reading how the teacher struggles with classroom management, peer pressure and sarcasm when students mentor each other, or the pressures for preparing the jazz ensemble for an upcoming performance (Goodrich 2007; Kelly 2013). As narrative researchers, it is important to tell these types of stories about learning jazz, including the less desirable aspects, to provide a holistic portrayal of how students can learn to develop various jazz voices. To illustrate how narrative inquiry can provide insights into the various ways of learning in jazz, we present examples from our own research to portray how learning jazz goes beyond merely reading music, or what we refer to as two-dimensional learning.

The reader can learn about nonmusical voices with learning including tense interactions and classroom management:

> *In a fall rehearsal, Kayla and a couple of the saxophone players discussed articulations with each other and Huggins shouted out, "All right, you win! I can't compete with your voices!" Kayla responded, "We're trying to fix stuff' to which Huggins replied, "So am I. If I have to keep competing with you, I'll leave." Huggins was adamant about silence in the rehearsals, but still allowed some talking for peer mentoring purposes. Band members, including Julia, also helped to keep talking to a minimum, a form of social mentoring, by saying, "Shut up!" if people were talking during rehearsal.* (Goodrich 2007, p. 104)

This example illustrates verbal mentoring among the students, and the reader is brought into a particular snapshot of learning. Narrative inquiry provides a heightened sense of truthfulness, and can help connect the reader to learning in such a way that they are more empathetic to what Bresler (2006) referred to as lived experience. Lived experiences in school music programs are not always positive, and this example provides a conduit for helping the reader to become immersed in a more three dimensional portrait of the interactions between these students and their teacher.

Through narrative inquiry, the role of the teacher in guiding jazz learning can also be explored. In this next example, the teacher established connections to the aural ways of learning in the historic jazz culture via guided listening:

> *Hutchinson continues, "Get out '88 Basie Street.' I am going to play the recording for you. We're going to listen to the Basie band play this again. Listen for where they place their eighth notes in the groove. They swing better than anyone else." Students quickly pull the song out of their folders and listen to the recording. While the music pipes through the sound system the drummer "air drums" to the song. Within a few measures the entire band is fingering along, mimicking the Basie band.* (Goodrich 2008, p. 175)

In this example, the reader is acquainted with a more holistic understanding of the process of shared musical experiences between the participants as they are brought into the world of the lived experiences of these participants as the teacher guides them through the process of developing their voices via listening to historical voices.

Recently, narrative inquiry in jazz has evolved from portraying lived experiences in a particular setting(s) to include a mosaic of observations, interviews, and personal experiences from different learning situations to create fictionalized accounts based upon real experiences. The following vignette portrays a rehearsal from the

point of view of the reader watching an unprepared student and how the teacher responds to this student:

But as the first concert approached, the tone of the rehearsals changed. They were more intense. There was less talking in between songs, less chatter. Rosa stopped the band often, correcting an ending here or a specific attack there. Ben practiced his music outside of rehearsal. But he also had his lesson material from Paul, school band music, Spanish home-work, Honors English assignments, and midterms. Two weeks before the concerts he just had not had the time (he told himself) to get around to working on the second tenor part for this version of "Caravan."

Rosa started the tune at the listed tempo, way faster than Ben had practiced. It had some fast parts, it shifted time feels, and this super-fast bebop lick at the beginning and end. The first time through the chart he miscounted a quarter note on beat two and came in late. The second time, he corrected the quarter note, but missed the articulations in the second mea-sure. Rosa looked at him. He could feel it. Just out of the corner of her eyes, not really acknowledging his mistake, but letting him know she was listening.

"Okay cats, one more time. Focus! Move your air! Get those ears big!"

In the sixth measure, in the middle of bebop run, Ben miscounted again. Rosa stopped the group. She breathed in slowly and loudly through her nose.

"Benjamin, what the hell?"

Nobody called him "Benjamin." Not his mom. Nobody. Ever. It was his name, but the only person to ever call him that, EVER, was Rosa.

Seriously, dude, what the hell are you doing?"

It was silent.

Ben imagined the curly mop of hair on top of his slowly shrinking head. He could do nothing but clench his jaw. And sweat.

She looked through him and the rest of the band looked away. The moment would not un-stick. Rosa walked over to the rhythm section. She pulled her gaze from Ben and shot it at the faces of the rhythm section. They looked at her, drawn in, now accomplices in this massacre.

"You know that Benjamin over there thinks he's better than you?" she said to the rhythm section, with lilt of sarcasm. The drummer smirked.

"No really, Joseph. Benjamin, sitting right there," she pointed, turning her head to the side, "right over there. He thinks he is better than you." She moved her finger and jabbed it into the direction of the drummer.

NO I DON'T – NO I DON'T – NO I DON'T please please please just move on move on please please please this sucks come on please please please I don't …

"No really. ALL OF YOU. Benjamin just thinks he can 'wing it' in rehearsal.

That he can go home and play Farmville or whatever and not practice. That he is so much better than all of you that he can just have the music flow right out of him."

She was just getting wound up, walking around the band. When she got behind the trum-pets she called out, "Benjamin thinks he is sooooooooooooo good that he can 'fake it.' While you all are working your asses off, he can just slouch in here and play it down."

Instead of looking away, all of the band now followed her as she paced. She finally got back around to the front of the group. "Benjamin, you MUST think you are better than everyone. Your time is sooooooooooo important that you can't bother to learn your part. That YOUR time is soooooooooo important that you can WASTE ALL OF OURS with your awful playing!"

Now everyone was looking down, the volume having pushed all of their eyes to the floor. She let seconds tick by, each beat moving her closer to the grand finale.

And in a sweet whisper, leaning over Ben's stand, "You are not better than anyone in this room. You are not more important than anyone in this room. This is rehearsal time, not practice time. Rehearse here. Practice at home. Or stay home."

He could not unclench his jaw. But he locked her eyes. *I am busy. I do not think I am better. I am better than this. I know it. I KNOW IT. IT WAS JUST SOME MISTAKES. JUST A FEW. WHY ARE YOU BEING SO AWFUL!?*

You do not waste our time. Learn your shit. Pretty please. Learn it." She turned around. *Grabbed her water bottle off the chair and took a long gulp. She breathed in slowly and loudly through her nose* (Kelly 2013, pp. 136–138).

In this vignette Ben and Rosa are fictional characters created from several participants, based upon extensive data collection with interviews and observations. This view represents aural, oral, physical, and interactive voices and includes moments of tension; those explosive times when a student might have a musical and personal break-through or might quit. Through narrative inquiry, the frenzied pace with concert preparation at a hectic time of year is presented for the reader, who gains a sense of the frantic nature and frustrations within this rehearsal. Kelly (2013) also portrays the balance a student tries to achieve between the pulling of different responsibilities, the vocabulary of a jazz rehearsal, the tactics employed in jazz rehearsals, and the feelings of someone under pressure to perform. The reader is brought into the classroom as if present at the rehearsal. This vignette is a fictional account, but through multiple lenses a composite emerges, where spaces and ideas take root.

7 Looking Forward

With narrative inquiry, researchers can offer the reader the varied three dimensional aspects of the spaces where learning jazz occurs. Portraying learning in these spaces provides insights into learning jazz that involves aural, oral, and physical interactions to provide a more in-depth portrait, or what Bresler (2006) referred to as communication of musical ideas of how students learn jazz. Although researchers in jazz, including ourselves, have argued for more studies in which researchers investigate exemplary practices with how learning occurs (e.g., Ake 2010; Goodrich 2016; Kelly 2013; Leavell 1996), we urge caution with our ideas in this chapter. We argued that with narrative inquiry researchers can present more holistic stories of spaces of learning that go beyond current jazz learning practices that are two-dimensional. Yet, our argument presents a few issues, which if not taken under consideration may become problematic as more researchers study the spaces where learning jazz occurs.

One of the first issues to consider includes the qualifications of a narrative researcher in jazz. Does a researcher have to be at the same level of musicianship or performance level, or possibly at a higher level, than the participants in the study to understand and portray jazz learning?

Another question that arises is, who will read jazz narratives and how can the stories ultimately be of use in the spaces where learning jazz occurs? Bowman (2006) asked whether the music education profession is really "capable of absorbing what narrative inquiry has to offer" (p. 12). We believe that narrative inquiry can

provide an accessible medium for elevating the level of learning in jazz. For example, music teacher educators who disseminate research based in narrative inquiry can use these stories to inform their teaching of preservice music teachers. Researchers who use narrative inquiry could also publish stories from their research in practitioner journals. The learning of jazz in the spaces of school music classrooms could be presented in an accessible format so teachers become more engaged with perceived space, conceived space, and lived space portrayed in writing (Lefebvre 1991). In turn, this can provide a more in-depth and holistic portrayal of how jazz learning occurs.

Although we argued that presenting stories of how learning jazz occurs presents a more three-dimensional approach to jazz education, we urge researchers to maintain the individuality of each story presented within the context of the space of each learning situation. Otherwise, the portrayal of spaces of learning in jazz could become static or commercialized when generalizations are made. Or, as Bowman (2006) stated, "reduce narrative to a recipe in order to … make it fit into our prevailing notions of professional knowledge" (p. 12). Yet, exploring the spaces where learning in jazz occurs with narrative inquiry can "open up new possibilities for action. Hearing and telling new stories" and can contribute to "changing habits" in the profession (Bowman 2006, p. 14). We argue that the current two-dimensional habits of jazz education need to be changed and narrative inquiry is a platform for accomplishing this endeavor.

As we ponder narrative inquiry, we consider Bowman's (2006) claim that "narrative inquiry is not … the answer to all questions asked and unasked" (p. 14). We realize it is but one of the ways to elevate understanding of how jazz learning occurs, yet given the parallels between learning in jazz and narrative inquiry we feel that it is one of the most systematic and informative ways for a researcher to convey the multiple spaces where jazz learning occurs. Particularly when writing about the lived moments in learning such as classroom interactions, the three-dimensional nature of narrative inquiry provides a platform for readers to ponder what else can be achieved with jazz learning. This pondering not only includes oral stories, but in-depth telling of how aural learning occurs in jazz. The reader can then use these stories and continue to share them, digest them, and even evolve them to work in their own spaces where they teach. Stories of learning in jazz via the medium of narrative inquiry become a platform for the process of learning, not the product that is present in the published (visual) jazz materials. Thus, through this process not only will voices that are seldom heard in learning jazz be brought to the forefront, but can now be heard loud and clear.

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Whose Story? (Re)presentation, Rhizovocality, and Friendship

Sean Robert Powell

> All narratives tell one story in place of another story (Cixous and Calle-Gruber, 1994/1997, p. 178).

> Here, the narrative, the most 'natural' form, the unmediated brute fact, the tale of experience itself, is above analysis, critique, or interpretation even though it is always already interpretation piled on interpretation (St. Pierre, 2009, p. 226).

> A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo (Deleuze and Guattari, 1980/1987, p. 25).

> from within friendship you may be moved by friendship (Lugones and Spelman, 2000, p. 27).

In this conceptual essay, "an interested and inexpert examination" (Spivak, 1988, p. 299), I explore the issues surrounding speaking for, with, on behalf of, and to others in music education through narrative inquiry. As a researcher, I strive to bring forth voices in music education that are not often heard, but I also want to avoid essentializing participant experiences, fortifying stereotypes, and claiming representation. I also seek to minimize, as much as is ever possible, the exploitation of others' stories in order advance my standing as a scholar. I am a White, cisgender, straight, English-speaking man who is not regularly marginalized by exclusionary, ableist social structures. I work from a privileged position within the academy. Can I ever hope to (re)present the stories of the Other without exploitation? Is it possible to authentically 'honor voice' in an academic paper? If I am conducting the research, and my name is on the paper, I have the moral and ethical obligation to examine my own role in both attempting to honor voices and potentially exploiting the experiences of Others. I continually asked myself the same question Alcoff posed, "Is my greatest contribution to move over and get out of the way?" (Alcoff, 1995, p. 100).

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In my quest to illuminate stories spoken by voices not often heard in our field, and to honor the lives of the 'researched,' I turned to narrative inquiry. This seemed to be the perfect solution. I could (re)present participants' stories in their own words, as they told them, unsullied by coding, thematic development, or other post-positivist methods that average-out and obscure the unique lived experiences of individuals. However, as I delved into my own narrative research projects, lingering questions remained. What was my true motivation? Was it to be able to present at a conference, to have my paper published, to be praised as a socially-conscious scholar who gives voice to the unheard? My motives, even in my self-examination, seemed nefarious. I am concerned about *what* I am (re)presenting when I conduct a narrative study. *Whose* story is it? *What* is being told? As Mazzei (2009) asked, "what do we seek when we seek to give 'voice' to our participants; what are we listening to/for in our effort to constitute voice?" (p. 47). I believe that the answers to these questions are necessarily intertwined with the ethics of speaking for/ with others.

I think back to a paper I recently wrote (Powell, 2017). I shared the story of Abigail, a White woman teaching in a predominantly African-American school in Chicago. I was and remain personal friends with Abigail. I care about her and want her to have a fulfilling teaching career. However, did I truly honor my friend through my research project? Did my voice take over and crowd out her voice? Did I over-theorize her experience? Was she an over-determined subject before the study even began? Did I fit her story into a theory so that it 'worked'? I thought about these questions as I read Lugones and Spelman (2000) as they expressed a

> …distrust of the male monopoly over accounts of women's lives…part of human life, part of living, is talking about it…being silenced in one's own account of one's life is a kind of amputation that signals oppression…on the whole men's accounts of women's lives have been at best false, a function of ignorance, and at worst malicious lies, a function of a knowledgeable desire to exploit and express (p. 18).

Of course, I let Abigail read the paper. She said she really liked it and that it captured her experience. She thanked me. Her mom thanked me. Is this type of 'member check' enough? What were they going to say otherwise? Surely, Abigail appreciated my effort and my taking an interest in her teaching practice. She wanted to support me as a friend. But, did I use her to get a publication, to advance myself as a scholar? Moreover, what about the voices of her Black students? I ignored them. I elevated Abigail's privileged voice above theirs. Did I contribute to the colonizing project?

Alcoff (1995) notes that many feminist scholars, despite feeling an ethical obligation to speak for and on behalf of other women, consider speaking for others as "arrogant, vain, unethical, and politically illegitimate" and may constitute "discursive coercion and even a violence" (pp. 97–98). She raises the question: can a privileged academic ever speak legitimately for others?

> As social theorists, we are authorized by virtue of our academic positions to develop theories that express and encompass the ideas, needs, and goals of others. We must begin to ask ourselves whether this is ever a legitimate authority, and if so, what are the criteria for legitimacy? In particular, is it ever valid to speak for others who are unlike us or who are less privileged than us? (Alcoff, 1995, p. 99)

On the other hand, simply giving up is taking the easy way out and shirking the moral obligation of academic scholars to use their privilege, position, and resources to advance the cause of justice (see Chomsky, 1987). Avoiding speaking for or with others may allow scholars to simply avoid criticism since they only speak about their own experiences without engaging with the experiences of others. The ideal of 'doing no harm' is illusory, for silence itself is harmful. This is Alcoff's (1995) counterargument: "The declaration that I 'speak only for myself' has the sole effect of allowing me to avoid responsibility and accountability for my effects on others; it cannot literally erase those effects" (p. 108). Alcoff also argues,

> But a retreat from speaking for will not result in an increase in receptive listening in all cases; it may result merely in a retreat into a narcissistic lifestyle in which a privileged person takes no responsibility whatsoever for her society. She may even feel justified in exploiting her privileged capacity for personal happiness at the expense of others on the grounds that she has no alternative (Alcoff, 1995, p. 107).

Compelled by Alcoff's argument, I have decided not to abandon my quest to bring often-silenced voices to the fore, but I do so with trepidation. In my effort to confront these issues, I have turned to 'post-' theories and post-qualitative frames of inquiry (St. Pierre, 2011) in a *bricolage* approach.[1] I begin with an overview of the concept of representation as expressed by 'post-' scholars. I then engage with the ideas of G. Spivak (1988), who famously tackled the problem of (re)presenting the voices of marginalized people. Next, I turn to Deleuze and Guattari's (1980/1987) concept of the *rhizome* and Jackson's (2003) application of this concept within post-qualitative research, *rhizovocality*. Finally, I engage with Lugones and Spelman's (2000) frame of *friendship* as a way to approach inquiry in a spirit of solidarity. Of course, these ideas are not new, and they have been expressed by many others before. However, I hope to provide some insight into these issues within the unique context of the field of music education.

1   Voice and Representation

My first question concerns (re)presentation. If we want to avoid misrepresenting the experience of others, should not we, as scholars, simply chronicle and report what our participants tell us, unfiltered, without any theorizing, analyzing, or connecting to larger projects? Should we not present a transparent account of the stories of others? When considering the prospect of scholars *speaking for* individuals from

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[1] It is no coincidence that almost all of the scholars that I was inspired by and cite in this paper are women working in a feminist project. These scholars, frustrated with the post-positivist frame through which scholars have historically positioned qualitative research, have sought liberation from these constraints through post-qualitative inquiry. As St. Pierre (2011) contended, much of qualitative research has become "so disciplined, so normalized, so centered…that it has become conventional, reductionist, hegemonic, and sometimes oppressive." After all, she says, "we've forgotten we made it up" (p. 613).

marginalized populations, Deleuze and Foucault (in Foucault, 1977) adopted a stance of intellectual abnegation with the assumption that the marginalized can transparently express their own true interests. Those that take this stance wrongly assume that our participants' stories come to us as complete objects, that dynamics of power and privilege do not determine what is and is not said, and that the telling can ever possibly be pure. Spivak, in her famous essay, *Can the Subaltern Speak?* (Spivak, 1988), criticized this position (only *listening to*) as essentializing the marginalized as nonideologically constructed subjects. By abnegating responsibility for *speaking to and with* (as opposed to *speaking for, speaking about,* and *listening to*) intellectuals who hold privileged positions only aid in consolidating experiences of the Other. Spivak (1988) contended that we should abandon attempts at representing an 'authentic' voice and be more concerned with the mechanics of the constitution of the Other, stating, "the intellectual is complicit in the persistent constitution of the Other as the Self's shadow" (p. 280) and described the "intellectual masquerading as the absent nonrepresenter who lets the oppressed speak for themselves" as "dangerous" (p. 292). She and other scholars urge researchers to acknowledge and wrestle with their positions of privilege and power throughout one's work in a deconstructive project (Alcoff,1995; Lugones and Spelman, 2000; Spivak, 1988).

Within music education, we run the additional risk of essentializing our participants' musical lives. We often conflate someone's social position, race, place of residence, socioeconomic status, gender, sexuality, ability, and other factors with their musical identities. Of course these all intersect to form the musical self—there is no such thing as a musical life apart from life as a whole. However, when we use the musical identity of an individual from a marginalized group as a (re)presentation of the musical lives of all members of that group, we contribute another piece to the essentializing project.

By avoiding analysis and without providing context for our stories, we risk engaging in *ventriloquism* (lisahunter et al. 2013). This practice, while well-meaning in its intent to 'let voices speak for themselves,' may serve to essentialize the experiences of a particular participant as representative of the experiences of the larger social group in which *we* categorize her. Readers may make the assumption that we are holding up this story as a prototype for the experiences of those in similar circumstances, and it almost always serves to reinforce the Other as that experience that is outside the margin of the hegemonic norm.

Still, even if researchers present an honest account of their place within the project (Spivak (1988) referred to the oft-included 'reflexive statement' as a "meaningless piety" (p. 271)), questions linger. *What* is voice? *Who* is speaking? *What* is being (re)presented in narrative research?

By engaging with poststructural theories and post-qualitative frames of inquiry, I realized that I could not just record stories and present them unfiltered, whole, or 'as-is.' This mindset represents the false assumption that voice can speak the truth of consciousness or experience. It has become untenable for me to consider voice as something that is "present, stable, authentic, and self-reflective" (Mazzei and Jackson, 2009, p. 2). For in my interaction with participants, I am participating in the construction of their subject positions rather than simply uncovering their true,

essential selves (Alcoff, 1995), and my unequal power relationship with participants shapes the words they express (Mazzei and Jackson, 2009). As Pitt and Britzman asserted, "When individuals narrate experience, they also express their affective investments in knowing and being known" (Pitt and Britzman, 2003, p. 763).

Moreover, when we privilege the spoken voice as presence, as a 'true' representation of experience above all other forms of communication and information, we risk missing other important aspects of the story (Derrida 1967/1997). "We often mistakenly assume that a voice spoken by our participants, by ourselves, is the voice to be given weight in the account given and heard, in deciding what gets 'left in' as voice and what gets left out" (Mazzei 2009, p. 54). St. Pierre (2009) echoed this call for a broader view of data as she stated, "I believe that we have burdened the voices of our participants with too much evidentiary weight" (p. 221).

Lather (2009) goes a step further and argues that we should move away from our constructs of empathy, voice, and authenticity as they reduce otherness to sameness and violate the Other as they demand totality. When we construct a narrative that is easily understandable or relatable, we construct a normative voice—one that is designed for its audience (Derrida, 2001). As Jackson (2003) stated, "…as a translator of voices, researchers' actions are violent, forced, and foreign—at once inadequate yet necessary. The challenge is to work the tension between assuming or even desiring transparent voices" (p. 704). Lather (2009) is concerned that contemporary practices of representation (by letting participants 'speak for themselves') risk "a romance of the speaking subject and a metaphysics of presence that threatens to collapse ethnography under the weight of circumscribed modes of identity, intentionality and selective appropriation" (p. 20) and can lead to the appropriation of "the tragedies of others into consumption, a too-easy, too-familiar eating of the other" (p. 23). Along with Britzman (1997), Lather urges us to move away from a hero, savior, or rescuer mindset when conducting research. She contends that we should not avoid interpretation, but instead we should trouble authority and the certainty of voice.

I seek to view "research as provoking, not representing, knowledge" (Pitt and Britzman 2003 p. 769) and as problem-seeking rather than an essence-seeking (Deleuze and Guattari, 1980/1987). As Jackson (2009), echoing Derrida (1967/1997), contended, when our participants speak to us, it is not as if they are retrieving a stable past, a stable history, a contained self—the performative act of speaking in the moment produces the subject and the experience, which are always already contingent. "Certainly, truth-tellers construct many things as they represent their selves to others (and to themselves). And, this truth-telling is often plentiful with much that confuses researchers" (Jackson, 2009, p. 165). All (re)presentation of participants' stories is a translation—a translation that does not merely reflect or imitate an original. "Translation/interpretation/representation, like any act of language, *produces* rather than *reflects* reality" (Jackson, 2003, p. 704, emphases in original), for "narratives are not the culmination of experience but constructions made from both conscious and unconscious dynamics" (Pitt and Britzman, 2003, p. 759). As a feature of their construction, words are already interpretations. How can they be brute data that speak for themselves? (St. Pierre, 2013).

St. Pierre (2009) laments that "qualitative researchers 'find' stories in their data and call that work analysis" (p. 227). She argues that thinking is stifled when researchers, in an attempt to present unsullied, pure, and sacrosanct voices that 'speak for themselves,' avoid theorizing and rigorous analysis. In St. Pierre's (2009) view, lived experience should be problematized as a window into ideology rather than simply celebrated as authoritative. How often do we read narratives that end with a 'happy' ending, perfectly illustrate a pre-determined point of view, or paint the participant as a hero, savior, or saint? I think we should be suspect of such narratives, and I have been guilty of constructing (not simply presenting!) such stories.

> There is never a closure to a project that purports to explain it all. There are always already meanings, intentions, and subjectivities spinning off into future significations because of what researchers can and cannot hear, because of traces of the past and present that are unspeakable, because of subjectivities that shift and contradict in the *very telling* of stories, the *naming* of experience. It is impossible, perhaps even undesirable, to tell everything (Jackson, 2003, p. 705, emphases in original).

Furthermore, believing that our participants' stories are complete, self-contained 'truths,' we avoid examining what might have happened otherwise. Deleuze and Guattari (1980/1987), invoking "the plane of consistency," (p. 251) might ask us if something that 'happened' is more 'true' because it happened to be the actualization of many possibilities. Other potentials might be 'true' as well, even if they were not actualized. Actual accounts help us understand the virtual conditions that led to the potentials in a pragmatics of the future. 'Allowing' stories to be told without an awareness of the larger field of potential—what might have happened otherwise—does little to allow us to envision the future and learn from the stories presented. Invoking Rajchman (1991), we might seek a "moment of erosion, collapse, questioning, or problematization of the very assumptions of the setting within which a drama may take place, occasioning the chance or possibility of another different setting" (p. viii).

2   The Rhizome and Rhizovocality

Now I turn to Jackson's (2003) concept of *rhizovocality*. Jackson developed this concept with inspiration from Deleuze and Guattari's (1980/1987) concept of the *rhizome*. A rhizome, unlike a tree that grows upwards in a hierarchy, spreads in a multiplicity, like a ginger root. There is no beginning or end, no starting point. A rhizome can connect with other rhizomes in a spatial and temporal assemblage. To think rhizomatically is to refuse an algorithmic, linear process and to instead explore lines of flight in all directions.

> Rhizovocality, in its multiplicity and contigency, is *difference within and between and among*, it highlights the irruptive, disruptive, yet interconnected nature of positioned voices (including the researcher's) that are discursively formed and that are historically and socially determined—*irrupting from discursive pressures within/against/outside the research process* (Jackson, 2003, p. 707, emphases in original).

This way of thinking encourages the researcher to avoid segmenting reality, representation, and the subjective author, as all join together rhizomatically (Deleuze and Guattari, 1980/1987; Jackson 2003). The search for authenticity is abandoned as the researcher lives in the uncomfortable knowing that voice can never speak a total, coherent truth. Participants cannot be essentialized as a representative of a group because they cannot (re)present themselves to others or themselves in a stable, historical manner. Rather than glossing over the messiness and complexity of trying to allow a coherent subject to speak for herself, we lean into this impossibility.

Deleuze and Guattari (1980/1987) urge us to work with and develop short-term memories. This presents a problem within the typical research framework, as writing it down, publishing the work, where it exists 'forever' in a static form, forces long-term memory, as if 'what happened' was static and stable, and will never be changed by future events. Long-term memory transforms our rhizomes into trees. For example, within my previous work (Powell 2017), many things happened in Abigail's life immediately after the 'conclusion' of her story that retroactively changed how her experiences aligned with the theory through which I analyzed her experiences. However, the paper is now published and will exist forever as a long-term memory of a time, place, and life that has long since evolved.

In music, our research projects may freeze our participants' musical identities in place, as our profession tends to force us into specific musical roles (e.g., the classical performer, the music education professor, the elementary music teacher, the 'popular' musician), although our individual musical worlds are rhizomes, having no fixed description. Our musical identities flow dynamically. Almost no one can be reliably described by a single musical signifier, but to read our job titles or our descriptions of the participants in our research reports, one gets the impression that we force pre-determined labels so we can sort, compare, and evaluate disparate musical identities, as if they are static and stable. Our need to 'organ-ize' the musical lives of others and ourselves in order to avoid the messy, tangled web of our musical becomings is hard to resist. However, this essentializes our participants' musical identities and creates false oppositions. Are we forcing our participants into an artificial sense of individuality rather than helping them to explore their multiple, rhizomatic natures?

Simply letting multiple voices speak within our research also misses the complexity of the assemblage. *Polyvocality*, as opposed to *rhizovocality*, does not go far enough, as an attempt to pluralize voice "remains focused on *units* of voice rather than *dimensions* of voice" (Jackson, 2003, p. 706). When we consider voice as "desiring, discursive, and performative" (Jackson, 2009, p. 173) we cannot simply present a multiplicity of voices (e.g., the researched, researcher, and the theorist as distinct voices within a project); rather, we must attend to the rich textures of voice, which are never fully coherent and present (Jackson, 2009). Authority and power are always present in all scholarly work. A deconstructive (rather than reflexive) feminist approach to voice does not attempt to question authority and power, it abandons the hope that these issues can ever be resolved. Rather than merely acknowledging issues of representation, it confronts them (Jackson, 2003; Visweswaran, 1994).

Some may view these postmodern, post-structural ideas as an easy way out: if there is no such thing as a stable truth represented by transparent story-telling, why bother? Should we not just throw our hands up and give up? Why try to learn from a narrative that does not represent a stable reality in the first place? I take the opposite view. The recognition that our narratives are always fractured and that our interventions produce, rather than reflect, reality is liberating. It forces us to deal with the messiness of our research projects, and I think that reflects reality more than any neat-and-tidy story ever could. As Jackson (2003) stated, "This [problematizing the authenticity of voice] does not mean that voices are incapable of expressing truth; instead, voices only partially tell stories and express meaning" (p. 704). We should not "assert a dreary relativism that all meanings are equal, accurate, just, or empowering, or that communication is either impossible or a mere matter of individual thought" (Britzman, 2003, p. 37). All this 'post-' language should not be used "to assert that 'the real' does not exist. Rather, the real must be continually imagined and rearticulated" (Britzman 1994, p. 56). "Deconstruction does not say there is no subject, there is no truth, there is no history. It simply questions the privileging of identity so that someone is believed to have the truth" (Spivak 1996, p. 27).

Our participants' experiences are real, and they matter. Their pain, their joy, their tragedies, their triumphs—all have real consequences in the real world. It is the (re) presentation of these real phenomena (for the purposes of understanding broader truths or essentializing unique experiences) that I have placed under scrutiny here—I am not questioning the truth of any person's individual experience. Our interpretations of our participants' stories, our selection of what to write down, what the participant decided to say and not say, the limitations of our medium, and the limit of voice itself prevent our scholarship from being a true analog of anyone's lived experience.

3   Friendship

To attempt to answer the question I posed at the beginning of this essay: How can I work to bring forth voices not often heard without exploitation? I realize that I cannot step out of the way to allow these voices to speak for themselves, for my construction of a study always already involves interpretation of interpretations. Nor can I simply name my biases, privileges, and positionality so as to excuse them. Therefore, I must conclude that I can only work from within the messiness and complexity of life experience. I always have an agenda of some sort, and it cannot be pushed aside. I know that once any work of mine is published, a dynamic, retroactively shifting story is necessary frozen—a false sense of finality. All I can hope to do is live within the tension of the work.

I now turn to Lugones and Spelman (2000), who propose the concept of research through *friendship*. Working in this mode requires that we not see our research participants from afar, in a form of voyeurism, but to instead develop our projects with people who have been marginalized—not out of duty, obligation, or guilt, but out of

friendship. This flies in the face of what we are told in our positivist research classes or by positivist journal reviewers, who urge us to seek objectivity, minimize or eliminate bias (as if that is ever possible, even in the most positivist of research), and maintain a cold, 'scientific' distance from our participants.

> "So the motive of friendship remains both the only appropriate and understandable motive for white/Anglo feminists engaging in [theoretical work with Others]. If you enter into the task out of friendship with us, then you will be moved to attain the appropriate reciprocity of care for your and our well-beings as whole beings, you will have a stake in us and in our world, you will be moved to satisfy the need for reciprocity of understanding that will enable you to follow us in our experiences as we are able to follow you in yours" (Lugones and Spelman, 2000, p. 26).

Lugones and Spelman caution us not to befriend Others in order to do research on them (a perversion of friendship), but to work from friendship so one may be motivated to better understand the lives of the Other. "The learning is then extremely hard because it requires openness (including openness to severe criticism of the white/Anglo world), sensitivity, concentration, self-questioning, circumspection" (p. 27). This work does not involve passive immersion, but active striving to understand.

This concept of friendship, a useful and necessary position from which to engage in theory and enact change, is not without its detractors. Hannah Arendt criticized modern friendship as a private, social relationship that necessarily turns its concerns away from the public sphere (see Singer, 2017). Some scholars have argued that feminist concepts such as friendship are "not philosophy" (Nye, 1998. p. 107). Positivist researchers might criticize scholarship arising from a foundation of friendship as 'biased' or blind to the 'objective truth' of the experiences in question. Mueller (2013) counters by offering that the ability to see the world through another's eyes, an ability gained through the work of friendship, may be a crucial way in which we can expand our perception of the world.

Friendship comes in many forms, and friends who engage in a research project together (or those who develop friendship through research) necessarily have a different relationship than those who are friends without such entanglements. Friendship of and through research can be seen as instrumental, which is, according to Aristotle, a lesser form of friendship than a virtuous friendship based on love and respect of one person for another *as herself* (see Lynch, 2005). However, it is when we see friendship not as a love for *another self*, but as a mutual connection with someone who is fundamentally *different* and *distant* from us (Derrida, 1994/2005), that possibilities for shared experience, altered perspectives, and broadened moral horizons can develop (Lynch, 2005). This difference and distance is always already present in the researcher-participant relationship, and should be seen as a positive potential for mutual growth. As Nichols (2016) reminded us, friendship is a two-way street that impacts both parties, and because the research process changes both the researcher and the 'researched' (Matsunobu and Bresler 2014), our joint ventures may strengthen and intensify already existing friendships.

Returning to Abigail's story (Powell 2017), although Abigail and I were friends before the project began, did I do the work motivated by friendship? Did I seek to

learn through self-questioning, or was I an opportunist who exploited an 'interesting' subject? Did I pre-determine what I was seeking? If I did this project again, this time motivated by friendship, how would it be different? Perhaps paradoxically, a position of friendship may have resulted in me being *more* critical of Abigail, to problematize her relationship with her students to a *greater* degree, to *not* excuse some of her actions as those of a well-intentioned novice. A true friend sees the complexities and flaws within another friend, as they realize those things about themselves (and all human beings). After all, *no one's story can serve as a perfect example of anything.*

Positive examples of friendship can be found within music education scholarship. Nichols (2013) (re)presented *Rie's Story, Ryan's Journey* in the spirit of deep care and concern for her co-author, even if she did not explicitly use the term 'friendship' as I have used it here. Kruse (2016) described developing a "meaningful friendship" (p. 243) with Terrence, whom Kruse describes as his 'informant.' Kruse also beautifully illustrated a gateway to developing friendship: making music together. In both cases, the personal friendship that each scholar developed with their participant made possible a deep, nuanced examination of experience. Far from cold, distanced reports, these papers represent powerful constructions of life that can only be shared between friends.

How does rhizovocality intersect with the concept of friendship? Working through both concepts compels us to see our participants' voices as multiply-connected assemblages that cannot be easily framed or boiled down to essences. We must see how our participants' experiences flow in and out of their specific communal contexts—they are not stuck in time and place so that we may conveniently observe them and write them down. Voices are always becoming (Jackson, 2003) rather than moving toward wholeness. Importantly, rather than seeking to remake voices in our own image and claim authority, we, through a friendship that recognizes and appreciates difference, realize that we must allow voices to spread on their own, to "rupture into lines of flight, deterritorializing any demand for coherence or stability" (Jackson, 2003, p. 707).

Working from friendship will not allow us to construct research criteria for a narrative project and then seek a participant who fits. I believe a friend does not try to pin another friend down, to essentialize her experience, to make a neat and tidy package of her story. We do not burden a friend with the weight of providing evidence to illustrate our theory or our pre-existing categories. We do not insist that a friend remain static in order for our research to have long-term legitimacy. We understand that our friend's life, like our life, is messy, always flowing, never resting, and never easy to sum up. We know that we can never represent our friend's experience purely and perfectly. We work to understand our friend's community and culture. We are careful when we theorize our friend's experience, but we also assume that our friend can theorize alongside us. We do not tokenize our friend; rather, we work alongside our friend in anti-oppressive, antiracist, anti-sexist, and anti-colonial projects. We understand that a friend interacts with many musics and ways of musicking in a rhizomatic manner. We know that our friend has real experiences in real life, but acknowledge that is not what we 'capture' when we develop

research projects. It is through the honoring of our friend that we refuse to portray her as having a stable, unified voice that represents her 'truth.' Rather, we exist within the rhizome, as all of our voices connect in a new assemblage—they spread, multiply, branch-out, and refuse to end or begin. It is in the spirit of friendship that we seek to "make maps, not photos" (Deleuze and Guattari, 1980/1987, p. 25).

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Part II
Expanding Methodological Conceptions
Beyond the Printed Page

The Wisdom of Narrative Inquiry: An Unfolding Story

Liora Bresler

We are narrative beings. Narratives are part of the human psyche, manifested in cave paintings and on canvases, in ancient and contemporary (even academic) rituals, in myths, testaments and tv shows. Recently, social scientists have begun to acknowledge the narrative nature of our understanding of reality. Optimally, listening to stories enables a sense of connection, reducing "otherness." However, it's useful to remember that narratives can empower or suppress, expand perception or solidify stereotypes of "the other." The ultimate task of education is discernment about which narratives are conducive to wisdom and skillful action. One important individual and communal task is to seek and include voices that have been alienated. In this bridge-chapter I consider some of the rhizomatic roots and intellectual traditions of narrative inquiry. I reflect on emerging directions exemplified in this volume, including the juxtaposition of musical, visual, dramatic and written narratives, aiming to lead to deepened knowledge and educational practice.

1 Tracing Roots and Nested Communities

Acknowledging intellectual roots is an integral aspect of scholarship, recognizing the "shoulders of giants we stand upon." A more intricate metaphor that captures the interconnected experience of the academic endeavor is offered by Buddhist scholar and practitioner Stephen Batchelor: "The human world is like a vast musical instrument on which we simultaneously play our part while listening to the compositions

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of others." (Batchelor 1997, p. 106). Resonant with my own personal experience of academe, this is relevant for the community of narrative inquirers, clearly reflected in the broad range of references for each chapter. Beyond bibliography, the "simultaneous play" extends to an elaborate network of relationships and influences, many of them implicit but powerful. My discussion of intellectual communities and recent confluences aims to glimpse broad ideas and representative voices rather than attempting to be comprehensive.

The origins of narrative and inquiry reach back long before formal academic knowledge, we trace narrative and inquiry to the age-old human longing to express and comprehend life experiences through the creation of narratives via dance, visual arts, music, drama and language. The Enlightenment, itself a narrative of progress and rationality coinciding with the "grand narratives" of national states, brought with it an attempt to break free, through scientific methodology, from a history confined by dogma, myth and magic. This methodology reflected not only what it was seeking but also what it was reacting against (Stinson 2016, 144). Cognition and emotion, inner and outer realities, were firmly separated to distinguish the world of truth, supported by objective proofs, from contamination by the world of mysticism, tradition, feelings and intuition. Scientific methodology was designed to keep the inner world as removed as possible from the "real world" (Stinson 2016, 144).

During the last century, formal inquiry in the social sciences has gradually (though not always sequentially) connected the inner and the outer, discipline by discipline. Narrative has functioned as an important aspect of this process. Systematic inquiry, essential to scholarship, addresses the criteria that were missing in pre-positivist eras (Lincoln and Guba 1985). Arts-based research (ABR) is a recent part of that reconnection, aiming to reposition academic knowledge with a broader understanding of perception, exploration and communication, strengthening the link between the oral and the written.

