

## ABSTRACT

Title of Dissertation: THE LIVED EXPERIENCE OF MUSIC  
TEACHER EDUCATORS WITH  
DIVERSE MUSICAL SOUNDSCAPES

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Leadership

This phenomenological study explores the lived experience of music teacher educators with diverse musical soundscapes. I define a soundscape as the aural vista always present in one's consciousness. This study is grounded in the phenomenological underpinnings of Hans Georg-Gadamer, Martin Heidegger, Maurice Merleau-Ponty and Max van Manen, as well as the living, breathing world of varied musics that play themselves out not only in our own minds and hearts but also intersubjectively with the soundscapes of those with whom we come into contact.

I begin with my own personal soundscapes as a gateway to naming this phenomenon and then continue by bringing those soundscapes to life as they appear in my musical life as a teacher, composer, listener, and performer. In the exploration of the phenomenon, I employ etymologies of key words, metaphors, music, poetry, literature, and art as a means of poetizing the experiences. I use particular multi-hued musical experiences in order to uncover a general felt sense that music educators and others can unconceal through their interaction with the text.

Through the vivid, lived language of the philosophers named above as well as others, I then usher in the soundscapes of my five participants. I draw on the guidelines Max van Manen offers for phenomenological methodology. By reflecting on essential

themes that come out of our conversations, I bring the reader into the world of diverse musics as we are emotionally and bodily moved by the often-volatile mix of a plethora of musics.

The essential themes I explore reveal the ordinary to truly be extraordinary. For example, places in which my participants experience music, whether in the home, in the concert hall, or with fellow musicians, reveal themselves to be alive with embodied memories and links to parts of each participant perhaps never imagined. Uncomfortable and dangerous places where evil slithers are also opened up to further reveal the fullness of my phenomenon. Participants undergo a metamorphosis as soundscapes twist and turn on the way to a constant “becoming” that can be shared with their students.

Sympathetic vibration evinces service and caring and further unconceals the music that participants love, revealing a complicated yet rich relationship with the classical canon that has been the bedrock of musical academe for so many years. A fascinating and dynamic interplay lives in the rocking back and forth between “required” music and the many sonic explorations made by participants in their own sacred aural universes. Finally, the essential theme of recapturing the joy of music in communal spaces is explored. A deep interaction with the text admits readers into worlds both instrumental and sung that are not often shared. Music itself, as the aural protagonist, invites participants, their students, and readers of this text to experience the constant dance of intersubjective musical life that nourishes each of us.

In the final chapter, I reflect on what this phenomenon has done with me as a current music teacher and educator in general. I explore a living classroom ethics that can be present in every class if carefully nurtured by an abundance of tact on the part of each

music teacher or music teacher educator. I offer insights for music educators on ways in which they can, through atypical sources, elicit felt responses to their own and their students' soundscapes. I offer a final charge to "take the world by surprise" as educators courageously open themselves to the Other in a heartfelt willingness to embrace the new soundscapes and lifescapes that await us with each new generation of musickers occupying our classrooms.

**THE LIVED EXPERIENCE OF MUSIC TEACHER EDUCATORS WITH  
DIVERSE MUSICAL SOUNDSCAPES**

**by**

**Seth Ian Glabman**

**Dissertation submitted to the Faculty of the Graduate School of the  
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### **Dedication**

This dissertation is dedicated to Stanley Glabman. He was a kind and loving father who encouraged my musical explorations and intellectual growth. His memory is a blessing.

## Acknowledgements

Many people have contributed to this project. First and foremost, I wish to thank my advisor Dr. Francine Hultgren. Her patient guidance has resulted in a dissertation better than I would have conceived and has had an impact on my growth as a human being for which I will always be grateful. Dr. Peter Gouzouasis, Dr. Steven Klees, Dr. Jennifer Turner, and Dr. Donna L. Wiseman—my other wonderful committee members—deserve my thanks for sharing their expertise. In addition, I want to acknowledge the impact of Dr. Janet Montgomery, who started me on this journey towards a doctorate; may she rest in peace. I also wish to thank Dr. Michael Hewitt and Dr. Kenneth Elpus, both of the Music Education faculty, for their teaching and guidance. As well, I wish to thank Dr. Arbie Orenstein, Dr. Lawrence Eisman (deceased), Professor David Walker (deceased), Dr. Richard Sang, and all of the rest of my wonderful professors at Queens College of the City University of New York. My piano teacher, Mr. Bernard Frank, clarinet teacher Mr. Martin Penzer, and my high school band director, Mr. Fred Ruf, guided an enthusiastic young man and they all live on in my teaching. To my many current and former students: Thank you. I am the lucky one who has had the honor to learn with you.

Aside from the faculty and committee members, I also owe a debt of gratitude to the participants in this project. Their insights have provided me with new vistas in my own soundscapes and have influenced the way I share these in the classroom. Although I cannot name the participants, I want to thank them for their generosity of time, knowledge and spirit.

From the time I was a young child, my family nurtured both my musical and intellectual pursuits. My parents, Stanley and Enid Glabman, ensured that I had what I needed to grow in these ways. Although my father passed away just before I began my doctoral work, my mother has been a wise support throughout this phase of my life. So too, my brother, Guy Glabman, and sister, Phoebe Gross, have cheered me on. Finally, I wish to thank my wife, Dr. Martha Hare, who has been by my side cajoling, supporting, and providing a loving presence throughout this journey.

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**CHAPTER 1:  
TURNING TO THE NATURE OF THE LIVED EXPERIENCE: A PERSONAL  
PATH (JOURNEY) TOWARD DIVERSE MUSICAL SOUNDSCAPES**

**My Eclectic and Diverse Musical Soundscapes**

We are concerned with possibility, with opening windows on alternative realities, with moving through doorways into spaces some of us have never seen before. (Greene, 2001, p. 44)

Journeys ... not only take us to places but embroil us in them. For this reason they cannot be reduced to superficial visitations, or “day trips,” in which we careen or cruise between places considered as arbitrary stopping points. Don Quixote, for all his bizarre antics, gets deeply involved in the places he encounters. (Casey, 2009, p. 276)

In the experience of art we see a genuine experience (Erfahrung) induced by the work, *which does not leave him who has it unchanged*, and we inquire into the mode of being of what is experienced in this way. So we hope to better understand what kind of truth it is that encounters us there. (Gadamer, 1960/2004, p. 86, emphasis added)

I am in the media center of an elementary school in the fall of 2017. There is a paused video about the benefits of instrumental music education on the screen, and a full room of excited, interested parents who have come to hear me discuss the instrumental music program, a program I have taught for three years in New York and for eleven years here in Maryland. I talk about my love of children and play a few notes on the instruments I have placed in the room. These are instruments that have been part and parcel of the Western tradition: violins, violas, and cellos from the strings, and clarinets, flutes, trumpets, and trombones from the band. In previous meetings of this sort, I have shown Leonard Bernstein conducting his “Overture to Candide” for the demonstration video. This year I show the Venezuelan conductor Gustavo Dudamel instead, with Dudamel conducting “Mambo” *by* Leonard Bernstein. Musically, we have gone from a spirited work to a raucous one. However, the Simón Bolívar Youth Orchestra (of

Venezuela) has gone beyond the auditory, for the musicians dance on the stage as they play, evincing both joy and excitement. They whirl both their bodies and instruments, and the music is alive in both movement and sound. The audience is actively involved in the performance and the conductor acts more as facilitator of the seeming entropy rather than as dictator. What a revelation! In the Bernstein version, Bernstein does have a bit of fun while conducting, as he changes his facial expressions to follow the music, and he also has fun with his baton. Bernstein, however, is a White male conductor—as are most—who basically follows the more conventional, rigid way of directing an orchestra. On the other hand, Dudamel, a Venezuelan with wild frizzy hair that complements his fevered gesticulations says, through his body language, “Let’s have some fun!” I do bear in mind that Dudamel’s performance, like Bernstein’s, is still scripted in that Dudamel is conducting from a score. As a music teacher, I like to have fun with music, just as Dudamel does.

Much of the world’s music is not performed in the manner just described, however. That is, much of the world’s music does not require a conductor, and many of the world’s musics are not written down. Performers from all corners of the globe improvise their own music. Nonetheless, by choosing this video in place of the more conventional one I have chosen in previous years, I am widening the scope of the musically possible and am thereby inviting more parents and children to join in my program. Having shown the video, I am ready to continue my presentation. I also enjoy the different languages in the music I teach.

I comment in both English and in Spanish. My Spanish version is, *Ojalá que han disfrutado esta discusión. Si tienen preguntas sería mi placer intentar de darles las respuestas apropiadas. Hablo español con fluidez, y si queda cualquier duda, pueden conversar conmigo después de esta presentación.* (“I hope you have enjoyed this discussion. If you have questions, it would be my pleasure to try to give you the appropriate answers. I speak Spanish fluently, and if you have any doubts about anything, you can speak with me after this presentation.”) A few Latinx parents do come up to me and ask questions about the program. When I answer in Spanish, they can see from my body language that I not only speak the language, but I am familiar with Latinx culture. In conversing with native speakers, one’s understanding of a culture comes out in gestures, voice inflection, register, and innumerable other markers. My experience with Latinx culture lends a warmth and cordiality to my interactions.

How did a Jewish boy from Queens, New York come to know so much about—and become so interested in—Latinx and other cultures? Upon reflection, having spent so much time learning to speak Spanish in Mexico and other Latin American countries as I earned the M.A.T.L. (Master of Arts in the Teaching of Languages) degree, it occurs to me how little I really know about countries I *haven’t* visited or cultures in which I haven’t immersed myself. I need to pause and reflect on the journey through my own diverse and eclectic soundscape, navigating and coming to terms with meaning making of the music of different cultures. To live in this space brings forth this question from my soul: **What is the lived experience of music teacher educators with diverse musical soundscapes?** To address this question, I turn to phenomenology, the methodology for which is described later.

Every musician has a *soundscape*, and that soundscape is unique to each musician. Feintuch (2004) talks about a *regional soundscape* present in Cape Breton that has to do with Scottish-inspired fiddle music that originated in Scotland and features unique ways of bowing. However, no two fiddlers from this part of Nova Scotia would necessarily sound exactly the same. One cannot assume that the music they listened to as children was identical, for example, despite the overall prevalence of one genre. I use the word *soundscape* to refer to *the aural vista always present in one's consciousness*. Every musician's soundscape contains all of the multicultural musical strands that come into play whenever he or she interacts with music. Such interactions take place whether a musician is playing the role of performer, listener, composer, or any other. In my own musical life, I have interacted with music in the guise of performer, listener, and composer. The bodily and cognitive experiences we have had with music since childhood become part of us. The richer and more diverse these experiences, the more points of contact that we enact. Nettle (2014) describes the current period of ethnomusicology as one in which ethnomusicologists concentrate on "bridges among these islands [of musics of the world], learning how musical cultures affect each other, and contemplating the kinds of music that result from intercultural contact" (p. 8). Turning to my phenomenon, it could be said that we create our own bridges as individuals in a similar manner. Thus, in this chapter, I lay the groundwork for understanding how musical soundscapes are formed by exploring my own soundscape. I describe my own musical soundscapes as they formed and later overlapped—such is how multicultural strands come into being—starting with a look back at my very first composition for voice and piano created at

around age nine. I use the formation of these personal soundscapes as a means of turning to my phenomenon.

Entering into the question of what the lived experiences of music teacher educators with diverse musical soundscapes entails probing into questions about one's own self-definition or definitions. Some of the questions and helpful prompts I might pose could include: *Thinking of the music you love best, what does this music (or a particular example of this music) do to you? How does it make you feel? Think in terms of all of the senses, even taste.* I could also ask about music from a particular period of one's life. An example would be: *Pick a piece of music that was very important to you during your adolescence. As you listen, what comes to mind and what do you feel in your body? What shows itself in this interaction between you and the music? Can you describe your feelings the very first time you heard this piece of music?*

### **Naming the Phenomenon**

When naming the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes, I delimit the experience by including one's race, ethnicity, religion, and geographical home culture, whether that culture is present in the United States or in one's country of origin. Such markers take into account each listener's or performer's cultural capital, capital that has immediacy within each musical experience but that also has currency manifested as an evolving bodily awareness and worldview on musical being. When one *performs* music, for example, there is a meaning-making space that can be explored. This space marks the confluence of what we already know by virtue of who we are (our cultural capital including our musical influences and

abilities) and the bodily enactment of the music *as it occurs*.<sup>1</sup> For the music educator who desires to explore the music of other cultures, a third element of this confluence is the cultural knowledge he or she has gained or is in the process of gaining through the performance experience itself, although such cultural knowledge also would include the experience of *listening* to music.

A good example of the confluence of these three worlds (cultural and musical background/bodily enactment/new cultural knowledge), and one that will be explored at length in chapter two, is described by Angulo (2008a), who writes about *capoeira angola*, the Afro-Brazilian martial art that is a tradition of “movements, music, history, ritual and philosophy” (Abstract). The performance in which Angulo participates is a *roda* (performance) of *capoeira*. Angulo begins her participation in the *roda* by playing a scraper instrument and singing, but is soon grabbed by the *mestre* (master) who pulls her into the *roda* circle in honor of her (Angulo’s) birthday. The following is a very small excerpt detailing her experience:

The birthday song comes strong, “à la capoeira.” Leaving the safe, sacred place to start the jogo [game], I’d like to get up more gracefully, but when I see his ginga [basic swaying movement of capoeira], I think I will be fine...I can ginga! Or at least I am trying...I can see a blur of the smiling faces, the sound is a surrounding effect like in a surrealist bright movie theater with loud black and yellow speakers. (pp. 267-268)

Angulo continues:

I feel I could lose the pounds, the years, the stupid rules about what your *señorita* body could and couldn’t do. I swing against Cobrinha’s ginga hoping that it looks as it feels, just trying to be present and aware...How long can a birthday song possibly last? (p. 268)

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<sup>1</sup> I base my conception of a meaning-making space on the *Field of Musical Performance* that Stubley (1998) finds enacted in ensemble playing.

Angulo's (2008a) joyous participation in this event is the result of a very long journey that she began in Spain, the country of her birth. She "[risked] ostracism by the conservatory establishment by performing publicly, side by side, a Chopin waltz and a Scott Joplin concert waltz, *Bethena*" (p. 49), and she later "challenged gender limitations and class prejudices when [she] joined a mariachi band and cross-dressed as a man to avoid discrimination from the all male band members" (p. 49). All of these life events took place in a country (Spain) that is, historically speaking, "a place of both tolerance (Al-Andalus culture) and despicable fanaticism (i.e. the Inquisition, expulsion of Jews and Muslims)" (pp. 48-49). Spain under a dictatorship was a place where Angulo "did not have much chance to be exposed to cultural differences" (p. 49). Angulo's meaning making, occurring both in the context of her outlook on all things musical, as well as during the immediacy of music listening and performance, helps define who she is as a person and as a musician and—in the final analysis—as a music educator.