More immediately, this volume was generated by the 2018 conference of the *Narrative Inquiry in Music Education* (NIME6), a well-orchestrated feast of ideas and music. This event, as noted by the editors, is an outgrowth of the community of narrative inquiry in music education, established in 2006 by Margaret Barrett and Sandy Stauffer in Arizona. Traveling across the globe, each conference has been shaped by the visions of its respective creators: global perspectives by Heidi Westerlund (NIME4), alternative forms of communication by Jeananne Nichols and Wesley Brewer (NIME5), and "seldom heard voices" by Tawnya Smith and Karin Hendricks (NIME6).

The focus on seldom heard voices has been the mission of cultural anthropology from its start in late nineteenth century, focusing on faraway locations. An accessible narrative style used by some early pivotal anthropologists (e.g., Malinowski 1922; Mead 1928) made their work a harbinger. In folklore, stories have been the material of many researchers as part of the European nationalistic movements in the nineteenth century (Toelken 1996). Historical research in the nineteenth century,

part of the humanities, took narrative forms,[1] halted by the introduction of "quasi scientific" history in the late nineteenth century that eroded the close association of historical with literary writing (Bridges 2003, 105–107), thus moving towards the social sciences (themselves a hybrid between the physical sciences and the humanities.) The "porous citizenries" of history, folklore, psychology, sociology, and education, among other disciplines included in social sciences and humanities, revolve around the meaning and practice of narrative inquiry.[2]

In the field of literary criticism, one academic concept of narrative theory was initially outlined in Northrop Frye's discussion of narrative structure (Frye 1957), designating an outer, objective reality, and anticipating the "Grande Idée of narrative" in academe (Bresler 2006). The rise of French literary theorists, including Roland Barthes, and anthropologist Claude Levi-Strauss (1955) generated influential, widely read studies of narrative structure during the 1960s (Carr 1986). Migrating from folklore, literary criticism, and mythology studies into the discipline of history, narrative—initially co-existing with modernist, structuralist, and formalist ideologies—branched out to become a key force driving postmodernism. In the mid 1960s, the work of philosophers of history Arthur Danto, W. B. Gallie, and Morton White argued for the role of narrative in history, generating lively arguments among philosophers and historians who criticized overly literary views of a discipline that had aspired to be scientific and objective (Carr 1986, 9). Hayden White's 1973 publication *Metahistory* maintained that "narrativism" had become the dominant perspective in discussing the nature of historical discourse (Bridges 2003, 105–107), and anthropologist (and former journalist) Clifford Geertz made the startling claim that all anthropological writing is fiction—"something made" (Geertz 1973, p. 15). These were landmarks for narrative, sensitizing the scholarly world to its writing conventions and opening the field to alternative possibilities.

The shift from modern to postmodern, from objective to constructed realities, meant that cultural and personal perspectives were regarded as constituting multiple social realities. This multiplicity was recognized to exist not only across, but also *within,* cultural communities. The turn to a constructivist worldview meant that we can no longer assume we know what reality is for others. In anthropology, attention to seldom heard voices increasingly focused on "home" settings: for example, the stories of the old and marginalized (Myerhoff 1978) and of the homeless (Duneier 1999) in the USA. Whether in remote places or at home, research studies involved in-depth, open-ended interviews along with extensive observations to learn about insiders' perspectives. Still, the communication of this work was typically formal and "authorial" (Barone 2001). The old conventions of impersonal, "objectivist" writing took time to erode. In her chapter "The anthropologist as a story teller" cultural anthropologist Alma Gottlieb (2016) discusses the formal writing style traditionally expected in her field, where personal narratives were regarded as obstacles

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[1] Going back to the Greeks and the works of Herodotus, "The father of history," and Thucydides' participant-observation narratives.

[2] The social-science-versus-humanities debate is still going strong in qualitative research and in the Artistic Research genre.

to credibility (and promotion): until recently, anthropologists might have used narratives as an anecdotal part of lectures and informal conversations but typically not in scholarly books and papers.

The social upheavals that shook the social science disciplines in the 1960s—the civil rights and feminist movements, political challenges to the Vietnam War, and awareness of minority perspectives and values—affected educational research too. The recognition that we know too little about the educational experiences of children "not making it" prompted many researchers to turn to anthropology with its frequent focus on marginalized communities and long-term, qualitative research methods. The emergent attention to cultures of schooling highlighted schools as systems of discipline (cf. Dreeben 1968; Foucault 1977; Henry 1966). Classroom observations and interviews with research participants brought attention to the hidden (Jackson 1968), the implicit (Eisner 1979), and the experienced (Goodlad et al. 1979) curricula. In general education (but *not* music education, not yet!), the qualitative emphasis on understanding a perspective of multiple voices challenged the idea that the views of those in mainstream power were the only ones worth listening to.

2 Narrative Inquiry in Music Education

Music education, characterized by largely quantitative methods for most of the twentieth century, opened up (cautiously) to qualitative and narrative research in the early 1990s. During the first Qualitative Research in Music Education Conference in May 1994, we discovered a sense of community and shared interest that we did not know existed, since qualitatively oriented papers were rarely published in the field. The *Bulletin of the Council for Research in Music Education* (CRME), the first North-American journal in the field to dedicate a special issue to qualitative research (Bresler 1994), included a body of qualitative papers. Following methodologies and procedures of narrative inquiry (though not yet *labeled* as such) was a vital component of many of these papers. In that CRME issue, for example, conference keynoter Norman Denzin discussed interpretation as storytelling: "The story telling self that is presented is always one attached to an interpretive perspective… that gives the writer a public persona." Denzin identified four paradigms (positivist, postpositivist, constructivist and critical) and three major perspectives (feminist, ethnic, and cultural) that structure qualitative writing, shaping the stories that qualitative researchers tell one another. These paradigmatic perspectives, Denzin suggested, "are masks that are hidden behind, put on, and taken off as writers write their particular storied and self-versions of a feminist, gay-lesbian, Afro-American, Hispanic, grounded theory or interactionist text. They give the writer a public identity" (Denzin 1994, pp. 22–23).

Another keynoter, Alan Peshkin, focused on researchers' subjectivities as shaping their narratives. He alluded to anthropologist Robert Redfield, who compared his own study of Tepotzlan, a village in Mexico, to a narrative about the very same

village by Oscar Lewis, tracing these different narratives to the personal interests and implicit questions of the researchers (Peshkin 1994). Peshkin's autoethnographic reflections (practiced long before autoethnography received its name and became a legitimate form of scholarship) on his subjectivities in diverse research projects is itself a compelling narrative that invites readers to experience and identify their own positionalities.

In that volume, keynoter Robert Stake referred to "narratives of music classrooms" (Stake 1994, p. 33) discussing constructed knowledge, interpretation, and vicarious experiential knowing. Creating rich, complex narratives in both his conference talk and paper, Stake included visual images by Rene Magritte, who used unexpected juxtapositions of recognizable images, drawing our attention to artists' narratives, and their role as interpreters.

Studies of narrative inquiry by music educators in the conference illuminated voices that were not attended to before, including Margaret Schmidt's "Defining good music teaching: Four student teachers' beliefs and practices" (Schmidt 1994); Joyce Gromko's "In a child's voice: An interpretive interaction with young composers" (Gromko 1994); and Jackie Wiggins's "Teacher research in a general music classroom" (Wiggins 1994). Wiggins, for example, shares her own narrative as a teacher-researcher in one of her fifth-grade general music classes, focusing on the musical experiences of two children and their peers. She reflects on the profound effect of her study on her conceptions of teaching and learning, noting common skills required of her as both researcher and teacher, as well as the need to separate herself from the situation in data analysis and interpretation (Wiggins 1994).

The investigation of narratives centering on musical experiences and the role of music in people's lives was informed by research in neighboring disciplines. Adopting sociological perspectives, Susan Crafts, Daniel Cavicchi, and Charles Keil conducted "open-ended, nondirected, ethnographic interviews" (Crafts et al. 1993, p. 212) with 41 people with diverse tastes and backgrounds, from 4-year old Heather to 83-year old Samuel, centering on how they used and enjoyed music in their own lives. This study assumed that "each person is unique. Like your fingerprints, your signature, and your voice, your choices of music and the ways you relate to music are plural and interconnected in a pattern that is all yours, an 'idioculture' in sound" (Crafts et al. 1993, p. 2). Indeed, the authors found that as creators and receivers, performers and listeners, people's musical tastes and interests reveal far more complexity and more self-directed searching, testing, and experimenting than either music schools or commercial market categories can account for. The narratives "reveal the importance of time, place, and circumstance in shaping the social meaning of musical practices" (Crafts et al. 1993, xiii).

Similarly, Swedish psychologist Alf Gabrielsson (2011) focused throughout a period of 20 years (starting from the 1980s) on narratives of almost 1000 men and women, musicians and non-musicians, mostly Swedish, ranging in age from their teens to their 80s, with distinct musical tastes and preferences, presenting their narratives about their strong musical experience.

Clearly, the search for disregarded voices is not something that is finished once and for all but is, like the horizon, ever expanding. In this process, blind spots

(Wagner 1993) become blank spots that need refinement and nuanced investigation. One of the important contributions of this book and the 2018 conference on which it is based is the broad array of musical genres, ranging from jazz (Goodrich & Kelly), classical piano (Fretheim), band (Mota), and ukulele (Giotta), to popular (Lewis) and school music (Cronenberg, Sieger), involving different cultural backgrounds and periods (including Graça Mota's study of dictatorship-era Portugal), venues, sets of etiquettes and listening styles.

2.1 Listening for Narratives: Lessons from Music

The focus of narrative inquiry on *participants'* voices implies a particular kind of listening, one that is attuned and attentive. There are plenty of books with thoughtful guidelines on how to interview. *Listening in interviews,* however, is not the type of knowledge that can be transmitted through books. An experiential activity, listening to narrative is embodied, cultivated and improvised. The notion of listening in diverse art forms (visual, kinesthetic) as I discuss below, implies a way of "being with" beyond the auditory.

Early in my career, I grappled with ways in which being a musician informed my research. Listening came up as a key lesson. Listening to "musical" qualities of classrooms, including dynamic form, rhythm and counter-point created a narrative organized around musical dimensions (Bresler and Stake 1992). Listening as key to understanding marginalized voices was manifested when I "shadowed" two high-schoolers in urban San Francisco: one of Vietnamese origin, the other, African-American. The expressivity conveyed in the music of their spoken language, as well as the soundscape of their homes, gave me a glimpse into their experiences as adolescents navigating schooling. Just as in music, intonation, texture, pace, dynamics and silence were crucial for meaning-making. Later, my awareness of the centrality of non-verbal aspects of inquiry prompted me, in my role as research-educator, to design classroom experiences that involved music and sound[3] (Bresler 2014) as well as other artistic experiences grounded in resonance, including both consonance and dissonance (Bresler 2013, 2018a, b).

Listening in narrative inquiry is a process that is attuned and open-ended rather than directive and category-driven: it is reminiscent of chamber musicians tuning in to each other and to the music. In this present volume, authors reflect on what we mean when we talk about listening: How do children listen? How do we listen to our participants, *with* them and *to* them? What challenges does listening present? (Hubbard, Huber, Powell, Lewis, this volume) While the closeness of listening has been addressed wisely as an important anti-dote to an aloof, objectivist stance, I suggest that qualitative research is well served by an *interplay* of distances,

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[3] Including my own playing on the piano to illustrate musical qualities in research.

alternating close *and* far (Bresler 2013), responding to the interpretive, issue-oriented nature of scholarship.

3   Narrative Inquiry and the Arts

A critical contribution of this book is its expansion of the scope of narrative inquiry to include musical, visual and dramatic forms of representation, connecting narrative with arts-based research, as exemplified in the work of Dearden & Dearden, Eidsaa, Fretheim, Goodrich & Kelly, Huber, Kent, Schei, and Smith & Doherty (this volume), with some overlap with the "differently traditioned" mediated qualitative scholarship, discussed by Jorgensen (this volume).

"Narrative" is an open term. A widespread interpretation equates narrative with articulated personal meaning, not limited to language. Cultural psychologist Jerome Bruner described narrative as a mode of thinking and a structure for organizing knowledge (Bruner 1996, p. 90). Identifying two basic forms of human cognition—the logico-scientific and the narrative—Bruner argued that "the great works of fiction that transform narrative into an art form come closest to revealing 'purely' the deep structure of the narrative mode of expression" (Bruner 1986, p. 15). Following Bruner, educational researcher Tom Barone suggests that narrative texts are designed to do what good art does so well, which is (quoting novelist James Baldwin) the "laying bare of questions which have been hidden by the answers" (Barone 2001, p. 154).

Barone alludes to philosopher Ludwig Wittgenstein, who argued that "language devices are tools for constructing views of reality. When we employ alternative languages, we are moving to alter that reality" (Barone 2001, p. 160). The inclusion of visual, kinesthetic and musical languages along with verbal languages expands our ability to understand complex realities. Below, I discuss two routes connecting narrative inquiry to the arts, both closely related to the mission and vision of this book: 1. Inquiry into children's narratives through visual art, dance and music combined with language, and 2. Narrative and arts-based inquiry (ABR.)

3.1   Children's Narrative in Various Forms of Representation

The recognition that young children's artistic creations express richness of meaning was understood early on, exemplified, for example, in the remarkable pedagogical work of art educator Freidl Dicker-Brandeis, who taught in the Theresienstadt concentration camp, or in the writing of Victor Lowenfeld (1947), whose compelling advocacy for children's expressive art shaped the field of art education for decades. With important exceptions, however, children's voices have seldom been listened to in academe. John Goodlad's previously mentioned notion of the *experienced curriculum* referring to students' voices (Goodlad et al. 1979) was a notable alert to this

missing perspective in educational research. Children's perspectives were clearly manifested in NIME6, from Janice Huber's thoughtful keynote address about a First-Nation 4-year-old Suzy, to Judy Lewis' descriptions of the musical experiences of inner- city USA school children and Tiri Schei's depiction of kindergarten immigrant children in Norway designing imaginary travels with Mitwa the bear.

Starting in the 1970s, we witnessed a growing interest in children's visual and verbal narratives, paralleling the shift discussed above in folklore and history from "text to context," and branching from psychologically derived taxonomies of developmental stages of children's art to an enhanced attention to *individual* narrative– for example, in the pioneering work of Brent Wilson (1974) and Christine Thompson (Thompson and Bales 1991; Thompson 1999). Thompson's observation that "Every day, in every corner of the globe, in matters large and small, young children are misunderstood" (Thompson 2002, 87) led to a body of scholarship exploring children's voices through their art making and conversations around it. Reflecting on methodological issues involved in this type of inquiry, Chris Schulte (2013) re-encountered his own participatory movements while engaged in the drawing performances of a young boy, rethinking the relational and ethical complexities of being with children through research.

In dance education, Sue Stinson grappled with methodological issues in a field that had no tradition of embodied narrative inquiry: "I decided that my only "methodology" would consist of listening to each of the children – their words and their movement – and trying to be aware of both my own actions and the children's response to them" (Stinson 1985, pp. 222–223). Stinson's work for the next three decades focused on the voices of dancing children and dance students from early childhood through adolescence to college (Stinson 2016), through interviews and close observations. The work of Eeva Anttila has attended to children's voices in both language and movement since the 1990s (Anttila 2007). In her recent work with immigrants in Finland, Anttila (2019) aims to understand how movement and dance can support social interaction and communication in groups coming from diverse cultural and ethnic backgrounds, with no common spoken language. Learning through movement and dance, Anttila draws on autoethnographic, performative writing, revealing her experiences and vulnerable moments in aiming to illuminate others' vulnerabilities and generate discussion about embodied sensibilities that may help us understand the challenges of "migrating" pedagogies.

I noted above the early work of Wiggins and Gromko in attending to children's musical narratives. The growing field of children's compositions that originated with taxonomies of child development now attends to children's musical and verbal narratives, including Margaret Barrett and Sandy Stauffer's leading work (Barrett 1998; Stauffer 2001; Wiggins 2007), where children's compositions are acknowledged to reflect their unique perspectives. Increasingly, the inclusion of children's narratives in diverse artistic languages enables an understanding of their meaning-making and lived experience.

3.2 Narrative and Arts-Based Inquiry

Music education, previously characterized by hard disciplinary boundaries (Detels 1999), has softened considerably in the past 20 years. The two most immediate influences on narrative inquiry in music education comes from educational research and from ethnomusicology with its roots in cultural anthropology.

The influence of education on narrative inquiry in music education highlighted language (Barone 2001; Clandinin and Conneley 2000). Scholar of folklore and children's literature (and former musician), Betsy Hearne (2017) illuminates the important aspect of author's narrative in attending to the *musical qualities* of research texts: "The most affective and effective language, whether poetry or prose, wields power by dint of rhythm, cadence, structure, tonal range, texture, pattern, dynamics of tradition and innovation–all musical as well as verbal elements. Suspense charges both art forms by virtue of these common elements. Most of us have experienced a change of attention, adrenalin, breath, and heartbeat at the climax of a powerful story as well as a piece of music. Out of numerous synonyms, a writer will select for nuance of sound as well as sense, for resonant overtones as well as lexical connotations. (I personally am allergic to a writing style with too much vibrato!) In language, there is the micromusic of a word, a sentence, a line; there is also the macromusic of a narrative or poetic arc" (160–161).

In the social sciences, the incorporation of music and sound as integral to the spoken or written text is part of the new arts-based research (ABR) movement. The term ABR, coined in the 90s, is an umbrella-term for diverse approaches and communities, challenging traditional orthodoxies of what counted as academic knowledge. The complex, typically antagonistic relationships between the constructs of "arts" and "research" goes back at least two and a half millennia. The dichotomous view of the senses and perception versus knowledge/truth, a legacy of Plato, was maintained and developed by key philosophers of the Western world. According to this dichotomy, arts-based research is an oxymoron (Bresler 2011).

The postmodern crossing of humanistic and social science boundaries, recently extending to the arts, is further eroding this dichotomy. An early pioneer in the deconstruction of the science/art dichotomy was philosopher, psychologist and educator John Dewey, who argued that art and science share the same features with respect to the process of inquiry (Dewey 1934). From a very different direction, the science/art connection and the attention to *personal* narratives was instigated in psychotherapy and phenomenological psychology in the late nineteenth/early twentieth centuries, centering around individual lived experience. This has not been a smooth coupling. The dissonance in using narrative-based processes and writing in psychotherapy was acknowledged in Freud's reflections on his own writing in 1893: "…It still strikes myself as strange that the case histories I write should read like short stories and that, as one might say, they lack the serious stamp of science… The fact is that local diagnosis and electrical reactions lead nowhere in the study of hysteria, whereas a detailed description of mental processes such as we are accustomed to find in the works of imaginative writers enables me, with the use of a few

psychological formulas, to obtain at least some kind of insight into the course of that affection." (Freud, 1893–1895/1955, pp. 160–161, in Freeman 2018, p. 133). Psychotherapy's deviation from the scientific method and writing style was heavily criticized at the time, and later—for example by philosopher of science Karl Popper (1963), who clumped psychotherapy with alchemy and astrology as cases of pseudo-science.

In contrast to philosophy of science, existentialism had a different response to narrative, where the literary genre of the novel was recognized to combine deep knowledge with artistry. French philosopher and writer Jean-Paul Sartre, for example, acknowledged the power of literature to elucidate truth with a universal import. In his book on the groundbreaking realist novelist Gustave Flaubert, Sartre writes: "What, at this point in time, can we know about a man? It seemed to me that this question could only be answered by studying a specific case… For a man is never an individual; it would be more fitting to call him a *universal singular*" (1971/1981, ix–x). Freud[4] and Sartre, both using individual narratives invoking "universality," claimed different kinds of generalization of knowledge, with Sartre's operating within a postmodern worldview in what Lincoln and Guba (1985) would refer to as *transferability*.

In education, the science/art nexus was advocated by Elliot Eisner (1979) who, underscoring the knowledge embodied in artworks, expanded the notion of legitimate forms of representation in educational research to include the visual and the poetic as expressive forms. Arts-based inquiry espouses the idea that the processes and products of arts can contribute meaningfully and powerfully to research (Barone and Eisner 1997). Grounded in perceptual awareness, ABR can be conceptualized as a way of knowing. While ABR initially focused on the literary and visual arts and the possibilities of transporting word-based art criticism into the field of education (Barone 2006), it soon expanded to drama, dance, and music (Knight and Cutcher 2018; Leavy 2018), linked to "an expanding orientation to qualitative social science that draws inspiration, concepts, processes, and representation from the arts, broadly defined" (Knowles and Cole 2008, p. xii).

Rita Irwin and her colleagues highlighted the seamless connections among art-making, research, and teaching (Irwin and de Cosson 2004). Their concept of *a/r/tography* is a form of practice-based research, referring to the arts as a way of re-searching the world to enhance understanding, recognizing the educational potential of teaching and learning as dual acts of inquiry. Working within an a/r/tographic framework, music educator Peter Gouzouasis and his colleagues (Gouzouasis et al. 2014) offer a multi-voiced performance autoethnography in which contemporary music education practices are informed by and imbued with the voices of teachers and learners.

In the field of arts therapy, Shaun McNiff defines arts-based research as a method of inquiry that uses elements of the creative arts therapy experience, including the making of art, as a way of understanding the significance of what we do within arts

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[4] and Jung (1934/1966).

therapy practice (McNiff 1998, p. 13). Combining the traditions of music education with expressive arts therapy, Tawnya Smith (2014) draws on musical and visual forms of representation to capture significant, non-verbal expressive qualities. Visual responses created by the participants as they listened to their own improvised music were used to focus participants on listening holistically rather than with self-conscious perfectionism, and to help convey the artistic or expressive elements of music making that occurred. Curated recordings of the improvisations conveyed the sonic landscape of the research sessions, which added important context for the participants' journals and focus-group comments.

A more radical approach shifts from ABR toward *research-based art*. Graeme Sullivan (2005) conceptualized ABR as the imaginative, critical, and intellectual work undertaken by visual artists as a form of research, taking place in community spaces, Internet studios, museums and galleries. Sullivan's interpretation of art as research fits well with artistic practices conducted in Colleges of Fine Arts and disrupts a basic expectation in the field of Education.

The role of the senses in *producing* knowledge, addressed by the field of sensory anthropology since the late twentieth century (e.g., Classen 1997; Howes 2003; Stoller 1989) expanded to the *communication* of research studies (Gottlieb 2020). An important ally for ABR in narrative inquiry is the performance movement in the social sciences. Although the performative movement falls within the family of ABR, performative social science is primarily comprised of research whose work is not so much *arts*-based as it is scientifically based (Gergen and Gergen 2018, p. 54). Scholars who are attracted to performative work draw from various artistic traditions in order to carry out social science research, attending to the ways in which research is presented and performed for others. Performatively oriented scholars often emphasize the aesthetic qualities involved in their research projects and call on the artistic skills of the performer in order to stimulate interest, excitement and potential for change (Saldana 2011). Considering the specific audience and the aims of the performance, this research frequently aspires to social activism.

While theater has provided one type of performance model emphasizing dramatization and communication, ethnomusicologists incorporated music in their scholarly presentations early on to illustrate musical cultures and expression. Ethnomusicologists (and some historical musicologists, music theorists, and sociologists of music) have used music to illustrate their key ideas, sometimes performing music themselves (for example, Bruno Nettl and Tom Turino.)

Increasingly, music includes non-human soundscapes, expanding the meaning and possibilities of musical narratives. The work of ethnomusicologist Steven Feld, for example, explored Bosavi song, rainforest ecology, and cultural poetics in the 1980s and 1990s (Feld 1982), evolving to include film. *Voices of the Rainforest*, originally a 1991 CD, is a documentary sound art composition of a day in the life of the Bosavi rainforest and its inhabitants, with a film around the soundtrack, drawing both from Feld's 1976–1999 photographs, and an immersive eco-rocumentary, a cinematic concert for listeners.[5] The use of film and other technologies

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[5] http://www.stevenfeld.net/voices-of-the-rainforest

overlaps with mediated qualitative scholarship, the focus of Estelle Jorgensen's chapter (this volume).

Michael Silvers' *Voices of Drought: The Politics of Music and Environment in Northeastern Brazil* (Silvers 2018), explores themes of environmental justice, natural resources, protest songs, and cultural policy in the production and experience of popular music. Silvers assembled playlists on Spotify with recordings relevant to each of the book's chapters https://voicesofdrought.web.illinois.edu/ Incorporating music, sound and creative videos as integral to his papers and communications, Silvers proposes an ecomusicological perspective that focuses on environmental justice to understand key questions in the study of music and the environment. Unearthing links between music and the environmental and social costs of drought, his synthesis explores ecological exile, poverty, and unequal access to water resources alongside issues like corruption, prejudice, unbridled capitalism, and expanding neoliberalism.

In education, Walter Gershon understands knowledge in, as, and through sound, aiming to open new doors for conceptualizing and interpreting curriculum. "Listening," he argues, "brings to the fore not only the importance of hearing and the senses in schooling, but also the central nature of *all* sounds in educational contexts" (Gershon 2018, p. 1). Gershon's incorporation of sounds and sonic works in presentations testifies to what might be gained through sonic inquiries and representations of educational contexts.

4   Disregarded Musical Voices: Our Own

Disregarded voices can be inner ones, as the autoethnographic genre clearly makes manifest (e.g., Bartleet and Ellis 2009; Bochner 2014; in this volume, Beauregard & Bucara; Fretheim; Kent; Mcbride & Minette). The work of Eve Harwood (2017) and Betsy Hearne (2017), initially presented in NIME5, illuminates important aspects of musical selves that have not been attended to before. Weaving autoethnography, narrative research, and commentary by poets and memoirists, Hearne explores her life journey in music and in narrative, observing that her own "life pace of narrative development unfolded naturally as allegro, forzando, andante, adagio" (Hearne 2017, p. 153). With the life pace of Hearne's musical development stopping midway, Hearne comments that "Such disparity bears investigation because ultimately music and narrative, if not inextricable, are the worse for being separated, which happens too often in the course of childhood and adolescence" (ibid).

The writer's voice, of course, is always there, behind the mind/fingers that create the text, but in formal presentations, it is often "disembodied," disconnected from one's lived experiences. Earlier on, I learned about the importance of connecting to myself as part of what I identified as a "three-pronged connection" (Bresler 2005).

Still, I didn't allow myself the space that I gladly gave to my participants, even as I have been inspired by anthropologists who have provided early models for an authentically narrated and situated self (e.g., Myerhoff 1978).

In NIME6 I embarked for the first time on autoethnographic explorations of my musical self through five stages (Bresler 2018b), with each stage differently manifesting the interplay between knowing/unknowing (Bresler 2019). Only recently—when I posed to myself the question I have regularly posed to my doctoral research students in the past 30 years—"Who am I *not* listening to?" (and gave myself time to listen)—did I discern my inner voice, shy yet eager to be listened to. Listening to others, but also to oneself, I now realize first-hand, is an on-going process, continuously evolving.

Recognizing the ability of music to convey qualities that cannot be captured in language, I requested and received for my NIME6 presentation a piano so that I could accompany my talk with playing music from each of these stages. The choices I made—from a children's Israeli song, through "Dies Irae" from Mozart's Requiem, to a Schubert sonata and György Ligeti piano piece—evoked embodied qualities of experience and visceral memories, powerfully expressive of mood and ambiance. These sonar qualities, creating a resonance that is immediate, invited me to "read myself in music" in ways that were unmediated and intuitive, allowing me then to articulate meanings in words. However, the power of academic habits proved to be so entrenched that I finished my allotted 20 min without ever getting to the piano. This was a humbling (and deeply educational!) experience in negotiating my habit-driven presentation style as part of internalized academic expectations.

5 Coda: The Wisdom of Narrative

Ultimately, I find narrative to provide an inspiration for wise living, acknowledging the constant shift of both life circumstances and our evolving selves. In the words of Stephen Batchelor: "Instead of thinking of ourself [sic] as a fixed nugget in a shifting current of mental and physical processes, we might consider ourself [sic] as a narrative that transforms these processes into an unfolding story. Life becomes less of a defensive stance to preserve an immutable self and more of an ongoing task to complete an unfinished tale." (Batchelor 1997, p. 104).

This edited volume is a compelling collection of voices, combining scholarship with performative narratives, expanding both. As we read in a "listening mode", we note areas of resonance reminiscent of Sartre's words on the universal singular (1971/1981). In the process of connecting to others' voices and narratives, we often connect with our inner selves, a connection that allows us to recognize our interdependence and shared humanity, wherein knowledge is at the service of wisdom. I applaud the editors and authors, and you, the reader, as you join this journey.

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The Accidental Autoethnographer: "Dancing on Grandmother's Shoes"

Evan Kent

I am an accidental autoethnographer.

I never envisioned the necessity of having to write an extraordinarily personalized account of my experience of moving to Jerusalem, Israel from Los Angeles, California.

I never imagined writing the story of my immigration, but also my grandparents' and great grandparents' story from Eastern Europe to New York City and giving voice to their stories- long forgotten and barely remembered.

I never realized that portraying my grandparents on stage would bring them closer to me in their deaths than I had ever experienced during their lives.

I never planned on performing these texts for audiences around the world.

I never could have imagined that writing and researching would eventually lead to healing.

I never could have known that from a place of trauma and pain would eventually emerge a newly found voice–one filled with determined strength.

I'm an accidental autoethnographer—and this is my story, but it's also the story of Grandma Eva, Grandma Alice, and Grandpa Ben—who never had their stories told.

I'm an accidental autoethnographer and I have accidentally exhumed my ancestors' hidden dreams, their passions, their stories, and their lives.

I'm an accidental autoethnographer and this is my story.

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1   Purpose of This Chapter

In this chapter, I trace my personal path to the writing and performing of an autoeth-nography that would ultimately chronicle my emigration from Los Angeles, California to Jerusalem, Israel in 2013. When I moved to Israel, I experienced—for lack of a better term—what I called identity dislocation. Although my doctoral research examined the influence music has on the development of identity, it was unpleasantly ironic that reclaiming my own identity was nothing my academic research had prepared me for. My performed autoethnography explores issues of personal and communal identity, the search for home and homeland, and the seek-ing to find that which I had not known I had lost.

As the autoethnography is best experienced as a live performance incorporating storytelling, puppetry, audience participation, and song, it is difficult to portray all of this on the printed page. For this reason, I share as part of this chapter extensive personal background so that the reader may better understand the cultural and reli-gious milieu from which this autoethnography has developed. By the chapter's end, I hope others will use my experience as an autoethnographer as inspiration to guide their own first-person research, writing and performance experiences.

So that the reader may better understand my journey towards autoethnography, I will first present background material examining my work as a cantor in a Reform Jewish synagogue. This is followed by a presentation of the Hebrew term *"Aliyah"* which is the used when referring to those who move to Israel. I then share with the reader insight into the critical events that prompted the writing and development of the autoethnography, and the philosophies and theories guiding my work. Finally, I introduce the reader to the methods and tools I used to research, write, and eventu-ally perform this autoethnography.

2   Before Autoethnography

Before I was an accidental autoethnographer, I was the Cantor at a progressive Reform Jewish congregation in Los Angeles. As a Cantor, I was responsible for the chanting and singing of the sacred liturgy for Shabbat, Festivals and High Holidays. In addition, a large portion of my job included educational work: teaching music in the pre-school and religious school, preparing students for Bar and Bat Mitzvah, and adult education. My cantorate also included melodies that expressed a yearning for social justice as well as songs articulating a deep and sincere love for Israel. This love for Israel was instilled in me from a young age through the acts and deeds of my great parents and extended family, a growing understanding of historic and con-temporary Jewish texts, and a series of visits to Israel.

My husband, who is a Reform rabbi, and I shared similar feelings towards Israel, and we knew that at some point in our future we would make *aliyah*—or move to Israel. For Jews, this concept of *aliyah* is more than just emigrating from one country

to another. The word "*aliyah*" is derived from the Hebrew verb "to go up" and this physical move from living outside Israel to claiming Israel as a new home is not only physical relocation, but it is the fulfillment of dreams, promises, and prophecy as expressed through the corpus of Jewish text and liturgy. As part of my autoethnographic journey, I began to better understand how ancient text, Jewish liturgy, Jewish literature and family influenced my decision to move half way across the world.

2.1   Aliyah: The Act of Moving to Israel

The Jewish tradition is filled with numerous examples in which the yearning for return to Israel and Jerusalem is expressed. For example, in the Book of Deuteronomy (30:1–4) as Moses approaches death, he provides prophesy concerning the Israelite people:

> When all these things befall you—the blessing and the curse that I have set before you—and you take them to heart amidst the various nations to which the LORD your God has banished you, and you return to the LORD your God, and you and your children heed His command with all your heart and soul, just as I enjoin upon you this day, then the LORD your God will restore your fortunes and take you back in love. He will bring you together again from all the peoples where the LORD your God has scattered you. (New JPS translation)

Millenia later, Israel's first poet-laureate, Hayim Nachman Bialik (1873–1934), who lived in Odessa but eventually emigrated to Israel, provides an example of how Jewish poetry is infused with the desire to return to Israel. Bialik writes of his longing for Israel while a teenager living in Odessa, Russia. This excerpt from "El HaTzipor" ("To the Bird") was composed when the poet was 18 years old and illustrates the poet's desire to emigrate to Israel. It contrasts his difficult life in Russia with the life he imagines in Israel:

> Welcome back, lovely bird,
> From hot lands to my window—
> I died for your sweet song in winter,
> after you left me at home.
>
> Sing of miracles far away.
> Is there, dear bird, tell me,
> much evil there too, and pain
> in that land of warmth and beauty?
>
> Do you sing greetings
> from fruited valley and hill?
> Has God pitied, comforted Zion,
> or is she a graveyard still? (Bialik 2004)

This desire for return, the longing for Israel, is also exemplified in two of Judaism's most vibrant and potent rituals: the Passover Seder and the closing service for Yom Kippur (Day of Atonement). The Passover Seder is a retelling of the story of the Israelite Exodus from ancient Egypt to the Israel and the Seder concludes

in an expression of a messianic vision with the participants declaring: Next Year in Jerusalem! Yom Kippur—the Jewish Day of Atonement—also concludes its lengthy prayer services with the proclamation: "Next Year in Jerusalem!" signifying that prayers for repentance have been heard and we are blessed to enter the new year with a clean soul and open heart. In both cases, the proclamation, "Next year in Jerusalem!" is a statement of hope and aspirations for a future filled with blessing and optimism.

2.2   Contemporary Messages of Return

I was an adult before I fully grasped and understood the message of *aliyah* as presented through the words of the Jewish poets, prayer book, and liturgy, but as a child and teenager, the message of *aliyah* and the centrality of Israel in our lives was shared through the deeds of my parents and grandparents, ritual objects, knick-knacks, books, souvenirs, and art that decorated our home and my grandparents' apartment.

The Little Blue and White Box   The most vivid symbol I recall is a blue and white charity box that sat on our kitchen table and in the entryway to great-grandmother's apartment in Washington Heights in upper Manhattan. We would routinely drop spare coins into the box and my parents would explain that these coins were going to help Israel. These blue and white boxes—famous all over the world—were a grass roots effort put forth by the Jewish National Fund to raise much needed money to purchase land on which the future Israeli state would be built.

Other physical signs that reinforced the centrality of Israel in our lives included ceremonial wine cups crafted by Israeli artists, framed photos of the stained-glass windows of the Hadassah Hospital created by Marc Chagall, olive-wood camels brought back from Israel, a brass Chanukah menorah with a distinctive turquoise patina designed by an Israeli artist, a Seder plate designed by the same artist, and many books about Israeli and Jewish history and traditions.

My parents' involvement in both our local synagogue and Israel advocacy organizations also helped to enhance my own appreciation and love for Israel. The education in our supplementary Religious School amplified my burgeoning love for Israel as I learned modern conversational Hebrew and studied Israeli culture.

First Influential Visits to Israel   In 1972, my parents decided that I should become Bar Mitzvah in Israel. It was just a few years after the 1967 Six-Day War and Israeli tourism was flourishing. This visit to Israel was instrumental in my rapidly developing love and appreciation of Israel. The religious ceremony of Bar Mitzvah in the shadow of the Western Wall was a religious and emotional highlight, but being able to hold rudimentary conversations in Hebrew, order in a restaurant, and read road signs made me feel as if I "belonged."

These feelings intensified when I returned to Israel in 1985 for a singing tour sponsored by Hebrew Union College where I had recently enrolled as a cantorial student. Singing for Israelis, traveling around the country, sharing musical and cultural experiences, exploring off-the-beaten-track destinations, and attempting to understand Israeli politics made Israel even more extraordinary than I had previously believed.

A decade later, a sabbatical from my cantorial position in Los Angeles provided me and my husband with a first-hand taste of living in Israel for an extended period. I fell in love with the language, the land, the food, the people, and the culture. We subsequently traveled to Israel almost every summer and purchased an apartment in Jerusalem. We were building a foundation for *aliyah* and in the summer of 2013 we realized that dream.

3 Philosophical, Theoretical, and Theological Framework

Before I share the initial experiences of arriving in Israel and creating a new life thousands of miles from what was once "home," I want to share the philosophies that act as structure for both the autoethnography and my own personal religious philosophy. The development of personal theology is a complex topic and is beyond the scope of this chapter, as my personal relationship with my Jewish faith and my concept of God is multi-faceted and heavily nuanced. However, three philosophical voices—Franz Rosenzweig, Emmanuel Levinas, Jacques Derrida—guide my religious life and provide resonance for my personal observance and behavior. These philosophies were also a formidable force in my research into music and identity.

My doctoral research (Kent 2014) examined how music at Jewish summer camps in North America influences the development of Jewish identity. My understanding of summer camp as an environment espousing ethics, hospitality, and redemption was influenced by the writings of Franz Rosenzweig (2005), Emmanuel Levinas (1969, 1981; Levinas and Kearney 1986), and Jacques Derrida (1999, 2000, 2004). These three philosophers provided the philosophical framework for my understanding of the phenomenon of communal singing and how it impacted Jewish identity. As well, these philosophies would also provide me with insight into my own life and situation after I arrived in Israel.

Franz Rosenzweig most famous book "The Star of Redemption" (2005) presented Rosenzweig's "new thinking": a philosophy that attempted to understand the connected relationships between the self, the world, and God. According to Rosenzweig, humanity's love for God becomes a love for fellow human beings and the demonstration of this love begins the path to redemption. This redemption is one in which

> [a] community will appear, whose members, through knowing one another in full individuality, will live with each one another in peace and harmony. In turn such communities will overflow to reach all human kind and then out to nature until a final concord of people, the world and God is achieved. (Borowitz 1993)

For Rosenzweig, the redemptive experience did not possess the Biblical imagery of the lion lying down with the lamb, but is instead an amorphous, undefinable, unimaginable process in which communal involvement is central to this redemption.