Thus, when we take into account the aforementioned markers of race, ethnicity, religion, and geographical home culture, we must remember that not everyone in the world or even in one's own country sees, hears, or interprets music in the same way. Each person has a unique autobiography as he or she at times struggles to live within—or rebel against—the societal limitations of a given culture. In addition, the very function of music in a given society may indeed differ from one culture to another. For example, although music functions in the West as entertainment—at least for the most part—other cultures have different kinds of music for different occasions. Then too, while in the West we value expert performers in classical music, pay some of them princely fees, and sit

quietly in the audience while they perform on stage, we need to realize that in other cultures, music is much more participatory.

Greene (2001) gives a good insight into the notion of varying cultural lenses when she states: “Aesthetic encounters with works of art are situated encounters. That means that the perceivers of a given work of art apprehend that work in the light of their backgrounds, biographies, and experiences” (p. 175). Addressing teachers who attend her summer sessions under the auspices of the Lincoln Center Institute for the Arts in Education, she later adds:

Feeling our own new beginnings, we have been learning here—as the seasons give way to new seasons, as things change and change again—what it means to *break with anchorage*, what it means to move with others, to care for others, to reach beyond where we are. (Greene, p. 185, emphasis added)

### **Going Beyond the “Work of Art”**

I choose to go further than either Greene or Gadamer (quoted in the beginning of this chapter), however, because one needs to go beyond the concept of the “work of art” model under which they subsume music. In many countries, in fact, music is not necessarily used or thought of in this manner. In Ghana, for example, there may be many different types of music, and music may serve many social functions that have nothing to do with entertainment. For example, Blacking (1995), in a study of the music of the Venda, points out, “No fewer than sixteen different styles are distinguished, with different rhythms and combinations of singers and instruments; and within these styles are further subdivisions of style, as well as different songs within each division” (p. 40). The Venda, he notes, “generally classify their music according to its social function” (p. 41). For example, at an initiation school for girls, there are *Nyimbo dza u sevhetha* songs, *Nynbo dza vhahwira* songs, *Nyimbo dza dzingoma* songs, and *Nyimbo dza milayo* songs.

Blacking translates these as “songs for dancing around,” “songs of the masked dancers,” “songs for special rites,” and “songs of the laws of the school” (pp. 40-41).

When a male raised on Western music systems first hears music from Ghana, for example, his expectations about what he will hear may be dashed when the music “doesn’t sound right.” This was the experience of a colleague of mine named Max<sup>2</sup> who teaches general music at the same school at which I teach. Max had developed an intense interest in Ghanaian music and decided to study with a master drummer from Ghana. He spent some time in Ghana with the specific purpose of learning more about Ghanaian music and culture. When I asked him what it felt like when he first heard this music *in Ghana*, he replied with one word: “Confused.” When I asked what made him feel that way, he replied that the music sounded out of tune and the rhythms were much more complex than he had thought. In a subsequent conversation, Max revealed that this confusion occurred because iterations of a given style (as defined by the rhythm of the drums) varied greatly in a performance setting as opposed to the same style heard in an informal setting. He added that the use of ornamentation and a varying sense of pitch employed by the Ghanaian musicians were two other reasons for his confusion. (In much European classical music, playing “in tune” is considered essential.) Clearly, knowledge of culture and context in different musics is important for performers and audiences alike.

Until the pandemic, Max ran a drumming group in our school. In line with Abril’s (2003) suggestions regarding the need to go beyond the content integration dimension of multicultural music education so that sociocultural understanding is also fostered in the

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<sup>2</sup> Any personal names referenced in this dissertation are pseudonyms.

K-12 classroom, Max gave plenty of cultural information about Ghana and Ghanaian music to his after-school ensemble of drummers and dancers. I could often hear from next door (my classroom adjoins Max's) the tremendous enthusiasm with which the children tackled this music as they danced, sang, and played instruments. I have witnessed a performance by the group and could see that the students were in a special place when they performed this music. They were bodily channeling the music of Ghana and thus enlarging and enriching their own personal soundscapes.

### **Rendering of the Written Journey**

In this chapter, I frame the word “culture” and the term “multicultural music.” My phenomenon is not “multicultural music” as it appears in the music education literature; nonetheless, this term must be reckoned with, albeit cursorily, since it has been and continues to be prevalent in music education literature. I wonder: How does one stray from the well-worn path of an educational paradigm? How does it feel to find myself in unfamiliar cultural places redolent with sometimes-unidentifiable sights, and sound vibrations? How will I “come out” at the other end of such interior/exterior, sensual peregrinations? Below, I consider the word “diverse” and also lay out the ways in which this chapter unfolds. After framing “culture” and “multicultural music,” I unravel my own diverse musical soundscape.

According to the *Oxford English Dictionary*<sup>3</sup> the word *diverse* comes from the Latin word *diversus*, meaning “contrary, different, unlike, separate, originally ‘turned different ways’” (OED, n. d.). In music, one could think of the ears turned different ways

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<sup>3</sup> Commonly abbreviated as “OED”

by virtue of having spent sufficient time experiencing music of many cultures. After presenting several instances of soundscapes experienced from my childhood through high school, I allude to my own pedagogy through the vehicle of the blues. The focus remains, however, on my diverse musical soundscapes rather than on pedagogy. After continuing with an exploration of the blues in order to again disclose the phenomenon of diverse musical soundscapes via the cultural context and roots of the blues and the bodily manifestation of the blues, I explore my personal soundscape further with regard to my stay in Mexico. Following the section on Mexico, I highlight how the use of soundscapes is a useful way for music teacher educators to reflect on their musical experiences and illuminate how such an exploration may provide pedagogical insights useful for teacher educators' future everyday teaching. Finally, I briefly discuss why the best approach to my phenomenon is hermeneutic phenomenology, a discussion that expands in chapter three.

Central to this study are the insights revealed when disclosing one's diverse musical soundscapes. Both the multicultural nature of one's mental store of soundscapes and also the meaning making taking place within those soundscapes—including what takes place during the spontaneous act of listening to or making music—are central to such a disclosure. Such insights may provide direction and clarity for music teacher educators' pedagogies—the critical on-the-spot decisions they make and the tact they display when teaching the students from many cultures they are or will be teaching.

### **Framing Culture and “Multicultural Music”**

The word *culture*, according to the *Oxford English Dictionary*, comes from the Anglo-Norman and Middle French word of the same spelling meaning the “action of

cultivating land, plants, etc.” and contains the entry “the action or practice of cultivating the soil; tillage” (OED, n. d.). Other senses of this definition include “the cultivating or *rearing* of a plant or crop” (emphasis mine) and “the rearing or raising of certain animals, such as fish, oysters, bees, etc., or the production of natural animal products such as silk” (Culture). When we look further under the word *rear*, we find that it is a cognate with the Old Icelandic *reisa* as well as the Gothic *-raisjan* found, for example, in *ur-rausjan* meaning “to cause to rise, to wake” (OED, n.d.). Further inquiry reveals that both “raise” and “rear” used to have the shared senses of “to raise a person from a particular condition;” “to arouse, animate” and “to bring into existence” (Rear). Indeed, the diverse musical soundscapes we inherit or make our own—comprised of the cultural mix from which they are constituted—not only open doors for us, but also enlighten us so that we are *changed* in some way and are roused from our quotidian slumber as we grow to become the sentient beings we were meant to be.

### **Multicultural Education and Multicultural Music Education**

According to Banks (1989), the term *multicultural education* came out of the Civil Rights movement of the 1960s and had much to do with the empowerment of minority populations. Banks (1995) identifies five dimensions of multicultural education: (a) content integration, (b) the knowledge construction process, (c) prejudice reduction, (d) equity pedagogy, and (e) an empowering school culture. Particularly germane for a discussion of multiculturalism in music education is *content integration* because it has to do with the *additive* component of multicultural music education that has often been employed. When I use the word *additive* in regard to multicultural music education, I mean the inclusion of world musics in the curriculum. Abril (2003) notes, “Teachers

generally limit their multicultural approach to content integration and rely on the efforts of other teachers to accomplish other dimensions of Banks' model" (p. 30). More recently, Roberts and Campbell (2015)—referencing Schippers and Campbell (2012) and Volk (1998)—lament the change-of-millennium move back to a *multicultural musical materials* approach toward multicultural music education. This comes after advances toward more in-depth modalities (such as *student-centered oral histories* and the appearance of more diverse ensembles) had been achieved in the last decade of the 20<sup>th</sup> century.

Closely allied with the multicultural movement is the way in which instruction is delivered, and this has to do with *culturally relevant pedagogy*, *culturally responsive teaching*, and other ways of delivering instruction that take into account the cultural background, musical and otherwise, of each student. When one looks toward the higher levels of Banks' (1995) dimensions, the ways in which instruction is delivered—not simply adding materials—help us move forward toward the cultural understanding and equity that multicultural education seeks to accomplish.

Thus, one must also take into account the strong element of critical theory that has always been a part of multiculturalism. Proponents of multicultural education (e.g., Banks, 1989 and Nieto, 1994) stress the importance of empowering minorities and of engendering structural changes in schools. This type of discourse continues within discussions of the aforementioned *culturally relevant pedagogy* and *culturally responsive teaching*, as well as within general discussions of the role of music in the social justice sphere. Ladson-Billings (1995), a major proponent of *culturally relevant pedagogy*, refers to it as “a pedagogy of opposition (1992) not unlike critical pedagogy but specifically

committed to collective, not merely individual, empowerment” (Ladson-Billings, 1995, p. 160). Gay (2001) defines *culturally responsive teaching* “as using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (p. 106). Gay (2010) also explains that whether we name pedagogy as *culturally relevant*, *culturally responsive*, *mediated*, et al., “the ideas about why it is important to make classroom instruction more consistent with the cultural orientations of ethnically diverse students, and how this can be done, are virtually identical” (p. 31).

The discourse of multicultural education made its way into changes in the field of music education. The Society of Ethnomusicology had been formed in 1955, and, in the 1960s, ethnomusicologists who had a passion for musics of the world began to work with music education faculty in order to expand the horizons of university students (Campbell, 2003). Heller (1983) notes “an explosion of interest” (p. 36) in multicultural music education in the decades of the 1960s and 1970s. This span of time includes the groundbreaking Tanglewood Symposium in 1967, the appearance of Standifer and Reeder’s “Source Book of African and Afro-American Materials for Music Educators,” the National Black Music Caucus, and the National Multi-Cultural Awareness Commission of MENC. In addition, the National Association of Schools of Music (NASM, an accrediting organization) “added to its standards a requirement for a multicultural repertoire for undergraduate music majors in 1972, and it specifically mentioned popular and non-western musics in a new competency-based standard for pre-service music teachers inaugurated in 1974” (Wang & Humphreys, 2009, p. 20).

General Music and vocal teachers began to implement multicultural materials into their lessons in an effort to satisfy school districts' requirements by the 1980s (Roberts & Campbell, 2015), and the 1990s ushered in an era of many different kinds of multicultural music activity such as celebrations of music from many parts of the globe (Roberts & Campbell, 2015). In my phenomenological exploration, however, I use the term “multicultural” differently, as I attempt to uncover the essence of the lived experience of music teacher educators with *diverse musical soundscapes*.

In my use of the phrase *diverse musical soundscapes*—soundscapes composed of multicultural musical strands or threads—I depart from the issues raised above in the realm of public education. For my exploration, multicultural threads are a very personal tapestry unique to specific individuals. Although each individual is shaped by society and by the education he or she has received, my aural vista of multicultural threads encompasses any kind of music with which a music teacher educator has had experience. This includes music attached to public school music curricula, music heard in a house of worship, private music lessons, et al. and concerns itself with emotions and place. In other words, while I acknowledge the importance of multicultural education and multicultural music education, I depart from any general dogma or goals—valuable though they are for what they espouse. My focus is on the phenomenon at an *individual level* that takes into account *what these experiences felt like* and the stirrings in the imagination that were evoked during the lived experiences. In addition, while I do delimit the experience by attributes held by participants in my work, it is really the actual experience—the embodiment of musical activities including playing music—that counts most in the disclosure of the phenomenon. The music itself is at the forefront, and no one

can predict what that will consist of because it is different for every person. Of course, such is the beauty of phenomenological exploration. Not all Jews like klezmer music, and not all African-Americans like the blues, for example. Thus, for the purposes of my exploration, *multicultural* does not *per se* have the connotation of minoritized groups. Nonetheless, a valuing of and a respect for different ethnicities and a validation of all types of music is a given in my exploration.

### **The Making of My Musical Soundscapes**

There is both a place and a time element to my experiences with diverse musical soundscapes. These pre-reflective experiences I had growing up laid the groundwork for my later ability to make meaning of the music of different cultures. Before describing these experiences, I need to identify myself culturally. If I visualize a “spider diagram” with a circle in the middle and the word “Seth” written there and long diagonal lines— spider legs, as it were— extended outward to represent the various aspects of “Sethness,” one would see words such as *Jewish*, *musician*, *composer*, and *teacher* among many others. If I were to draw yet more spider legs emanating from “musician,” there would be many more lines for *singer*, *clarinetist*, and *pianist*, but then there would be yet more lines emanating from *those* lines that would have to detail contexts such as *place* and *types of music*. Extending this metaphor yet further, I would need to delineate how I *felt (bodily)* depending on the music played and other contextual elements. When and where were the multicultural seeds planted, how did I become “embroiled” in them, and what “windows” and “doorways” were opened to me as a result of such a profound immersion? A visit with the young composer opens the tale.

## The Young Composer

### *Lot's Wife* (excerpt)

How simple the pleasures of those childhood days,  
 Simple but filled with exquisite satisfactions.  
 The iridescent labyrinth of the spider,  
 Its tethered tensor nest of polygons  
 Puffed by the breeze to a little bellying sail --  
 Merely observing this gave infinite pleasure. (Hecht, 2001)

My childhood in general was filled to the brim in a similar sensual way as is conveyed in Anthony Hecht's poem "Lot's Wife." However, my compulsion was to give voice *through sound* to my interior world. Although, like most children, I derived a great deal of satisfaction from contemplation of the smallest of mysteries—whether present within my home or outside—playing the piano and singing provided me with a means to *express* what I felt. Even now, *knowing* occurs when I am at the piano. The epitome of such knowing reveals itself when I am composing.

What magic resides in a young boy of nine or ten when he is given a singing voice and a piano with which to express himself? When I was eight years old, my mother, drawing on her own experiences with *her* mother, had me take piano lessons. I took to the instrument immediately. I grew up at a time, in the late 1960s, when it was common both in elementary school and on the television, to be presented with every emotional image having to do with Civil Rights, the contributions of African-Americans, and the plight of Native Americans. The combination of songs such as "Get Together" (The Youngbloods, 1967) with images of people working together for the common good, commercials featuring (for example) an "Indian" chief wearing a feathered headdress and crying, as well as images showing white and black hands clasped together around a pole served to sensitize an already highly sensitive boy to what was going on in the world. I can

remember sitting with my mother in our den watching a small black and white television set as news reporters recounted the devastating details of Dr. Martin Luther King, Jr.'s death. My mother sat sobbing, and I followed suit. It was in this milieu that I composed my first song entitled "Colors." Small slender fingers touched the keys of the piano and played simple descending blocked chords to the following lyrics:

You don't judge a man by the color of his skin.