Emanuel Levinas's experience as a prisoner of war in a Nazi camp from 1940–1944 prompted Levinas to compose a polemic against Western philosophies, accusing "Western philosophy of betraying the other in its self-absorbed two-thousand-year struggle to logically define, explain, or 'know' the individual" (Stern 2010), rather than have infinite "willingness to be available to and for each other's suffering" (as cited in Putnam 2008, p. 68). Levinas' philosophy is one of ethical responsibility to the Other. According to Levinas, I as an individual am obligated to mitigate the Other's sorrow, misery, and sadness and this responsibility is essential to my own humanity.

Derrida's philosophy of hospitality has roots in a childhood filled with anti-Semitism combined with his reading of Levinas's (1969) *Totality and Infinity*. For Derrida, hospitality without limit or boundary becomes a philosophical underpinning with which to enact and enable social and political change:

> To put it in different terms, absolute hospitality requires that I open my home and that I give not only to the foreigner (provided with a family name, with the social status of being a foreigner, etc.) but to the absolute, unknown, anonymous other, and that I *give place* to them … (Derrida 2000, p. 25)

Hospitality, as presented in Derrida's work, is also a "messianicity without messianism" (Bergo et al. 2007) and is associated with a yearning for justice without religion. Derrida (2004) proposed that each person is responsible for bringing justice into the present and not waiting for justice to occur, and therefore we are each bear responsibility for the creation of just world.

These theories and philosophies had become an embodied part of my being and infused my religious and theological thought (I would frequently ask myself when faced with a dilemma or quandary, "What would Derrida do?"), I believe my personal fall and emotional collapse was made even more strident when I witnessed that in Israel, of all places, these philosophies of welcome and hospitality were cast aside.

4   Finally: Aliyah

In July 2013, I, along with my husband, Don, and our cat, Merlin, got on a non-stop flight from Los Angeles to Tel Aviv. We had prepared for this day for a long time: documents allowing us to emigrate were certified by the Israeli consulate, our belongings were loaded onto a container ship that circumnavigated the globe, and we rented out our house in southern California. The months and months of planning culminated in a series of bittersweet farewells to colleagues, friends, and family. Once in Israel, we began new jobs, acclimated to our new neighborhood, enrolled in

intensive Hebrew language classes, and jumped through the hurdles of bureaucratic red-tape. The first year went by quickly as we created new lives in a new land.

4.1   A Year Later

The first anniversary of our aliyah was marked by the outbreak and escalation of the Israeli-Gaza War in the summer of 2014. It was an international calamity with scores injured and killed. Missiles landed around Jerusalem and air-raid sirens wailed throughout the city. I was physically unscathed but was traumatized emotionally and psychologically.

I tried to find solace through the tools at my disposal: meditation, prayer, study of sacred texts, chanting, singing, even the reading and re-reading those philosophical works I had at one time found so moving. But no words or prayer offered comfort. The words of the philosophers I so loved and admired were seemingly cast off daily through the actions of politicians, military figures, religious leaders, journalists, pundits, and the public on all sides of the conflict. Where was the respect for the Other? Where was that unconditional hospitality? What had happened to empathy? Redemption—or even a single redemptive moment—seemed unimaginable.

4.2   Coming to Terms

When I finally realized that neither theologizing nor philosophizing would help me, I sought professional assistance from a therapist and began a process of healing that ultimately included an examination of my reasons for making *aliyah*. I began chronicling my own story of immigration and soon discovered that my story was closely linked to my grandparents' stories of emigration from Europe to the United States at the beginning of the twentieth century. I began keeping a journal that became filled with family stories and legends, photographs, poems illuminating the immigrant experience, anecdotes, and articles. I did not know it at the time, as I was an "accidental autoethnographer," but this was the research stage of my work.

When I asked my prents to share stories of their parents and grandparents, I was told stories recounting how in their homes while growing up, all were welcome to sit at the dining room table, curl up on a couch for an evening, come inside for a meal. My parents talked of apartments and brownstones filled with generations of relatives, extended families gathered in the kitchen. I remember one evening when I was visiting my father in the USA, and he shared with me pictures of his childhood. When we came to one tattered photo of a Passover Seder he said, "That's me—there—sitting at the corner of the table. And look how crowded the table was. No matter how many people there were—there was always room for one more." It's no wonder I resonated with the hospitality of Derrida and the messianic image presented by Rosenzweig. For my family, who had been welcomed to the United States

by social service organizations like HIAS (Hebrew Immigrant Aid Society) and "landsmanshaft" (mutual aid charity) societies, the concepts of hospitality and unconditional welcome were not theoretical concepts, but real-life concepts that made a hot meal, a place to sleep, and a chance for a new beginning a reality. My grandparents emigrated to the United States in order to escape religious persecution and seek economic viablilty. My reasons for making *aliyah* were based on religious, political, and social convictions. However, the stories of my immigration and my that of my ancestors became woven around each other.

As I held tattered, sepia tone photographs, I looked into the eyes of my grandparents and wished I had known them better. What stories could they have told me? What would they think of my life? Of my living here in Jerusalem? As I looked into their faces, I saw my own face, similar eyes, a nose and a chin that could be mine. As they stood there, staring out at me through the generations, across oceans, wearing starched shirts, straw hats, and half-smiles, I wondered, what were their dreams? Their hopes? Their aspirations? These very ordinary people had never told their story; their voices had been silenced; the stories of their journeys had hardly ever been heard. As an accidental autoethnographer, I began to voice to what hd been unspoken, forgotten, or never articulated.

An amalgamation of memory, artifacts, and distant recall form the impressions and images of my ancestors. Giorgio (2016) describes this process of how autoethnographies are created from memory:

> When I write from memory, I re-live and re-imagine, shaping my memories into autoethnography, a suturing of lived experience with theory, memory with the forgotten, the critique of self with those of others and of culture. When we write autoethnography, we retell stories, our own as well as others. (Giorgio 2016, p. 406)

4.3   Walking in Their Footsteps

As I gathered more research and artifacts, the initial anecdotes developed into vivid narratives and I began to breathe life into my deceased relatives. Grandparents I had only known as child spoke to me through images in tattered photos. And although photos and stories created a closeness to my ancestors I had never experienced as a child, it was a visit to my maternal great-grandmother's apartment building in Manhattan and a visit to the Antwerp train station where my grandmother arrived from Russia that enabled me to appreciate and comprehend the magnitude of my ancestors' journeys.

I traveled to 171st Street in Manhattan's Washington Heights neighborhood to see the building my maternal great-grandmother, grandmother, uncle, and mother all called home. Standing in front of the building, I imagined my family's life during the Great Depression and World War II. I rode the elevator to the top floor and stood outside the apartment, trying to summon the courage to knock on the door and ask whoever answered to let me in—let me view a memory of my past, to walk in the apartment and hear the faint echoes of now silenced voices, and to encounter my

roots. But in the end, I stood in front of the door for a few minutes and walked away without knocking.

When my paternal grandmother left Russia, she traveled by train from Minsk to Antwerp and then boarded one of the Red Star Line trans-Atlantic steamships and sailed to New York City. I traveled to Antwerp and walked through the train station and then to the Red Star Line terminal (which is now a museum). Standing in the massive Antwerp train station, my eyes welled with tears as I imagined my grandmother as a young girl wandering through the enormous gilded train station and eventually onto a ship that would take her to the new world.

As I walked through the Red Star Line exhibits, my mind was filled with a swirl of images as I tried to imagine my grandmother and her sister in these very halls. I mentally encountered mythical, Biblical images of the mass Exodus of Israelites from ancient Egypt to the Promised Land and I was reminded of both Derrida's (Derrida 2000) concepts of hospitality and the Jewish Biblical precept that we must never forget our roots. The words "remember the Exodus from Egypt" are recited every Friday evening as part of our blessing over the Shabbat wine and memorialize our Biblical sojourn from Egypt to the Promised Land. These words serve as a stern reminder to never forget where you came from, always remember your humble, lowly roots. What would my grandmother, who practically worshipped the very image of the Statue of Liberty, have to say about current United States politics and ultra-nationalism that seems to scoff at Emma Lazarus' words emblazoned on the statue's base?

And I wondered, how could I as a Jewish Israeli-American be silent in the face of an Israeli government that had recently enacted draconian measures against African migrants and asylum seekers who were sojourning to find a better life and escape persecution just as my ancestors had? And how could I be not raise my voice as recent Israeli immigrants from Ethiopia faced discrimination? And where was my voice protesting the treatment of my Palestinian neighbors? Was our Biblical Exodus for naught? Was Rosenzweig's (2005) vision for a world redeemed limited tonly to a select few?

4.4 Resurrecting the Past

During the visits to both Washington Heights and Antwerp, I was trying to restore to life an unknown past and imagine events and lives I barely knew. When my parents told me of their parents and grandparents, I listened for those "critical events" (Webster and Mertova 2007) that shaped my ancestors' lives. I heard stories of poverty, violence, anti-Semitism, economic hardship, family estrangement, and military conscription. There was no single "critical event," but rather there was an accumulation of many events that prompted my ancestors' immigration.

In 2017, when actress Viola Davis won the Academy Award for her performance in "Fences," she said:

You know, there's one place that all the people with the greatest potential are gathered. One place and that's the graveyard. People ask me all the time, what kind of stories do you want to tell, Viola? And I say, exhume those bodies. Exhume those stories. The stories of the people who dreamed big and never saw those dreams to fruition. People who fell in love and lost … (Holmes 2017)

Standing at both the Antwerp train station and in front of the Manhattan apartment building, I understood Davis' words on a deeper level. Like Davis, I was now exhuming my grandparents and their lives, loves, hopes, disappointments, and dreams. It was this awakening of souls, this unearthing of lives, that compelled me to take the stories and craft a performance rather than a written autoethnography.

5   From Paper to Stage

Tamy Spry's *Body, Paper, Stage* (2011) was instrumental in helping me transfer my work from paper to performance. Following Spry, my eventual performance was formulated in a way in which the word, the physical embodiment, and the emergent performance were highly interconnected. Regarding performance autoethnography, she states:

It is about putting the body on the page, lifting it to the stage, and then understanding that body and paper and stage are one another … (Spry 2011)

My written words were more than a script. The text served as a tool for gaining a better understanding of the family, and subsequently, myself and the political and theological battles waging within me. In the process of writing, re-writing, refining, rehearsing, performing, and re-writing yet again, I learned much about my ancestors, but I also learned a lot about myself: my own journey, my beliefs, political inclinations, and my personal search for social justice. Like an archaeologist, I was scraping off layer upon layer of emotional dust and debris. Ellis (2009) reminds researchers that the self-discovery accompanying autoethnographic writing is often an emotionally filled experience:

Often you confront things about yourself that are less than flattering. Believe me, honest autoethnographic exploration generates a lot of fears and self-doubts—and emotional pain. Just when you think you can't stand the pain anymore—that's when the real work begins. (Ellis 2009, p. 230–231)

5.1   *Storytelling as Performance and Philosophy*

I developed a rehearsal technique in which I took my written texts and told them as "stories" rather than recited them as monologues. Working with Karen Golden, a Los Angeles based professional storyteller as my mentor, I repeated the texts over and over until a rhythm, vitality, and spontaneity emerged and the texts began to

"breathe." With each repetition in rehearsal (and subsequently with each performance) I received insight into my own life and the lives of my deceased ancestors. I was truly exhuming the past and bringing it alive into the present.

Storytelling, rather than memorized monologues, was the medium I chose to share the stories I had collected. Penninah Schram (1995), a master Jewish storyteller, acknowledges how storytelling can bridge the intellectual and experiential, present a radical message without stating it explicitly, and present difficult ideas in a format that doesn't threaten an audience but allows a message to be disseminated. Storytelling permitted me to present my narratives in a less "stagey" manner, thus allowing maximum interaction with the audience, and an elimination of the traditional theatrical fourth wall. I decided to use very few props and minimum set pieces (a couple of chairs and a table) so that my environments would be easily transformed from one scene to the next. Additionally, I prefer to use no stage lighting to keep the feeling of the performance natural and so the audience can see my face and I can see their faces. Storytelling also permits audience participation, as I ask the audience to join me in song and responses to my storytelling.

Storytelling, I realized, was not only a performance-based choice, but a philosophical decision as well. My storytelling technique is one that invites the audience into the theatrical space without barriers and much artifice. From the opening song and story, I invite the audience to travel with me, to meet my family members, and to join in a non-linear telling of my journey coupled with the immigration tales of my ancestors. I create an environment of hospitality and welcome and present the representation of my family for all to share. As this narrative telling unfolds, the audience ("my guests") realize how my personal narratives are also their really their stories: the very personal and specific becomes generalized. The storytelling method I use is also non-confrontational—so when I subtly ask the audience to let go of preconceived notions about Israel, Jerusalem, and their attitudes towards immigration, they hardly know they've been challenged.

5.2   Physical Embodiment of the Deceased

Part of the process of moving from paper to body to stage involved ways of physically embodying the voices and bodies of the characters in the stories. For example, in the performative autoethnographic vignette "Dancing on Grandmother's Shoes"[1] I present portrayals of myself as an adult, as a 6-year old, my mother, my great grandmother, celebrated bandleader Lawrence Welk, and the singing group "The Lennon Sisters." Creating theatrical impressions of Lawrence Welk and the Lennon Sisters was achieved by watching YouTube videos of television appearances as a source of inspiration. Portraying Grandma Eva proved a greater challenge. There

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[1] For the full text and video please see my website: www.evankent.com

"Dancing on Grandmother's Shoes" is one vignette from the larger performed autoethnography entitled "Shards: Putting the Pieces Together."

was no film or audio of my great-grandmother, so I relied on photos and my parents' recollections of her voice, walk, accent, and posture. In my portrayal of Grandma Eva, I was not striving for mimicry or imitation, but rather an embodiment of my great grandmother that felt real and true to her spirit and my memory. Following Denzin's (2014) *Interpretive Autoethnography*, I create characters that tell both their story and my story—and the gift of storytelling is that the story is never the same.

Rehearsal (and subsequent performance) provided a feedback loop: Written text informing embodied portrayal and the portrayal influencing the performance, and this returning new insights into the written text. The written page, my physical body, and the performance became increasingly interconnected, as articulated by Spry (2011):

> In performative autoethnography the textualizing body is a collaboration between body, page, and stage. Here, knowledge is constructed through performance as fully as through composition. (Spry 2011, p. 29)

Voices that had been silenced were reborn; each rehearsal and each performance provided me with an opportunity to connect with my past and better understand the present.

I only knew my great grandmother for 5 years—I was a small child when she died—but each time I perform this story and I portray my great grandmother—I feel as if I gain more insight into her life. The embodiment is real: For an instant, I not only become my great grandmother, but I'm also transformed into my 5-year-old self. When performing this scene, the audience seems to disappear, and my child-like self is standing on Grandma Eva's black orthopedic shoes and we're dancing around the living room. I conclude the scene and the final song with tears streaming down my face and when I look out at the audience they are crying as well. After performances, I am approached by many in the audience and they tell me:

> "You told the story of my grandmother."
> "That's your story—but it's my story, also."
> "You made me cry … the song was beautiful … and it made me remember my mother."
> "I would stand with my father in the living room and we danced—just like you told us."

At those moments, my great grandmother speaks, her voice is ageless, and we become connected from the past into the present and carry each other.

6   Beyond Grandmother's Shoes

I am not just an accidental autoethnographer, I'm a slightly subversive autoethnographer, as well. Just as the philosophers Rosenzweig, Levinas, and Derrida attempted to decenter thinking about redemption and our personal ethical obligation to each other, it is my hope that my work helps audience members in decentering preconceived ideas and concepts by challenging critical contemporary issues such as the current political and religious situation in Israel, American immigration, the place

of the LGBTQ community in Jewish life, and family estrangement. But I challenge without fanfare, announcement, or proclamation. My performance operates on two levels: the narrative of my family's immigration and the audience's encounter with disruption.

> I dislocate as I entertain.
> I challenge as I sing.
> I ask questions as I tell my stories.
> I interrogate the past to better understand the present and move towards a better future.

As an accidental autoethnographer, I have whittled unknowingly away at the boundaries between autoethnography, performance art, biography, story-telling, and musical theatre.

I have created what Denzin (2014) calls "mystory":

> The mystory is simultaneously a personal mythology, a public story, a personal narrative, and a performance that critiques … The mystory is a montage text, cinematic and multimedia in shape, filled with sounds, music, poetry, and images taken from the writer's personal history. (Denzin 2014, p. 60)
>   Mystory is indeed "my story."

But it is your story and Grandma Eva's story and Grandma Alice's story – and that is the autoethnographic gift.

To do autoethnography is to perform the specific and have the audience witness simultaneously the unique and the universal.

To be that accidental performing autoethnographer is to resurrect loved ones from the past and to share them with an audience: singing and laughing and dancing into the present day.

To be that accidental autoethnographer is for a few minutes during every performance to stand on your great grandmother's shoes and have her teach you to dance and to feel her arms around your waist as you twirl and dip and spin and nothing else in the entire world seems to matter.

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An Interview with Film Maker Mary Jane Doherty

Tawnya D. Smith and Mary Jane Doherty

Editor's note: During the NIME 6 conference, I (Tawnya) had the pleasure of inter-viewing Mary Jane Doherty, Associate Professor of Film in the College of Communication at Boston University. The original interview followed the showing of her short film, Let the River Run, a portrait of the children of the Boston Children's Chorus (BCC). The BCC is a community-based chorus that aspires to transcend social barriers through music making. As one of the NIME6 conference conveners, I learned of the film through a recommendation from the late Susan Conkling who had served on the board of the BCC, and knew of Mary Jane's work with the chorus. I am grateful that Susan introduced us to Mary Jane and her film.

Mary Jane is known for her innovative narrative documentary style through a number of films including Gravity (1985), a film about experimental astrophysics, and Secundaria (2013) and Primaria (2016), films about the Cuban ballet system. She is a master teacher who has been nominated for several awards by her students at Boston University. In 2017, she won the City of Boston Artist Fellowship in its inaugural year.

The film, Let the River Run, follows several children who are members of the Boston Children's Chorus. Mary Jane captures their experiences at home, in rehearsal, in interviews, and in performance as a way to invite the viewer into the children's lived sonic world. The children are the teachers in this story; from them we learn the fundamentals of pitch and rhythm, what shoes to wear, how sound travels in and out of our brains. But they also teach us the most by what they do not say. And this is the deeper idea of the film—that the essence of singing with others

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is a feeling that cannot be explained in words. One has to listen to the music with them, feel what it is like to sit among them as they make a glorious sound together.

The interview that follows is a re-creation of the initial conference interview, which was not recorded. While I posed the same questions to Mary Jane during this second interview, her responses are naturally unique to this interview. Together, we have curated the transcript of the interview for clarity and length, but have attempted to maintain the content as well as Mary Jane's voice. This interview is included in this volume so that both Mary Jane's film and the following discussion of her creative process may offer narrative researchers insights for considering narrative beyond the printed page. Mary Jane also shares her approach for building positive relationships with those she is filming, which is an important consideration when working with those whose voices have been marginalized or are seldom heard.

1 Early Career Discovery

T: Please share with us the story of your early career in the film program at MIT.

MJ: The MIT Film/Video Program back in the 1980s was designed for advanced filmmakers ready to push the boundaries of the form. I got in somewhat by accident (I should've read the fine print) and it was clear from the get go that I was out of my league. At first I floundered about, making crummy films, hoping no one would notice.

But two things happened at MIT that basically launched my career. First, I discovered that sound matters as much as, if not more than, picture. I discovered this when I interwove a dynamic sound track into an otherwise incoherent story. The film suddenly came to life.

The second thing I discovered was how to film real people and then send their story to an audience. This happened while making my thesis film, *Gravity*, about experimental astrophysicists. Ricky Leacock, the Director of the MIT Film/Video Program and a seminal documentarian, loved it. In Ricky's letter of support he wrote, "this might very well be the most important film to come out of our program." But, at the time, I was too naïve to realize that my approach was unorthodox. It was not until a couple decades later that I realized it's OK to work on instinct*;* in fact, it might even be essential to telling stories about real people.

T: Would you tell us a little bit more about that movie and what it was that you were shooting?

MJ: The astrophysicists?

T: Yes.

MJ: So, there were four graduate students in an experimental astrophysics lab at MIT. I immersed myself in their lab life for 5 months and only figured out the story once I had shot all of the footage. The scary part of editing was realizing

that I had to be in the movie itself since the scientists often looked at me or talked to me while filming. I decided to play the role of the lay person, be the audience's guide, as someone brand new to the world of experimental astrophysics. So, I included myself in the film as a cow. I don't know why I chose a cow, but the cow asks odd questions which helps the movie roll along. Plus I used cartoons. At the film's first screening the physicists all laughed, but they also said the science is sound. The lab director in the film, Rainer Weiss, said it was the craziest thing he'd ever seen. But he loved the movie. Then miraculously, 30 years later, Rainer became world famous, winning the 2017 Nobel prize in Physics. And Lyman Page, one of the four graduate students in the film, won the 2018 Breakthrough prize, worth three million dollars – considered as prestigious as the Nobel Prize. Now *Gravity* has become a somewhat famous film among the physics world once word got out that I have footage from so long ago.

T: Wonderful.

MJ: But, I only figured out how to explain my filming approach once I started teaching. Back then, on some gut level, I used the rhythm of people's dialogue in relation to the other natural sounds of the moment; what we in the film business call "sync." These are the tiny scrapings and sparkles of everyday background sound, the aural *pauses* that tell the audience in an intimate—and non-cerebral way that they are there, *in* the movie. The difference between an eighth rest and a quarter rest, as you know in music, is profound. A tiny moment of silence changes the shape, changes the very storytelling nature of the music. That's exactly what filmmakers do when creating the soundtrack. And if you listen to the soundtrack of *Gravity*, you'll see it works like a piece of music in terms of rhythm, even pitch. And certainly in terms of dynamics, which for filmmakers is by far the most important sound element.

T: I believe you are bringing forth an important message to music education researchers who have typically focused upon narrative writing. Your work calls us to reconsider our own musical language as a part of our storytelling.

MJ: It's as much a case of filmmakers recognizing that the elements of music are what we need to incorporate in our storytelling.

T: Perhaps, but narrative music educators have been writing in an academic way, stories of students or music learners of different ages and in doing so we are not engaging with our musical art at all. We brought you to the conference because one of the aims of the conference was to consider ways to convey narratives beyond the printed page. In our field, we seek to understand through stories that are deeply emotionally and intuitively powerful because they are built upon types of knowledge that have been marginalized—those beyond the intellectual. However, if we continue to publish these stories only in written form for academic audiences, our stories may not reach those who might benefit. I wonder if our work is making the kind of impact it could if we were to consider our stories as film or as orchestrated, spoken word that accounts for cadence and the way the narrative is delivered.

2 Teaching Narrative Film Making

T: Thank you for sharing the background about your first films and your time at MIT; it's very helpful. Now you are on the faculty at Boston University, and you teach a course on narrative documentary. How do you define narrative documentary?

MJ: Well, right off the bat, it is a terrible name. I stole it from 1960's pioneers of new journalism *(Tom Wolfe, Joan Didion, John McPhee)*, a form where the journalist becomes part of the story itself.

T: Ok.

MJ: So, it's like fiction in a sense, even though the stories are real. The journalists are not trying to pretend that they're not there. They *are* there and naturally they're subjective. And in fact, it's the relationship between the journalist and the people she's filming – this is the trustworthy connection that the audience picks up on. But it's a fine line. For a while my critics would say, "oh you make personal documentaries" and I would say "oh no," it has nothing to do with me; it has to do with them. I fall in love with my subjects and they fall in love with me, and we're partners. That's the reason that the audience falls in love with them.

T: Ah. I see.

MJ: So, it's a triangle.

T: Got it.

MJ: So, I don't know what the name of the course should be, but it shouldn't be narrative documentary. It's really nonfiction filmmaking that feels like fiction in terms of attaching the audience to the characters emotionally.

T: Mmm.

MJ: So, you might not learn anything from the film, or if you do, that understanding comes later. You have to ask yourself, when you walk away from a fiction film, you'll notice there are no interviews, there's very little voiceover, the story just unfolds. Why does this not happen in nonfiction?

T: Ha, ha. I don't know!

MJ: Yeah. I didn't either, and that was the great thing about my time at MIT. I didn't have any idea about what I was doing. It just felt right, and so I carried on. But, I also know that this relationship thing is critical. You can't reach a person, an audience, until you—yourself—have created a relationship with your subjects first.

T: Beautiful. So, is building relationships with those you are filming one of the central things that you convey to your students in the course, as they are learning to film documentary?

MJ: Well, yes. I just say that in order to reach the audience you need two things: One is to care about the people you film, and the second is to have your technical skills so refined that you can *relay* your care to the audience. This conveyance happens only to the degree that you know how to film precisely.

T: Right.

MJ: So, this is the reason that John McPhee is my go-to guy. He is 88 right now, but he had a 50–60-year career with the New Yorker and is quite a famous literary journalist. When I first read his work I was sitting on a dock waiting for the ferry to Block Island. The ferry came and the ferry went – that's how immersed I was. It's not just how he managed to plunge himself into another person's world, it's that his writing was so precise, so clean, and beautifully structured. So, you cannot just fall in love with people, you have to have developed your technique enough to allow this conveyance to happen. For example, If a horizon line is off by a degree or two, what does the audience see? They see a slanted picture. So you have to go out and shoot it again. But this is difficult since we can't ask our subjects to re-do something that *we* messed up.

T: Right.

MJ: Also, in theory, every single film should look different because you let your subjects and your relationship with the subjects determine your filming style.

T: Mmm. So, it's much more in the moment and almost improvisational?

MJ: Well, it's a … I call it a dance. So, for example, in a film I am making now about a group of fishing widows in Nova Scotia, the boat is heaving and rolling, gears are winding, the ropes are spinning, there are the incredible sounds of the lobsters flopping all over. The fisherwomen's skills … this becomes the story. It's not the words in their interviews so much, it's what they *do*.

T: Interesting.

MJ: On the other hand, my scientists loved to talk. And in their case I do include their interviews. So, you just have to be careful not to bias your film necessarily towards what people say. Maybe their personality comes through more by what they do.

T: Is there anything more you'd like to say about the course that you teach?

MJ: Just that it takes at least 3 months for my students to understand. In the beginning my students mostly stare at me, "What are you talking about?" Most of us think of documentary as something educational. And it takes awhile to undo that definition. But by the end of the semester, honest to God, Tawnya, there is sort of a glow in their eyes. Oh my. [laughs] So, it's one of my most successful classes, but it's also the one that is, strangely, the hardest to teach. I rely on the language of form and content, and for some students this concept doesn't mean anything. Everyone immersed in the arts, as you know, balances form with content. It's our

fundamental alphabet. It's our do, re, mi. You know? But many of my students are new to the language of the arts.

3   The Filming of *Let the River Run*

T: Let's discuss your film, *Let the River Run.* What drew you to the Boston Children's Chorus (BCC) project?

MJ: Well, I knew from making my films of the Cuban ballet system (*Secundaria*, 2013 and *Primaria,* 2016) that music had to be a part of the story. It was the same with the BCC: I wouldn't have to worry about adding music; it would be built in to the story. And, if you have music in your story, you have a chance to reach people emotionally. I also knew I had to do a local story that I could follow without sneaking in illegally to a strange country.

T & MJ: [both laugh]

MJ: I'm telling you the truth. Cuba travelling really got to me after a while. But also, it was the children. Children learning music has mattered to me ever since I started doing research on sound. And, then the final reason is that Ben Hires, the manager of BCC, had written an email many years ago as an open call to BU professors; "Is anyone interested in doing something about us?" At the time, I said no, but I held on to his email and then followed up 5 years later. I walked in and said "I want to hang out with you. Make a story. But I don't know what the story is and I don't know how long it will take." He said, "no problem."

You know, I've considered filming other music organizations in the Boston area. With one group, they made me write a formal proposal, we had four or five meetings back and forth, yada yada yada, and then finally they said "No, we're not interested. What do you mean you don't have a story?" and I said, "Well how could I have a story if I haven't filmed it yet?" But the BCC people, were so quick; they understood right off of the bat that if you want the audience to know what it feels like to be a kid in a choir, you just have to hang out there. You can't just ask a student, "So how does it feel to be in student in the choir?" That's not how it works.

T: Right. So how long did you hang out with the kids in the chorus?

MJ: Two years.

T: Two years. Like once a week?

MJ: And, one European tour trip.

T: Wow.

MJ: Yeah.

T: So, you clocked quite a few hours to shoot the film?

MJ: Yup. 44 different scenes. And, I realized about three quarters of the way into the third year of filming that a story wasn't going to happen. It's just as important to realize when *not* to keep shooting as it is when to shoot; that is what I learned.

T: So, what do you mean by there was not a story?

MJ: Well, in the Cuba film, for example, the person I started filming in the beginning undergoes this dramatic event, her surprising defection, after 3 years of filming her. Suddenly I have a natural narrative arc, a story. If you don't have an engine or something that *changes*, then you're left with a portrait. And it's hard to sustain a portrait for a feature film's length of time. So, that is what I meant by "nothing happened." There were a few students that I followed in the BCC. One little girl's story was dramatic, but it would have been another movie entirely. She had two fathers, which is not that unusual, except for that eventually I learned that one of her fathers was actually her brother.

T: Oh, wow.

MJ: Had I followed this, it would have become a giant complicated story and would have had nothing to do with music. I knew I couldn't stop and make that film, so I had to do something that focused on the children of the Boston Children's Chorus.

T: Right. Wow.

MJ: So, nothing really dramatic happened at the BCC. They just kept going.

T: Right. They kept growing up.

MJ: They were growing up, and there were teeny moments … but not enough to hang a whole engine of a feature length story on.

T: What I saw when watching the film was something very similar to what I lived as an educator who spent time with children over a period of several years. I watched them grow and change, become better skilled, and have a stronger understanding of what they want to express musically. These changes happen in little micro moments over time, and I felt like you captured that very well. I see how the film is not a story in the sense of being a drama with some sort of turning point, cataclysmic event, or an "aha" moment or something like that.

4   Editing Film with Sound

T: Talk a little bit about your editing process. Clearly the soundtrack is important. Would you say your editing process really has to do more with sound than it does with the visual?

MJ: Yes, yes! So just to clarify, in the midst of filming, you can tell right away if something is working or not; you can sense that the story will assemble itself. By that I mean the cut points, the edits, will be invisible to the audience – as they are in a *fiction* film. So, then later when I am editing, I cut the sound first, and only later polish the picture. I close my eyes and listen to the scene; if it *feels* right then I go back and adjust the picture to make sure that the scene also *looks* right.

T: Wow.

MJ: Also, I edit from 'the inside out.' I make one big movie based on little movies. And each little movie is made of individual shots, and each shot has a beginning, a middle and an end. So, I approach each scene asking the question: What are the least number of shots I can use to tell the most story? You know like with sculpting you can either chip away at your material, or you can build up from zero. I prefer to build up from nothing because time is our most important storytelling element. So, if you start with nothing, you force each shot to earn its way in to the story. You're building in *efficiency* this way. If you go the other way, where you accept all your shots and then chip away at your them, it forces you to watch your footage endlessly. By the time you have watched it more than three times, you have intellectualized your film and lost the ability to know whether it will reach the audience or not.

T: Ahh. Interesting.

MJ: I'm telling you, Tawnya, there are two ways to do it, it's just one way is faster. But editing is a personal task and you can easily find a counter argument. You just sort of get attached to your theory and run with it.

T: Could it be that you have different aims?

MJ: No, at the end of the day both ways generally look the same.

T: Really?

MJ: Yeah. I'm just saying that the alternative way – the subtractive way – is slower because you have to continually freshen your senses so you see what works. If you watch something too much, it's too easy to intellectualize it.

T: I see.

MJ: What matters to me is watching my footage the very first time; I'll either lean forward with interest or not. You *feel* something and you don't care why; you just feel it's right. And you have to realize that the audience then will probably also feel this.

T: [laughs] How many hours do you shoot on average?

MJ: I shoot … well, see, that's the other thing I meant to say earlier on with editing. I shoot very little footage. And that's important, because the only way you can edit efficiently is if you don't have to wade through a bunch of unusable stuff. Some think, "If I shoot seven hundred hours, seven thousand gigabytes, there

will be something good somewhere." And my response is, you could shoot ten million hours and still not have one single shot. All that footage shows is that you are not committed to your story; you don't know what you are shooting.

T: Mmmm.

MJ: I'm sounding very preachy and didactic, Tawnya.

T: Well, I think considering the issue of how much film to shoot is similar to how much data to collect for researchers. In our field, there are different views about how long or how extensively one must interview someone in order to learn their story. Some people are really critical of shorter-term relationships but perhaps it is the quality of relationship that is most important?

MJ: It depends on who you are. I mean we are all different people, so I mean … what's the guy who made *The Fog of War*? … Errol Morris? Some people like Errol will spend 5 days interviewing, or Ken Burns will spend 7–8 days with their interviewees until they sort of break them down. I spend 25 min. The kid interviews for the BCC movie took 20 min because I didn't need or want to break them down. That's because I already cared about them, and they cared about me. When having a conversation with a person you love, do you spend 7 days breaking them down and wearing them out in order to get some kind of truth? No, you care about them and you show that by listening to them.

T: Right. And that has to do with the relationship that you establish prior.

MJ: Yes. Yeah, it does. And you establish it right away. People would ask me how long it took before the Cuban kids got used to me, and I said, "Oh, I don't know, about 11 minutes." I start filming right away. I think that if you stand there with your camera in the shadows waiting for them to get used to you, you are inherently sending a negative signal that you shouldn't be there. It goes back to human nature again, again, and again. Would you go to a party and stand in the shadows and wait? No, you engage. Introduce yourself. Explain things. Fall in love. I mean I keep resorting to that phrase but I don't know how else to say it.

5   Reflections on the Boston Children's Chorus and the Mysteries of Sound

T: Is there anything else that you would like to share about the movie, about the making of the film, or your experience with the Boston Children's Chorus?

MJ: Well, I think as an organization they are special. Not because they have this two-part agenda which is music training and social … hmmm … they have a social mission that is equally important. It's that the program self-selects for some of the most engaging people I have ever met. And that makes sense to me.

I mean, it's not a coincidence these conductors are people who care so deeply about not just the kids singing, but about what happens to them.

This film was one of the most profound filming experiences I have had, even if the film itself didn't come out as a story. What I mean is, you have to love the process because the process was far more important than the outcome. And then it also triggered for me a central mystery: How can a group of individually crummy voices sound so beautiful together? Really, if you listen to each kid sing, I don't mean crummy in the critical sense, we are all pretty crummy singers, but when they're in choir and they all come together … tell me how can that turn into one beautiful sound! Don't you think that is a mystery?

T: Yes. I mean there are certainly music educators who would cite a whole list of techniques that they use to make that happen or attempt to make that happen. But, it's something beyond that.

MJ: It happens with every choir. I film them when they are in rehearsal and I'm so close, right on top of them. You can hear their wobbly voice but when you back off it sounds like one glorious sound. The sound waves are recombining and floating together and make a package that works. The sound waves add up to beauty instead of crumminess, now I think that's a miracle!

T: Yes.

MJ: I'm thrilled about filming the kids because it affirms once again that sound is powerful *because* it's inexplicable.

T: In the film you captured that by the way you zoomed in so we could hear the individuals and then the chorus.

MJ: I hoped that came through, because that matters.

T: Yes, it was lovely. That is something a music teacher might be do while walking through the room and working with students. Zooming in and listening to how one student is doing then backing off and listening to another; that's something that an audience would never understand except for through your film. I enjoyed that very much.

For more information on the work of Mary Jane Doherty, please visit her websites:

https://www.maryjanedoherty.com
http://www.bu.edu/com/profile/mary-jane-doherty/
Let the River Run trailer: https://vimeo.com/249234596
Secundaria trailer: https://vimeo.com/78354687
Primaria trailer: https://vimeo.com/152828979
Gravity trailer: https://vimeo.com/273734488

Introduction to the Video *Narratives from Sarajevo: We Didn't Let the Music Die*

Randi Margrethe Eidsaa

Editor's note: The following is a short textual introduction that provides context for this video contribution. For those reading from an electronic version of the chapter, you may simply click on the link provided. For those reading from a hard copy of the chapter, please type the provided link into your web browser.

https://www.dropbox.com/sh/gmlkfjev347xpsh/AAAfO_m2e3yo60Nki4EQtFiUa?dl=0&preview=MDICA_Sarajevo_2+(S).mp4

This video is based on the research and performance project *Musical Dialogues*. The project was presented at the NIME 6th conference in Boston in May 2018. The video mirrors the voices of primarily two Bosnian musicians, Maja Ackar and Adema Pljevljak-Krehic who became collaborators through dialogues and informal talks, interviews and work processes with concert repertoires and four musical presentations from September 2015 to April 2018.

The development of *Musical Dialogues* project is connected to the research and performance program *Arts in Context* at University of Agder, Norway. In this project narratives about music are situated in a specific social, cultural and historical context, the Balkan war from 1992 to 1996. Even if the historical context is the siege of Sarajevo, the musicians' reflections gave me as researcher new perspectives on how music and aesthetic expressions in general may function outwardly in society and inwardly in the arts fields, but also as a source of hope and strength for the individual.

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Adema Pljevljak-Krehic was a student at the Academy of Music Sarajevo from 1992 until 1996. She shared with me her narratives about the meaning of music based on her experiences from being a music student in the besieged city. The narratives underline that despite all the practical deficiencies, the students were focused on their subject. Performing music was thus for them a path towards a normal life. In the midst of difficult circumstances, the teachers and students carried on as they would have done otherwise, it was "business as usual."

In her account the pianist Maja Ackar emphasizes the struggle to keep the Sarajevo Music Academy activities going during the Balkan War. She describes a highly demanding political situation when teachers and students risked their lives by attending their classes at the academy. Her narrative underlines students' and teachers' fight for art and cultural values:

> Optimism is what keeps us all together, both as individuals and as groups. We are aware that our mission and role in the society we live in is to build artistic and cultural values. This will help us overcome any kind of division, whether political, national or religious. We are the vanguard of our society. (Ackar, 27.9. 2016)

The Academy of Music Sarajevo was the only cultural institution in Sarajevo that kept going through the whole period from 1992 up to 1996. While the Academy struggled through destruction, looting and the tragic deaths of students, most other music institutions in Europe were unaware of what was happening in Sarajevo. In November 1994, the musicologist Ivan Cavlovic managed to attend the conference *European Association of Academies of Music* (*AEC*). He described the conditions at the Academy to a shocked audience of music pedagogues, and from then on the restoration of the Academy started with help from institutions in Vienna, Helsinki, Bern, Karlsruhe, Graz and Madrid (Cavlovic 2006, p. 46).