You only judge a man by what's deep inside.

Colors.

This was the song in its entirety, and I had said it all...but let us start from the beginning.

My small left hand forms chords on the piano. I am ready to turn inner into outer. I am in the dark yet in the light, for the compulsion to create coexists with an inchoate state of yet-to-create. In "Lay Lady Lay" (Dylan, 1969), Bob Dylan sings, "Whatever colors you have in your mind/I'll show them to you and you'll see them shine." Mental impressions of a place in time—the late 1960s—are manifested—un-self-consciously—in the creation of "Colors."

As nine-year-old Seth Glabman, I am quite used to entering this interior world that welcomes me with no qualifications. I feel a strong pull as the outside world recedes. I have many of these worlds that go from outside to inside all to myself. A magic hand turns a snow globe I received from a relative who went on a trip. I am *in this world*, the soft snow crystals falling slowly, gently, to the ground. It is the same for other inner spaces I encounter. Sometimes I look through the beautiful prism we keep in our home to open a usually unseen world not unlike the one a snorkeler swimming on a Caribbean beach might see—colors rendered even more precious because of their very evanescence.

At other times I keep my lazy right eye shut as my left eye beholds—through one of those now forgotten little orange or banana-colored cone-shaped view scopes—taken-by-mom slides of my brother, sister, and me playing on the beach by Nana and Papa’s bungalow in Far Rockaway. Truly, I love my interior world.

During my boyhood, no matter where I am, I am always uncovering things, whether the essence of a thought or the hiding place of some small creature. However, how can a shy, deeply sensitive boy—one who is reluctant to look anyone in the face out of embarrassment—have an avenue through which to lose all timidity while actually producing sounds that others can hear? I have all the courage and assertiveness in the world here at the piano. On the beach in Far Rockaway, I turn over seaweed-covered rocks to reveal tiny crabs. Or, I use our big magnifying glass to impress my pals by burning a hole in a wayward autumn leaf. But now, the action of felt hammers against steel strings inside this hulking dark blond-colored battle-axe of an old piano—one that also responded to the touch of my mother when she was a youth—makes palpable—corporeal, even—a beautiful, haunting song.

The harmony created by the small left hand continues on its way and is soon joined by the melody created by the right. Yes, the inner is gradually becoming outer. I am attempting to—I *must*—create something of my own rather than just being a spectator of others’ creations. Yet, the music and lyrics flow out mostly without effort. Just as some little boys throw snowballs at little girls as a sloppy way of uttering, “I find you attractive,” the tangible feel of fingers on the piano keyboard brings to life ideas previously residing only in the mind’s eye. Yes, *music chooses you*. Even today, a musical idea grabs me in the crepuscular creative moments that do not correspond to

anyone's biorhythms but my own. My lifelong musical escapade continues in the present day as I gallivant across the fertile fields of introspection and reflection that can only be found in my many-hued imagination. My lived experience with diverse musical soundscapes continues to spur composition.

### **An Older Composer**

Tolstoy referred to sincerity as an essential element of art, and the emotion that I recall when I wrote "Colors" was sincere. Even today, when I attend an event such as a gun violence prevention meeting, the noble part of me comes out and a song begins to form (although my musical soundscape is not limited to composing experiences). Thus, 47 years later, in 2015, I composed a topical song when a phrase came into my head at the end of a gun violence prevention meeting at our synagogue: *How many times?* I turned this one phrase (which was accompanied by music in my head) into a song with the following lyrics:

#### *How Many Times*

How many times, before we speak?  
How many times before we wake  
From this slumbering sleep?

How many times will we drag our feet?  
Before we say  
Enough!  
Enough!

A bullet fired, another round  
Another lifeless body just crumples to the ground  
Multiply the numbers  
But no one says  
How many times?  
How many times will we drag our feet  
Before we say  
Enough!  
Enough!

A bullet fired, another round  
 Another young soul just buried in the ground  
 A cell phone rings that's never picked up  
 Life stories drawn in blood.

How many times less to say  
*I love you?*  
 How many tales of truth  
 Never told?  
 How many rainbow dreams  
 Never to unfold?

How many times? (Glabman, 2015)

This topic is beyond all issues of race, gender, and ethnicity yet is applicable to all races, all genders, and all ethnicities. I was inspired, via my own evolving musical language, to make my way through this multiplicity of cultures. Thus, this song is just one manifestation of the fruits of a lifelong journey: the essence of a journey leading to the songs in my soul waiting to be called forth.

### **Gently Wild Adolescent Fantasies**

The practitioner raises the saxophone to his lips. A short man he is, a pimply high school student wearing wire-rimmed glasses. What could you say? Certainly, this teenager was unexceptional-looking, even nerdy. I suspected and indeed found out in subsequent interactions—when he and I played music in my basement—that he was the taciturn sort, as well. However, from the first few bluesy notes of “Harlem Nocturne” (The Viscounts, 1965) he played, a completely different personality came out. His name was Rich, a colleague of mine in the New York City All-City High School Band. Playing in this band was one of the highlights of my high school musical career. Like Rich, I was a shy young man, the type who would fall to pieces if ever an attractive young lady would turn her gaze toward me. Did I use music as a subterfuge for communication? Was

song a mask, a vehicle through which I could both enter other cultures and also communicate without having to obey the normal means of social intercourse? I think it is more that my true self *is* music, and below I give an illustration of some of the musical magic of my adolescent years in which many multicultural seeds were sown. Thus, the following are accounts of my own diverse musical soundscapes. Such accounts are the process through which a turning toward the phenomenon is brought forth.

### **How to get to Carnegie Hall**

There is an old double entendre joke that goes: *How do you get to Carnegie Hall? Practice!!* Indeed, I did get to Carnegie Hall, and later Lincoln Center, through my instruments. I got to Carnegie Hall by being involved in a relationship with my clarinet. Abram (1997) avers that we have lost our connection with nature. While this may be true, musicians have a connection that relates to nature, even if that connection has sometimes become attenuated in this day and age. I live in the culture of my instrument, and I till that instrument until it takes me places, opening doors and windows and buildings and relationships. Despite the fact that instruments are person made, they truly have some connection to nature. In the following passage, Abram uses words often employed in music (I have italicized such words) as he writes of the importance of a connection with nature:

We need to know the *textures*, the *rhythms* and *tastes* of the bodily world, and to distinguish readily between such tastes and those of our own invention. Direct sensuous reality, in all its more-than-human mystery, remains the sole solid touchstone for an experiential world now inundated with electronically-generated vistas and engineered pleasures; only in regular contact with the tangible ground and sky can we learn how to orient and to navigate in the multiple dimensions that now claim us. (Abram, 1997, p. x)

In the music I have played on particular instruments, I have a *direct sensuous reality* with those instruments. For example, any instrumentalist can tell you that each instrument has a different “feel.” I can simply envision a clarinet in my mind and immediately feel my fingers caressing the instrument. Even certain key signatures have a feel for different instruments, and the “feel” of an instrument is part of the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes because the instruments connect them to a physical, emotional, and historical field that sparks meaning making. For example, one of the most comfortable and idiomatic keys in which to play the clarinet is E-flat major. Pianists in particular are wont to refer to certain compositions that “lie well under the fingers.” I have my own favorite compositions in this vein and describe one of them below.