In July 1995, the Academy started up again, teaching 3 days a week. By November 1995 it was once more possible to move peacefully through Sarajevo's streets and from 1996 the Academy of Music was back to more or less normal working conditions (Cavlovic 2006, p. 50f).

The stories from Sarajevo depict how individuals perceived the way music worked in their lives in troubled circumstances. They placed themselves in a close dialogical relationship to music. In the analysis of the material collected in the project *Musical Dialogues* music appears as a symbol of the future and of hope. Art and culture also attracted the attention of those around. Music, theatre, film, dance and art exhibitions were sensed differently from a political discourse, and the pictures of Vedran Smailovic playing cello in the ruins, Tom Stoddard's photograph of the well-dressed woman walking past a soldier, the videos from the beauty contest "Miss Sarajevo," the film festivals and concerts in Sarajevo made the world more aware of what was going on in Bosnia-Herzegovina (Zelizer 2003; Thompson and Ibrahimefendic 2017).

The intention behind the project *Musical Dialogues* was to investigate the links between music and a society marked by political and armed conflict, and to show how individuals and groups of individuals were in dialogue with art as an understanding of their own situation and their place in the outer world. The narratives

presented in this video reflect how hope, tranquility, dreams of the future, faith, resilience, power and togetherness all can be traced to music in times of conflict. As Maja Ackar said: "We didn't let *the music* die." Music was defined as an entity with *its own value* in the turbulent conditions in Sarajevo during the siege of 1992 to 1996.

1   The Music

The music was recorded at the National Gallery of Art in Washington D.C. on 16 April, 2017. The concert was a collaboration between the project group and the Embassy of Norway in Washington D.C., United States.

1.1   Repertoire

- Julius Gyula Major (1859–1925): *Bosnian Rhapsody* op.71. Maja Ackar, piano
- *On Another's Sorrow.* By the Norwegian composer Stig Nordhagen (b.1966), lyrics by William Blake. Adema Pljevljak-Krehic, soprano and Maja Ackar, piano. The song was commissioned for the Musical Dialogues project
- Milan Prebanda (1907–1979): *Put*, *U Suton*, *Romanza*, *U Buri*. Adema Pljevljak-Krehic, soprano and Maja Ackar, piano
- Komitas (1869–1935) *It's spring.* Played by Mariam Kharatyan, piano (video 10:44–11:17)

In addition to the repertoire, a 15-s sound collage appears five times during the video, first time from 00:21–00:36. The collage is an excerpt from a multimedia presentation by the Bosnian musicologist Amra Toska and the composer Vojin Komadina (1933–1997) presenting the piece *Nijemo glamoco kolo* and traditional song *Il je vedro, il' oblanco* sung by Mersija Bajraktarevic.

Permission to present the photos and the music were given by Maja Ackar (Academy of Music Sarajevo) and Adema Plevljak-Krehic (Academy of Music Sarajevo/Sarajevo National Theatre). The inclusion of excepts from Komitas' piece *It's Spring* is kindly permitted by Mariam Kharatyan, University of Agder.

2   Photos and Video Design

Photos by Randi Margrethe Eidsaa
The historical photos were taken at museums in Mostar: Museum of War and Genocide Victims, Herzegovina Museum and Musej Stari Most.
Sound and video design by Jan Helge Thomassen in collaboration with Randi Margrethe Eidsaa

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On Mediated Qualitative Scholarship and Marginalized Voices in Music Education

Estelle R. Jorgensen

In this chapter, I unpack two interrelated questions arising out of an earlier writing (Jorgensen 2017): What features should characterize mediated qualitative scholarship in music education? How can mediated qualitative scholarship enable marginalized voices in music education to be heard? Contemporary media offer possibilities for good or evil. I suggest that it is important for qualitative researchers in music education to approach these media in a clear-eyed manner that seeks to avoid the worst while taking advantage of the best. After analyzing some of the features of mediated qualitative scholarship, I examine its possibilities for music education scholarship in highlighting marginalized voices. Building on recent qualitative scholarship in arts and music education focused on marginalized voices published, for example, in the *International Journal of Education and the Arts*, and in Talbot (2018), I draw on two examples of mediated qualitative scholarship that utilize the possibilities of film and are published as chapters in this book (two chapters). This work illustrates ways in which marginalized voices can be impacted by mediated scholarship and challenges such scholarship present to music educators.

1 Some Preliminary Definitions

First, some definitions. By qualitative research, I think of the various traditions of inquiry and methodologies that lie in the middle ground between philosophical reflection on the one hand and scientific and quantitative research on the other (for

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example, Merriam and Tisdell 2016). These approaches exemplify a search for meaning, depth of understanding, and subjective perspective on knowledge and human experience. Publicly shared knowledge is also sought, probed, and tested, and researchers focus upon illumining specific situations and listening to the voices of those within them.

Scholarship in music education has traditionally been thought of as "research," namely the disciplined, systematic, and thorough investigation of a subject (person or thing) and an objective and dispassionate accounting of the evidence or defense of a specific perspective on it. In this traditional view, each investigation is reported and disseminated as an addition to or critique of extant knowledge in a field. It is conducted within the frame of generally agreed upon principles within the scholarly community. Publicly disseminated results are adjudicated critically by this community. Scholarship may begin as a personal and even idiosyncratic journey undertaken within a social context. Ultimately, the "proof" of its quality is in the "pudding" of its results. I think of process and product as inextricably interconnected in scholarship so that the "medium" constitutes, in part, the "message." Judgments made about what is achieved and its merits involve propositional knowledge (that such-and-such is the case). Still, propositional knowledge does not suffice. Judgments are also made in the process of searching for truth (understood as a small t). Knowledge concerns the whole of human knowing that lies beyond propositional, ordinary, or explanatory discourse. Decades ago, Langer (1957a) understood that propositional discourse is limited. Qualitative scholarship also needs to include what she termed "presentational" symbols. These symbols are what we might think of as performative, enacted and expressed through the arts, religions, myths, rituals, and dreams, and concerned with human feeling. For me, scholarship comprises propositional and procedural knowledge in a unified whole. This whole is also embodied, or, as Bresler (2004) might say, "knowing bodies" and "moving minds."

By mediated scholarship in music education, I draw on Blaukopf's (1992, pp. 171–177, 247–270; 1994) notion of the "mediamorphosis" of music whereby music is transformed into a global phenomenon by mass media. This process also impacts music education scholarship. In a growing literature, music educators have addressed aspects of the mediation of music education practice and scholarship (for example, Brown 2015; King et al. 2017; Ruthmann and Mantie 2017).[1] Philosophers of music education such as Gould and Boyce-Tillman have employed performative pieces in and as philosophy.[2] Gould (2015) and Tan and Lu (2018) have also argued

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[1] Technologically-oriented journals include the *Journal of Music Technology and Education* and the *Media Journal of Music Education.* Ancillary web sites to published research articles are maintained by such journals as the *Journal of Research in Music Education.*

[2] I think, for example, of June-Boyce Tillman's performances as part of her presentations to the International Society for the Philosophy of Music Education and Elizabeth Gould's Deleuzian performance piece in response to Estelle Jorgensen and Iris Yob, Deconstructing Deleuze and Guattari's *A thousand plateaus* for music education, at the 8th International Symposium for the Philosophy of Music Education in Helsinki, Finland, June 2010. See the International Society for the Philosophy of Music Education website at http://www.ispme.net.

for the limits of words and the importance of performative philosophy. Qualitative researchers such as Smith (2018) and Smith et al. (2018) have enacted aspects of queer spiritual experience in musical ethnodramas and illustrated how it is silenced in musical education. Here, the nature of the medium (and the manner of the scholarship) is interconnected with the substance of the research. Words may even be ancillary or even irrelevant to the medium which is the focus of attention and has its own truth or significance. In suggesting this possibility, the very nature of truth and truthfulness as historically understood is challenged. Rather than the narrowly construed propositional discourse expected of traditional scholarship, ambiguity, subjectivity, and multiplicity characterize truth derived from musical study and performance and the various forms of qualitative research.

I use the term "marginalized voices" to refer to those subjects, perspectives, media, approaches, objectives, and modes of dissemination that are not valued, studied, or accounted for in research in music education. Among these are those associated with women, adults and the old, ethnic, linguistic, religious minorities, the differently gendered and abled. Although the descriptor "mediated" refers especially to scholarship conducted and disseminated through today's media, it is important to recognize that scholarship has always been framed within technologies. Beyond the spoken word communicated in ordinary discursive speech that is memorized and transmitted from one person to another, the written word has been preserved in stone inscriptions, papyri, scrolls, printed books that were later mass produced, and now through recorded audiovisual and digital means. These technologies have constrained as they have also enabled various modes of thought. In so doing, they have too often silenced women and marginalized their ways of seeing and hearing the world. For example, Beard (2017) points to the silencing of women's authoritative voices in the spoken word from antiquity. She cites Homer's *Odyssey,* in which Penelope questions the judgment of her son, Telemachus. He commands her to "go back into your quarters, and take up your own work, the loom and the distaff…speech will be the business of men, all men, of me most of all: for mine is the power in this household." As Beard comments, "off she goes, back upstairs" (p. 7). Throughout history, even as their tongues were sometimes cut out to preclude them from speaking, women subverted male prohibitions on their speech by communicating in ways open to them. For example, as Beard (2017, p. 21) notices, Philomena wove the story of her rapist into a tapestry. Hildegard of Bingen (1987) also recorded her dreams and visions as she set them to music and sang them. Nevertheless, these other means of representation have not carried the weight of the authoritative voice of scholarship valued in the academy.

Rescuing, reclaiming, and forwarding stories and performances of marginalized voices not only of women but of ethnic, linguistic, and religious minorities, the differently abled and gendered, and those of color, and forwarding presentational and performative discourse as a central aspect of qualitative scholarship in music education are central tasks of mediated qualitative research. It is critical to notice that in taking this position, mediated qualitative scholarship is at odds with scientific protocols and objectives in music education research that have been normative. Whereas quantitative and scientific researchers are interested in such things as measures of

central tendency, typical instances, rational approaches to thought, systematic examinations of phenomena, and objective measurement, mediated qualitative researchers are intrigued by atypical subjects who represent different and divergent perspectives that are understood contextually and intuitively and where phenomena are not easily quantified or objectively observed. Rather than focusing on typical music educational subjects and commonplaces, mediated qualitative research mines previously unheard, unnoticed, or ignored perspectives of women, adults and the elderly, ethnic and religious minorities, people of color, and the differently and gendered and abled.

2   Features of Mediated Qualitative Scholarship

Among the qualities of mediated qualitative scholarship, I begin with its artful character and performative and presentational values. Art does not equate scholarship; both have differing emphases and functions (Yob 1991, 1992). Nevertheless, the borders between them are porous, or as Detels (1999) puts it, "soft," in that they meld into each other. Vibrant depictions of musical and educational ideas and activities can be enacted and presented for our contemplation through artistic creations. These include documentary films, recordings, podcasts, dramas, paintings, photographs, musical compositions and improvisations, constructed and curated artifacts and musical instruments, dance choreographies and performances, and stories and poems. Mediated scholarship "brings alive" ideas, people, and events under study and its worth can be evaluated publicly. Mediation not only impacts the presentational quality of scholarship but also comprises the actual stuff of the research itself.

I think of a documentary film, *Manakamana* (Spray and Velez 2013) released by the Sensory Ethnography Lab at Harvard University. This film depicts Nepalese people and animals on a gondola journey to the famed mountaintop Manakamana temple.[3] Our interest is in a contextual depiction of a religious pilgrimage by people who might otherwise be regarded as "other" or "foreign" by western audiences. The film depicts their journey up to the temple and their return to the valley below. For an hour-and-a-half, viewers focus on the interior of the gondola. We glimpse mountain scenery in the background and a chicken being carried to the temple; we hear the creaks of the moving gondola, birdsong, and the conversations of the pilgrims (with English subtitles provided). The film is gripping as a sensory ethnography that provides a virtual experience of what one might see, hear, and feel if one were to travel with them in this gondola.

Also, mediated qualitative scholarship is a humane and relational undertaking having to do with human feeling. It needs to communicate and express human emotion/thought/sense that escape the limits of words and can be enacted as well as

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[3]This film was featured in the 16th Annual Sarasota Film Festival in 2014. See https://film.list. co.uk/article/66881-manakamana/ accessed on February 7, 2018.

thought. Since it requires human relationship and interaction, it necessitates the researcher's empathy and obligation to the subjects of the study. One incurs obligations to one's subjects who disclose intimate details of their lives, thoughts, attitudes, and feelings. In possession of this information, one is obligated to care about the subjects and participants who are interviewed and guard carefully their shared perspectives. There is a personal bond that now goes beyond the duration of the study. Mediated qualitative research allows researchers to come especially close to their subjects, as in the film of the villagers going to the mountain temple. This intimacy implies an even greater responsibility and obligation to subjects than would be the case were qualitative research accounts merely verbal and reported in print.[4] An ethic of caring plays out in the ways in which the stories are told and practices are revealed and in the continuing obligations incurred through the relationships formed during the research study. It is also likely that researcher empathy and caring for subjects requires commitments that transcend the period of the study. This approach resonates with Gilligan's (1982) and Noddings's (1984, 2013) descriptions of women's ethical commitments as profoundly relational and situated.[5]

Further, mediated qualitative research is a search for wisdom, an integrated whole that is manifestly unified, cogent, articulated, and coherent. Whitehead (1929/1967) describes wisdom as the epitome of generalization. The romance of intuitive thought combines with the instrumentalism of technical understanding to blend in a wide and deep grasp or understanding of what is crucially important or significant in life. Knowledge is contextualized in a whole that conveys what Langer (1957a) terms "vital import." The parts fit together in an articulated whole such that the whole is greater than the sum of its parts and the whole is animated and lives in the experience of those who encounter it. For this reason, some philosophers such as Comenius (1938, 1967) think of wisdom through the metaphor of enlightenment, as light that fills the mind. Digging beneath the superficial and apparent state of things, qualitative researchers seek to understand those things that might otherwise remain out of view. As they focus on what Palmer (2017) refers to as a "subject of great worth," these researchers also want to grasp its wider context. Mediated qualitative research appears as a compelling unity in which veracity and significance seem to dwell. The ambiguity and artfulness of this work means that what is seen, heard, felt, and engaged with is subjectively known in differing ways. The viewers of the filmed temple visit to which I have referred may see this documentary differently in terms of their various "assumptive frames of reference."[6] Still, in this diversity of perspectives, especially in dialogue about it, viewers may also discover shared convictions. For example, conversing about the Spray and Velez film may reveal the importance of the temple visit to these pilgrims, their joy in the little

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[4] On trust and intimacy, see Lapidaki (in press).

[5] The retitling of Noddings (1984) to Noddings (2013) from a feminine to a relational perspective on ethics and moral education disguises the feminist roots of Noddings' theory and while ostensibly broadening it, effectively silences the characteristically feminine philosophical voice.

[6] Tiryakian (1965) discusses the compatibility of Talcott Parsons' notion of action frames of reference with existential phenomenology.

things of life as they enjoy their ice creams on their way home, the wife's demure excitement in accompanying her husband in this rare adventure, and the husband's pride in the pilgrimage. In seeing this panoply of differences, it is also possible to better grasp our common humanity.[7] As I watch this film, I realize that despite our evident cultural differences, we share the kinship of humanity. I glimpse myself in these others and they in me.

Moreover, mediated qualitative research is context-specific. Its purposes and methods depend importantly on the circumstances in which mediation occurs. Increasingly, the media's prevalence enables qualitative researchers to work together virtually, across different times and contexts, to conduct research virtually rather than in face-to-face situations, and to report it in a host of audio-visual ways.[8] Aside from matters concerning the suitability of specific qualitative studies to mediation, the protection of human subjects is also a crucial consideration in determining whether or how identities should be disclosed. Acknowledging the distinction between technologically mediated and face-to-face communication also impacts how one treats one's data. For example, one may distinguish between face-to-face interviews in physical settings that are familiar to the researcher and virtual interviews conducted over technological platforms that may be manipulated by others or across different time zones that affect the disparate contexts in which these interviews are conducted (Jorgensen 2011). Purposes and means of mediated qualitative research depend on the specific situations being studied and the research traditions and methods being employed. For these reasons, mediated qualitative scholarship requires specific protocols that respect the nature of the media in which studies are undertaken and/or disseminated.

The media are mixed blessings. For example, Facebook and Twitter have offered users an opportunity to connect with people socially; they have also proved amenable to political manipulation and have polarized people into virtual groups that may divide society and cause psychological and physical harm (Bowles 2018).[9] Virtual reality can only approximate physical lived reality, and while it offers benefits such as facilitating conversations between differently-abled people or those who are physically distant from one another, there is mounting evidence of technological addiction and social and economic disruption that threaten people's livelihood and the quality of their lives. By dividing people in terms of those who have access to digital environments and those who do not, mediated qualitative research

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[7]Yob (in press) makes the case for an inclusive and humane educational approach.

[8]This is the case with much educational research conducted in virtual universities. For example, Walden University's doctoral students in education produce many qualitative dissertations and doctoral documents undertaken virtually and based increasingly on virtual interviews, online surveys, and the like.

[9]Former Google and Facebook employees, Jim Steyer and Tristan Harris, are co-founders of the Center for Humane Technology (www.humanetech.com). The Center's purpose is to examine some of the negative aspects of social media platforms. For example, Steyer and Harris point to Facebook software that is designed to be addictive. This software draws on a human desire to be liked and it effectively distorts reality. See Bowles (2018).

may disadvantage those without access. In scholarship, free-access research publications currently in vogue purport to offer cost-free access to readers and yet can exploit the people and organizations that offer them. It always costs to publish and eventually someone pays – the author, the editor, the publisher, or the individual or organization that underwrites the publication. Innovations have unexpected consequences. Given the potential benefits and detractions of mediation, it may be fortunate that tradition and inertia constitute roadblocks to widening the sorts of creative demonstrations that might count as scholarship in qualitative research. Qualitative researchers will also need to attend to the crucial practical tasks of stipulating the conditions under which mediation is warranted or appropriate.

3 Mediated Qualitative Research and Marginalized Voices in Music Education

Imagine if instead of reporting qualitative scholarship exclusively in print publications, other artistic means in alternative media formats are also employed in music education. One may describe in words a narrative or an ethnographic situation such as the temple pilgrims in the Spray and Velez film, but words alone cannot convey the conviction, impact, imperative, and vitality of audiovisual means. Creating a film in the way of a sensory ethnography conveys the immediacy and context of a music educational experience in ways that an essay cannot do. The academy has long regarded the composition of music as a suitable academic endeavor in music degrees, albeit accompanied by an expository essay. It seems eminently reasonable, then, to include an array of creative activities within mediated qualitative scholarship. One could envisage performance, improvisation, dance choreography and performance, film, visual art, plays, the design of computer programs that run artificial intelligence, among other possibilities. Digital formats provide a rainbow of possibilities that demonstrate the skills, sense of style, and taste that ought to exemplify scholarship in all its forms. Each creation carries an import that is imaginatively grasped in differing ways by critical observers. When accompanied by an expository essay that explains the work propositionally and demonstrates more traditionally the authoritative nature of the investigation, this panoply of artistic possibilities and formats might reveal the artistic as well as didactic aspects of qualitative scholarship. It would also forward the thoughts and practices of those who diverge from most people at a given place and time and facilitate a study of the many different examples of what counts as music education around the world.

I think of Doherty's (n.d.) short film, *Let the River Run*, screened at the Narrative in Music Education 6 conference in Boston, Massachusetts, May, 2018.[10] In their

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[10] For a trailer of Mary Jane Dougherty's short documentary film on the Boston Children's Chorus, *Let the River Run*, an official selection of the IFFB 2018, see https://vimeo.com/249234596 accessed February 18, 2019.

chapter in this book, Smith and Doherty present Smith's interview with Doherty regarding the ways in which the story of the Boston Children's Chorus and its members were woven into this film. Traditionally, qualitative researchers might not count the documentary film as a piece of narrative inquiry but would insist, instead, on the necessity of a discursive exposition of the sort that Smith and Doherty's chapter on Doherty's film narrative represents. Such a reading would lead them to regard Smith and Doherty's narrative discussion as parasitic on Doherty's documentary film. For them, the film qua scholarship is not sufficiently self-reflexive and its meaning is too ambiguous to constitute a basis for truth claims. Alternatively, one might think more expansively of Doherty's film and Smith and Doherty's chapter as two distinctive scholarly projects: Doherty's published documentary film and Smith and Doherty's published research interview. In this reading, Doherty's film qua narrative inquiry feels closer to Spray and Velez's sensory ethnography, albeit with a narrative superimposed upon it. Smith and Doherty's chapter represents a standard interview study focused on the narrative employed in making a documentary film.

If one is serious about including marginalized voices in qualitative music education research, the definition of qualitative scholarship would need to expand beyond traditional conceptions to allow a documentary film to stand alone without explanatory words as a legitimate scholarly undertaking. How can this be? It becomes clear in reading the transcript of Smith's interview with Doherty that Doherty seeks to narrate a story through film. In Doherty's film, one glimpses children and adults in rehearsal and concert, children working out theoretical problems, and adults reacting in rehearsal situations. One sees children chatting informally and authoritatively with Doherty in their bedrooms or other spaces outside their rehearsals about subjects as different as what music is to how they use their voices in singing together with others and what this experience means to them. We see them, as Kanellopoulos (2008) might regard them, as little philosophers of music who reflect intelligently about the musical experiences they are undergoing in the chorus and its ancillary musical and educational activities.

Doherty's film shows the viewer far more than Smith and Doherty could ever capture in words. We see participants in the Boston Children's Chorus animated, moving, gazing expressively, gesturing, laughing, with faces pensive or lit with joy. The immediacy, depth of meaning, and feeling are there in an array of settings, and Doherty's film artfully presents this array of experiences to us in a manner that defies reduction to words. In each viewing, I notice different things. Musicians know that much of significance hangs in the little details, the small moments and nuances that are irreducible to discursive language. These moments occur frequently in music making and animate the situations in which they occur. Building even this short film of 27 min would encompass hours of filming and editing. Had she sought to tell a different story, Doherty might have filmed an entire rehearsal or sequence of rehearsals, a rehearsal and concert, or a sequence of concerts, or she might have shown us just the interviews with the children. Rather than do this, in seeking to tell the story of this multi-ethnic and multi-aged congregation of singers, she chooses to

tell a story with an ambiguous meaning suggested in its figurative title, *Let the River Run.* In so doing, she invites imagination to do its work (cf. Langer 1957b).[11]

Reichling (1990) thinks of imagination as encompassing thinking, feeling, perception, and intuition in a wholistic experience. Doherty's documentary film can prompt all these modes of knowing. The Smith and Doherty narrative chapter is of a different order. Here, Smith probes what Doherty is up to in this filmic narrative. How is she setting up the story? How does story telling in this film differ from other academic conversations and filmic storytelling? Smith asks Doherty to ponder what she is up to and how and why she does her work. Having had the privilege of reading the unedited transcripts for this interview study, I focus on the words that are spoken. The improvisatory nature of language replete with the immediacy and inevitably incomplete sentences and informal language conveys the eagerness and haste of the spoken word, with words sometimes tumbling out over others interspersed by pungent pauses or affirmations.

Smith and Doherty are in a search for truth, although as with Doherty's film, ambiguity will also be present. My construction of their conversation may differ from theirs, given my positionality to the project. Now, with Doherty's film in mind, I imagine viewing a documentary film of their conversation. I can see and hear in their gestures, animation, the pauses and laughs, the points of surprise and self-doubt, or when serendipity overtakes the interview and the conversation moves into full flight. I can see how they relate together, how they sit and talk, how they are dressed, where they are meeting, and a constellation of other contextual elements that as human beings we interpret in watching people in conversation. Embodied words live in ways that the words on the transcript before me can never accomplish. In the process of embodiment, words are personified and come alive as human evocation. Situated and contextualized, spoken words convey so much more than unembodied words; they take on even more power and poignancy than words on a transcript before me.

At first glance, it may seem that in the interview transcript, imagination is directed to principal ideas whereas in the film, the imagination is unfettered. Still, things are not this simple. Writing about Tolkien's *Lord of the Rings* film trilogy (Jorgensen 2006a, 2010), I notice that film can be directive, didactic, and linear and can constrict the imagination in ways that my reading of Tolkien's novels does not do. In her conversation with Smith, Doherty also points to this linearity as a feature of storytelling. In a visually oriented world, sight may overpower sound, and a reader may imagine Tolkien's novels in ways that differ from the filmic representations. Whether in written word or film, much depends on the open-mindedness, intuition, and imagination of the reader or watcher. Each iteration, whether film or discursive presentation, is more than the other and lacking in one respect or another. I imagine that if a documentary film of Smith's interview of Doherty were to be

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[11] Langer (1957b) uses the dynamic metaphor of the river in her to depict the fluidity of dance and music. Reading into Doherty's film title, music does its work and impacts the lives of young people and adults, and music educators do not impede its flow or otherwise prevent it from running its course.

shown to music teachers, these teachers would likely find much to talk about afterwards. I also imagine that this conversation may differ from one that might flow from a presentation of their chapter in this book. Nor is it surprising when those attracted to the possibilities of film and written narrative regard them as mutually complementary or in tension, a case of "this with that" in which both may be useful ways of grasping what people are up to (Jorgensen 2006b).

As a humane undertaking, mediated qualitative research can give voice to those whose lives and work have been marginalized and silenced, particularly the many women who have contributed to music education but whose perspectives and contributions are too often overlooked. The history of American music education as told in widely read histories by Mark and Gary (2007) and Keene (2009) often focuses on institutional developments often led by men. Howe's (2013) history of women in music education begins to include more voices of women. Still, many gaps remain. I think, for example, of the work of Beatrice Landeck, one of the important editors of textbooks for general music classes in schools. Her life was devoted to collecting songs for school use such as the basal series, *Making Music Your Own*, editing song collections, and providing materials for music teachers. I used her music texts in my general music classes in the 1970s but never met her in person. When I was working with Jane Roland Martin (2018) on her book, *School Was Our Life*, I encountered Landeck unexpectedly. Landeck was Martin's music teacher at "Little Red" in New York City. The approaches Landeck used were progressive and humane, and I wished that her story might be told. Yet she, like too many women whose practical work in music education was recognized as important in their time, has been largely forgotten. Had music educators valued contributions beyond academic and intellectual discussions, her story might have been told and preserved for the future.

Martin's study reminds me of the importance of telling the stories of these unsung heroines in the vibrant ways available to us in today's mediated technologies. It suggests the importance of integrity, veracity, fidelity, and carefulness of that research and its reporting. In telling and sharing these stories, it also incurs obligations to those whose stories are being told and forges relationships that live into the future after the study is concluded (Talbot 2018).[12] Present-day technologies provide the means of telling these stories. I hear Doherty say that the films that she makes cross genres and may not pass muster in academic film making. She seems to be speaking as practitioner rather than scholar. Yet her work reveals the intimacy, trust, and humanity of her subjects, and in bridging the worlds of scholarship and storytelling, Doherty opens a window into the lives of practical music makers whose contributions to music education are significant but who might otherwise be forgotten.

The humanity of mediated qualitative research is also apparent in Randi Margrethe Eidsaa's short video entitled, *Narratives from Sarajevo: We Didn't Let*

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[12] For a discussion of women in music education see, for example, the *Philosophy of Music Education Review* 17, no. 2 (Fall, 2009) issue.

the Music Die that accompanies her chapter in this book.[13] Based on a presentation at the Narrative in Music Education 6 conference at Boston University, 2019, this video describes a multimedia, multi-institutional, and multi-specialist collaborative project between music education researchers based at the University of Adgar in Norway and performers and scholars at the music academy in Sarajevo, Bosnia-Herzegovina. The project consisting of dialogues and performances explores the meaning of music and music education at a time of conflict. In a bloody civil war, the musicians refuse to "let the music die" and faculty and students persist in making music where just to travel to the academy was a dangerous journey and they had to endure repeated bombings of the academy.

Eidsaa gives us a percussive soundtrack evocative of gunfire set behind piano and song performances including William Blake's "Songs of Innocence on Another's Sorrow," and visuals based on animated stills. The sound track is expressive of sorrow and hope and is set behind still pictures of the words spoken by those who recalled their memories of musicking at this difficult time. Rather than include a researcher narrative or live interviews, viewers see a sequence of slides describing the project and revealing some of themes derivative from the investigation. For me, one slide of a cemetery with the graves of the many who died in the conflict is particularly moving because of its reminder of the futility of war and the inhumanity of too much human conduct. Unfettered by spoken words, the soundtrack allows viewers to grasp the powerful role of music as a means of solace during a time when those living through the conflict were searching for normalcy and hope that the violence and death would soon end.

In Eidsaa's video, the cross-disciplinary conjunction of performance and scholarship, with a sound track full of feeling and evocative in its pathos, leads us on a journey in search of wisdom or an integrated whole. Although Eidsaa's brief description of the narrative project directs attention to specific details, the video seeks to project an articulated or integrated whole, to move as much as inform us. For me, this wholistic and ambiguous video presentation is, as in the Smith and Doherty collaboration, more than as well as less than its didactic text.

Matters regarding the context-specific technologies and their relation to the specific projects and protocols in mediated qualitative research are also raised for music education. Large collaborative research projects facilitated by virtual as well as face-to-face relationships have emerged in the field, and Eidsaa's study fits within this growing trend (for example, Campbell 2018).[14] Whereas we hear the voices of the children and adults in Doherty's film, Eidsaa's video gives us disembodied

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[13] See R. M. Eidsaa, (n.d.). "Narratives from Sarajevo," unpublished video, available at https://www.dropbox.com/sh/gmlkfjev347xpsh/AAAfO_m2e3yo60Nki4EQtFiUa?dl=0&preview=MDICA_Sarajevo_2+(S).mp4

[14] I think of the collaborations between Sibelius Academy of the University of the Arts in Helsinki, Finland, and the Nepal Music Center, the Cultural Diversity in Music Education International Conference (CDIME XIII)**,** Annapurna Hotel, Kathmandu, Nepal, March 29–April 1, 2017. Also, see the Routledge World Music Pedagogy Series in School and Community Practice, edited by Patricia Shehan Campbell.

words and relies on the musical sound track behind the animated still pictures and texts to move and instruct us.

The Eidsaa study illustrates a richly collaborative, cross cultural, and international undertaking possible because of an array of contemporary technologies and documentary techniques. Archival sources and animated still pictures imbue still photographs with life. The absence of audio-visual recordings of dialogues seems to create a distance or remove from subjects. By contrast, Doherty's film draws on live filming in which the camera seems to move in toward participants at some moments and away from them at others, an important point that Smith makes in her interview with Doherty. These two examples reveal the different resources and technological expertise from that of a professional filmmaker such as Doherty and Eidsaa's musical and educational expertise using simpler techniques at her disposal. Issues of the protection of human subjects and privacy also determine who can be shown and how. Where presentation is an objective, collaboration between professional filmmakers and music education qualitative researchers can enrich the research product.

In regarding media as a mixed blessing and given the primacy of the written word in much academic scholarship, qualitative researchers in music education face significant challenges in undertaking mediated qualitative scholarship and broadening the definition of what counts as research. Before uncritically embracing technologies, conversations among researchers in music education are needed to determine specific characteristics of creative demonstrations and media formats deemed appropriate to qualitative scholarship. Developing the specific rules appropriate to mediated qualitative research obviously requires media skills on the part of music education researchers.

As new generations of digital natives enter music education, I suspect that researchers may be less constrained by media possibilities than are digital immigrants. The growing commitment to technology and technological expertise among music education researchers could result in the development of new methodologies and alternative formats that might be employed in qualitative research. I think, for example, of the possibilities of sensory ethnography as a qualitative research methodology possible because of the range of media now available. Qualitative researchers might also call upon the expertise of specialists in mass media and associated artistic areas in drawing up expectations for each of these formats. If appropriate media protocols are to be developed, it will be necessary to rethink qualitative research more divergently and work though the impediments to broadening the array of what counts as mediated qualitative research.

In sum, I have sketched some characteristics of mediated qualitative scholarship, provided examples of how music educators might employ qualitative research as a means of highlighting the voices of those who have not been heard or seen centrally in music education research. In so doing, I have indicated theoretical and practical challenges that need to be addressed. Despite the challenges, it is possible to broaden "what counts" as qualitative scholarship and diversify the processes and products of mediated qualitative research. In so doing, the voices of those who otherwise would be marginalized or silenced can be heard. While the elders may "dream dreams," I hope that those who are younger may "see visions" (Joel 2: 28) of how qualitative research might otherwise be undertaken and disseminated in our time.

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Art-Based Inquiry as a Method in Creating Artistic Performances Based on Historical Narratives

Randi Margrethe Eidsaa

1   Prelude

Estrella and Forinash (2007) emphasize that narrative inquiry and art-based approaches to research offer an alternative approach to dominant discourses within theory and research (p. 376). In the projects referred to in this article, the application

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Fig. 1 *The Flight from Trakehnen* presented on 15 November, 2013

of art-based research and narrative inquiry was essential to explore the themes "human courage" and "hope." The production *The Flight from Trakehnen* was selected among five interdisciplinary creative artistic collaborations that were designed and carried out as Art in Context projects at the University of Agder in Kristiansand, Norway. The projects were created as either artistic research concepts or were included as examples in subjects, such as concert production and music didactics. Art in Context (Norwegian: Kunst i kontekst) is a network for research, project development, and artistic performances (Fig. 1).[1]

1.1 Background

My interest in working with narratives related to interdisciplinary artistic performances has been developed as a result of teaching music in both lower secondary school, and later in higher music education. Taking a great interest in history, I have found it meaningful to explore documentary events through artistic expressions, in particular through collaborative projects with either school children or with mixed ensembles including participant groups such as children, music students, amateur adults, or professional and semi-professional performers (Fig. 2).

[1] https://www.uia.no/senter-og-nettverk/kunst-i-kontekst-kik

Fig. 2 Exploring memorable events and places through artistic performances

In her article, "Learning in and through musical performance," O'Neill (2011) notes that teachers can create "momentary spaces for interaction" through music performance. The spaces, which she calls "contact zones" are opportunities for the learners to interact with people, objects, and events which may result in new knowledge and personal change. Through aesthetic experiences, new meanings may be constructed (O'Neill 2011, p. 183). In this article, *The Flight from Trakehnen* is explored as a result of multi-narrative approaches (Estrella & Forinash 2007) and art-based research. Narrative elements are transformed into expressions which become "contact zones" or "spaces for interaction" between all involved, but also between each participant as "subject" and the aesthetic expressions as "objects" (Nielsen 2006).

1.2   Educational Context

Due to limited space, the educational context and the research context will only be briefly described. *The Flight from Trakehnen* was initiated as a project connected to the theme "art and conflict." The main intention was to investigate how music ensembles can create artistic presentations which mirror different kinds of conflicts and even point towards elements that can give psychological or emotional comfort without being naïve or sentimental. However, after having explored documentary sources, I found that a presentation of the East Prussian families' flight from

Trakehnen demanded not only music and narration but multi-media expressions such as photos, video clips, audio, dance, and even horseback riders. For this reason, the equestrian sport establishment was an important partner in the project. The ensemble included two major participant groups, dancers and riders as well as a few additional performers. The choreographer chose pupils from one of her dance specialization classes at an upper secondary school, and she included preparatory work for the performance in the syllabus for a limited period. A group of eight riders collaborated to create horse quadrille patterns and various dressage freestyle movements in the show arena. The riders took part in the project since it was included in the venue's activity program. Also, a group of parents participated as "backstage actors" while two music students and a professional flautist performed selected pieces of music. The presentations were documented by audio, video, production notes, and photos (Fig. 3).

The main intention of creating the performance was to work didactically and aesthetically with narratives that provide historical insight and at the same time promote essential human values, in these cases courage and hope. Since I am a teacher, I continuously search for relevant and exciting methods for students to apply in their classrooms or ensembles.

Fig. 3 *The Flight from Trakehnen* at Kilden Center of Performing Art, 21 November, 2016

1.3   Art-Based Inquiry and Educational Research

In addition to highlighting narrative accounts through the production of *The Flight from Trakehnen*, this chapter is an example of a narrative that moves beyond words through the addition of art-based media examples and artistic expressions which serve as means in the production process. Therefore, the present study is undoubtedly representative of art-based research in education as well as art-based inquiry.

In her article, "How can research with the arts as methodological practice be given frames and momentum through understanding aesthesis as its mandate," the Norwegian professor of dance, Østern (2017), underlines that art-based research often takes its point of departure in the artist's or art educator's own experience and practice. There is a personal affiliation with and an insider's perspective as "oriented towards meaning, interpretation, understanding and change" and refers to "the aspects of form, meaning, nearness, body, context, and ethics as methodological propellers" (Østern 2017, p. 7). Østern claims that art-based research challenges the verbal linguistic dominance of traditional research investigations since their methods point to alternative experiences for recognition, experience, transformation, learning, knowledge production, and understanding.

Barone and Eisner (2012) define art-based inquiry or art-based educational research as

> … the exploration of the inquiry approaches that are in varying degrees and ways, artistic in character … and engaged in for a purpose often associated with artistic activity and art-based research, which is meant to enhance perspectives pertaining to certain human activities. (p. 95)

To clarify the term, they point to the fact that art-based research is defined by "the presence of certain aesthetic qualities or design elements that infuse the inquiry process and the research 'text'" (p. 95). The two authors agree that such elements are evident in all research activity, however; the more these elements occur, the more the research may be characterized as "art-based." Eisner and Barone (2006) underline that art-based research is a method for exploring all kinds of research objects linguistic in character, but also take nonlinguistic art into account. In the project referred to in this article, the research objects are verbal texts such as life stories, eyewitnesses' narratives, documentary descriptions, as well as paintings, videos, and photos. Moreover, as the creative process unfolds, new research objects emerge, such as movements, objects, music, color, and stage light.

1.4   Trauma Fiction

In her book, *Trauma Fiction*, Whitehead (2004) presents various ways of thinking through the relation between trauma and fiction. She explains that *trauma fiction* is a way of conceptualizing trauma and to move the attention away from *what* is remembered, to *why* it is remembered. It is therefore relevant to ask *why* the exodus

Fig. 4 The entrance to the museum historische denkmal, *Trakehner Gate*

from the large agricultural estate Trakehnen should be remembered. When visiting the small museum in the former village of Trakehnen (today *Yasnaya Polyana* in Nesterovsky District of Kalingrad), Whitehead's explanation echoed when the museum director emphasized that even if the stories about the East Prussian families' exodus to the West are horrifying, we should not dwell at the past but work towards future peace and international collaboration (personal communication, 2018, July 10). Since the end of the 1940s, the local Russian community has used the former main administration building as a primary school, and for more than 40 years, the area was closed for all people outside the Soviet Union. When the Soviet Union collapsed in the early 1990s, the border was opened, and in 1993 more than 60,000 visitors from Europe came to see the place that had been silenced for such a long time. The non-profit organization Verain der Freunde und Förderer des ehemaligen Hauptgestüts Trakehnen now collaborates closely with the Russian community to keep the cultural heritage preserved (Fig. 4).[2]

The theme *Listening to Voices Seldom Heard* can also be considered as a practical didactic approach. In the National Curriculum of 2006 the subject *Social Studies* in Year 10, one of the competence-aims is "to create stories about people from different societies in the past and present, and show how their living conditions and values influenced their thoughts and actions" (The Norwegian Directorate for

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[2] https://www.trakehner-verband.de/en/verband/jubilaeumsjahr/trakehnen-heute/

Education and Training 2019, SAF1-03). In this way, *The Flight from Trakehnen* can be interpreted as the voice of a "society in the past" in which the young participants' investigation of narratives is developed into *trauma fiction* mirroring the complexity of war and armed conflicts through expressions of art.