I can almost instantly think of two classical clarinet pieces that bring me back to a certain place. Both are in the key of E-flat major. One of those pieces is the Brahms second clarinet sonata; the other is the third movement from Weber’s *Grand Duo Concertante*. The opening movement of the Brahms, in particular, is the most sensual clarinet piece I’ve ever played. The combination of large intervals (called “leaps”) and half steps create an irresistible feeling of longing, melancholy, and introspection that simmers in the mouth and fingers as they join together and breathe the liquid melody. Also, this type of music, classical music, is part of a soundscape formed by the pedagogical relationship nurtured by teachers who had a direct link to the classical tradition with all of its mores and idiosyncrasies. I had a fine piano teacher who accompanied an internationally acclaimed violinist. One of my clarinet teachers studied with a member of Toscanini’s NBC Symphony Orchestra, and the other played with the

Rochester Philharmonic Orchestra. The line of great classical performers and classical performance practice that extends to me—and through me to my own students—would, I am sure, have connections with some of the great musicians of the nineteenth century, and so that world lives on in my playing.

I have experienced many other types of music, such as Andean music, that are in touch not only with emotions but also with the places from which the music comes. For example, I learned while attending a performance of Andean music by the group Andesmanta (Andesmanta, 2015) that many of the instruments they play used to be made—some still are—of plants and animal parts such as goatskin and armadillo shells. Expert musicians such as this Ecuadorean group can evoke, in amazing detail, the sounds, sights, and touch of the rainforest in music that has been handed down from generation to generation. In some musics of the world, there is a palpable, direct connection to the earth in this music that is in line with Abram's (1997) descriptions. One cannot remain unchanged in the presence and hearing of such music if one is hearing it as a non-native of that culture.

The instruments used in Andesmanta's music and the instruments that produce it tie human beings directly to something, even though we might not know what that something is. Is it a primordial past? Is it a human connection to sounds? Is it a connection to human beings' need for relationship, the relationship Abram (1997) talks about? There is no question that, as Abram observes, "Humans are *tuned* for relationship. The eyes, the skin, the tongue, ears, and nostrils—all are gates where our body receives the nourishment of otherness" (p. ix, emphasis added). And one uses *the eyes, the skin, the tongue, ears, and nostrils* to play even Western instruments such as the clarinet.

## Clarinet Magic

Oh how I loved my clarinet! So much so that I constantly bought things for it: a new canvas cover, new reeds, reed rush, a reed clipper—and on and on. I remember a number of times taking a trip into Manhattan—that magical candy store of musical and cultural delights that “turned me on” every time I went there. I was a tall, skinny freckle-faced boy who sat on the train and anticipated the prettily dirty and piquant sensory overload that was Manhattan. With my clarinet case and folder of sheet music as recognizable symbols of my superhero status, I did not need to say much since anyone could tell they were in the presence of someone who had very important business to attend to in the East Coast’s Mecca of show biz. There was always something otherworldly about walking up the stairs once reaching my destination and seeing the surreal Manhattan skyline, bustling streets, and, above all, nattily turned-out denizens of the great metropolis. For in Manhattan, the music starts long before one enters a concert hall. Later on in the day, if one was truly lucky, one could hear a concert for free as Juilliard students sawed away at their violins with their open cases at their feet. The cases were filled with quarters if it was a bad day and with dollar bills if the students were lucky.

Forty-eighth Street represented a kind of “music store row” for musicians like me and was very well known for music stores that did a brisk trade in instrument sales and repairs. I took the “A” train—ironically, the train of Duke Ellington fame—for a one-and-a-half-hour subway ride just to buy one box of reeds on that famed street before my clarinet teacher told me that I could order boxes of reeds from a store on Gun Hill Road in the Bronx. (Now, sadly, there is only one music store left on 48<sup>th</sup> street, as I learned on

a recent visit to Manhattan, so that the treasured social environment of the music and record stores of my youth lives on only in my mind's eye.)

If one asked any instrumentalist what accoutrements he or she has bought over the years for an instrument, one would find that the number of items bought increases the more involved one gets with that instrument. Regardless of the number of ancillary items purchased, it is more the feel of practicing that still lives within me and forms part of my musical soundscape. Still with me, too, is the Manhattan of my young adult years, the city whose sights, sounds, smells, and even *spell* are for me what the natural world is for Abram (1997). Finding out about music teacher educators' diverse musical soundscapes would, without question, entail an evocative description of the places and spaces where they heard and performed music. In my case, the clarinet—with all of its accoutrements safely nestled inside the case—was simply my entrance ticket to the cultural milieu of Manhattan.

The clarinet—this piece of wood, this tool, this thing in all its Heideggerian *thingliness* is something to be reckoned with and is in corporeal relationship with the player who truly feels music. The clarinetist speaks—his mouth wraps around the mouthpiece. The top two teeth bite down on the top portion of the mouthpiece, while the bottom lip cushions the bottom teeth and rests on the length of the reed. Teeth, tongue, lips and breath somehow combine to breathe life into the soprano clarinet as metal keys are now depressed, now released to change the length of the air column so we can hear that velvety, deep *chalmereau* register as feline footsteps in *Peter and the Wolf* or the creamy yet piercing high notes of Benny Goodman's licorice stick in swing tunes. The instrument bends, curves, and screams at the will of the performer.

Instruments take one to places, and I frequented many places besides Manhattan. My clarinet took me to *magical* places, both externally and inside my head: to the stage of Far Rockaway High School in Queens, to the Brooklyn College Band at age 17, to chamber ensembles, bands, and orchestras at the University of Rochester, to Symphony Space with the Queens College Wind Ensemble at age 20, and to many community orchestras as an adult. I became embroiled in each of these places. The clarinet—and any instrument—is *representative of a culture, a style of music, and a way of embodying music*. In effect, placed in the right hands, it can be an international diplomat. Each of these places is a part of my diverse musical soundscape. Each gave me entry into a new cultural realm, even though for me this realm consisted of variations within the paradigm of Western music.

Some other music educators have had more wide-ranging cultural experiences than I have had. For example, Nethsinghe (2012) lays claim to an upbringing in Ceylon (now Sri Lanka) in which he had a religious background of Christianity and Buddhism. Noting that his town was populated by “descendants of the Dutch, Portuguese, Tamil, Moors (Muslims) and Sinhalese cultures” (p. 3), he goes on to describe the “Vaada Bails” musical style that originated in his town. He also relates that the multicultural performances of this and many other styles of music that were played “influenced my desire to learn music, especially popular compositions, from other countries” (p. 4). Then too, Nethsinghe mentions the informal learning he acquired by spending a great deal of time listening to the popular musicians who practiced in a recording studio located next to his house. In his home, he played his father’s record collection that consisted of albums by Santana, Kenny Rogers, Elvis Presley, the Beatles, and others. As well, he

mentions frequent sing-along parties and the fact that his father “was a talented musician who played harmonica, Hawaiian guitar, piano, and percussion instruments” (p. 5).

Like Nethsinghe, I experienced music in community, but unlike him, I was raised in a Jewish world with fewer musical cultures from which to learn. However, I did make my way very profitably through not only the Jewish world, but also through the world of the blues, and later on—through several journeys to Latin America, particularly Mexico—through Latin American folk and “pop” music. More recently, during doctoral studies, I took two ethnomusicology courses at the University of Maryland. One course focused on Mexico, whereas the other focused on a host of other countries around the world. Through readings and discussions in these courses, I was exposed to types of Mexican music with which I was unfamiliar as well as the contexts and socio-political realms that defined Mexican and other types of music. For example, I almost experienced a type of “musical vertigo” when I heard the accordion used in music that glorified the life of Mexican drug kingpins rather than in a polka that signified joy in its Eastern European incarnation. These exposures added immeasurably to my diverse musical soundscape. I begin here, however, with the reading of the Torah that helped define my Jewish existence from age thirteen on, for my religious/musical background is a central part of the “musical me.”

### **Reading—Chanting—the Torah—Jewish Seth-ness**

Public reading of the Torah has been done for thousands of years in the Jewish religion. In addition, Idelsohn (1992) notes that “The Talmud says that the Bible should be read in public and made understood to the hearers in a musical, sweet tune. And he who reads the Pentateuch without tune shows disregard for it and the vital value of its

laws. A deep understanding can only be achieved by singing the Torah...” (pp. 35-36). Of course, chanting of sacred texts has been a part of other religions besides Judaism. However, I became immersed in the religion of my parents. I come from an observant Jewish family, and my wife and I carry on that tradition. To this day, I often read the Torah in my synagogue. I spent much time in the synagogue as a young boy, and for my Bar Mitzvah I chanted the entire Torah portion for that particular Sabbath. Subsequently, I chanted from the Torah in my synagogue—and in other synagogues—for many years. Learning the Torah portion of the week immersed me in this ancient tradition.

I was a perfectionist, and it took hours and hours each week to perfect the Torah reading. I didn't know it then, but it seems that because I had musical ability and a pleasant voice, I was fulfilling not only the letter of the law, but also the spirit of it by singing “in a sweet tune.” I can remember the intense preparation involved even in learning only a few lines perfectly. There are three reasons why the preparation was—and is—so intense: 1) the Torah must be chanted in Hebrew; 2) one must memorize the notes, called *trope*; 3) one must be able to read from a parchment that contains no vowels. Learning to read a portion of the Torah was an especially formidable task because, although my reading skills were excellent, my comprehension was not strong. Indeed, I went to a certain place that I didn't understand and did not feel the urge to understand, because I was completely immersed in the process.

This Jewish soundscape, for which there is a very special, very old series of melodies, became very meaningful to me and there is a certain “Jewish feel” I have that forms a central part of my diverse musical soundscape, and one that very definitely has a moral and ethical element to it. One of the tenets of the Jewish tradition is that each Jew,

through Torah study, has an obligation to develop the moral self more and more as he or she ages. In any event, in those days of my adolescence, for hours—especially on Friday nights—I would sit in the rocking chair in my parents’ room away from the rest of the family and live in this inner world.

I remember exactly what it felt like both to prepare the Torah reading and then to actually do it. I figured out how to pronounce each word and then put the trope to it, and I repeated each line many, many times until I could almost do it by heart. This process would continue on to the next lines, and sometimes the portion could be quite long—as many as 20 to 25 sentences. When it came time to actually perform the reading on Shabbat—Saturday morning—I waited my turn nervously in my seat among the congregation. Then, I came up to the *bimah* (Hebrew for “pulpit”) where the Torah was...*and let it fly!!* I chanted with such passion because I was standing before my parents, my friends, and the entire congregation—not to mention, God— and did not want to embarrass myself. This process definitely instilled a discipline in me for other things—including musical things—in life such as diligent practice on the piano or clarinet. Such diligence propelled me to the aforementioned Carnegie Hall.

But there was another type of music that felt much more like home to me. That music was the blues, another cultural immersion that wends its way into my singing style, composing, and piano playing perhaps more than any other influence. As I get older, I feel bodily my deep indebtedness to the African and African-American roots of the blues, even more so than my own Jewish roots through the synagogue and Torah reading. The blues exists much more palpably in the body than in the intellect, even though both my Jewish and blues roots do reside in my body.

## Blues, Beatles, and Pop

But what *is* the blues? A kind of scale? A harmonic form? A poetic form? A way of articulating tones? A set of verbal sentiments similar to those used in folk blues songs? A feeling? Any of these may be what is meant by the blues, for no agreed-upon definition exists. Or what is meant may be racial, metaphorical, a reference to attitude, or even a shared history. (Szwed, 2000, p.19)

In this excerpt from “The Weary Blues” (1922/1995), Hughes pulls the reader in to the experience of hearing a pianist play and sing the blues on Lenox Avenue in New York City:

Swaying to and fro on his rickety stool  
 He played that sad raggy tune like a musical fool.  
     *Sweet Blues!*  
 In a deep song voice with a melancholy tone  
*I heard that Negro sing, that old piano moan—*  
     “Ain’t got nobody in all this world,  
     Ain’t got nobody but ma self.  
     I’s gwine to quit ma frownin’  
     And put ma troubles on the shelf.” (Hughes, 1922/1995)

I am teaching a mini-lesson on narrative inquiry in a class on epistemology at the University of Maryland. The class is “Epistemological Bases of Education Research.” This is not a class of music education majors, but it is a class in which members of many different ethnicities are present. We doctoral students are required to teach such lessons to our classmates since this is a “hands on” course. I grew up on the blues, and so I have decided to bring my piano keyboard and have each doctoral student in the class compose lyrics for a blues composition as part of my presentation to give them an avenue into the world of the blues. According to *Oxford Music Online*, *blues* is a uniquely African-American form that developed after the Civil War in part from the “collective unaccompanied work-songs of the plantation culture” (Blues, n. d., para. 4) and, later on (after Reconstruction), from solo “hollers” sung by workers under the sharecropping

system. However, the call and response form that the blues employs “can be traced not only to pre-Civil War origins but to African sources” (para. 4). Slavery rears its ugly head as a legacy to the blues as it does to every other genre of African-American music. Blues lyrics reflect the hard life of African-Americans, and the blossoming of the blues through much of the twentieth century was an important contribution to American musical life. Blues music is a creation “mainly by black working-class men and women” that, “through its simplicity, sensuality, poetry, humour, irony and resignation transmuted to aggressive declamation...mirrored the qualities and the attitudes of Black Americans for three-quarters of a century” (para. 27).

Approximately one hundred years *after* the Civil War era, blues music was a strong influence on the popular music of the 1960s, which is when I first experienced it through the popular music of (mostly White) groups such as the Beatles. The mini-lesson I created was a vehicle by which narrative inquiry could be explained through each student’s perspective. Each of my classmates’ auto-ethnographies would have much bearing on their lived experience of the blues music that featured in my presentation. Each one of them would have a different bodily reaction to the music depending on the individual markers that collectively influenced their diverse musical soundscapes.

Some of my classmates have a hard time with the assignment, while others find it easy. In any event, all of them come up with appropriate lyrics. I sing each different version of the blues based on the lyrics they construct. Like the piano player in Hughes’ poem, I try to sway back and forth and “make that piano moan” in order to convey the emotion that is such an essential element of the blues. I had mentioned to my classmates that blues players make instrumental commentaries on each line sung, almost as if the

instrument is a person who says something like, “You tell ‘em, you tell ‘em, yes, that’s what it’s like.” I do this, too, although the cheap electric piano I have brought along to accomplish these instrumental commentaries is not really up to the task. The instrumental commentaries I make are very similar to the “egging on” that preachers in a Black church receive from their congregations as an emotional and perhaps even physical connection between preacher and congregation.

While it may not be possible to gain full entry into that world if one is, say, White and Jewish—or Muslim or even White and Christian—entering the cultural world of the other to the deepest extent possible certainly can leave an impression on not only the person experiencing the immersion, but also on those who are in effect directing the experience. After I finish one version of the blues during the mini-lesson, the African-American woman who wrote the lyrics approaches me. She says something like, “Seth, I can’t tell you how much your lesson touched me. For once my music was played in an academic setting.” It seems that she felt validated and, in a sense, “at home” with the music. Her words really touched me. I, too, feel at home with the music as the trials and tribulations of a mistreated people come alive through my mouth and through the touch of eager fingers on the piano keyboard. However, I came to the blues by proxy.