2   The Narratives

The present chapter addresses how the historical account of a group of East-Prussian families' flight westwards from the place called Trakehnen to former West-Germany was transformed into various narratives and developed into an artistic performance.

2.1   *The Historical Context*

Even though the performance of *The Flight from Trakehnen* mirrors documentary events and historical persons, only one participant out of all who were involved as performers had any knowledge about the events from which the narratives were selected. This corresponds with feedback from audiences; few had heard anything about the East Prussian families. Yet, the narratives are highly revered by the descendants of East Prussian refugees and all who are involved in the breeding of Trakehner horses. For more than 50 years the German organization Trakehner Verband has been committed to promoting not only the advancing role of Trakehners in sports but also works to shed light on the humanitarian disaster which took place in the Eastern part of Europe in 1944 and 1945 (Trakehner Verband 2019).

In the following section, I will present *the historical*, *the personal,* and *the production narratives.* The two first levels of narratives are related to historically documented events while the production narrative accounts for the transforming of narratives into artistic expressions, a process that can be described as a *creative*, *analytic practice* (Roulston 2017).

2.2   *The Historical Narrative*

The Flight from Trakehnen refers to the exodus of a large group of German farmers with their families, livestock and horses from East Prussia, a German enclave close to the borders of Lithuania, Poland and Russia, to former West-Germany in January 1945. They were forced to evacuate their homes at the estate Trakehnen, a rural settlement and a stud farm for the Prussian horse, the Trakehner. In October 1944, the Russian Red Army threatened to destroy the village, and in January 1945 Hitler gave the order to evacuate (Fig. 5).

Fig. 5 Stage adaption of historical events: *The Red Army March*

The farmers left Trakehnen, determined to save their valuable horses. The following narrative is an excerpt from Trakehners UK, a British establishment who work for preserving this breed of horses (Trakehners UK, 2019, The History of the Trakehner):

> What followed was a horror story that went down in history as "The Trek." Hitching their precious breeding stock to wagons laden with personal possessions and all the feed they could carry, these proud East Prussians fled. They were mostly women, children and elderly people and they were leaving their whole lives, bringing along only what their wagons could hold. It was the dead of winter. Snow was deep on the ground, and the broodmares were heavy with foal. Many horses were left behind to be claimed by the advancing Soviets, and many were lost or let loose along the way to be eventually taken in by the conquering troops or to die.
>
> The East Prussians headed west, literally running for their lives…For two and a half months and 600 miles, the nightmare continued, while Soviet troops constantly pursued the refugees. At one time, it looked like the East Prussians had reached the end. The Soviets had them surrounded on the shores of the frozen Baltic Sea. The only escape was across the treacherous expanse of ice, so across they went – at times knee deep in water covering the ice – galloping to stay ahead of the ice breaking behind them. If any dared to stop or attempt to dodge the fire of the Russian planes overhead, they were doomed to sink helplessly into the freezing water. Many did not make it across.
>
> At last the survivors limped into West Germany, the once proud and beautiful 800 horses reduced to less than 100 pitiful skeletons, carrying wounds from shrapnel. Only the hardiest had survived. The next decade was spent re-establishing the breed in the West. In October 1947, the West German Association of Breeders and Friends of the Warmblood Horse of Trakehner Origin, today is known as the "Trakehner Verband" was formed.

Fig. 6 Stage adaption of historical events: *The Evacuation*

The documentary narrative had great potential for delineating themes related to interpersonal topics, such as challenging the dichotomy "the Germans against the Allied." The performance of *The Flight from Trakehnen* sheds light on one of the strongly documented occasions in which an enemy was brutally attacking the Germans. The East Prussian group was threatened both by the Russian Army *and* Hitler's Wehrmacht. When the Russian Army marched across the area the once lively and vibrant village with extensive agriculture, craftsmen's workshops, a hospital, and a school, was silenced (Fig. 6).

More than 1000 people worked in Trakehnen at this time, and they were forced to leave the premises. For the next two decades, the place was a wasteland (Terra Mater Factual Studios, Entertainment & Lifestyle). The cacophony of children's voices, animal sounds, and farming activities came to a halt at the day of evacuation in January 1945. To imagine the tragic events occurring this day is impossible, however during the production of *The Flight from Trakehnen* the adult participators discussed in what ways the evacuation from the estate could be mentioned without using over-sentimental artistic expressions. We agreed on creating brief fictional mother-child dialogues, which worked out satisfyingly in the performance. For example, the dramatic events were mirrored in an anxious child's questions, and a mother's brief, rational answers discretely keeping back brutal facts. The mother-child dialogues became imaginative voices from Trakehnen. In this way, the audience listened to "voices seldom heard."

Another important theme has to do with the relationship between the Prussian farmers and their animals. The farmers were professionals in the breeding and training of horses, and they risked their lives to save the Trakehner breed. After the refu-

Fig. 7 Stage adaption of historical events: *Performers moving in silence*

gees reached former West Germany in 1945, the families and horses were scattered all over the country. What happened from that point was that German breeders became interested in the Trakehner horses that had survived the Trek. In the following years, dedicated people started to relocate, collect, and catalogue the remaining Trakehners in Germany. They had the vision that the Trakehners that had survived such a dramatic flight, once again should be the elegant and robust sport horses that made them famous (Fig. 7).[3]

The historical sources describing the trek are multiple. The narrative above can be supplied by narratives published in documentary novels, such as Goodall's (1973) *The Flight of The East Prussian Horses,* and Clough's (2009) *The Flight Across the Ice: The Escape of The East Prussian Horse*. There are several Youtube presentations including movie sequences, photos, and eyewitness narratives, which make it easy to understand the horror of this utterly dark event in European history.[4]

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[3] The process to localize and register the horses from East-Prussia is described by Dr. Fritz Schilke (1992) in his book *Trakehner Pferde Einst und Jetz.*

[4] Examples: Ostpreussische Rundfunk (2011) *The Assault on East Prussia*, germancontroversial (2010) *German 45 – The other story* – Part 1 *East Prussia 1* and Part 2 *East Prussia 2*.

2.3   The Personal Narrative

During a visit to a friend's home in 2012, I was placed at the dining table next to the German violinist Günter Voss, who had recently retired from his work in the local symphony orchestra. During the meal, he told a story about his father who was a soldier during the Second World War. Since he knew that my family was involved in equestrian sports, he asked if I knew anything about the German horse Trakehner, a breed that was brought into former West-Germany by East Prussian families who had fled from a place called Trakehnen. Because I did not know anything about the historical events to which he referred, even if I was familiar with the horse breed Trakehner, he told me his father's story:

> This is the story of the Trakehner horse and my father Günter Eugen Voss, who died in 1987 in Lower Saxony, Germany… As you have heard, in October 1944, the Trakehnen Estate called "the historic horse paradise," ended when The Red Army advanced and forced horses and people to flee. Therefore, the story of the Trakehner horse is closely linked to the German Empire's fall at the end of World War II. We know some of the narratives of those who survived the escape. I can tell you about the journalist and writer Marion, Countess of Döhnhoff who, at the age of 36 fled with her favorite stallion Alarich more than 3000 km from the family castle Friedrichstein at Königsberg and right up to Westphalia. But there are several stories, one of them is about my father.
>
> In 1941 my father came to East Prussia as a recruiter, to the school Ordensborgen Falkenburg. The school, which trained military leaders of the German Wehrmacht, was widely known for an excellent equestrian program… My father told us about the best horse they had in the cavalry, the Trakehners. They were highly respected and considered as the best horse breed…My father Günter senior was placed in an artillery regiment with six Trakehners pulling a 12-millimetre Haubitze gun. He quickly noticed the horse Wotan… Wotan and my father became a well-known duo…Transport of goods through the marshlands in the rainy Daugavadelta, south of Riga in the autumn of 1944, had been unthinkable without Wotan's motive and leader instinct … Horses that participated in the battle during the war often lost their hearing due to huge detonations. This was near-fatal for Wotan. He was unable to locate a coming grenade strike and was severely wounded by a Stalin grenade. Thanks to my father's patience and the well-proven weapon oil Ballistol the horse survived. That is how my dad came to save the Trakehner horse Wotan in 1945 (Fig. 8).

After I had heard his story, I searched for information about people, places, and historical events in the former East Prussia. The study also revealed a chain of historical events dating back to 1732, when the Trakehner village was established by Emperor Frederick Wilhelm 2nd. I found stories about happy children and schools, innovation in agriculture, education in veterinary medicine, and successes with the breeding of livestock and horses in the village, which provided a fascinating background to the dramatic and tragic stories about the flight. One famous documentary source is *Frühling in Trakehnen, Das Paradies des Pferdes* (Prager 1936), a thirteen-minute-long video produced in 1936 which beautifully presents daily life in the rural village. An additional source for my investigation was *Eine Reise Nach Trakehnen. Werner Menzendorf im Paradie sdes Pferdes* by Lars Gehrmann (2009), the present chairman of Der Trakehner Verband.

Fig. 8 The German violinist Günter Voss

2.4   The Production Narrative

The personal narrative shared by the violinist became the starting point for *The History of the Trakehners,* which was presented to an audience one year later with the violinist as a performer in the arena. The narrative is developed based on notes taken during the first stage of the production process. The documentary resources revealed great potential for delineating themes related to personal, interpersonal, and relational questions as well as containing details, which are excellent starting points for creative work. Music, movements, colors, objects, audio, photos, video clips on a widescreen, and equestrian presentations were chosen as aesthetic expressions.

I showed the riders' ensemble some of the most famous photos from "The Trek." One photo shows a row of people marching side by side in a snowy landscape, with horse- drawn carriages and their livestock included. There is another photo from the crossing of the frozen Baltic seashore, with a left carriage and a dead horse. One of the girls argued that narratives from Trakehnen could not be used as a point of departure for an artistic presentation since this was going to be a family perfor- mance and "we should not make the audiences cry all afternoon." Another rider suggested that the ensemble did not need to go into details. She suggested the use of costumes in different colors to illustrate the various conditions of war, ice, death, spring, and offered to design and make four dresses. A group of riders suggested how various movements in the arena, such as horse quadrillas, riding in pairs, long

Fig. 9 Unpretentious use of objects: Dancers with silk scarves symbolizing war

rows, circles or diagonals could visualize the flight of the Trakehners. We also decided to add stage lights to prepare for a rapid change of atmosphere and moods. After a couple of meetings, the riders and parents were greatly motivated to present the story. Parents would join in as "extras" to create an image of multiple individuals moving.

The choreographer found the historical narrative interesting, and the dark dimensions did not worry her at all. She explained that dancers, in general, are familiar with sharing strong emotions through movements. She suggested the use of various artefacts to enhance the audience's visualization of the performance content. We ended up using blankets around the performers' shoulders when they marched across the arena in lines to act as refugees. Four men carried red flags to symbolise The Red Army. The dancers waved with red silk scarves when the narrator referred to war, and in the final scene, a rider on a white horse appeared in the arena. She was dressed in a white dress and carried a white flag. The use of objects was unpretentious and could even be perceived as naïve. However, the project took place in an educational, amateur setting and we had no ambitions to impress the audience with an appearance of greater importance than the ensemble possessed (Fig. 9).

Excerpts from the historical narratives were re-written into dialogues, poems, the narrator's manuscript, and brief fictional stories. All verbal texts were pre-recorded

Fig. 10 Music, narration, drama and dance mirrored the East Prussian exodus

and presented in parallel with the music and historical photos in a video montage shown on a widescreen. Recorded music was used to make our presentation not too technically complicated, and to keep the arena safe for the riders. In a few of the musical pieces, the violinist and a flautist played in parallel with the recorded music.

The Music   The music was carefully chosen to correspond with the moods or atmosphere I found appropriate for each sequence of *The Flight from Trakehnen*. To avoid the performance from being too explicit or naïve, the musical expressions were intended on the one hand to connect audiences to the narrative, and on the other hand to enhance the spectators' ability to keep their involvement on a sensible and critical-distance level. The first part of the performance was primarily informative, including cheerful anecdotes about the king who had established the Trakehnen Estate in the 1730s. The dancers and a group of pony riders were in the arena in various sequences. John William's *Main Theme for E.T.* and one movement from the ballet suite *The Seasons* by the Russian composer Alexander Glazunov (1865–1936) were selected. In addition, the dancers used an excerpt from *Petrushka*, a ballet suite by Igor Stravinsky (1882–1971), and the violinist played an excerpt from Rimsky-Korsakov's suite *Scheherazade* in the arena, duplicating his own recording.

The second part of the performance portrayed the exodus. From a musicologist's point of view, the function of the music in this section was to reflect darkness, without getting too explicit. The American composer Ned Rorem's (b.1923) pieces *Vesper. Book of Hours* and *Four Prayers for Solo Flute and Piano* were excellent as aesthetic markers of the dark events, as the music is dissonant and modernistic, even

aggressive in some passages. In the finale, the atmosphere was to slightly change into a mood of optimism and hope for the future. For this part of the performance, the Rorem piece "Last Prayer" was used, since the movement includes the contrasting motifs of the lyrical and the peaceful (Fig. 10).[5]

3 Narrative Inquiry and Art-Based Research: Listening to Voices Seldom Heard

A researcher who uses narrative inquiry listens "to many voices within each narrative" by listening to or reading through the narratives several times to explore the meaning (Estrella and Forinash 2007, p. 379). This perspective corresponds with art-based research. However, when working with artistic concepts, the approach is often twofold. The "text" or narrative (songs or instrumental pieces, poems, photos, video clips, etc.) must be studied again and again, as new aesthetic expressions constantly emerge from the study. The objects or expressions will be developed through further reflections and rehearsals, and thus become "new narratives." According to Estrella and Forinash (2007), there is a great potential in using art as a research tool, since we can "rely on the arts in every step of the research process to bring us unique and sometimes profound awareness and perspectives" (p. 380).

In the process of creating *The Flight from Trakehnen*, the use of music, colors, stage lights, movements, objects, poems, and equestrian presence added new dimensions to the ensemble's interpretation of the historical narratives. In this way, the art-based approach did not only result in the production of new artifacts for an upcoming performance but also research outcomes in the process, as all participants improved their knowledge and understanding of the sorrowful consequences of war and political conflicts (Fig. 11).

Many questions related to the use of multi-narrative perspectives on research and artistic production could have been discussed in this article. I have chosen to focus on how we as educators can use art-based and narrative inquiry-oriented approaches when presenting documentary and even politically complicated topics to our students and audiences. How do we introduce such projects to our participants? How do we select the correct repertoires? What ethical dilemmas emerge in the process?

An essential question in the initial phase of *The Flight from Trakehnen* was related to what ways aesthetic expressions and objects could be applied to present a documentary event related to serious armed conflict without appearing naïve. Can it be recommended to approach such a complex task without claiming to have expert knowledge in politics and history? The answer must be that in general, this *is* possible if the teacher or ensemble leader is conscious of his or her limited knowledge and keeps the practical part of the process within a framework possible to organize sensibly. Also, if he or she succeeds in choosing suitable narratives as "raw material"

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[5] http://www.nedrorem.net/index1.html

Fig. 11 Horse and rider in the final part of the performance

and develop this in a proper artistic way adapted to the participant groups, then this approach is of great value. In the collection of narratives for the performance *The Flight from Trakehnen*, I searched actively for narratives with the potentiality for further aesthetic and artistic exploration.

4 Conclusion

The Flight from Trakehnen exemplifies how narratives from the silenced or forgotten voices of those persons involved in "The Great Trek" inspired the creation of aesthetic expressions organized into a new narrative account, an artistic perfor-

mance. The magic which was created in the performance by using aesthetic expressions could never have been achieved by reading documentary texts. After having created three slightly different versions of the artistic performance *The Flight of Trakehnen*, I turned to additional sources that gave me an even broader perspective on the dramatic evacuation from East Prussia by the end of World War II. In 2013, the American author Marina Gottlieb Sarles, daughter of East Prussian parents who immigrated to The Bahamas, published the novel *The Last Daughter of Prussia*. In the *Prologue* she writes:

> Often called "The Great Trek", the evacuation of East Prussia claimed the lives of nearly half a million women, children and men who were attempting to escape The Red Army as it advanced on Berlin. But underneath cold statistics, what really happened during the harsh East Prussian Winter of 1944–1945? Whose stories were silenced? For though "The Great Trek" remains one of the largest mass evacuations ever recorded, it is rarely discussed…
> (Sarles 2013, p. 3)

Sarles' grandparents were survivors from Trakehnen, and her novel is based on their eyewitness descriptions. According to the author, her grandmother urged her to tell the story "so that people remember and have compassion for anyone killed in hatred, prejudice and war" (2013, p. 4). Sarles conceptualized the East Prussian trauma in a fictional text.

The documentary film, *The Assault on East Prussia* presents narratives from individuals who survived the attacks on East Prussia in 1944 and 1945. The reporter's final remark summarizes the elderly narrators' reflection about the past: "On the beaches of East Prussia, all traces of the war have long since been wiped away. However, the survivors' memories have not. But the hate is gone. Hope remains" (Ostpreussicher Rundfunk 2011, 47:27). The survivor Michael Wieck who was 16 years old in 1944 and later became a violinist, concludes the film by saying: "What does music mean? If you like it, it means the source of strength to keep on living" (op.cit., 49:00).

The Flight from Trakehnen was my attempt to share the tragic story about the East Prussians' journey towards former West-Germany in 1945. Music, dance, colors, equestrian sport, and multi-media presentations were used to reflect voices from the past. It would be naïve to claim that our involvement in hands-on aesthetic practices can resolve conflicts or heal wounds. However, through taking part in creative activities or being a member of an audience, we connect with our inner self. Giert Biesta, Belgian professor of Pedagogy, known for his research into art and the role of the arts in society, uses the term dialogue to describe the function of art in society: "Art, in its different manifestations, is an ongoing attempt at figuring out, quite literally, what it means to be in dialogue with the world" (Biesta 2017, p. 38). *The Flight from Trakehnen* was my attempt to be in dialogue with a traumatic chapter in history through an artistic reflection on voices seldom heard (Fig. 12).

Fig. 12 Abandoned stable at former Main Stud Trakehnen, Yasnaya Polyana (10 July, 2018)

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Understanding an Arts-Based Project with Children in Kindergarten Through the Lenses of A/r/tography

Tiri Bergesen Schei

1   Introduction

I was involved as a researcher in an arts-based project with children in four kindergartens in a medium-sized city on the West coast of Norway (Schei and Duus 2016). My agenda was to contribute to awareness of the processes that took place between groups of 5-year olds, two artists; an actress and a musician, and kindergarten teachers during twenty improvisational art meetings. As stated by D. Jean Clandinin (2013), in narrative inquiry we go to the places the participants take us. The children were at the core of my inquiry. Many of them were immigrants to Norway. Therefore, a core issue was to contribute to multicultural pedagogies and the development of language skills through arts-based activities by engaging the children in improvisational events where they had the leading roles as the initiators. Being with children draws the attention towards their rapid development when it comes to ways of being and ways of claiming space with body and voice (Schei 2012, 2013; Ødegaard 2012). This art project demonstrated children's vast ability to explore possibilities and improvise stories that change their worlds. It makes me wonder how it would have been, if they had *not* been seen as competent subjects, capable of staging themselves as courageous, equal, and democratic human beings (Bae 2009; Corsaro 2005; Dewey 2005).

I observed the children as they produced wonderful, virtual voyages with a very courageous teddy bear, Mitwa Potovanja, a protagonist created by the actress.

This is the story line:

> Deep, deep in a forest, under a small bush, there is a tiny wooden house. If you walk past this bush, you will probably not see the house right away. But if you bend all the way down on your knees, then you will see it: A little brown house with an old wooden door. And if

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you lie down on your stomach and take an extra look, you will see a sign: "Here lives Mitwa Potovanja – a travelling teddy bear." "Who is that?" you might ask. "Come with me, and you will meet him!" Actress Adele touches one of the ten children on his knee. The boy stands up and carefully lifts off a silk carpet: "Look. There he sits. Mitwa Potovanja, our travelling friend, in his red armchair. Do you see his rucksack? It is next to the armchair. Could there be anything inside?" One of the children eagerly pulls up a small, red book from the rucksack. "A passport! Yes, look, there is his passport. I think Mitwa dreams of travelling."

From my field notes:

I observe the children, the artists and the teachers as they are in the midst of their living story. I am wondering how the shy immigrant boy from Syria suddenly can take the lead in the improvisation, using the language from his new country as his own. His body language reveals confidence and vigor. He becomes *Mitwa's voice, explaining to his peers with his few Norwegian words what is necessary to put in the rucksack for this journey: most importantly the passport and the toothbrush. He seems to know down to the least detail what is necessary for such a travel, and of course, he has decided that the destination is his home country, Syria. Where does this boldness come from? What might be the power that triggers the silent boy who, according to the teachers, usually does not speak any Norwegian? All of a sudden, he now expresses Mitwa's wishes with a clear and loud voice. What kind of process am I observing?*

Throughout the art meetings, all improvisational work was spun around Mitwa's travel projects. Where does Mitwa want to go today, why, how, with whom? The children decided where Mitwa wanted to travel, what he had to carry with him in his rucksack, what travel songs he would have to sing and what music he needed to help him on his way for successful journeys to Afghanistan, Syria, Iceland, or even to the Moon. Everything was possible within the frame of 60 min and a space of 30 m², a few songs composed and arranged for the project, and some vital artifacts.

What I observed was children, artists, and teachers improvising with drama and music. I saw and heard their boldness and their creativity as they worked together. I organized space and time for the artists and the teachers to write their reflections in private logs immediately after each art meeting. We then sat together and they shared their experiences. I also had a special follow-up with the artists to decipher details in the process of creating improvisational art meetings. I collected a rich empirical material based on observations, field notes and photos. The actress had been in dialogue with each child both during the art meetings and afterwards, when they together summed up what had happened to Mitwa, whether his toothache was cured or his passport securely stored in his rucksack. The actress and the children made a clipbook where the art meetings became the story of Mitwa's many travels around the world. She wrote in detail what each child told her. Having the opportunity to talk with the artists and the teachers in the aftermath of each session, I became aware that there is more to learn from this empirical material than just what had happened there and then. I was curious about the children and the boldness that I had seen. After completion of the series of art meetings I invited the actress to co-author a book about what seemed to be a core issue of this project, namely the children's courage and agency. For more than 3 years we tried to understand various aspects of courage: What is courage? Who is courageous?

2 Unpacking Courage

Mitwa was the link between all involved. He was a catalyst for storytelling, one that could catch the children's attention. He was living magic with soul from the moment the children let him become so. He touched something deep in everyone, something identifiable. The children immediately identified with the teddy bear on several levels. The one who carried Mitwa could *be* him by taking control of what he felt and thought. It was also possible for the rest of the group to enter the same identification through their physical participation in the narrative. They acted as if they *all* became Mitwa at the same time. He came alive, he became a source of courage, and the children became equally courageous. Rapidly and seamlessly, the children and staff also jumped into other roles, as Mitwa's rivals or enemies when it was necessary. Individually, they were not so brave, but in the narrative they had access to the courage that was created communally.

Since the children knew that what was happening in the improvisation story was fictional, they could be completely free to plan for a trip to Iceland or the Moon. Mitwa always supported the children in their choices, and never said, "No, it will be too expensive!," "It will be too dangerous!," or "There may be creepy animals!" This is part of the constitution of play in itself, and of the fiction contract, the tacit agreement between everyone in the room that this is not really reality. Mitwa rather encouraged the children to explore the world and experience as much as possible. He spoke to the children, but also to everyone else in the room. Together with Mitwa, they all became so brave that they dared to seek out dangerous situations. If the story needed it, they allowed Mitwa to lose his courage so that they could be brave for him. Thus, Mitwa became the symbol of strength needed to dare a leap into the unknown (Schei and Duus 2016, p. 47).

The children revealed their embodied knowledge of courage through the competent ways they acted as initiators of the story line, as decision-makers when they had to decide upon what they found to be important matters, as whether they needed to find a dentist in Afghanistan to cure Mitwa's toothache, or what they had to do if they had too little time to reach the airport. The children always had reasonable solutions. The creativity and directedness would not have happened if it were not for the artists, who had carefully framed the art meetings with a narrative world, well-chosen artifacts and songs, and their highly focused presence, creating a safe space for the children to play along with each other.

3 Retelling and Thinking with Stories

Being involved and working alongside the participants for a long time allowed my inquiry space to evolve as I unpacked the various narratives: The children and their unstoppable urge to create stories, the artists and their belief in improvisation as a means of unleashing the children's competences, the contributing teachers who

enthusiastically co-composed the travelling stories, and me; the researcher – I had ongoing conversations with all the participants, I produced field notes and read the artists' and teachers' logs from 20 art meetings. And then the book project started, with weekly conversations and workshops with the actress. When the book was finished in 2016, the two of us had been living with this project since 2011. Together we had retold the stories from the art meetings again and again, and by telling and reliving the stories, new meanings arose. It was a reflective research process of restorying our experiences and giving them new meanings, in line with what Connelly and Claninin describe in their article *Stories of Experience and Narrative Inquiry* (Connelly and Clandinin 1990, p. 9). We were surprised by how the narratives revealed so many layers of understandings of the children's self-staging in the improvisations.

3.1   The "I"

Narrative inquiry is a slow process that seems to not end, even if the research project is over. Therefore, some questions remain important: What narrative am I telling? The one about the children being creative together with some visiting artists who invite them to play along and be absorbed with imaginary stories about a teddy bear called Mitwa Potovanja? A lot of research is carried out on visiting artists and their roles and influence in relation to children in kindergarten and school (Holdhus and Espeland 2013). No, it is not that story.

Nor is it the one about supportive teachers contributing with enthusiasm, seeing each child's needs and yet; being almost invisible "extras" in the art meeting that unfolds? The importance of the teacher is sometimes ignored. That is also documented in research and not the topic here.

It could be the story about the actress and her thorough and delicate preparatory work: Arranging the room, placing the teddy bear neatly in the center of attention, all her strategic arrangements to enable the improvisation to move forward without any disturbing breaks? That is a best-practice story, and not the one focused on here. Instead, I want to highlight what made me listen to the children's voices and how I came to identify the many layers of meaning in their creative processes. My background is that of a performer of classical song, and of a music teacher, educator, and researcher. In this research, I have more and more been asking myself questions like: Whose story is it? Who is telling? Who am I, coming from the outside to disentangle and recompose something that can be defined as new knowledge? What turning points can be identified from the researcher's perspective? Where, in my empirical material, are the cracks that can let the light in, and reveal where new knowledge is hidden?

Let me borrow some vital questions from Somerville (2016), speaking from the post-human perspective. That is not my position, yet, while reading the article: *The post-human I: Encountering data in new materialism*, I gradually became aware that the questions she asked of her empirical material were the same questions I have asked during my process.

> Each time I view the very short video of only 42 s I see, hear and know something different (…) Each time I transcribe the video, it is an exercise in close concentration beyond an elusive search for meaning in an engagement that has no other meaning than the continuing pleasure that the playful intra-action generates. (Somerville 2016, p. 1166)

Somerville raises the question of how we can think with data differently, "not only in the search for meaning after the event, but at the site of its production as well" (Somerville 2016, p. 1170). That is my purpose as well.

3.2   Is It Really a Jigsaw Puzzle?

I thought that I could understand the various components of the improvisation story as a jigsaw puzzle where each piece would contribute importantly to the whole puzzle. But jigsaw puzzles have a solution, a correct answer, a beginning and an end. I believe that the jigsaw metaphor has to be replaced by something else, something that can describe an open-ended process of interconnected pathways, crossroads, and "turning points."

I need metaphors to help me understand what the unwrapping of narratives can be understood as. *Rhizome* is a biological concept; it originally means "mass of roots." It was first introduced by philosopher Gilles Deleuze and psychoanalyst Félix Guattari as a metaphor with many interpretations. One understanding is that it can be used to talk about complex interconnectedness. "It's not easy to see things in the middle, rather than looking down on them from above or up at them from below, or from left to right or right to left: try it, you'll see that everything changes" (Deleuze and Guattari 1988, p. 385). Irwin et al. (2006) uses "rhizomatic" to describe a multidimensional dynamic map with many beginnings and ends, a complex network of causal roads, suggestive paths, associative bridges, and mythic passages. On this map everything is entangled, a starting point can be anywhere. It means that stimuli and effects flow in multiple directions, and allows an evolving art project like ours, with multiple components, to be researched, reexamined, and reassembled. Clandinin (2013) uses the metaphor of puzzle, but she calls it a *continuous* puzzle. This way of understanding the puzzle of narratives points to ways of thinking about *experience* (Dewey 2005). Leaning on Clandinin, Connelly, and Rosiek (Clandinin 2006, 2013; Clandinin and Rosiek 2007; Connelly and Clandinin 1990), who argue that new understandings evolve from reading and rereading field notes, going through conversations again and again, and coming alongside that which is the subject of inquiry, I find that the children had been given a space to compose new beginnings. They could travel to the homeland their families had left, but they could also decide when and how they wanted to return to their new home country. By describing smell, food, sound, and landscape in Syria, the Syrian boy taught me how he carries such memories with him. He gave me an important insight into his world. By dwelling on details, for example when another boy double-checks if Mitwa really carries his passport in the rucksack, I understand that the passport has played an important part in his experiences so far, especially as it is connected

to airports. The children very often added police controls in their stories, and the child who carried Mitwa proudly took out the passport from the rucksack and handed it over to the police. The puzzle pieces were put together, and I learned how rich their experiences were, despite being only 5 years old. They were brave, competent children who visited their past.

The rhizome metaphor constitutes a link to a/r/tography, described by Irwin et al. as "a living inquiry of unfolding artforms … and text that intentionally unsettles perception and complicated understandings through 'rhizomatic relationality'" (Irwin et al. 2006, p. 79). I use a/r/tography to describe artistic and educational practices, following Irwin and others (Irwin 2013; Irwin et al. 2006; Leblanc et al. 2015; Springgay et al. 2005; Sullivan 2005). Clandinin emphasizes that we all live in stories, stories that are temporal and cultural, stories that are uniquely our own, yet connect us with others. All these stories become inter-woven and intertwined – they have dynamic rhizomatic relationships to each other. "Our stories are always in relation, always composed in between, in those spaces between time and people and generations and places" (Clandinin 2013, p. 30).

This way of puzzling together narratives connects with what Connelly and Clandinin point to as the methodological turn in research into arts-based *experiences*. A/r/tography as a methodology of situations "provides a reflective and reflexive stance to situational inquiries" (Irwin et al. 2006, p. 71). They point out the shift from *who* an artist, researcher, or educator is, to *when* a person is an artist, researcher, or educator, and *when* an experience is art, research, or education. It is a method of situations, and every situation can emerge as complex if it is unwrapped and examined in research. This method allows us to conceptualize components of a project and thereby better understand the multiple roles of the artist, often as a facilitator, mediator, and contributor to a particular community. "Learning/creating/inquiring in, from, through, and with situations occurs in the in-between spaces – those spaces that make connections that are often unanticipated," writes Irwin et al. (2006, p. 72).

Aesthetic experiences are more than doing activities that are called creative or artistic. Art can be an entrance to the exploration of artifacts, of sounds, materials, and tastes. My inquiry into the various stories that derived from the art improvisations with the 5-year olds helped me understand the importance of stories as ways of making aesthetic experiences meaningful.

4 The Bricolage of New Knowledge

There are moments of learning that I wish to share: Children's narratives within the general story of immigration are often concealed and unknown. In kindergarten, the children are situated in the midst of new relations. They are not always given the possibility to articulate themselves due to their lack of language skills, and therefore they are vulnerable. This art project was initiated by the municipality, wanting to give power and self-confidence to children in a particularly difficult situation in a new homeland, and contribute to the strengthening of their language skills with the

help of arts-based approaches. The artists succeeded in their effort to let the children get in the foreground and create the plot of the improvised story. It meant that the children were given the power to describe Mitwa's feelings and wishes with their own experiences as tools. It seemed that the children were empowered by their affiliation with Mitwa, and that the devotion triggered the words. It was apparent that this identification made it possible to use their new language and speak for Mitwa, speak *as* him. They spoke with a clear, calm, and loud voice, and they used the Norwegian language with confidence. This is the phenomenological moment, the moment when they all become Mitwa – at the same time. *They* made the artifact come alive and hence; everyone became courageous. Of course, such boldness contributes to faster language learning (Abbs 2007; Bae 2009; Barone 2008; Kulset 2015; Schei and Ødegaard 2017).

When the children experienced that the artists and their teachers played along with them and supported their creative and improvisational play, they were triggered to open up their own arena and allow the artists and the teachers to enter and join. The artists were responsive and empathetic. They played their roles so well that in the moment of improvisation the differences between them and the children seemed to be erased. They contributed as equals. The teddy bear could become the beloved artifact for all of them because they were all living in the same story. The artists and the teachers were not pretending to join the plot. They had direct access to the here and now of the 5-year olds, their imaginative, spontaneously thinking, speaking, and acting processes. The children improvised without limits, quite unlike grown-ups, who tend to look in the virtual mirror and judge everything as a performance (Scheff 2003, 2005). This allowed the adults to enter the game. Now all of them were creative, using the same artifacts as tools and as hubs for creativity. They packed the rucksack with reindeer and firetrucks and whatever their imagination allowed them to, enjoying the freedom of fiction.

It made me understand that the space of artistic and playful improvisation has its own rules, inherent rules that belong to those who are present, rules that function as tacit agreements. Some tend to talk about children and the arts as if art is not a matter for children. Art is a cultural phenomenon, though it is multifaceted and it is understood and interpreted in numerous ways (Terrini 2014). Being aware that we are constantly in the midst of debates about what art is, who defines art, who an artist is, whether art can be measured and whether children's play with creative expressive forms can be defined as art, and who wields the power of definition, it is reasonable to use the rhizome metaphor here also, and be conscious about these matters. By taking different positions: the researcher's position, the artist's position, the educational position, and the child's position; I learn that children and adults can be seen as equal in creating and experiencing art, but of course in different ways.[1] Children say, "I am playing an artist! Now I am an artist. This is my work of art." For artists, teachers and researchers this may be problematic because of the quality judgements that rule. As an artist, I am acutely aware of the quality norms that gov-

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[1] See live arts/arts alive: https://strathprints.strath.ac.uk/36051/

ern the arts. From this project, though, I learned that the right to create is owned by everybody who is contributing, even if the so-called "art" would not be considered art from the outside.

5   Concluding Comments

Elaborating what had happened between the artists and the children was more than converting field notes into a text book. I realized that the "I" should turn out to be important in aftermath of the project. I, as a person, have countless experiences and stories that go far beyond what I as a researcher have. By adopting a rhizomatic position where I include my autoethnographic narrative, I allow also the "I" to be listened to. I can identify with the children, the artists, and the teachers; and I can use myself as a researcher in a contiguous relation, similar to how Irwin et al. (2006) describes it in the article *The Rhizomatic Relations of A/r/tography*. Finding meanings in the rhizome, the continuous dynamic puzzle of artistic creation in kindergarten is comparable to what happens when we use a GPS to find the direction in unknown terrain. The direction we need to move in changes as *we* move, every move will lead us to a new starting point. From the new position, the direction and the landscape seem changed, and we are given the opportunity to examine the terrain from this new perspective, and find new meanings, new bearings. The concept of rhizome is helpful to understand the evolving process of understandings, and how any understanding is just one among countless possibilities.

There are dramatic turns in this matrix. The in-between knowledge from the project is the understanding of how my narrative thinking evolved, and also the increasingly rhizomatic and multi-dimensional character that this puzzle takes on, as I examine it from various positions. To introduce these findings with linear and causal language would invite misunderstandings, because everything is entangled – crisscross – and the connections are symbolic, cultural, social, communicative, formal, humorous, childish, courageous, aesthetic, intuitive, theoretical, and explicit – at the same time.

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Back to Bach

B. Solveig Fretheim

I enjoy listening to the cultural channel of the Norwegian Broadcasting radio in the mornings, especially a program called "Echo" (Myklebust 2017). On Thursday the 8th of June 2017, the topic was "Is there more to know about the human body?" in connection with the opening of the exhibit *Body World Vital* in Trondheim.[1]

A medicine student, Line Jansrud, was interviewed about her first experiences dissecting a body, where she described the smells, the atmosphere, texture, colors, her relations with other people in the room and the bodies, and her emotional reactions. These aesthetic qualities are present in any experience. My attention is drawn to her perspective and choice of words, letting me in on her experience as richly as possible. This led me to play with the idea of how one can compare dissecting a body for the first time, to dissecting a piece of music as an *aesthetically based endeavor*, searching for layers of meaning and individual value.

The dissection here is understood as the musical experience being a careful act of thinking (Varkøy 2015), a process of playing with bits and pieces; at times simply recognizing, articulating or connecting parts, and other times creating new ones. This aligns with Aristotle's three kinds of "thought" – knowing, doing and making (Gouzouasis 2018), or "all three ways of *understanding experience* [italics mine] – theoria, praxis, and poesis – are folded together and form rhizomatic ways of experiencing the world" (Irwin et al. 2018, p. 37). Deweyan philosophy (Dewey 1934) furthermore highlights the vital function of *imagination* and the *aesthetic* qualities of thinking, which require a 'jump, a leap' into something beyond and indeterminate (D'Agnese 2017), 'transcending the ordinary' (Gouzouasis 2018, p. 235).

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[1] On 25 September 2017 I was fortunate to attend the exhibit. The display of the nervous system really captured my attention.

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Fig. 1 Francesco Minniti, *Armonia astro-medico-anotomica*, Venice, 1690 – detail. (Duke University Libraries 2011a, b, 0:32)

Varkøy (2017) calls for a greater emphasis on the significance of "existential overtones" (p. 65) and deeper layers of meaning in music experience and in music education. If the answer is 'Yes, there is more to know,' the follow up questions must be; 'What is there to know, and how will I know?'

Atlases of anatomy map out the human body, with its systems, layers of tissues and organs. Anatomy includes "the *appearance* and position of the various parts, the *materials* from which they are composed, their *locations* and *their relationships with other parts*" [italics mine] (Wikipedia 2017a, b). The 'pop-up' artwork by Minniti (Duke University Libraries 2011a, b) from 1690 (see Fig. 1), close to the time of Bach's birth, depicts anatomical layers, and serves as an image of opening up layer by layer, and finally reaching the skeleton.[2]

Plotonius defined beauty as "a glimmering of ideas" and recognized the perception or immediate apprehension of beauty as a *mode of knowing* (Stubley 1998, p. 100). What are the modes of knowing music, and what does an *atlas of musical experience* map out? What do I put into it from life? The "Aria*" from Bach's *Goldberg Variations* serves as a sonic and sensory point of departure, a beginning of wonder and creativity. This autoethnographic exploration involves a collection of fragments and "authentic moments of experience from which a narrative flows" (Phipps 2013, p. 107), perpetuating modes of knowing. In this chapter, I research to 'create my own experience' or "illuminating what can be created rather than what is there" (Camargo-Borges 2018, p. 94) in order to perceive, conceptualize, and affectively examine expositions of musical knowing. This is based on narrative inquiry, aesthetic approaches, and lived experience (Dewey 1934; Bresler 2018; Matsunobu 2015). The engagement with autoethnography, nonverbal forms of rep-

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[2] https://www.youtube.com/watch?v=NgTsVjDjvts shows five anatomical layers in this particular artwork. http://exhibits.library.duke.edu/exhibits/show/anatomy/anatomy/item/12181

resentation and a/r/tographic methods (Irwin and Springgay 2008) form narratives beyond the page, "capturing the journeying aspects of learning and teaching" (Bresler 2018, p. 654) and listening as artistry. My own voice is present within this narrative framework (Lopate 2013), and perhaps it can resonate with others, or simply remain a fading solo. Important to me in this work has been lingering, listening, and living through the process of shedding light to the plethora of experiences which comprise musical knowing:

> Living inquiry plays an integral role in a/r/tography because it welcomes *entanglement*. Relational and reflexive in character, it is a continuous state of movement that is not about an arrival, but is about *lingering* [italics mine] in the emergent, unforeseen, and unexpected events that it provokes. (Irwin et al. 2018, p. 50)

As with the anatomical layers, meanings have unfolded by means of genuinely listening to *other* voices – the voice of a composer, a musician, my students – acknowledging the importance of searching outside oneself, and braided together with my own voice, forming and indeed welcoming the entanglement of ideas, a rhizome of meaning. Within this research process I was working on and through a visual collage placed on the wall in my office, with the score of the "Aria" centered on the poster, which supplemented and propelled my writing and the development of creative ideas (see Fig. 2). According to the theme of this book, I carefully wish to address the status of narrative inquiry in music education, hoping to voice perspectives that to a greater extent connect musical perception and ways of knowing to living inquiry. I would like to start with a musical memory.

1   Memorizing Musical Moments

Bach Gould's (1982) recording of *The Goldberg Variations* was introduced to me in my teens by my piano teacher, actually demonstrating his new Sony CD player. I was sitting on the Persian-like carpet on the floor, close to the speakers. My teacher and I were quiet together when we listened to the music. *Hearing* the music for the first time, was like a touch on the skin, the outer layer – like a sensation of music transferring into the bloodstream, resonating in the entire body. I loved the piece immediately, the sound of the piano, its delicacy, intricacy and fury, and the humming of Gould engaged me. I remember feeling special, because the actual piano lesson was over, and the setting sort of changed into a secret personal moment of musical sharing.

According to Wade (2004, p. 15), the period of adolescence is characterized by intense emotions and the memories *surrounding* music stay with us. Personal involvement and memories will always shape any musical experience. I also remember during a family Christmas holiday I put on the *Christmas Oratorio*, when my older brother responded "Can't you put on something *lighter*?" I had never thought of Bach as *heavy*; perhaps elongated with ongoing lines and phrases, intricate and full-bodied, solid and majestic at times, but always full of butterflies and motion. It

Fig. 2 Collage – 'work-in-progress-map' of lived Aria experiences, November 2017. (Photo: Fretheim)

is interesting how music can get on your nerves. Since then the *Goldberg Variations* has simply stayed with me.

2 Digging Deeper – Living the Experience

In order to explore and expand my current knowledge, tacit or articulated, it may be expedient to adopt some dialogical strategies and to *delve into* the meaning of an action, event, person and object, by listening to new voices in a participatory manner (Matsunobu 2015). Barone and Eisner (2012) write about invented dialogue and "revealed" inner dialogue as creative design elements. Bresler (2013, 2018) emphasizes the need to search outside the known and adopt a beginner's mind in order to lead to an "intensified perception" (Bresler 2013, p. 29), re-seeing and confronting habits of mind (Bresler 2006), or to access a deeper reality (Varkøy 2017).

So, already having a positive and favorable relationship with the music,[3] how can the dialogue develop further? Vist (2009) states that music and life work are in a referential relationship with each other, and that the lived experience as well as the knowledge learned from those experiences serve as important parameters in understanding musical experience. Vist (2009) also refers to the multi-dimensionalities and layers of feelings[4] and emotional rooms made available through a musical experience. Where are these rooms located in the anatomy itself, and who has got the key? According to Ruud (2013) music functions as one of the keys to access your personal inner room, the *core* – commonly thought of as the heart. These spaces mirror a state of being, sometimes reflecting an emotional capacity and richness, as opposed to an emotional bypass. At the time, I experience the aria as soaring freely and endlessly inside the rib cage, acknowledging the skeleton's flexibility as the melody carries through, not ever running out of breath. I would like to continue by engaging in a dialogue with another person, perhaps the most obvious dialogical strategy.

An anthropological approach to seeing the world as others see it involves "getting closer and inside their skins" (Collins and Gallinat 2013, p. 234). I got *in touch* with a dear friend of mine, who also happens to be a composer.[5] Admittedly, this was not a random choice, but was someone from whom I could count to get another perspective:

> Dear Bodvar,
>   Can you please write me a little bit about what you…. (and now I am searching for the verb…) hear/think/experience/feel/notice/play/listen to in this [Goldberg Aria]? Only the Aria. I am trying to become wiser….and I therefore, as usual, address you. Sincerely, S (personal correspondence, October 13, 2017).

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[3] The "Aria" was used in a very grotesque scene in the film *The Silence of the Lambs* (1991), which really juxtaposes evil and perfect harmony in an unexpected manner.

[4] Originally *følelsesmessig flerdimensjonalitet* in Norwegian.

[5] Bodvar Drotninghaug Moe.

He replies: "Oh. What to say? Privately? Emotionally? Analytically? Academically? Or….?"

We commonly and culturally map the musical experience according to these familiar categories and contexts, especially if we are musically skilled. The memory is simply "the skeleton of a story" (Collins and Gallinat 2013, p. 238). However, his immediate answer combines, or even expands such categories:

> The aria is perhaps, and I repeat PERHAPS, the only tune(!) by Bach I immediately experience sensuously. A lot of other music I first of all experience intellectually. Probably just me. I often play this piece of music on the piano, and something happens immediately. A calmness? A need for playing it again. A sorrow over its brevity. The aria connects me to something outside. What?[6]

His text stands out as a poetic reverberation of the "Aria." His response highlights ideas that suddenly appear recognizable and articulate, such as brevity, calmness, and attachments.

Polanyi (1966a, b) writes about tacit knowledge as a passionate dedication and the need of *internalization* in order to understand, rather than looking at things from the outside (Polanyi 1966b/2000, p. 27).[7] Leavy draws attention to Gouzouasis who explains he has *insights*, whether he is performing, composing, or listening to music (Leavy 2015, p. 123), learning "of, in with, around, and through music" (Gouzouasis 2018, p. 233). Bresler (2005) offers very insightful and creative ways of bringing music sensitivities and processes into research. She emphasizes that "aural attention provides a *backbone* to perception, documentation and data analysis" (italics mine; p. 174). I feel as if I am listening to someone's insights.

The sub-themes of improvisation, embodiment and making meaning with others are of particular interest to me. Armstrong (2000) suggests five specific ways of spending more time with the art work. The way of contemplation, *moving closer*, entails noticing details, discovering interrelations, and seizing the whole as the whole, which in temporal art forms is most different from static art forms. The lingering caress he explains as "when we linger, nothing gets achieved, nothing gets finished – on the contrary satisfaction is taken in spinning out our engagement with the object" (Armstrong 2000, p. 98). And finally, mutual absorption, which encourages sharing feelings and thoughts on the matter. Bresler (2018) expands his guidelines to include contextualization and communication. Inspired by these categories

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[6] Originally: "Oj. Hva skal jeg si? Privat? Emosjonelt? Analytisk? Faglig? Eller…?

Jeg sier ofte at av alle kunstarter er musikken den korteste vei til menneskets hjerter! Hva nå det måtte bety? Arien er kanskje, og jeg gjentar KANSKJE? den eneste låten(!) av Bach jeg umiddelbart opplever med sanseapparatet. Mye annet oppleves først og fremst intellektuelt. Sikkert bare meg. Jeg spiller dette korte stykket ofte selv på pianoet, og noe skjer umiddelbart. En ro? Et behov for å spille det igjen. En liten sorg for at det er så kort? Arien er et av de stykker som får meg koblet til noe utenfor. Hva da?" (personal correspondence, sent from his iPhone, while attending his son's soccer practice, October 13, 2017)

[7] In the English text version the word "indwelling" is used, which is perhaps more similar to the Norwegian translation of the word "innlevelse", which literally means "in living"/"living into", which is a beautiful and complex word. I interpret it as putting life into something, with passion and sincerity.

and perspectives I intend to continue backspacing to Bach, in between drawing maps of my understanding. Armstrong (2000) pinpoints exactly my method and purpose:

> Contemplation stands in a dialectical relation to *reverie*. A problem with reverie is its *tendency to spin off* in a direction which takes our attention away from the work, but it has the virtue of getting *material into play*, of bringing our *responses to the surface*, giving us a chance to find out what our *thoughts and feelings* are. But contemplation which is anchored in *attention to the object* takes us back *from reverie to the object* only, no doubt, to *take off* in further reveries. *Slowly* we get to know the work and our reactions to it. (p. 102, italics mine)

In the following section I would like to play with Bach.

3   Playing the Aria – No Strings Attached

During a writing workshop I attended we were asked to interview ourselves. My question was: "How can I listen and play the Aria to make new insights?" After everyone had left the course for the day, I decided to play in a different way. I locked the door to the music classroom. I took off my clothes[8] in the music room, only leaving on my panties. I sat down at the piano and started playing the first page, the first 16 measures of the "Aria." At first, I did not focus on my playing, but rather I became aware of the temperature in the room and the coolness of my upper body, the oddity of nakedness in the music classroom in addition to a cowardly feeling caused by underwear. I felt vulnerable and exposed, despite the lack of an audience. I remember thinking I was a bit off-track, and that nudity stands in such a contrast to the formal attire of classical musicians. This bodily feeling of strangeness influenced my playing, which appeared rather impassionate.

After a couple of repetitions, I was more comfortable with the setting and drew parallels between the body being exposed to air and the airy quality of the aria. It was refreshing. An awareness of my mind playing, anticipating, and preparing every tone, was simultaneously and sensuously attending to the fingertips, hands, elbow, and connecting my entire body to the grand piano. I enjoyed the idea of the bodily purity and bareness together with the simple sound of the music. I felt the strength in my spine as I was sitting straight and high on the piano stool, carrying the weight of the melody. Bresler (2005) writes about music performance being experienced through and with the body, attending to a mind-body oneness. Carlsen and Holm (2017) discuss the emotional and moral potential of music and its ability to "straighten our backs" (p. 61), and certainly different from turning one's back at someone. A straight and strong back illuminates the idea of receptiveness, confidence, and alertness. Recalling this moment verbally adds aspects and even new sensations of which I was not aware at the time.

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[8] Inspired by a story told by Vist, and misinterpreted by some opponents, where she had described the sensations of playing the piano as quite different with bare arms.

Fig. 3 Bach and bath salt. (Photo: Fretheim, bath tub, Stavanger hotel, October 25, 2016, at 17.54)

A few hours later, back in my hotel room, I was preparing for a bath. As I was adding the bath salts, the image created in the water by the colored crystalline compound boomeranged me to the moment of playing the *"Aria"* (see Fig. 3). There was this same sensation of how my body *absorbed* the piece, sparkling, clean, transparent and floating, but this time through water rather than air. I became conscious of bearing the sounding material within me, in a different room, simply an awareness of the *feel of things* (Collins and Gallinat 2013).

4   Getting a Visual

The idea of connecting music to landscapes, words, or objects is something I frequently like to play with in my mind, or placing contrasting dimensions together. It is a mind-play or what Bresler (2013) refers to as habits of mind, with a special fondness of colors, shapes, fragrance, and sound. I often *have* music in my body, or "sound images in the inner ear"[9] (Carlsen and Holm 2017, p. 33). I know the *"Aria"* by heart. I was walking my dog on a path in the woods, on December 11th 2016, continuously involved in my research. The idea of transparency was again evoked when I paid attention to the organic forms of curves and inverted drop-like shapes and shades of ice, multiplying and growing out from each other like that of the

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[9] In the Norwegian language the authors refer to this as 'klangforestillinger i det indre øret.'

Fig. 4a Aria I. (Photo:
Fretheim, Nesna, 11
December 2016, at 13.17)

Fig. 4b Aria II. (Photo:
Fretheim, Nesna, 11
December 2016, at 13.16)

melodic motif. Clean and sparse in colors, lush and Baroque in texture. The second image I thought of at a later point of being a representation of the repeated "Aria," after the 30 variations.

My initial response to the photos and connection to the music was that of excitement and enthusiasm. Later in my research process, at a point of reflexivity, I felt ambivalence. It has to do with the researcher's vulnerability and exposure of inner dialogue, and perhaps a fear of tacit knowledge being plain silence and not science. However, I interpret these and *read into* the images my experience of thinking about the music and living the experience. Moving closer and digging deeper necessarily involve action and engagement on many levels, including sowing doubts and creating barriers. The stages of making sense are indeed cyclical, spinning around making sense only to lose it again (Bresler 2005) (Figs. 4a and 4b).

5 Dissecting an Aria

Various kinds of musical analysis are common methods for developing an understanding of musical elements and musical style, often striving to separate the sounding material from its context (Ruud 2013, 2016). Analysis means to take something apart and to dissolve (Carlsen and Holm 2017), as is the case with anatomic dissection. A worthwhile analysis can bring you closer to details, take on different perspectives or affirm an intuition. Analysis deals little with reception, feelings, associations, and imagination, and claims ownership of the music through its scientific and factual approach. I go about analyzing the first 16 measures of the "Aria," harmonically notated as Roman numerals (see Fig. 5).

I also take it across a couple of my music colleagues to make sure I am on the right track. I marked some of the passing and neighboring tones, but not very diligently. One of my colleagues is a jazz musician, and I asked him how he would provide the harmonic chords, and he asked why would you want to, and my other colleague cited that some would consider giving Bach harmonic figures heresy! The first fragment of the melodic motif consists of two quarter tones on G. Every two bars the melodic motif occurs with a variation or elaboration, marked in the score as brackets in black. By now I feel I have accomplished the serious study of the score. A moment of 'blank' turns into drawing attention to the G's, after all being the motivic starting point. I used my pink highlighter for all 34 (counting the last tied twice) of the Gs, happily discovering that the tone appears in every measure. However, the G has one secret hiding place: In measure six it is disguised in a turn! This is the kind of playfulness in which I find great pleasure.

I continue to look at my copy of the score, and notice again the faint pencil markings, which belong to the person from whom I borrowed the music. Personal notes and scribblings reveal lived experience, and are to me what is familiar to a typical pianist, working out fingering, pedaling, phrasing, accentuation and touch, dynamics, tempo, and circling important or difficult places that require special attention. And for a brief moment I think of all the hands-on experiences with Bach's music, musicians playing these 16 measures, and Anna Magdalena, who notated these exact tones in her notebook.

6 Breathing Together

Performing music is done through and with the body. To play music with someone is a delicate matter, a "heightened experience" (Bresler 2005, p. 178) involving balance and attentiveness, different levels of consciousness, connection through musicianship, and technical skills. "Experiencing like breathing is a rhythm of intakings and outgivings" (Dewey 1934, p. 58). Bodies together in the same space, breathing the same air, create a resourceful setting for musical discoveries and exploring new relations, giving mutual attention to sound and silence. Stubley (1998) also uses the metaphor of playing together as comprising a body:

Fig. 5 Musical analysis with pink Gs. (Photo: Fretheim, July 3, 2017)

> Driven by a common goal…the musicians…seem to work together like '*the different organs in a living body*, with each individual action taken tuned to and affecting the actions of all others. This tuning seems to unfold through the music making and appears to be driven by a *movement of mind* that enables the musicians to *reach through their bodily actions* and *experience the outer edge* of the sounds being shaped and articulated, not as actions already taken, but as possibilities that might be. (p. 95, italics mine)

I was hoping to access other dimensions of performing the music as I invited a young electric bass player to play together. I wanted to create a participatory, open, and sounding interview space of body/mind reflection, generating ideas and sharing (Bresler 2005). *The Goldberg Variations* are all based on the same bassline and chord structure. The emphasis on functional harmonies has ever since the early Baroque period been regarded as the structuring device in music, often referred to as the *skeleton*. Gardiner (2014) writes:

> No one before Bach had used this point of intersecting so fruitfully: melody underpinned by rhythm, enriched by counterpoint and coalescing to create harmony, itself a composite of consonance and dissonance that register in the listener's ear. Looked at another way, it is astonishing how the harmonic motion seems to carry the full weight of melodic ideas on its shoulders. (p. 216)

The spinal column consists of a series of vertebrae extending from the neck to the tail, which holds up the entire body. According to Greek mythology, Atlas led the titans into battle with the Olympian gods. Atlas was being punished by Zeus, who condemned him to carry the heavens on his shoulders into eternity. The top vertebrate is therefore called Atlas. What is the Atlas in the music? According to Gardiner it is the harmonic motion. I wanted to challenge or confirm my preconceived view and focus on the melodic line, metaphorically being the spinal column, standing on its own, with the *Atlas* connecting the nervous system and the brain. The nervous system is strongly interlinked with our breathing, which springs directly from our back bone. But perhaps to me the melody has its upright strength due to its beauty (and me being a soprano!?).

In between playing and listening we talked about the music, the limitations and possibilities of technicalities of the instrument, and engaged into digressions of other topics. Returning to Bach, the tempo and character of our playing changed. We discussed the opening melodic motif, and he played the triadic motion in the bassline as if *that* was the melody. We played the top line together, which encouraged an extreme awareness of timing, intonation, touch, dynamics, and breathing. Doubling the melody, no bass attached, accessed the melody as having an upright quality, the spinal column of the music. However, knowing the piece so well, in my mind I add on the bassline and the harmonies nevertheless.

7   Woolgathering

Being involved in music education, performance, and research at the university, I am very interested in aesthetic learning processes and embodied pedagogies. There are too few woolgatherers[10] in the schools, and in teachers' education. I believe it is necessary to provide fields for imagination, especially if we consider creativity, individuality, and multidimensionality, all desirable qualities in (learning) life. Training for that must not be goal-oriented. November 22nd 2016 was a day for woolgathering (see Armstrong (2000) on *reverie*). As I was being preoccupied with digging into Bach, I played the "Aria" for my students in the music education class, first live on the piano, and then the '82 Gould recording. They were free to choose whether they wanted to lie down or sit at their desks. I remember wishing the classroom were a different space, with a warmer and livelier atmosphere and even another time of day, simply because it is a strange (strained?) venue for experiencing music – paradoxically artless[11] – and it makes me wonder how it could be different. However, I asked them to write down answers to some silly[12] questions, which triggered a personal narrative inquiry, possibly changing the collective classroom into a listening space of their own. It was an impulsive assignment, which targeted the skills of attentive and sensuous listening, calling for their imagination and spontaneity (Fig. 6).

Below are the questions and their answers:

– *What thoughts come to mind when you listen?*

Relaxation, mindfulness. Today's dinner. Lightness. Not many thoughts, I try to empty my mind. Relaxing, pleasant. I do not want it to end, and I am thinking about that I shall listen more to classical music. I focused on the humming of the piano player. I was embarrassed about the "stress hummer." A nice way to finish off the day. Pleasant. I did not think so much because music like this does not give me many feelings other than it appears relaxing due to the slow tempo.

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[10] I rarely cite the Webster dictionary, but this description reads like a short story:

Woolgathering once literally referred to the act of gathering loose tufts of wool that had gotten caught on bushes and fences as sheep passed by. Woolgatherers must have seemed to wander aimlessly, gaining little for their efforts, for in the mid-16th century "woolgathering" began to appear in figurative phrases such as "my wits (or my mind) went a-woolgathering" – in other words, "my mind went wandering aimlessly." From there, it wasn't long before the word *woolgathering* came to suggest the act of indulging in purposeless mindwandering. (Merriam-Webster 2017)

[11] The famous painting by Tillberg (Tillberg 1970–1971) gives resonance to these thoughts, and I often show my students this painting, as a sad reminder of what education too often looks like, and even sounds like. This is a still life with young people, *with voices seldom heard.*

[12] I was happy to read that Armstrong uses the terms "lightweight and almost random" when he writes about reverie (Armstrong 2000, p. 72).

Fig. 6 Peter Tillberg, *Blir du lönsam lille vän?* [Will you be profitable, little friend] (Tillberg 1970–1971). Original painting is part of the collection of the Modern Museum in Stockholm. (Retrieved from http://kunstforum.as/2012/11/pa-kjempers-skuldre/ and used with permission)

– *Did you experience any difference from listening to the live performance on the grand piano and the recording?*

The humming of the pianist [Gould] made it feel as if he was present in the room. Laying on the floor, only seeing the details in the ceiling, gave me the chance to be very receptive of the music. Not much difference.

– *What does it feel like in your body?*

Heavy and empty. My body is relaxed. I focused on the music. Receptive of music. Relaxed. Moment of pause, relaxation. Relaxed and good.

– *How do you associate the music to:*

• *Materials*

Wool. Velvet. Water. – [blank]. – [blank]. Wood. Wood, timber.

• *Color*

Purple. Light summery colors. Turquoise. ~~Purple~~ Orange/red. Red. Dark blue. Brown.

• *Animal*

Cat. **Butterfly**. Squirrel. Eagle. Cat. – [blank]. Cow.

• *Drink*

Coffee. Ice Tea. Water. Tea. A pilsner beer. Water. Water.

- *Another person?*

  Grandpa. Grandma. – [blank]. My family at home. Bach. Grandma. An old
  man from the Baroque era.

– *Where would you have liked to be for a repeated listening of this particular work?*

  In a **bathtub** with nice warm water, perhaps a bubble bath. On the beach. In front
  of the fireplace at the cabin. In front of the fireplace. At a concert. On the
  sunny balcony, after work.

They shared their answers with each other, elaborating and explaining, while they were collecting smiles, a few 'hmm?'s, silence, acknowledgement, and some laughter. There are also some special moments of creative fiction – and their answers need not be true. Their answers engaged me, and the ones which are in bold have popped up in this text, adding new threads to the entanglement. Asking them to transform the music into aspects from everyday life may encourage them to think of musical perception in a new way, involving playfulness, emotional awareness, their senses and imagination. Was it meaningful to them? – Østern (2013) discusses *bildung* and layers of knowledge in the meaning making process:

> Bildung represents the deeper layers of knowledge learnt through the elaboration of fact knowledge connected to personal knowledge and experience. The arts and the creation of artistic expression work in this way, connecting facts to self reflexivity in a meaning making way. (p. 50)

In educational settings there seems to be an emphasis on dealing with music as object as opposed to music as experience (Barone and Eisner 2012; Varkøy 2017). The listening assignment described above belongs to the tradition of (teaching) listening with an associative approach. I do not, however, find this distinction between associative or formal listening very educational or purposeful, because it upholds the notion of listening as being either or, and does not negotiate the important social and emotional aspects of experiencing music. This addresses the issue of subjectivity and objectivity in understanding music, where the objective traditionally encourages attention to formal aspects of the music. In life we often desire to have or create memorable musical moments – finding musical keys to access our personal emotional rooms. Must it be different in a classroom?

8   Skeleton Stories and Joint Efforts

Stories surrounding musical works may positively evoke an interest, rather than memorizing schemas of stylistic characteristics and words describing what to listen for. One example is the writing on the cover of the first edition of The Goldberg

Variations, published in 1741: "Composed for Music Lovers, to Refresh Their Spirits." The inscription strikes me as direct and emphatic, a bit mysterious, and at the same time humorous and moralistic. The pianist Guaita (2016), suggests that these were possibly composed as spiritual exercises. Some scholars claim that the "Aria" could have been recycled as a popular tune from another composer, or possibly composed by Bach for his wife, Anna Magdalena, since she notated it as No. 26 in her second Notebook (BWV 988/1). Another story, or anecdote, is that of the variations being a lullabying effort: The "Aria" with 30 Variations was a commission by the Count Keyserlink, who could not fall asleep unless his harpsichord player, Goldberg, played music in the room next to the count's bedroom.

The "Aria" is in the form of a Sarabande, a Baroque *dance* form, which I had not given much thought to before I came across a stunning interpretation of a dance concert of *The Goldberg Variations. Ternary Patterns for Insomnia* (Andersson 2015) interestingly adopting the anecdote of sleeplessness. The Jonathan Andersson Dance ensemble of 5 dancers and Morton's Scottish Ensemble of 11 musicians, in a joined choreography inquiring "How do we, and how can we, experience these notes in the 21st century?" Seeing this *joint* effort attaining oneness in the expression was quite a revelation to me, and stunningly beautiful. What are the modes of knowing music, and what may a map of musical experience look like? What do I put into it from life? The process of getting to know a work requires re-action, re-interpretation, re-mixing, and re-shaping of the experience, or what Dewey calls "an act of recreation" (Dewey 1934, p. 56), through a variety of modes, cast in unexpected directions, continuously re-turning to Bach. We remember our experiences through *life* stories, because "another's story will facilitate recall of stories of our own....Knowledge is experiences remembered as stories" (Collins and Gallinat 2013, p. 238).

Back to Bach; I have experienced the "Aria" through ways of thinking, as a memory in my inner ear, an awareness of sound upheld through my backbone. Yet, I have not reached my skeleton. There is more to know – but I will have to sleep on it.

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Tapestries in the Forests of Mathematics and Music: An Ethnodrama

Katherine Norman Dearden and Bruce Dearden

Two years ago, many of the chalkboards in our Mathematics building were removed and destroyed during the summer when most faculty were away from campus. Apparently, chalk dust was an issue for the electronics housed in the classrooms. Upon their return to start the fall semester, the professors were outraged, but the administration had absolutely no idea as to why. Surely, the chalkboard was an artifact of a time gone by?

We are academics from the disciplines of mathematics and music. In more than 20 years of conversation on the nature of our fields of study, in particular the "doing" of math and the composing of music, we have found points of commonality between what many think are disparate fields. The controversy created by the removal of the chalkboards initiated much discussion between us on the question, "why *do* mathematicians love a medium that is dusty, dirty and impermanent?" One reason is that writing mathematics across a chalkboard allows it to unfold in time, something that is not possible on the more confined space of a document camera or a digitally-projected laptop. To the uninitiated, this sense of unfolding seems more akin to music than to mathematics, but for mathematicians the revelation of meaning over time is central to how their discipline is shared. Further, a chalkboard may function as a kind of stage prop or backdrop for "extemporaneous mathematical performance," in which the expressed meaning cannot be fully captured by mathematical notation alone (Baramay and MacKenzie 2014, p. 114).

Observations like these about affinities between mathematics and music are not new, but we rarely hear either composers or mathematicians talk at length about their craft and certainly, never do we hear them discuss it with each other. Both mathematicians and composers suffer from stereotypical perceptions: the math geek, the poor, long-haired-musician weirdo, both out of step with those around

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them—awkward, socially unaware, and abnormal. If their voices are heard outside of their disciplines, it is most often through the lens of stereotype.

Leavy (2015) observes that dramatic reconstruction for the stage or screen provides a way for researchers to "recreate the fullness of what was learned in the inquiry process" and an opportunity to make scholarship publicly accessible to diverse audiences (p. 173). The purpose of the following ethnodrama is to explore perceptions of the relationship between mathematics and music, as well as parallels in composing and the process of doing math. The play is intended to entertain, inform, and raise questions about the nature of the two disciplines and the potential for interdisciplinary curriculum design and pedagogy.

In addition to our personal perspective and the related literature, our work is informed by the perceptions of two mathematicians and two composers as communicated to us through nine interviews—two semi-structured individual interviews for each of the four participants and one focus-group interview for everyone. The interviews were recorded and transcribed into 153 pages of single-spaced text, which was coded using In Vivo Coding methods (Saldaña 2015). We then reordered the text by grouping themes together in a logical sequence of titled episodes, removed disfluencies, identified the most memorable and illuminating passages, and filtered out material extraneous to telling the story of the interplay between creating mathematics and music.

Finally, drawing inspiration from ethnodrama (e.g., Saldaña 2005, 2008a, b; Weems 2015), we synthesized the categorized and filtered material into a play. The resulting non-linear narrative is a themed, sylleptic mosaic, in which the perceptual tessurae of the players intersect to form a story about mathematics and music, and what it means to be a mathematician or composer. In the initial drafts of the play, we cast ourselves among the players in conversation at a campus coffee shop. As the script was percolated into a length appropriate for a play, our roles were shifted from players to commentators like those in a Greek Chorus, not only sharing our perspectives and insights at the ends of the themed episodes, but also providing background, and interacting directly with the audience. Music composed by people who work in mathematics or a closely related field (e.g., astrophysics, computer programming) was added to our stasimons (or chorus sections) to promote audience interest, to heighten awareness of math-music connections, and to be consistent with the Greek theater dramatic structure into which the play evolved. Lastly, a prologue and an exodus were written, the prologue to set the scene and the exodus to provide final thoughts and to raise questions, in particular those surrounding implications for future new directions in shared pedagogy.

1   The Play Script—Tapestries in the Forests of Mathematics and Music

Characters (in order of appearance)

IKE: A mathematician who has worked as a professor for 25 years. He has a keen interest in music and plays piano at an advanced level.

BERT: A young mathematician who has worked 5 years as a mathematics professor, took childhood piano lessons, and now plays guitar on his own, with an Irish folk music group.

WILL: A composer who has worked 21 years as a music professor and has an undergraduate degree and graduate-level coursework in mathematics.

GEORGE: A composer who has worked 18 years as a music professor and has no training in mathematics beyond college algebra.

KATHY: A music educator and co-author of this play who has worked 24 years as a music professor and has no training in mathematics beyond high school. She has discussed mathematics and its relationship to music with Bruce, the play's co-author, for over 20 years.

BRUCE: A mathematician and co-author of this play who has worked 35 years as a mathematics professor and beyond taking piano lessons as a child and teaching himself to play the guitar, he has no training in music.

2   Setting

As is consistent with ancient Greek dramatic theater, the staging is minimal, a large projection screen acting as a backdrop to four chairs and a table positioned at center stage. An upright piano and stool is situated downstage right. Downstage left, is a chair, which has been positioned to face the audience. Lighting illuminates the center stage during the episodes and spotlights illuminate the downstage speakers during the choruses. The audience is given a program containing notes about the music and composers featured in the play: computer programmer Jonathan Coulton, mathematicians Irving Kaplansky and Tom Lehrer, astrophysicist John May (lead guitarist of the rock band Queen), and student Matthew Lorenz, a music and mathematics double major. A video of fractal images accompanying Coulton's song, "Mandelbrot Set"(Foellmi 2009) opens the performance. "Pathelogical monsters! Cried the terrified mathematician, every one a splinter in my eye. I hate the Peano Space and the Koch Curve. I fear the Cantor Ternary Set, the Sierpinski Gasket makes me wanna cry…." At the end of the video, the lights on the stage come up. Two mathematics professors, Ike and Bert sit at a table in a busy campus coffee shop, the large "Keep calm, drink coffee and study hard!" sign posted nearby and the mathematics texts and stacks of papers in front of them signal that it is the end of a long semester.

3   Prologue

IKE: Did you hear that Bob Tomper is retiring?

BERT: Yeah. Took the buyout I hear. The Department just won't be the same without him. *[thoughtful pause]* Not that we've seen that much of him lately.

IKE: Well, you haven't seen much of me either and it's not because I've been holed
up doing mathematics. I've been trying to get out from under this grading, and
wow, there's a lot of it this semester! *[They are joined by two friends, George and
Will who chat as they walk toward the table.]*

BERT: Hey George! Hey Will! Glad you could make it. Sit down. We got your cof-
fee. *[Gesturing to the cups already on the table across from them.]* What's going
on over in Music these days? *[George and Will sit down.]*

WILL: *[Sighing]* Grading, lots of grading.

IKE: Same for us. *[gesturing at the stack of papers on the table]* I'm swamped.
Can't do any mathematics at all.

BERT: You heard Tomper is retiring?

WILL: You don't say! It seems that a lot of people are hanging it up these days, but
Tomper—now, that's a surprise. I didn't think he would ever retire.

IKE: *[with a grimace]* Maybe, it's all this grading.

GEORGE: Well, it's good to take a break. *[Everyone at the table nods in agree-
ment.]* Ike, you know, I've been thinking quite a lot about what you said about
how you do math. And that's caused me to think a lot about what *I'm* actually
doing when I compose.

4   Parados

KATHY: *[Seated at the piano, playing the notes corresponding to the digits of pi, E
C F C G and so on, while singing*: 3.141592653597. *Standing up, facing the
audience, she snaps her fingers and sings].* "From Euclid to Pythagoras, From
Gauss to Anaxag'ras, Their thoughts have filled the libr'ies bulging histories.
And yet there was elation. Throughout the whole Greek nation. When Archimedes
did his mighty computation! He said: 3 1 4 1 Oh my, here's a song to sing about
pi." *[speaking directly to the audience]* Can you guess the title of that song? Yes!
It's the "A Song About Pi" by Irving Kaplansky, the mathematician *(Kaplansky
2013)*. The melody follows the numbers in pi, 3 translates to E, 1 to C, 4 to
F. Maybe, it's not the most tuneful melody, but it's interesting, don't you think?
You hear quite a lot about music and mathematics being linked. *[pausing, then
going on as if talking to herself]* I know some musicians who are good at math
and if Kaplansky is anything to go by, there are mathematicians who are good at
music, too. But that's certainly not true of everyone. You just can't lump all
music together, either. Take composers like Bach or Schoenberg, you can think
of their music as being mathematical, but a composer like Debussy? No. I don't
think so. *[pause]* I wonder *[pausing, obviously thinking]* if some music is more
mathematical than other music, might some math be more musical than other
math? Is there such a thing as musically-driven mathematics? *[Spotlight shifts to
Bruce who is seated on the chair downstage left].*

BRUCE: Einstein said that his thinking was intuitive, unconscious and not related
to logical symbols or equations, but to images, feelings and music. He went so

far as to say that his theory of relativity was the result of musical perception *(Wertheimer* 1959*; Suzuki* 1969*).*[1] I don't pretend to be Einstein. I do work equations in my head, but I also see images, shapes, some of them moving in space—and when I'm discovering something, there is a feeling of ascending, just getting bigger and brighter and more exciting. That's the same kind of feeling I have when I listen to music that moves me. When I'm in the moment creating mathematics, I have a sense of that same kind of growing and coming to fruition, and release. I can hear, in a sense, the music in the mathematics I'm doing.

KATHY: Nineteenth century polymath, Hermann von Helmholtz said that mathematics and music were the most sharply contrasted fields of scientific activity, and yet to him, they were related, supporting each other, as if to show the secret connection which ties together all the activities of our mind, and which leads us to surmise that the manifestations of the artist's genius are but the unconscious expressions of a mysteriously acting rationality.[2]

BRUCE: *[Reflectively]* You know, I met Kaplansky at a conference once. Maybe, about 30 years ago? He was an absolutely brilliant mathematician and extremely highly regarded and I was more or less just starting out in my career. I've actually taught from a couple of his books. Anyway, he stopped to talk to me as we were both walking across the campus. He noticed I was eating almonds and he pulled some peanuts out of his pocket and we talked about the virtues of eating nuts. *[laughing]* A great, great mathematician and we talked about nuts! *[pause]* I never knew he was a musician.

[The lights come up on Ike, George, Bert and Will. Projected on the screen behind them are the words: Numbers, Time, Space and Progression.]

5   Episode 1

GEORGE: *[speaking earnestly]* After I talked with you guys last time, I've thought a lot about how music relates to numbers. And it definitely does—in several ways. One is in a timeline sort of idea, in terms of rhythm, events that happen in time. We interpret the music; we understand the music, usually, based on regular divisions and subdivisions of time. On another level, there is set theory. *[At the mention of set theory, Will nods in agreement and the mathematicians sit up and appear more interested.]* And the application of that to music is all about num-

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[1] In a chapter (pp. 213–238) of *Productive Thinking* (1945)*,* Gestalt psychologist Max Wertheimer reported on discussions with Einstein about the nature of creative thinking, particularly the thought processes leading to Einstein's discovery of the theory of relativity. In *Nurtured by Love* (1969), music educator Shinichi Suzuki quoted Einstein making a direct connection between musical perception, intuition and the theory of relativity (p. 90).

[2] Helmholtz wrote of this relationship between mathematics and music in *Vorträge und reden, bd. 1* (Helmholtz 1883), p. 82. Moritz provided an English translation in *Memorabilia mathematica: or The philomath's quotation book* (Moritz 1914), p. 191.

bers. And then another way that music relates to numbers is frequency. Of course, most listeners don't sit there with an oscilloscope and ask, "how many cycles per second is this?" But we have an intuitive way of hearing music in a frequency spectrum. We have, [*moving his hand and voice from low to high*] "way down here" to all the way "up here" and how the composer fills that space is part of the piece. It could be even part of the narrative, actually, like going from high to low or low to high or filling in this particular part of the spectrum that hasn't been filled before. A good composer can save that space for a special moment.

WILL: [*Excitedly interrupting George*] Take factors of monic polynomials. To describe that, x plus whatever, x plus whatever, you string together how many you want. And the constants are your set of numbers and you multiply them together. Because it's monic, you get the same number of coefficients with each power of x less than the biggest power, because that coefficient will just be a one. So basically you turn an unordered set into an ordered set. It's kind of cool. [*Will and Ike nod. George looks mystified.*] It converts things to other things I would never have thought of, but then it also creates its own internal consistency. I actually love doing that, where you have a system, when you have this stuff that's non-musical in front of you, finding a way to make that into sound.

GEORGE: [*Looking at Will.*] Yeah, well some composers like *you* work that way. So, you can think of *your* music as mathematical. Mine, not so much. I don't think of mathematics *ever* as particularly musical. [*Spotlights on Kathy and Bruce*].

KATHY: Did he say *manic* polynomials? What kind of polynomial is that?

BRUCE: It's Monic polynomials. You know, where the leading coefficient equals 1. [*seeing looks of incomprehension*] Okay, let me put it another way. He's just talking about using a mathematical operation to generate numbers that he manipulates to make music.

KATHY: Oh, I get it! It's a little like the 3 1 4 1 5 [*singing the pitches C E F C G*] in the Pi song, but more complex. Yeah, I get it. [*Spotlights off*].

IKE: Math transcends physics. In mathematics, not all of our spaces are things that people can experience. One of the reasons people don't like some parts of mathematics, is because you can take things to a level of abstraction that is beyond most people's experience. [*pause*] You can also change the way you think of space. There are different geometries other than Euclidean. You might have a space that's just a finite universal set, which would tick the physicists off something fierce…. Or you could blow the lid off of it and think of a real function as an uncountably infinite number of ordinates. [*Spotlights on Bruce and Kathy who interject.*]

BRUCE: According to physics string theory, there are 10 dimensions, 11 if you include time. Bosonic string theory says there are 26. In math, topologists can work with an infinite number of dimensions. Or any number of dimensions, really.

KATHY: I can't wrap my mind around that. Can you? Euclid's three dimensions. I get that—width, height, depth; the x, y and z-axis on a graph. That makes sense. And time could be a fourth dimension. But 11 dimensions? 26? Finite universal

set? An uncountably infinite number of ordinates? You lost me there. *[Spotlights off]*.

BERT: Reading a proof is almost like watching a movie where you know the ending because you read the description of the story, but there's still all the details where you're getting exposed to some of the nuances. It's also a little like listening to music, when you get some of those nuances, even though you might already know the main melody, there's always something else going on.

WILL: It seems to me that in math, there is a progression of relationships between the beginning of a proof and the end of a proof, a step-by-step progression.

GEORGE: In music, sometimes we talk about the Greek idea of *telos*, where everything is building up to this moment. So in that sense, it is a similar sort of progression of ideas. And sometimes in music they all build up to this one idea. It doesn't always happen. But it's like the apotheosis of all of the motives that you've heard before and they all come together and make this beautiful chord. Or like in a Mozart opera quintet, where one person starts, then another person joins in, and another. Then they all sing together. It's like magic because they all fit together.

6 Stasimons

BRUCE: The oldest reference to parallel processes in math and music was made by Pythagoras who said that mathematics, astronomy and music were "sister sciences." The original meaning of *mathemata* in Greek was something like, "those things that are studied" or "what you get to know, what you learn." The *mathemata* turned essentially into the four mathematical arts of the quadrivium: arithmetic or number; geometry, number in space; harmonics, which was music or number in time; and astronomy, number in space and time. So really, music is part of mathematics.

KATHY: Nineteenth century mathematician James Sylvester said, "May not music be described as the mathematics of the sense, mathematics as the music of the reason? The soul of each the same! Thus the musician *feels* mathematics, the mathematician *thinks* music: music the dream, mathematics the working life," and in the union of the two, a perfect form of human intelligence in some future Mozart-Dirichlet or Beethoven-Gauss.[3] *[Pause]* You hear a lot of people say music is a universal language. I used to think that, and I don't anymore. I really think music means different things to different people, based on their experiences. If you grow up in rural Nigeria, or if you grow up in Paris or Shanghai, a symphony orchestra is going to mean something completely different to you than to

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[3] Sylvester's comment appearing as a footnote in a paper on algebraical research (Sylvester 1864, p. 613), is often quoted, but only partially so, his reference to musical-mathematical genius as a perfect form of intelligence omitted. Italics appear in the original.

me. It's a completely different set of assumptions and experiences that we all bring when we listen to music. So music is not a universal language.

BRUCE: Maybe math *is*.

KATHY: Singer-songwriter James Taylor didn't say that music is a universal language, but he did find a certain kind of universal truth in it, observing, "music *is* true. An octave *is* a mathematical reality. So is a 5th. So is a major 7th chord. And I have the feeling that these have emotional meanings to us, not only because we're *taught* that a major 7th is warm and fuzzy and a diminished 7th is sort of threatening and dark, but also because they actually do have these meanings. It's almost like it's a language that's not a matter of our choosing. It's a *truth*. The laws of physics apply to music, and music follows that. So it really lifts us out of this subjective, opinionated human position and drops us into the cosmic picture just like that."[4]

[The lights come up on Ike, George, Bert and Will. The words Truth, Beauty, Ugliness, Elegance and Narrative have been added to the projection on the screen behind them.]

7   Episode 2

IKE: The challenge in math is to come up with something that's beautiful in the sense of an elegant idea or an elegant construction. You're looking for the ability to pull something off and it's almost like a magic act or, God forbid, a striptease.

GEORGE: Striptease? I would say that not all music is narrative in nature, but a lot of it is. Some music is more related to design rather than narrative. So it's about the beauty of a pattern, a repeating pattern like a woven tablecloth. At the same time, there is a way that a group of pitches, a motive, a chord, then a structure, and then a longer structure can tell a story even without words. And not even a human story. It can just tell a story about the pitches themselves, the motives, the chords and how they were transformed, or how they went on a journey.

WILL: I think of beauty and elegance more in terms of mathematics than music. If you find a proof that's devoid of extraneous paths, it's like fighting the fight to find the best shortcuts to get somewhere. And on these shortcuts, there are little bits of candy I can eat along the way. It's *so* pleasurable! I like music with tons of information in it, really difficult to listen to—ugly music. It's baroque in the sense of "ornately formed," the opposite of elegant, basically. And if it sounds satisfying and if it gives me enough stimulation, *[with emphasis]* I like it.

IKE: One of the really powerful things about math is that it doesn't change. You don't see that in the other sciences. They change. You have a theory and some-

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[4] Hutchison quotes Taylor as part of a Hutchison 2002 interview published in *Performing songwriter Magazine 61*, p. 6.

body does an experiment and if it doesn't jive with the theory, you have to start over. But theorems in mathematics are good forever. *[long pause]* When I think about elegance in music, it would probably be Liszt. If you study Chopin, there's a lot of elegance there, but it's also, not all of it, but a lot of it, is really kinda fluffy. I'm more drawn to Liszt because it is emotionally powerful. The opposite would be Beethoven's Appassionata. It's got the emotional content of a teaspoon. *[George and Will look at each other with obvious surprise]* When I listen to it, especially at the start of the third movement, that's a scream, but it's not a scream for pleasure. So my story for the Appassionata is that it's a rape. *[George and Will look astonished at this]* Yes, it's a rape! *[with excitement]* First, he seduces her. He takes her for a walk in the garden, chaperoned of course. The chaperone backs off. She realizes that she's in the wrong place at the wrong time, with the wrong guy. But they're in the middle of the maze and nobody can see and nobody can hear. She screams and runs, but he chases her down. So, emotionally it's very shallow. Liszt's Funerailles, on the other hand, is very deep emotionally. Every variation of a theme has a different emotional content. So even if you're playing the theme, over and over, you can't play it the same because it's different. And I think that's elegant. *[Spotlight Kathy while she interjects.]*

KATHY: Beethoven's Appassionata, a rape with the emotional content of a teaspoon? I'm never going to hear that piece the same way again! *[Spotlight off]*.

GEORGE: Truths in music are related to our bodies and our minds and how we hear. And so the reason that a rhythm like this [*taps a steady beat on the table*] is regular, is because we have hearts, and we intuitively feel that rhythm. *[Looking earnestly at the others]* What I'm saying is, music that has a discernible pulse is relatable. It has the potential to make us dance and move, so that we participate in the performance and we participate in the music itself, in some way. And that is a universal truth. In a great opera or musical theater piece, there's absolutely truth there, too. There's truth in terms of storytelling, truths about human nature, truths about relationships, truths about the story itself. It's also a way of telling a story that is also kind of problem solving on the stage.

IKE: There's a guy at Gustavus Adolphus College. He's retired, now but I used to love to go and watch him talk because you knew it was going to be elegant. You didn't know when it was going to be elegant and there would be part of it that could be a little painful. But at some point during any one of his talks, all the mathematics will just fall into place. "Ahh! Beautiful!"

8 Stasimons

BRUCE: Some math *is* beautiful, but not all of it. The Fundamental Theorem of Algebra was really ugly the way they first proved it. Everybody acknowledged it was ugly. There were many, many attempts to make it prettier, more aesthetically pleasing. We have aesthetics in our realm, too. It's just that if you are not a mathematician, it's very hard to see.

KATHY: *[playing and singing from Tom Lehrer's composition, "New Math" (*1981*)]*
You can't take three from two. Two is less than three. So you look at the four in the tens place. Now that's really four tens. So you make it three tens. Regroup, and you change a ten to ten ones. And you add them to the two and get twelve. And you take away three, that's nine. Is that clear? *[Laughing].* Now, *that's* hard to follow! *(p. 109) [The screen projection changes, adding the words hard work, collaboration, solitude, and tools of the trade.]*

9   Episode 3

WILL: [*Excitedly*] I need to write this down. I need to get it out of my head. Otherwise I keep playing it over. Refining work. Arguing with myself. Composing is like you're walking around in a forest, looking for the right path to solve this problem. "What do I need for this problem?" "How do I get from here to here?" And the first thing I do is look to the side and jump up as high as I can, to see if I can spot something, because the trees are in the way. I don't think of this process as writing a narrative.

IKE: I see doing math in relation to a tapestry. Maybe I'm over here, and I need to have something over here, so I'm going to figure out the threads. *[looking at Will]* It's kind of like your forests. I'm running through it. At some point, there is a knot. You can't keep going that way, so you have to backtrack and go another away. That's the way it tends to be. It's not like Calculus class where this is where you start, this is where you stop. It's not this short little thread. It's more complicated than that.

GEORGE: A good composition is similar. It can set up a problem and then resolve the problem within its own time frame. You know, Beethoven did that a lot. He would present an issue, a musical issue and then [*airquotes*] "solve it." Give you the answer of "why was that measure like that?"

BERT: *[thoughtfully]* You do try to simplify ideas *[pause]* find the shortcuts, as Will says. What also fits along with my style is that I really like insightful ideas that are to the point. And sometimes many of the problems you're working on are messy. If you look at music, a lot of times, if you just pick something up and play it, it's messy. It really takes a lot of practice and working with a piece to really refine it in order to get it. You could think about doing math in terms of riverbeds where you're panning for gold. You have all these rocks and sediments and you're trying just to get the good stuff out of it. But, it takes a lot of work. Working with it through finer iterations, just to get down to the gold. And sometimes it takes a while to find out there is nothing there. That happens too.

IKE: Although I specialized in combinatorics in grad school, I don't really think of myself as just a combinatrition. I'm not an algebraist either because I don't publish regularly in the *Journal of Algebra*. There's connective tissue in between, not in the box, but between the boxes, connective. In finding a problem, in solving a

problem, exploring things that are connective, that's powerful but also important because it influences all sorts of other things.

GEORGE: A lot of young composers that I've taught, especially the naïve ones, they seem to be surprised when they find out that composition is really hard. They're truly surprised by that because they think it's just supposed to be intuitive *[Stops to take a sip of coffee]* But it's actually a *lot* of work and it takes a *lot* of time to get to the right thing out of your head. *[pensively, softer]* Or out of your soul to something that feels like it's finished.

IKE: Probably one of the most important things a mathematician can do is play around with ideas. I'm continually amazed at Tomper. A lot of what he does is just experiment, experiment, experiment and that builds intuition and that helps create something interesting.

BERT: You can think about an idea as a butterfly and it's flying around and if you're moving too fast it will never land on you. So you have to do something to relax. You can't just be stressed out or anxiety ridden and running around all over the place. You're never going to be creative that way. You really need some relaxing environment.

GEORGE: Relaxing, Like on a beach?

BERT: No, not that you have to fall on a beach, but you just have to be in a place where those ideas can land on you. And sometimes they get really close and maybe they flitted on your shoulder for a little bit, and then fly off again. But you know, sometimes they land and you capture those ideas, but you can't be a fast moving target.

IKE: During a PhD in pure math, you have to come up with something original for your dissertation. So that's really a solitary endeavor. When I was starting out, it freaked me out one time when I was at a conference, when a friend said that math was a social discipline. And I was looking at all these anti-social people in the room and I thought, "you must be kidding." But now I think he was right. It's hard to work that way, but it is better. *[Bert nods]* There's this synergy that happens sometimes with mathematicians where one person puts out an idea and the next person adds to it and the next person adds to it and it just grows. The first time that happened to me was at a conference. I was sitting between my dissertation advisor and my older academic sibling. The person who was presenting said something and it was just electric. The three of us looked at each other because we knew we could turn that problem into a paper. We went back to our room and just … "Bing! Bing! Bing! Bing!"

WILL: I keep manuscript paper. I have all of my sketches from my old pieces in a file cabinet. Chicken scratch. Doesn't matter. I keep it all. On loose-leaf staff paper.

IKE: Chicken scratch on piles of paper, that's Bob Tomper! Me, I have a notebook. I have a pencil. If I have a bright idea, I write it down. Sometimes I have an idea that's not so great, and when I write it down, I realize it's not so good. I keep a track record of what I've tried, like going through the forest, like you said Will, and putting blaze marks on the trees. "I've already been here." But I think more and more often in the work that I've done, I've had to use a computer to do some

of the computations. You get to the point where a human can't carry out the computations without taking the rest of their life. Computer calculations aren't sufficient for a mathematical publication. So then you have to go back and try to figure it out by hand, which means you're back to the pencil or using the computer in a different way.

GEORGE: I like the look of a marked up page of my composition notebook in pencil. There's something exciting about seeing someone else's manuscript books too, what their notation looks like and "how do they work?" Stravinsky used notebooks to work out sketches and little motives. That's the way I work, too. I like to start with pencil and paper, while I try things out—at a keyboard, ideally. My mind just works better with a pencil in my hand, working out ideas on the page. And especially if I'm in the middle of writing the piece, I need to see where I've been in order to figure out where I'm going to go. With a computer screen, you don't get that. But, like Ike, I'm not always able to work with pencil and paper and piano because of time, because of a deadline. Then, the computer is very valuable. I can enter notes very easily and then play them back instantly. It's a form of composing on the computer. I don't always prefer to do that, but it's sometimes necessary.

10 Stasimons

BRUCE: *[with a Russian accent]* I am never forget the day I first meet the great Lobachevsky. In one word he told me the secret of success in mathematics.

KATHY: *[vamping on the piano, exclaiming]* Plagiarize! Plagiarize! [*Continuing to play and singing these phrases from "Lobachevsky."]* Let no one else's work evade your eyes. Remember why the good Lord made your eyes. So don't shade your eyes.

KATHY and BRUCE: *[Spoken]* Plagiarize! Plagiarize! Plagiarize!

BRUCE: *[much softer, like an aside]* Only be sure always to call it please "research" (Lehrer 1981, p. 28). *[Laughing, while lighting shifts to centre stage with the screen now including the words, experimenting, discovering, problem-solving, persistence, evolution, and compulsion.]*

11 Episode 4

BERT: My last entry in my notebook was a problem that I saw in a journal that involves three legs of a triangle. And it turns out, it comes down to a Pell equation. We've been working on other things related to Pell equations. So I thought, "well, what if we generalize these," figure out if we can match the parameters up and come up with a solution. So far I haven't been able to get anything nice to pop out. But it's that idea of taking ideas and trying to connect them. I find the

interconnections between areas to be really interesting. I think Ike mentioned that earlier. Sometimes you have to get a sense for how things should go and then sometimes that's sort of like doodling, where you have some intuition. You're not quite sure exactly how it works. The details still need to be filled in.

IKE: What Bert is describing is that in some of our research, we draw an analogy between the structures we're seeing and a picture, like seeds and branches, the interconnections between. The language we're using is very descriptive and the pictures we draw in our notebooks help you reason about what might be true to guide your intuition. Sometimes they're helpful and show you something useful; sometimes they get in the way and restrict what you can do.

BERT: In some sense mathematics is really about ideas. It's capturing ideas and we're just doing that either on the board or in the notebooks. I mean, that's just evidence of your ideas. Sometimes I like to think about mathematics as, just the idea, the business of ideas and making connections between things.

WILL: Where does a *musical* idea come from? Actually, in the beginning, a lot of times it's stolen. I love discovering new things that surprise me and I like finding things in other people's music that I can steal. "*That's* really, really, really good." *[Reflectively]* You know, I have an emotional response to sound. I like sounds that are aggressive and often I'll just think about what it reminds me of. This sounds like *[motioning outward with his hands]* "the sun." *[shrugs]* And that will be the start.

GEORGE: My compositions all come from all of the music that I've ever heard in my life. It's all probably somewhere up here [*points to his head*]. And so I draw on that. I take this idea from Gershwin and this idea from Bartók and this thing from the Beatles, and then I put it together and it's mine. It's usually not conscious stealing. *[Chuckling]* But sometimes it is. *[Chuckling]* I wrote a piece once that was inspired by a piece by Granados that I'd heard at a recital. How the pitches came on the page, initially, was by stealing them from that piece. But I worked with them and made them into a 12-tone row. I turned them upside down. I transposed them. And by the end, it's mine. And Granados couldn't sue me for stealing his work because it's completely different now.

IKE: I think the reason I find doing math compelling is that when I do have the time to focus, and don't have anything else running through my brain except what I'm working on. *[Reflectively and smiling]* And that's really nice to be in that place. *[Pause]* There's a sense of serenity there.

WILL: I'm just compelled to compose. *[with emphasis]* ALL THE TIME. Even when I try to take a break, at some point I'm going to go "ah!" My tension will start rising. "Well, I should rest today." But *[tapping his head]* "Click, click, click, click, click, click, click, click, click," and then, it will force me to go back in. It does every time. I used to do this [*strokes chin*] and my wife would look at me and say, "you're composing in your head again." She can tell when I'm gone, and it's all the time.

GEORGE: You want to get to a point where you're improvising with your pencil. That's a great feeling when you get into that zone of just going and going and going and going and going. And it can really work … like it's intuition, but it's

also using all of your knowledge that you've had in the past to write the next note or the next rest or the next bar line. I absolutely like being in the zone composing. It's like the greatest feeling in the world. You know, it's like suspending time. You have no idea how much time you spent there. It's really great. It's really very healthy.

IKE: Yes, I would recommend it to our students.

[Lights fade and on the screen is an excerpt (10:00–11:17) from Whale Music (Lorenz 2018), a mathematically-oriented composition by mathematics and music major Matthew Lorenz. As the music fades and is replaced by a screen containing all of the words yet displayed, along with the names of the composers whose music was used in the play, Kathy and Bruce move to downstage center.]

12   Exodus

BRUCE: Creating mathematics and creating music involves making connections, stealing ideas and transforming them, experimenting, discovering, problem-solving; persistence, evolution, compulsion—and it feels good.

KATHY: Our aim in this play is to entertain, inform, and to raise questions about how we teach math and music. As Ike pointed out, it is at the connective tissue at the edges of disciplines that exploration becomes very interesting, powerful, and important. For it is there that innovations occur and disciplines advance. Might music educators use ideas from mathematics to illuminate the understanding of musical structure and process for their students? Similarly, might mathematicians incorporate music to illuminate mathematical structure and process? Might the connections in the two fields be used to inspire creativity? Might you think about mathematics and music differently as a result of seeing this play?

BRUCE: At a curricular level, math and music are treated as completely independent and disparate disciplines. In the classic Greek world, the sister sciences of the *mathemata* were considered as a unified whole—those things to be studied together. Should we return to this idea of interdisciplinary pedagogy for students with aptitude in both mathematics and music? Should we encourage an interdisciplinary approach for all? And if so, how?

[Kathy and Bruce turn to watch the screen as it changes to display the words "new horizons," along with music from Brian May's song, "New Horizons Ultima Thule" (2018) (14 to the 32 second-mark), fading out just after the words "new horizons." Kathy and Bruce turn back to the audience, speaking these lines from "New Horizons Ultima Thule" together.]

KATHY AND BRUCE: New horizons to explore. New horizons no one's ever seen before. Limitless wonders in a never-ending sky. We may never, never reach them. That's why we have to try. *[The spotlight goes off. All actors exit, while the opening fractal video along with the chorus of Mandelbrot Set is played once again.]*

13 Epilogue

Consider a play about mathematicians and composers, written in the form of Greek dramatic theater. The subject matter and format might be thought unusual, but the resulting play is nonetheless compelling. The richness of our data was enabled by the fact that with our individual expertise in mathematics and music, we brought both insider and outsider perspectives to the interviews and to their interpretation. Even so, we were surprised at the striking similarities in how the composers and mathematicians talked about their work. Will's education in mathematics seemed to influence his thinking on music. We had anticipated that with Ike's extensive training in music, there would be some direct link to his thinking about creating mathematics. That did not prove to be case. Might that have been different had Ike's musical and mathematical training not been completely separate? Double mathematics and music major Matthew Lorenz's composition provides a tantalizing vision of what might be possible, but even for Matthew, his education in mathematics and music has been parallel, not intentionally intertwined. The Greek play structure was chosen to enable the episodic format, the inclusion of music, and the foregrounding of our voices as researchers, providing our own perceptions, commentary and explanation, usually by addressing the audience directly. The script is faithful to the intention and particular modes of expression of the participants, allowing them to speak in a public forum in a way that they would otherwise never be given the opportunity to do. The music not only provides interest, but it also informs the audience about the musical work of mathematician-composers and adds another dimension to the play, one that is somehow fitting to its subject matter. Ethnodrama pushes uncomfortably against the boundaries of traditional research, providing challenges in both writing and attribution. At the same time, it affords opportunities to expand the reach of our research in compelling and arts-appropriate ways. As our participants observed, there is exciting work to be done on the fringes of the disciplines. New horizons…

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The Listening Guide: Hearing Voices of Music Teacher Presence

Shannan L. Hibbard

> [W]e must accept the idea that reality is interaction. This is a very general point in science … We do understand the world better, not in terms of things but in terms of interaction between things and how things interact with one another, even in biology. We understand biology in terms of evolution—we understand the antelope because there is a lion and the lion because there is antelope. We don't understand them in isolation. And at the core of quantum physics, this comes out very, very strongly, somehow. Quantum physics does not describe how things are, but how things interact with one another. So, I think this is general. Even we human beings—I'm not a thing. I'm a net of interactions with the world around me, with the people who know me, who love me. It's a more powerful way of trying to grasp reality by focusing on what interacts with what and how, and somehow, the objects are just the nodes of interactions. They're not a primary thing; they're a secondary thing, I think. ("Carlo Rovelli – All interaction," n.d.)

Comprised of a complex core of interactions, narrative inquiry is relational in mode and method (Clandinin 2006). Narrative welcomes readers into relationship with participants with hope for resonance and empathic response. As close partners in storying, researchers are privileged to come into relationship with those whose stories are to be told. This privilege can be a great challenge for a variety of reasons. Regarding roles and expectations of narrative researchers, Bowman (2006) questioned whether the relational openness required was compatible with an established standard of rigor in the field music education research. He asked "how can we achieve rigor and deliver on the promise of narrative inquiry without reducing its inherent plurality and complexity to method?" (p. 13). A recent surge of peer-reviewed narrative scholarship, varied in approach and sensibility, suggests researchers and the field at large are finding a balance (Nichols and Brewer 2017).

Given how the blending of perspectives and approaches contributes positively to a complex hybridization within narrative studies in music education (Stauffer 2014), in this chapter I hope to show how method may not be the enemy of researcher openness and situatedness. The generality of "methods" have been likened to following the steps of a recipe (Bowman 2006). Barrett and Stauffer (2012) described their focus on *how to be* in narrative rather than *how to do* narrative with the same

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idea: that prescriptive processes undermine the ethics of narrative. In this chapter, I will describe a method that spells out *how to do*, and in the doing, the researcher learns *how to be*. In this way, method may not be seen as antithetical to the openness of narrative, but perhaps hold potential to facilitate evolution within the being of a researcher.

The purpose of this chapter is to highlight the Listening Guide (Brown and Gilligan 1991), a method of analysis intended to bring the researcher closer to participants through a process of careful attention to varying stories of self and relationships. A voice-centered, feminist method created against the pervasive backdrop of patriarchal power structures in society, the process of the Listening Guide in narrative analysis guides the researcher to both interrogate their own motives and listen for intricacies of a participant's voice and emotion within a larger narrative. In this chapter I will present the Listening Guide as a tool that may guide researchers to move beyond the allure of the story to deeper understandings in, through, and across narrative.

1   Presence in Teaching

Just as narrative is relational in nature, this study focuses on music teaching as a relational act. At the root of the inquiry lies the idea that music teaching and learning can be understood as a net of interactions; and that to find meaning, we are invited to look beyond rhetoric that teaching is centered around teacher or student. The commonly used descriptors of instruction being either "teacher-centered" or "student-centered" are false binaries that draw lines of acceptable behavior for teachers, creating assumptions that may impede the view of the very students we claim to serve (Benedict and Hibbard 2016). This study, rather, was built around my desire to better understand music teaching through the interactive lens of teacher-student relationships.

The theoretical framework of the study was the theory of presence in teaching, which Rodgers and Raider-Roth (2006) developed in an acknowledgement of the nuanced efforts required in maintaining relationships between teachers and students. Building on past research that established classroom relationships as an essential, vital element of schooling, Rodgers and Raider-Roth (2006) drew from philosophical, psychological, and pedagogical literatures to describe quality teaching as authentic engagement where teachers seek to know and understand students and respond with compassion and intelligence. They established the concept of "presence," which they defined as:

> [A] state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step. (Rodgers and Raider-Roth 2006, p. 266)

Influenced by Hawkins's (1974) work on the instructional triad, Rodgers and Raider-Roth (2006) conceptualized presence in three contexts (1) presence as self-awareness or connection to the self (I-I), (2) presence as connection to students (I-thou), and (3) presence as connection to subject matter and pedagogical knowledge (I-it). Hawkins described the potential for each member of the triad has the ability to weaken and strengthen one another. While researchers have highlighted the ways teachers used music making as a way to gain credibility and establish relationships with students (Pellegrino 2010, 2015a, 2015b, 2015c; Pellegrino and Russell 2015), and described the way that teacher-student relationships played a part in their school music communities (Blair 2009; Burnard 2008; Parker 2017; Sweet 2010), I framed my inquiry around the triad of teacher, student, and subject matter. The key question in the study was: How do three experienced music teacher participants describe experiencing presence in teaching (Rodgers and Raider-Roth 2006) in the context of their (a) relationship to self (I-I), (b) relationships with students (I-Thou), and (c) relationship to music (I-it)? Data came from participant interviews and classroom observations over the course of 6 months.

2 The Listening Guide

Narrative inquiry allowed relational elements to touch every aspect of the investigation: its stories, the ways they are told, and the ways in which I, as the narrative researcher, interacted and came into relationship with participants (Stauffer 2014). In an effort to bring myself into closer relationship to participants and illuminate meaning, I used the Listening Guide (Brown and Gilligan 1991) to analyze narrative from three school teacher participants' interviews. This analysis shaped my relationships with three teacher participants, drawing me closer to the subtleties of their voices, thus opening space for seemingly small details to contribute to a richer understanding of their experiences. Brown and Gilligan developed the Listening Guide for use in psychological analysis, as a way to resist the researcher's voice overriding that of another, and capturing its polyphonic nature:

> The collectivity of different voices composes the voice of any given person—its range, its harmonies and dissonances, its distinctive tonality, key signatures, pitches, and rhythm—is always embodied in culture, and in relationship with oneself and with others. Thus each person's voice is distinct—a footprint of the psyche, bearing the marks of the body, of that person's history, of culture in the form of language, and the myriad ways in which human society and history shape the voice and thus leave their imprints on the human soul. (Gilligan, Spencer, Weinberg, & Bertsch 2006, p. 253)

The Listening Guide calls for multiple listenings, each amplifying a different voice, where the intricate structure of the person's experiences are revealed. The method has been used across many fields by researchers interested in the psyche and in relationship. It has also proved useful in analyzing and interpreting U.S. Supreme Court decisions as well as a variety of literary and historical texts, including novels

and diaries (Gilligan et al., 2006, p. 255). I will describe its steps and weave its elements into three narrative accounts of presence in teaching.

2.1 Step One: Listening for the Plot

The first listening was in two parts. In the first part, I asked myself to reflect on my position "as a person who is in the privileged to interpret the life events of another, and to consider the implications of this act" (Brown and Gilligan 1991, p. 46), I asked myself the following questions:

- In what way do I identify with or distance myself from the participant?
- In what way is she different or same?
- Where am I confused or puzzled?
- What am I certain about?
- Am I pleased or upset by the story?

In the final part of the first listening, I attended to the plot, or story itself. I listened for and recorded images, metaphors, emotional resonances, contradictions, inconsistencies in style, revisions, absences in the story, and shifts in narrative position. I recorded all responses for step one in a research journal.

2.2 Step Two: I-Poems

The second listening involved listening to the participants' stories of self or the "psychic landscape" intended to create a synthesis drawing a conduit between the participant's inner and outer worlds. I listened for the voice of "I" and arranged them in poems which are illustrated in participants' narratives below.

2.3 Step Three: Listening for Contrapuntal Voices

In this "contrapuntal listening," I listened for multiple facets of the story being told. (Gilligan et al., 2006, p. 263), my thought process and analysis were guided by the following questions:

- Does one contrapuntal voice move with particular I poems more than others, and if so how do these voices move in relationship with one another?
- Does one or more of the voices move completely separate from the "I"s?
- What are the relationships among the contrapuntal voices?
- Do some of them seem to take turns?
- Do they seem to be opposing one another?
- How do they move in and out of relationship with one another?

2.4   Step Four: Composing an Analysis

In the fourth and final step of the Listening Guide, I pulled together what had been learned about each individual in relation to the key question. I used elements of the Listening Guide in all three participants' narratives to show how they contribute to a deeper understandings of accounts of presence in the classroom. Most narratives include I-poems and voice poems alone without their corresponding long-form narrative, but some include both full narrative and the derived poem.

Stuart In his 15th year of teaching, Stuart taught choir and AP theory in a large suburban high school. Stuart described how his relationship with music began in his youth when he protested his weekly piano lessons. You can read through the I poem below, which shows how Stuart's relationship to music began at the end of formal piano study ("I stopped playing piano") when he learned to play for personal and spiritual fulfillment.

> I got hooked
> I think
> I stopped playing piano
> I have vivid memories
> For me that was a release
> I go home
> I play
> I can decompress
> I don't care
> It doesn't matter
> It's not an end game
> I'm not practicing
> I find some inner calm.
> My way of meditating
> Connecting to myself.

In his early years of teaching, however, Stuart described how his relationship to music in the classroom differed greatly from what we learn in the poem above. Rather, he saw music as a product to be enhanced through the formality of his conductor role. He repeated the metaphor as seeing students as "cogs." But with teaching experience, he described how two factors contributed to increased awareness of student complexities and shared power: having children of his own and inheriting a choir program which already gave students musical decision-making power. The I-poem below shows the essence of his awareness to students' individual responses during choir rehearsal.

I-voice   You-voice
I think
I mean

                                       you can read energies
                                       you'd be rehearsing
                                       you'd cut off

                                       you're looking around
                                       you can see

I mean

                                       you're reading faces
                                       you're reading emotions
                                       you're reading a sense of energy
                                       you can sense
                                       you can just see
                                       you see a kid who's always struggled
                                       you can just read in their eyes
                                       you confer

Throughout Stuart's narrative, his I poems revealed these polyphonic "I" and "you" voices. I invested a lot of time trying to understand their nature. After comparing multiple narrative passages, and inquiring into texts about tense, I found Stuart's "you" voice to be self-referential, and personal, yet reflective of a sense of distance from his more personal I-voice. With follow-up conversations, Stuart revealed the distance between selves represented a distance he felt with students. I later came to find out how a gray binder sitting between us on the desk during interviews was emblematic of that distance. Stuart accepted his first teaching position in the shadow of a scandal where his administration mandated him to report every teacher-student interaction in this "contact log." Used now to hold attendance records, the Stuart willingly carried the binder, still labeled in sharpie, as a constant reminder. He reflected on the situation and how it created boundaries with his relationships with students, even in the context of his highly successful choral music program:

> It was obviously very unfortunate. But that was [the school's] response and it was very early in my career. But from very early on, I've approached teacher-student relationships certainly from a distance. And that's been both positive and negative. I don't know … I think I get to know students very well [now]. But there's always been, in my mind, and there always is a teacher-student distance. But I've made myself more vulnerable to students in the way that I talk about texts, and the way that they resonate with me in my life over the years. Certainly more than I did when I started teaching at 23 or whatever that was. So as my life experiences have changed, I've been more willing to share that with them. But I think that deepens your relationship. But there's always a part of my brain, every time that I'm with a student that I'm thinking about this <points finger on the contact log binder>, this contact log – mindful of what that, what the interaction is. (Interview, December 13, 2016)

Eve Eve, a teacher in her ninth year at a public charter school in a large city, taught K-5 general music to over 500 students. Her teacher presence was characterized by her own need for control in the early years, illustrated through the I-poem excerpt here. Notice how the one instance of her contrapuntal "you" voice, also self-referential like Stuart's, created a clear break to mark a change in Eve's ability to "let them" share power.

"I" Voice	"You" Voice
I think in the beginning	
I needed to control	
I'm going to choose	
I'm going to give	
I'm going to choose	
I'm going to pass out	
I'm going to clean	
	you get more experience
I always let them now	
I just couldn't handle	
I couldn't handle	

In the years following, she established routines and traditions and became increasingly comfortable in her teaching role, but such experience did not ensure an increased sense of presence with students. Filtering Eve's I-statements through voices of action, thinking, and feeling (Raider-Roth, Steiha, and Hensley 2012) shows the ways in which Eve's actions, seemingly "good" markers of teaching experience brought with them a loss of connection to students.

Action	Thinking	Feeling
		I feel
		I was worried
I got into a routine		
	I think	
I'm doing my job		
	I think	
	I lost	
	I wouldn't remember	
	I'm just used to it	
	I think	
I got a little stagnant		
	I think	
I was teaching		
I was teaching		

This poem speaks strongly to Eve's focus on simply "doing her job" as disconnection from the joys of individual students and a rupture in the I-Thou relationship. Her ending refrain of the poem, "I was teaching … I was teaching" ends like a slow dirge, a meaningless act, almost void of students themselves.

Eve saw music as a force able to bind communities together, and able to change people through its ability to help them encounter the world in new ways. She described music performance was an unparalleled "rush." She felt a great presence both in preparation for and during performances with students, which reflected her

own personal relationship with and past experience in music performance. Her relationship to music was marked by her desire to choose relevant repertoire that reflected both the racial and cultural makeup of the school community and the city's rich musical legacy, even through feelings of uneasiness that this music was not the children's choir and folk music traditions of her youth. Positive responses and strong connections with community members even beyond the walls of the school served as evidence of her commitment.

Eve attributed the quality of her relationships with students to good classroom management, which exhibited as positive, fair, organized, and consistent. In a school with a large amount of students, her commitment to learning and using students' names often was symbolic of a larger gesture of knowing them. Beyond "managing," Eve described giving students space to express "non-music" related connections and concerns, and helping students feel safe, ensuring her responses were consistent, non-shaming, and non-threatening. Eve described her desire to protect students, and expressed great confidence in being able to help them through stressful and emotionally difficult times. She described a keen awareness of students' emotional states, recognizing when barriers to music-making or safe participation were present, and helping students move through them. Her confidence turned to joy when she described helping a student work through a difficult situation with the music as mutual focus of enjoyment and release. She expressed how these moments provided a central purpose to her teaching life:

> Yesterday we had this first grade little guy, he has a lot of anger issues. Yesterday, he came in, balling his fists, furrowing his brow, and he was so mad, just so visibly mad. I was just trying to rub his shoulder a minute, just pat his back, and he was like "STOP IT" <harsh tone> "JUST STOP IT" and I was like, "OK, that's not going to work." So I just let him sit out for a little bit and I was kind of like and his anxiety and anger stresses out his class. And they'll react to each other, I think because it makes them nervous … like "Is he going to fly off the handle?" and "Is he going to start crying and screaming today?" I feel like there's an unsteadiness with them and so, I tried to be super goofy in some parts of the class, just really funny … like "I almost fell off my chair you were singing so well!" Or drop something, just things to try to get them to loosen up. And then once they did, they were practicing their songs for the concert, making it really concrete, like here's our goal "Song number 1: got it, check! Song number 2: got it, check! Song number 3 …" so we can work through that together and then he was joining the class, he was having fun and … I was like "I love to see you smile" <whispers, as if to individual boy> and his face just lit up. And, again, you send them away, and you don't know if it will last, but they can associate this room with that feeling and how they got there … and then his transition, when he left, I was like "And this is why I teach." Even that little 55 minutes, I'm like – this. This is it … using the tool of music to get to a better place. Building them up when they're there. (Interview, October 14, 2016)

Joseph Joseph was in his fifteenth year as a music educator and his eleventh year teaching birth through eighth grade general music, band, orchestra, sonic workshop, and modern band at a private suburban school. As a performing musician in a variety of instruments, styles, genres, and within many faith traditions, Joseph described his tabla study was a spiritually grounding force. His early years of teaching were marked by rupture and repair in the I-I relationship. His tendency to take things

personally in interactions with students caused him to redirect specific musical expectations to develop a mantra-like understanding guided by a trusted mentor: "it's not about me."

> I first started
> I came to teaching
> I've always been good
> I have memories
> I could teach
> I could
> I understand now
> I went through
> I felt
> I should
> I've had
> I've always been
> I've dealt
> I was so passionate
> I would get my feelings hurt
> I'm a passionate person
> I envision
> I can see things
> I get frustrated
> I express
> I express

This poem is derived from Joseph's story: that he became a teacher because it felt a culminating extension of his place in his family, his strengths in the world, and his love for the art. His story shows how this path did not naturally lead to easy relationships, rather his great passion was misguided with students. The first of Joseph's I-statements articulate the great confidence he had in his own teaching ability early on—"I could teach, I could." Through his I-statements, the poem takes us through his emotional journey – from confidence, to expressions of fervor, and eventually to frustration. We can see how his great musical desires lead him to impose his own will onto students, which drove a wedge in many of his relationships.

Joseph worked toward repairing this rupture in the I-I relationship through extensive work with trusted mentors and family. Joseph's later accounts show not only his changed ability to suspend self, but a joy in being able to do so. In instances where students exhibited anger, he described his own ability to suspend self and respond compassionately as a factor contributing to trust with students. When I referred to work with a challenging student as a "difficult situation," he responded:

> I don't see it as problematic
> I feel like I'm uniquely suited
> I'm one
> I'm one of the people uniquely suited
> I'm able to
> I'm able to

What struck me here was the evolution of facing challenges—and rather than being driven away the profession when challenges came across his path, his ability

to work through the problems became an important part of Joseph, as well as Eve's, core purpose as music teachers.

Joseph described how his relationships with students were marked by his ability to see their potential. He describes this as an awareness of each students' desire, passion, or previously unseen ability. Joseph described how these looks for these moments:

> I get marks. I get these moments where I'm like "got you." And I will tell them that. "I caught you. This is your ability level. This is your desire level. This is your passion level. This is what I'm here to pull you to." So, I look for those moments where they're succeeding, they're doing it. (Interview, October 28, 2016)

When the I statements are extracted from the excerpt above, the resultant I-poem cuts across the narrative to capture the beautiful simplicity of Joseph's attention to individual students.

> I get marks
> I get these moments
> I will tell them
> I caught you
> I'm here
> I look.

During my time in Joseph's classroom, I witnessed a moment in which he tried to hold Selena, an eighth grade student, accountable to the level of her passion for song-writing. As he and students in grades 7–8 began modern band rehearsal, they discussed what they planned to play that day. Joseph mentioned that maybe it would be a good day to share Selena's first recording of her original song. Selena looked embarrassed and expressed reluctance to share her recording. In response, Joseph launched into a story about a friend who recently requested scratch tracks from others on social media and received hundreds of replies from those wanting to share their incomplete songs. After the short conversation, Joseph implored Selena again, and she agreed to share her song. Joseph reflected:

> I had no plan to play Selena's piece the other day. That wasn't in a lesson plan or anything. That was just that like, OK, Selena mentioned a month ago she wants to play this piece for modern band. It's at a point where we can probably listen to it now, but she doesn't think so. But kinda all of that was in my awareness, so I have to approach this in a way that makes her feel comfortable to be able to do that, because I know the benefit it will have to the rest of the students who have never even tried to write a piece yet. (Interview, October 28, 2016)

Following the debut of the recording, Joseph spoke to the class of her courage, especially to play her song for others before it was complete. Selena's peers, who were in awe of the song, expressed their enthusiasm and gave her words of praise and encouragement.

As an active, performing musician in a variety of instruments, styles, genres, and within many faith traditions, Joseph's multifaceted, spiritual relationship to music was evident in such interactions with students. His tabla study was a spiritually grounding force requiring attention to a specific sequence of skill acquisition, a "technical" endeavor from which he drew immense fulfillment. He drew metaphoric connection between spiritual universals gleaned through playing music for ceremo-

nies of many faith traditions with approaches in music education: Stating his way of teaching was just one of many ways to educate in music.

> "I always know that what I do is *one* way to do it. One way to do this" (Interview, October 28, 2016).

And to a degree, it seemed fair that he would speak objectively about his practice, understanding that it is one of many viable ways to educate in music. But it is clear, through Joseph's account of presence in the classroom, and through observation, that this "one" way is uniquely his own:

> And I will prepare you for the real world. No, the real world exists in everybody all the time. There are always struggles. There is always pain. There are always things that people are dealing with, and I don't pretend to have the ability to teach somebody how to do skill acquisition. Even in tabla, I feel like I have the ability to bring them to my teacher's door. *He* has the ability to show them where God is. So, for me, I speak very freely about spiritual and religious stuff. I don't get to because not everybody does, but for me it's a very … for years I played in many Black Churches in Detroit. I've played in Muslim gatherings with 500 Muslim men and all the women are in the other room. I've played Bollywood music for that crew. I've played at weddings where there's a Catholic husband getting married to a Muslim wife and they have an Imam and a Priest there. I've played at at a Jewish Kirtan, which is Jewish chanting but with Hebrew instead of Hindu Sanskrit chanting. I've seen too much. I've seen too much of the world of religion, and I've been too intimately involved with all of it, being the music-maker, the one who's delivering the sugar. You know the message … the music is the sugar that delivers that message. I've been too involved to think that there's a right and wrong here. Because the message is always the same. Everybody's message is always the same. Do unto others as you would have do unto you. Give yourself up to God. The message is always the same no matter what the situation is. So, to me, it doesn't matter how affiliated you are with any religion or anything. We're all trying to get to the same place. So, we're all trying to get to the same place. We all require, we're all on a different path getting there, we all require a different skills set. Maybe the skill acquisition this child needs is self-awareness. And maybe the skill set this child needs is a skill set in scales. This child needs to stop with the wrists … This child needs to sit up. Skills set, you know. So, where is it … So, that's where it comes. (Interview, October 28, 2016)

The derived I-poem reads:

> I will prepare you
> I don't pretend
> I feel
> I have the ability
> I speak very freely
> I don't get to
> I've played
> I've played
> I've played
> I've played
> I've seen too much
> I've seen too much
> I've been to intimately involved
> I've been too involved

This I-poem encapsulates Joseph's presence to students that mirrors his own relationship to music. It paints a picture of music instruction as a real form of prepa-

ration. It showcases a voice that is free, vulnerable enough to feel, and confident in its work. The confidence is anchored by the recurrence of "I've played," which serves as a reminder of the extent of Joseph's musical experience. The end repeats like a song slowly fading out, a reminder of the support Joseph is able to offer students by way of his own intimate involvement with music he loves.

3 Commentary

These short analyses of teacher presence illuminate how three music teachers experienced presence (Rodgers and Raider-Roth 2006) in the context of their relationships to self (I), student (thou), and music (it). Although space limitations made it impossible to reveal every step of the Listening Guide (Brown and Gilligan 1991) and every facet of participants' stories, the written analyses reveal glimpses into the richness of music teachers' relational webs. The I-poems and voice poems cut across narratives to elevate experiential, emotional, and spiritual themes. The researcher reflections guided me to consider my relationship to each participant and story, and take careful note of my feelings, resonances, and distances. Even as an experienced teacher myself, participants' pedagogical and music strengths often distanced me from what could be gleaned from observations and descriptions of their interactive lives. Impressive teaching methods and powerful music-making tugged at my attention, often obscuring the fullness of the relational triad in the moment. The Listening Guide helped me see past the allure of the moment to look deeper at the relational elements shaping them.

Although narrative inquiry does not aim for generalizability among stories, there were common expressions shared by all three participants in this study. Stuart, Eve, and Joseph experienced great changes in their relationships over time, with disconnections and repair as central forces in their ability to preserve and develop presence. Within the I-I relationship, participants described suspension of selves, identities, or perceived roles as crucial for maintaining presence. They each named "safe spaces," idiosyncratically created to meet the needs of both students and teachers as the foundation for healthy I-thou relationships. Teachers' presence in the classroom reflected their personal relationship to music (I-it), shaped by themes of spirituality. Stuart, Eve, and Joseph each described how their teaching was "not about the music," a paradox revealing how the music itself was secondary to its larger meanings in students' lives.

To view music teaching through the lens of dynamic interaction between teacher, student, and subject matter is to begin to see the ways in which all three shape and are shaped by each other in each encounter. In narrative inquiry the same can be said about researcher, participant, and story–each element of the triad shapes and is shaped by the other. In this study, the steps of the Listening Guide (Brown and Gilligan 1991) provided a method for me as the researcher to interact with story, participants, and self. This process marked the narrative distinguishably, and provided transparent guidelines for *how to be* in this study. As a novice narrative

researcher, I appreciated the guidance and rigor with which the terms of the Listening Guide provided. It encouraged me to listen differently, inviting me to lean in closer to hear the rhythms, emotions, patterns of expression, and varying voices of self that provide a window into the human spirit. While narrative should not be beholden to methods that dictate the parameters of its varied landscape, perhaps openness to particular methods suited to the situatedness of inquiry, participant, or researcher, may help open up new possibilities, lines of questioning, and ways of being.

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Yours, Mine, and Ours: Issues of Identity, Collaboration, and (Re)Presentation When (Re)Telling Stories in Narrative Research

Nicholas R. McBride and Sarah M. Minette

If you could only sense how important you are to the lives of those you meet; how important you can be to the people you may never even dream of. There is something of yourself that you leave at every meeting with another person.
—Fred Rogers, You Are Special p. 10

Narrative inquiry affords storytellers more space in exploring the lived experiences of the participants with whom they work, cultivating relationships and pushing conventional boundaries beyond the narrow confines of traditional research. The process often requires the researcher and participants to take risks, be vulnerable with one another, experience shared discomfort, and build and maintain trust as a means to fully understanding the "plurality of truths to become known" (Fraser 2004, p. 181) when retelling stories of a personal nature. Researchers use narrative inquiry to tell the stories of those whose voices are seldom heard, often omitting the narrative of the researcher due to the ethics of qualitative research. Yet the cultural lenses through which the researcher personally filters these stories play a significant role in how the researcher constructs, frames, and shapes the narrative for the reader. As Clandinin (2013) noted, "narrative inquiry reminds us who we are, and are becoming…. No one leaves a narrative inquiry unchanged" (p. 20). In recent years, researchers have used narrative approaches widely within music education research (see Allsup 2017; Barrett and Stauffer 2009, 2012; Jorgensen 2009; McCarthy 2007; Nichols 2013, 2016; Nichols and Brewer 2017; Stauffer 2014). Within this growing research paradigm, researchers may sideline the element of their identities as the storytellers in relation to how they see, understand, empathize, and portray

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their participants' journeys to focus on the stories of the participants. However, as Nichols (2016) noted, "In reflexively turning back and writing of [our] own experience," we write ourselves "into an understanding of that transformation" (p. 441).

In this chapter we explore a *transformative* research process (Holstein and Gubrium 2003; Nichols 2016; Wolgemuth and Donohue 2006) through duoethnography (Norris and Sawyer 2012). Through the use of reciprocal researcher journaling and reflective dialogue, we asked ourselves, and each other, who we are in relation to the participants with whom we worked, their stories, and each other in the hopes of understanding how the narratives of a specific cultural group of music teachers may be shaped by the subjectivities, backgrounds, and cultural lenses of not only the research participants but also the storyteller. The process was transformative in that it challenged our own understanding, biases, and perceptions in relation to our participants and one another. Wolgemuth and Donohue (2006) suggested that narrative inquiry is transformative to the participants because "questioning of the familiar may lead to greater sense of connection, a fuller sense of meaning, and in the end a greater sense of comfort with who we have chosen to be and how we act in our lives" (p. 1024). As we confronted our own understandings of ourselves and how we fit into the world, so too were the participants in our studies.

We sought to better understand how our own positionalities as a self-identified cisgender gay male and a self-identified cisgender straight female intersected, informed, influenced, and shaped our approaches and attitudes in interpreting narrative data while conducting similar dissertation studies that focused on the lived experiences of LGBTQ music educators. We explored our own stories and our personal investments in this research in relation to the stories of our participants and each other, crafting a "multi-voiced text" of two researchers who embarked on narrative research projects for their doctoral dissertations from different vantage points (Lather 1992, p. 95). In this chapter, we reflect upon this shared messy process, learning from one other and making sense out of how our own subjectivities and positionalities have influenced our research and the stories we seek to relate (Berger 2015; Bloom 1997; Maher and Tetreault 1993; Martino et al. 2013). The time spent discussing these issues with one another was critical to the trajectory of our research, to the outcomes, and to interpreting and constructing these stories in ways that truly honor the persons with whom we worked.

1   Our Approach

1.1   Duoethnography

When considering our similar approaches to this work and our continued dialogues with each other, we realized that we had embarked on a duoethnography, which Norris and Sawyer (2012) described as "a collaborative research methodology in which two or more researchers of difference juxtaposed their life histories to provide

multiple understandings of the world" (p. 9). While we both explored how the participants in our studies viewed themselves as gay or lesbian music teachers in the school setting, we also came to understand how our own sexual identities—as difference—played a role in the research process and growth as researchers. Norris and Sawyer (2012) described writers of duoethnographies as

> pioneers who seek to examine lived experiences through an emic lens. In the process, they reconceptualize their perceptions both of themselves and their cultural worlds. They present their readers with opportunities for reflective engagement. Their stories challenge us to ask, "How have we come to know the world, and after this conversation, what meanings do we wish to maintain, modify, or reject? (p. 11)

Norris and Sawyer described readers of duoethnographies as "active meaning makers" (p. 9) who

> do not witness a phenomenon as experienced by a single individual. Rather, duoethnographies present multiple points of view. Readers oscillate back and forth from one story/perspective to another, and, in the chasm/space between those oscillations, like those who observed a collage of scenes about growing up, they begin to write in and question their own stories (p. 16)

And so too, readers of this chapter might glean additional understandings of our work through their own differences and life experiences.

Data for this research included emails, texts, and Facebook messages to each other as well as phone calls. While the phone calls were not recorded, we journaled our thoughts afterwards. Additionally, informal conversations, while not analyzable data, proved to be valuable to our growth as researchers. As qualitative researchers of difference—from each other and the participants with whom we worked, as well as the readers of this chapter—we invite you to consider the stories of the participants in our studies, your own difference and stories, and how you might make meaning of our stories.

1.2   Theoretical Framework: Nodes of Scholarly Anguish

Pointing to the ethical concerns of narrative research, Josselson (1996) offered considerations into the ways that researchers approach (re)presentation and (re)telling of stories through what Nichols (2016) described as "scholarly anguish" (p. 442); that it is through "anxiety, dread, guilt, and shame that we honor" the participants with whom we work (Josselson 1996, p. 70). Nichols (2016) reflected on the ethical and "dilemmas of practice" (Josselson 2007, p. 538) to bring awareness to the nature of narrative inquiry and how might we as narrative researchers "navigate the vagaries of human interaction with the guidance of a predefined linear procedure" (Nichols p. 440). Through this reflective process Nichols (2016) identified "three nodes of scholarly anguish": cultural competence; unintentional or unavoidable subjectification of the participant; and the desire to honor the participant's expertise in life and story (p. 440).

Cultural Competence Cultural commonalities can offer co-understandings but being a cultural outsider looking-in can be a source of power inequities. Nichols (2016) detailed her cultural commonalities with Rie: being a member of the LGBTQ population, being a member of a school music ensemble, and being an Other within a school community. However, Nichols acknowledged her lack of lived experience with transgender and gender variant individuals, thus creating moments of anxiety in her research that led her to question her own research agenda and intentions. Sarah's cultural competence extends only from working with students who identify as LGBTQ and friends and colleagues who are LGBTQ. This lack of cultural competence offered moments of frustration, but also many moments of learning for Sarah who looked to the participants in her study to help her understand their lives as gay and lesbian music educators. As a gay choral educator, Nick's cultural competence and membership, while helpful, also offered moments of frustration as he learned why participants in his study to not disclose their sexuality.

Unintentional or Unavoidable Subjectification of the Participant We "chose" to work with gay and lesbian music educators for our doctoral dissertation. By making this choice we were asserting our privileges as an out gay man, and a straight woman, on these participants to our benefit. Without their participation, we would not have completed our dissertations and would not have graduated. Because of our awareness of this privilege with both hold, we had to be intentional about how we worked with the participants as we interviewed them and retold their stories. The power dynamics between researcher and participant exist, even when researchers take on a "narrator-listener" role (Nichols 2016, p. 443). Rectifying this power relationship results from the listener's—or researcher's, willingness to put their personal agenda aside and allow the participant—or narrator, to share their story without the interference of the researcher.

Desire to Honor the Participant's Expertise in Life and Story It is up to the listener, who eventually turns into the writer, to make sure that the (re)telling of the narrator's stories privileges the narrator's voices over their own (Minette 2018). Nichols (2016) suggested that writers should consider why narrators are participating in their research and offered this contemplation as she reflected on her own reasons to explore Rie's story, "Did these respected researchers [Barone and Richardson] square their stewardship of these stories with their participants?" (p. 443). As writers of the narrator's stories of our dissertations, we had to consider the ways these stories might be used, and how might the participants feel if we continued to tell their stories through subsequent papers and presentations. Throughout this chapter, we will explore these nodes of scholarly anguish and how we came to understand ourselves and our relationship to the participants in our studies, to each other, and our own self-identity(s) in the research process.

2 Perspectives: Sarah and Nick

2.1 Sarah: Ally and Advocate

During my teaching career I have become friends with many music educators who are gay or lesbian. I consider them dear friends and it never crossed my mind, until I became interested in LGBTQ issues, that their experiences as music educators might be different than mine as a straight-white-cisgender-married-woman. As I began to research and read the history of gay and lesbian educators, I felt shocked and ashamed at my own ignorance. Despite my deep friendships, I realized that I was unaware of the many layers of identity that these individuals must navigate throughout a day, in part because their histories and experiences had been excluded from my own education. The realization that an entire population had been completely excluded from my own professional education fueled my research. Each day I reflect upon my interactions with these individuals and how these interactions lead stories that we tell ourselves about each other and to others.

When I began my dissertation journey with six gay and lesbian music educators, I was aware of my own background as an ally and advocate but wanted to make sure that the participants in my study saw me as a partner in the research and writing process. It was important to me to create a document that reflected this relationship with the participants and that I was not just telling their stories but that I was (re) telling their stories in a way that privileged their voice over my own. Declaring an ally status may be perceived as claiming status within the LGBTQ community; however, I am committed to using my ally-ship to offer my support, not as having experienced the oppression of that community, but having taken the time to listen to and share their stories.

I read through the the interviews through the lens of feminist theory and considered how sexual identity via social construction and performativity affected the participants lives as lesbian and gay music educators (Butler 1990; Connell 2015; Ferfolja 2007; Lorber 2012). Through the process of writing the participant's stories as creative non-fictions, I began to better understand their lives as lived. Through the work of my research, and students at my school who identify as LGBTQ, I believe that I am using my privilege in a way that can be of assistance to those who have not been able to advocate for themselves.

2.2 Nick: LGBTQ Community Member

I self-identify as a cisgender gay man. Like Sarah, my current research focuses on LGBTQ music teacher identity. My dissertation revealed the stories of four self-identified gay male high school choral directors as they negotiated their personal and professional identities in the music classroom and as they contended with the conditions of public schools as spaces of gender conformity, heteronormativity, and

at times latent homophobia. To theoretically frame the study, I turned to theories of performativity and theatrical discourse—specifically dramaturgy—to make sense of the teachers' acts and utterances of masculine fidelity and appropriate behavior while positioned in front of an audience of students, colleagues, and community members (Butler 2003, 2006; Goffman 1959). In doing so, I utilized a stage as a metaphor to discuss these performative acts, an axiom I believed to be more multi-faceted than the commonly-referenced closet (McBride 2017).

The stories I sought to retell relate to my own as a former middle and high school choral director and general music teacher in the New Jersey public school system. I was closeted for most of my teaching career. Over time, I grew tired of the theatrics associated with being a closeted gay teacher and eventually came out to my students, but only gradually. At first, I took on what I referred to as a "don't ask, don't tell" posture, a type of in-between space of assumed identity where I allowed my students to make assumptions about my gay identity but where I never denied or confirmed their inferences. Griffin (1991) referred to this type of LGBTQ identity negotiation as "implicitly coming out" (p. 194). I finally came out fully in my last year of public-school teaching, but not until I knew I was leaving my high school teaching position to attend graduate school.

I wanted to know if other LGBTQ music educators—specifically gay male choral directors working in the gender-sensitive choral classroom space—struggled with negotiating their personal and professional identities in the same way I did (see Bergonzi 2015; Koza 1993; McBride 2016a, b; Palkki 2015). Thus, from the onset of my dissertation work, I embraced a feminist methodological approach in order to acknowledge how my "positionality and critical reflexivity [could] lead to productive insights" (Martino et al. 2013, p. 395) into the lives of the men whose stories seemed, at least initially, similar to my own.

3   Yours, Mine, and Ours

Multiple self-stories help individuals construct self-identity and make meaning of their lives. These stories are contextual and relationship-based, evolve over time, and help us make meaning of our self-identities. Context is important to how we shape our self-identities—it is through context that we perceive ourselves and how others perceive us. In addition, it is through relationships that we develop our identities, because "to have an identity one must be recognized as a particular 'kind of person' by others" (Rodgers and Scott 2008, p. 735). Because identities shift and evolve, individuals are constantly negotiating their own identities within the context of a particular setting, influenced by social, cultural, political, and historical forces (Rodgers and Scott 2008).

What follows are moments of uncertainty drawn from both of our dissertation journeys. These moments we were forced to consider our own identities, positionality, and the "kind of person[s]" we are in relation to the participants with whom we worked, and the ways in which our own subjectivities aided in or, at times, hindered

the process of constructing and sharing these narratives. Although challenging and messy at first, these moments provided an entry point for this collective process, and this nuanced dialogue between us that elucidated a shared interpretation as a dual ethnography.

3.1 Yours (Sarah)

As a straight person working with gay and lesbian participants, I was in a constant self-negotiation of whose story I was telling. Stauffer (2014) posited these questions to the researcher, which I dutifully considered the questions as I approached my own study:

> What is under investigation in narrative inquiry? The story itself? The person who told the story? The act of telling? The incident to which the story refers? The purpose of the teller and the telling? The teller's psychological state? The culture in which the story is situated? The social practice or oral conventions of narrating that both enable and constrain the story, the telling and the teller? What makes a particular narrative of interest to a researcher? Are the researcher's interests the only interests that matter? (p. 165)

These questions helped me clarify my role in my research process. When working with the participants in my study, I considered "their" experiences—or "yours" as I was speaking with them. By breaking down the barrier of researcher and participant, I assumed the role of listener and the participants as storytellers. My personal research ethic was a mindset of researching *with* the participants versus researching *the* participants (Minette 2018).

Cultural Competence I have not ever had to consider my label as "straight music teacher" and ultimately, the participants with whom I worked would rather not have to think about those labels either. I recall a time, early in my research process, when I called Nick on the phone and attempted to ask him about this label of "gay music teacher" and how he negotiated this in his own classrooms. Despite our open and honest friendship, I wasn't sure how to approach the topic with Nick, much less the participants with whom I would be working. I knew of his sexuality—he volunteered this information to me early in our relationship—but we had never talked about its role in the classroom. As a straight person, I just wasn't sure how to approach this potentially sensitive topic.

Unintentional or Unavoidable Subjectification Before embarking on my dissertation journey, I considered the ways in which my positionality could be problematic. I struggled with how I might engage the participants in an honest conversation without making them feel as though I was putting them in some sort of side-show spotlight and how I might be benefiting from their stories. I understood that my "interview" questions would have to be carefully constructed as to avoid mining the participants for specific information or answers that could be helpful to my research

questions. Wilchins (2014) described what it is like to be a part of that process as a member of the LGBTQ population being studied:

> Academics, shrinks, and feminist theorists have traveled through our lives and problems like tourists on a junket. Picnicking on our identities like flies at a free lunch, they have selected the tastiest tidbits with which to illustrate a problem or push a book. The fact that we are a community under fire, a people at risk, is irrelevant to them. They pursue Science and Theory, and what they produce by mining our lives is neither addressed to us nor recycled within our community. (as cited in Nichols 2016, p. 19)

Nichols (2016) described her reaction to this statement as bringing up her own concerns about how she was potentially "'stealing [Rie's] pain'" just to get a good story with no regard for her benefit or the benefit of the larger trans community" (p. 442). I, too, had a similar reaction to Wilchin's assertion that researchers are not considering the potential negative ramifications of their work, with no regard for the *people* with whom they work. I wrestled with this power struggle between researcher and participant throughout my dissertation process. What was I bringing to the research and how was I using this new knowledge to support my own advancement? I was confronted with these concerns and fears at the high school that I teach at when I was asked to share my research with the Women's Studies class. After sharing my research with the students, the teacher encouraged them to write reflections on my presentation but also the work that I was doing. I was met with some encouraging words, but other students were frustrated with my work. One student in particular approached me after class and questioned my intentions and how I would be "profiting" from my work. While I joked with them that I was going into debt and definitely not making a profit, they had a point. Here I was, writing a dissertation on a population that I was not a member of. I was heartbroken that this young person did not see the bigger picture of what I was trying to do. I quickly called Nick, and in tears, shared with him this story, to which he replied, "Allies have been with us the entire way. Had it not been for allies, we would not have made the progress that we have made. You are doing good work and we need your work." His words gave me the confidence I needed to continue with my work, but even push myself to be more assertive in how I approach conversations with others who may not have the same experiences or values that I hold. Nick's words helped me to see beyond my dissertation.

Honoring Expertise in Life and Story The conversations that I shared with the participants were emotional. There was laughter. There were tears and heartache. There was anger and frustration. The participants allowed me into their lives in ways I could not imagine. They were incredibly vulnerable to a point where I struggled to know my role as a researcher, confidant, and fellow human being. How did my emotions potentially impact the way that I (re)tell the individual stories with whom I spent eight months getting to know? To understand a moment of this complexity, I offer a moment of shared vulnerability with Kathy,[1] one of the older

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[1] Names used from our dissertations are pseudonyms.

participants and the ways in which this moment challenged me to honor her life and her understanding of her experience.

As part of the data generation, the participants emailed me weekly journal entries for six-weeks. Through Kathy's journals I learned that her life was crumbling before her, and I was witnessing it through my research. When I met Kathy, she had recently lost her partner of 35 years. She struggled to get through interviews, especially when she spoke of her late partner. Her journals were beautifully written, full of emotion and memories. However, a darkness was coming through that started to concern me for Kathy's well-being. She wrote in her second journal,

> This week I just want to lie down and not get up. I question whether I even want to be alive. I know this will change, but ugh, right now it just feels like too much effort to be an adult. The Mask is tight on me, the mask of capable adult. The real Kathy is crying, struggling, frantic and wild, feeling displaced.

After this journal, I did not hear from Kathy for several weeks. I was concerned and sent her an email asking her how she was doing and that I was thinking of her as we approached the holiday season, which can be a difficult time for individuals who have lost a family member, and especially a partner. She responded:

> Not so good with me right now. I have dipped down deeper into grief in the past three weeks, and haven't had the energy or the heart to journal. I get up and get to work, and come home and go to bed, and cry, and sleep. I believe this is a normal part of the grieving process, and I won't stay in this place, but for right now, I just can't write. Too painful.

I wasn't sure how to respond. I have not lost a partner and my sexuality was never something I had to hide. Kathy was in a completely different place than I had ever been. She was grieving in private as her school community (minus her administrators) did not know that she is a lesbian who had lost her partner. As a researcher, I was unsure if I should recommend help. As a human, I felt compelled to respond to her email. As a doctoral student, I called my advisor first to make sure that I wasn't violating any ethical researcher/participant rules. My advisor told me that what Kathy was going through was natural, but that an email to her, letting her know that I was thinking of her, was perfectly acceptable.

When I started to write the participant description chapter of my dissertation, I was confronted with *how* I would (re)tell the intimate stories that the participants had shared with me over our 8 months together. A chronological life story did not seem adequate nor appropriate for narrative work, and it definitely did not feel as though the participant's voices were privileged over my own. I decided to take a risk and write Kathy's story through a series of journal entries, as written by Kathy. Each entry of Kathy's journal begins with "Dear Wwakwan," who is a spiritual being that comes from a prayer that Kathy had recited to me during one of our moments together (Dreamer 1999). Through this exercise, I wrote a creative non-fiction through Kathy's eyes. I took in Kathy's emotions, her words, and her experiences and cultivated what ended up being an intimate portrayal of her experiences of realizing her lesbian identity, divorcing her husband, and going through the grief of losing her partner. When I emailed her and editable copy of what I had created, I

waited with anxious anticipation because her story was so incredibly emotional. Within minutes she texted, emailed, and left me a voicemail:

> Left a message of utter gratitude and appreciation on your cell phone just now. The gist: it was a brilliant move to employ this creative non-fiction approach, in my humble opinion. The essence of the story was well represented, and the feelings felt so true. Love ya to pieces, Ms. Sarah! Thanks. I feel very seen and heard. (Minette 2018, p. 98)

I was incredibly relieved to read and listen to Kathy's responses because her story was the most emotional for me to write and I wasn't sure how she would receive my interpretation of what she experienced. I engaged in a similar practice for each participant, writing their stories through creative non-fiction and sending each participant their story. This was a risk, especially as an unpublished doctoral student who perhaps should have followed a more pre-established way of writing her dissertation, but I felt that this way of (re)telling and (re)presenting was the best way that I could honor the participant's individual life stories.

3.2   Mine (Nick)

Cultural Competence   What does *mine* mean in the context of this chapter? What do I take ownership of when claiming membership in the LGBTQ community? What does this membership afford me when researching the lived experiences of gay male music teachers working in public schools? More importantly, what assumptions arise with this claim? While conducting this inquiry, I rarely asked myself these questions with adequate critical thought, assuming a level of empathic understanding and perhaps unearned intimacy with the participants with whom I worked simply because of our shared sexual identity. This assumption of an effortless rapport quickly proved to be a naïve understanding of how I as a researcher would connect with the men whom I sought to know better as professionals and as people. Feeling that I lacked the foresight and criticality of Nichols (2016), who eloquently expressed genuine concern regarding her outsider vantage while investigating the experience of a transgender music student, I conversely felt confident in my self-proclaimed status as an insider, as someone who could relate to the experiences of being gay, closeted, and negotiating personal and professional identities while working in risk-adverse and morally vigilant school spaces (Blount 2005; Connell 2015).

Unintentional or Unavoidable Subjectification   As Lather (1992) posited, "The politically value-laden nature of feminist research requires a very different method-ological approach to issues of objectivity/subjectivity, an approach that goes beyond merely replacing objectivism with subjectivism" (p. 92). As a self-identified gay man who taught in public education for nearly a decade, I felt affirmed in my deci-sion to embrace, share, and draw parallels between my own experience and those of my participants, an epistemological process that honored my subjectivities not only

as a gay male researcher but also as a fellow formerly closeted public-school choral music teacher (Lather 1992). In other moments of the research, I felt confused, frustrated, and ill-equipped to uncover and properly interpret the narratives of these four men, all of whom it had seemed I had a great deal in common with, both culturally and professionally. Beneath the surface, however, were unique and incomparable stories of personal and professional identity negotiation that did not resemble my own, narratives saturated with moments of confusion, identity intersection, and occasionally genuine crisis.

"Dayle," for example, held back tears while sharing that he and his fiancé were calling off their wedding and that the future of his long-term relationship with his significant other—the person he described as his reason for coming out to his students—was uncertain. While acknowledging the critical role his fiancé played in disclosing his sexual identity to his high school students, he stated in one of our conversations together, "I've never really been gay without him" (McBride 2017, p. 160). There were also moments of surprise and tempered levity, such as when Rob humorously depicted how he somewhat indirectly, but purposely, came out to a former high school student by texting her a picture of himself while dressed in drag. Despite what seemed at first like a comical description of this tacit acknowledgement of his queer identity, Rob dramatically changed his tone in a qualifying follow-up text, expressing the need for continual discretion regarding his status as an LGBTQ teacher: "Please, *don't* feel free to post that on your FaceBook page" (McBride 2017, p. 189).

Finally, there were moments that required me to critically consider and acknowledge my own privilege and positionality as a gay white male researcher in relation to the participants with whom I worked and the many differences in our experiences as LGBTQ music teachers. Two of the participants spoke of the unique and relentless challenges of negotiating one's personal and professional identities as teachers of color and the struggles of teacher identity that occur at the intersection of race and sexual identity. As Dayle eloquently described in one of our many emotional conversations together, "I think that's what the journey for me has been [with] coming out… [to] not just be seen as Black, just be seen as gay… but actually just to be me… that is me. It's really weird, you can't separate yourself" (McBride 2017, p. 124). How would I tell these stories that were so different from my own? It became clear that although I shared a great deal in common with these men in terms of our professional identities, our personal path of living, working, and often surviving as gay music teachers could not be more divergent.

I thought back to a question that Nichols (2016) posed early on in an analysis of her own narrative work, "How does the narrative scholar navigate the vagaries of human interactions without the guidance of a predefined linear procedure?" (p. 440). I realized that I needed a predefined methodological procedure that would allow me to both recognize and unfasten my own identity negotiation experience from those of my participants. This was tricky to implement. Whatever procedure I embraced would need to complement my use of a feminist methodological approach, a process wherein I continued to acknowledge my own subjectivities as a member of the

LGBTQ community. It would also need to contrapuntally initiate a type of counter-narrative interpretation, a third voice, or outsider perspective in the data analysis process. This would allow me to better attend to my participants without conflating their stories with my own (see Allsup 2017). This was the ethical dilemma that became my "scholarly anguish" (Nichols 2016, p. 442).

Honoring Expertise in Life and Story Castigating myself over a lack of sophisticated thought when considering my positionality in this work is perhaps not fair in this analysis of Sarah's and my research. Throughout data collection, there were several moments where my status as a fellow self-identified gay man and former public-school music teacher afforded me a great deal of access in getting to know these men on a deeper and more personal level. Many of these moments seemed to occur behind the scenes (to make use of my stage metaphor), while the recording device was off, or in passing conversations before or after a formal sit-down interview. Despite these cherished moments of candor and connection, the need for some distance in perspective remained in order to honestly portray the complex, nuanced, and individual narratives presented by each of the participants.

It is perhaps here where my conversations with Sarah seemed to be most influential in fully realizing the limitations and biases that derive from my own positionality. Embracing a feminist methodology in my dissertation research permitted me to locate myself on the "same critical plane" (Bloom 1997, p. 117) as the participants, entangling my subjectivities and biases in relation to how this research would be structured and presented. However, my dialogue with Sarah, although occurring somewhat retroactively in the research process, provided me with another opportunity to fully reflect upon how my own positionality and membership in the LGBTQ community may unintentionally result in a rather narrow understanding and interpretation of the narratives that I endeavored to authentically share.

This collaborative process was transformative. It changed the way I reflected upon my participants' stories and my own. One such moment of transformation—or perhaps interpretive reframing, with Sarah's guidance—occurred in a discussion of how notions of traditional masculinity and the use of gender discourse in choral music education (phrases such as "Real Men Sing") had influenced one of my participants' self-perception of his identity as a gay male high school music teacher. What follows is an excerpt from the epilogue of my dissertation:

> In regard to my conclusions on what it means to be—or perhaps, to be perceived as—real, I think about how all four of the men in this study were reluctant to say the word "gay" at different points in our interviews together, to take up this identity for all of its challenges and less discernible benefits. Thus, I return, once again, to Joseph, possibly because he seemed to be the most emotionally open and grounded as both a person and teacher and also the most conflicted over the issues discussed in this dissertation. It was through Joseph that I realized my own bias in perceiving "out" as the desired position of most LGBTQ persons. In troubling the stage and this notion of realness as I have throughout this chapter, I think about a response that Joseph provided during our second interview:

> I feel as though I'm comfortable with the way that I teach and the persona I am in the classroom, which I find to be pretty real, and so I don't know that my whole, this mess going on in my brain necessarily affects my day to day work in the classroom.

> Throughout the semester I spent getting to know Joseph as a teacher and person, he was by far the most adamant that being closeted as a choral music teacher, keeping his gay identity backstage, did not affect his ability to successfully execute the demanding duties of his work, cultivate close relationships with students and colleagues, and garner respect and love as a high school choral director. Based on our conversations together and my observations of his teaching, I would agree with his position. (McBride 2017, pp. 230-231)

In further analyzing this excerpt outside the context of my dissertation, now with enough distance from the all-enveloping research process, and in dialoguing with Sarah about these moments of interpretive clarity, I now know this realization would never have come to fruition had I not been able to discuss these moments of conflict, confusion, and preconception with Sarah. Towards the conclusion of this shared research process, our conversations became more raw and candid as we grappled with less obvious outcomes in our analysis of each other's work. In a rather emotional conversation between us regarding the excerpt above and Joseph's comfort with teaching while closeted and my initial somewhat incredulous response to his contentment in refusing to own his gay identity as a teacher, Sarah reminded me of the privilege and security I was afforded as a doctoral student while conducting this inquiry. She suggested that I step back for a moment and think carefully about Joseph as an individual, and not in relation to the other participants' stories or my own. She asked, "What is *his* story, Nick?" Sarah's question reminded me of the questions Norris and Sawyer (2012) pose when describing the reflective process that duoethnographers engage in while examining these lived experiences through an emic lens: "How have we come to know the world, and after this conversation, what meanings do we wish to maintain, modify, or reject?" (p.11).

It seemed as though her advice in this moment was shaped by her own uncomfortable encounter with a high school student who questioned her motives as a straight woman researching the LGBTQ community, as described in the Yours (Sarah) section. Having her own positionality and intentions for this work probed in such a personal and accusatory way clearly affected Sarah deeply. Despite the frustrations and awkwardness of this encounter, Sarah utilized the moment as an opportunity to critically reflect upon her own research and to recognize a vital entry point in our shared reflective dialogue, one that similarly questioned the intentions behind my work as well. During one of our many conversations, she earnestly put forth a question that changed how I drafted the excerpt above: "Was it my goal as a researcher to drag these four men out of the closet, or to simply tell their stories?" Initially, I responded with silence. Sarah's outsider vantage challenged my own assumptions and provided me with a necessary alternative perspective that strengthened my understanding of who these men are, not just as fellow gay male choral directors but as individuals.

4   Ours, and Final Thoughts

This duoethnography has changed how we have come to understand ourselves "as … researcher[s] and ethically shaped [our] scholarly practice" (Nichols 2016, p. 441). What we embarked upon was not simply a process of validating our own data interpretation through triangulation or member checking, but more an exchange of perspective, values, and ethics based on our lived experiences, identities, and engagement with the LGBTQ community as both insiders and outsiders. This exercise has allowed us to reflect more on the process of learning from each other and making sense out of how our own subjectivities and positionalities have influenced this research. Nichols (2016) described scholarly anguish as fear of misrepresenting a participant's life and privileging the researcher's voice over the participant's voice. However, by examining our cultural (in)competencies in relationship to the participants, we were able to (re)tell stories that privileged the participant's voice over our own.

We might conclude that, when working with underrepresented populations in narrative research, perhaps the process of co-constructing the narrative occurs not only between researcher and participant but also alongside those whom we initially Other. Additionally, by engaging in this duoethnography we learned about our own selves from the Other (Norris and Sawyer 2012), and what we were to each other. It is possible neither of us considered ourselves as Others when we began this research journey, but through our separate journeys and our shared time together, we have come to know ourselves and our place in the world better as researchers. The time spent discussing these issues with each other has been critical to the trajectory and outcomes of our research and to interpreting and constructing these stories in ways that truly honor the participants with whom we worked. Regardless of our differing identities as a straight cisgender woman and a gay cisgender man, we were both changed by this work in creating a type of third space for shared analysis. More importantly, this reflective process allowed us to explore more deeply how our own stories emerged, sometimes joyfully and sometimes painfully, alongside our participants' narratives. Our partnership allowed us to speak more openly and authentically while discussing our fears and hopes for this research. Through this process, we have come to a better understanding of not only our own stories but also the stories we seek to retell. If, as Fred Rogers so eloquently posited, you truly leave "something of yourself" at every meeting with another person, how might we better understand the narrative research process when considering the perspectives of not only the person who is sharing their story but also the storyteller?

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