While blues is certainly African-American music, this is not to say that all African-Americans gravitate toward the blues, any more than all Jewish Americans gravitate towards klezmer. I, for one, do not enjoy klezmer music even though I do feel it—and know it—as essential Jewish music. A few years ago, when I was asked by an African-American parent to provide music—through my fifth-grade student band and orchestra—for a celebration of Black History Month at the elementary school where I

teach, I didn't have to think more than a few minutes to come up with "Lift Every Voice and Sing," "We Shall Overcome," a Motown number, and a blues instrumental I composed myself for this occasion.

Certainly, the kind of works I have just cited fit easily into the essential African-American canon, and it is surely necessary to find out what music belongs to the culture of the listener in order to get a sense of the influence of customs, traditions, and religion. However, for any *individual* listener or performer, it's all about "feel," and I would need to form questions to penetrate this "feel" in order to learn more deeply about an individual's lived experiences with diverse musical soundscapes. Indeed, some people may rebel against their tradition—or the tradition placed upon them by either peers or strangers. For example, Gloria Johnson-Powell (1996) describes her view of herself in adolescence:

The duality of my existence—one black and one white—was confusing and painful. I never wanted to be white. I just wanted to be who I was—Gloria or Glo-Jo, the dark-skinned girl who loved to read and exchange political and philosophical ideas, who loved nature and being out-of-doors, who loved classical and folk music, who wanted to be a doctor and help the mentally ill, who wanted to find a place in the world where she could be who she was and what she wanted to become in spite of her skin color and her plainness. What was wrong with trying to live in both worlds or wanting to belong to both? (p. 57)

Again, if questioned about musical background, not every African-American thinks of the blues or other types of "typically" African-American music as the first thing to come to mind even though blues music is an important part of African-American history. We must leave it to individuals to let us know what their musical cultural capital is.

Regarding my own soundscape, I certainly feel the African-American nature of the blues whenever I play it, but I cannot experience it as an African-American. I was influenced by the Beatles and by other 1960s groups who carried a blues influence in the

music they performed. The thread of the blues always runs through my music when I perform on the piano. Accordingly, I had obviously evoked a response in my classmate from the epistemology class that meant something. The idea of a White person idiomatically playing the blues grabbed hold of her somehow. How does the blues grab hold of me?

The singer sings between the cracks. There is no note, no space small enough or big enough to define what he is doing with the blues, because it is a matter of what the blues is doing with him. The smallest interval (distance between two notes) cannot contain the emotion the singer feels, but neither can the largest interval between notes. I am that singer, and I push the oxygen through my body, physically *feel* the music. All of the loneliness and pain and suffering finally find a space in which to cry. (However, a blues composition can be joyous, too.) When I play and sing in a blues style, I have choices as far as making the internal things I feel external. I can muscle in on a song, I can sing it plaintively, and I can give it some swing and sparkle. A subtle flick of thumb, elbow, or forefinger coaxes the music out of the piano as I accent a plethora of notes that register a feel. Will I play funky, laid back, romantic, sexy, or just plain fun? Whatever the style of the music, I am having a conversation with my self, with the instrument, with the audience, or with the other members of the band. Sometimes while playing I am myself; but many times I am whoever I *wish* to be.

The experience of playing the blues that I just described, while informed by my musical and cultural autobiography, lives in the moment. Bowman (1998) invokes Stubbley (1998) when he (Bowman) points out that “musical performance occurs in an experiential field marked by unique ways of being in the body and *being in the sound*: a

field where self and music are ever engaged in vital processes of mutual formulation and reformulation” (p. 295, emphasis added). One of the ways in which to explore the lived experience of music teacher educators with diverse musical soundscapes would be to evoke a description of what happens to them in those moments of *mutual formulation and reformulation*.

I am not a guitarist, but I particularly love to hear a “bluesy” electric guitar. When blues is played on an instrument such as the guitar, one truly has the sense of the player physically wringing out each drop of emotion contained in a song. Sometimes, however, well-crafted words of a poem or lyrics of a song can convey this wringing-out of feeling (*he made that piano moan with melody*). The blues has a dichotomous emotionality. The sour candy *feel* of the blues is somehow synergistic with the sweet honey drop *release* the performer experiences. This is music in which there are no mistakes, because there is no answer—only release. And when the song is done, there is relief. One could ask, *What has been solved?* However, to do so would be as much folly as asking a musician if he or she has “solved” music. There is no *point* to creating; creators create. Blues guitarists like Buddy Guy create on the electric guitar; I create on the piano.

The only thing I have “accomplished” by playing the blues is expressing what I feel through music, and perhaps in doing so, clearing the path so that more creative avenues are opened up. Blues music stimulates the flow of juices that quench a thirst upon arriving at the final cadence. But there is no eternal resting place, no dead end, and no last journey—just more in which to become immersed. I am simply a receiver of the wisdom of Robert Johnson, B. B. King, Ray Charles and many others mostly through proxy via my own intermediaries—the Beatles and other popular groups. Yes, the varied

touch of those flesh and blood messengers, my fingers, on the piano keyboard may unconceal my truth, and my truth is the meaning making that goes on as I uncover the mixing of the diverse musical soundscapes embodied in the blues experience.

I got the blues through the Beatles, who got it from African-American rockers such as Chuck Berry and Little Richard. However (as I alluded to previously), the entry for *blues* in *Oxford Music Online* points out that the roots of the blues also go back to the Civil War era, and even the African-American music of *that* era partially traces its vocal form (*leader-and-chorus*) and blues instrumental style (on the stringed instruments) to Africa (Blues, n. d., paragraphs 4-5). Thus the blues has something of Africa in it. Although I got the blues second hand from the Beatles and other British and American rock groups, it has always felt like my own. I know that when African-American music was deemed “acceptable” it was played on popular radio stations and I heard many, many blues-influenced songs. I also listened to the mass-marketed teenybopper pop of the day such as the Monkees and the Partridge family.

Mr. Frank, my avuncular piano teacher, dutifully sampled the latest sheet music we loved as he played each offering in an unidiomatic, straight-from-the music manner that in hindsight truly amuses me. One day, Mr. Frank came early and heard me play blues music I had learned on my own and exclaimed, “Where’d you learn that boogie-woogie bass?” My “take” on blues music is an example of my own meaning-making process as mediated by my personal musical soundscape. This soundscape was formed by formal instruction from teachers but also through a process of self-discovery. Both types of learning informed my point of view. Indeed, a case should be made for exploring a student’s individual music preferences—including those formed inchoately through a

series of fumbled first attempts—rather than lumping his or her tastes ethnically, racially, or in any other generalized manner, even though such markers do need to be carefully considered.

### **Later Experiences: When in Mexico...**

I am in Mexico, and it is the summer of 1997. It is a typically gorgeous summer day in the city of Morelia and my classmates and I are at a Catholic school. The seven of us are finishing up a master's degree in teaching language we will have earned by living in Mexico for two straight summers. We are ushered in to a music room. As Bachelard (1994) observes, "The door schematizes two strong possibilities, which sharply classify two types of daydream. At times, it is closed, bolted to daydreams of future music lessons for the students I teach back home. How will I navigate the intersection of cultural markers that I bring to this place with those I have come to discover? What are the multicultural strands that will compete inside of me, both in my mind and my body, for attention? While there is no fixed answer to these questions, the possibilities for pedagogy, for the pedagogical relation with my students enriched by my new experiences, are manifold.

I am reminded of van Manen's (1994) statement of the evolving nature of the professional teacher's knowledge base. He notes that even as the knowledge bases of other professionals such as dentists and engineers are evolving, "they know who they are, what they can do, and how they developed their professional or artistic competencies and talents" (p. 140). He opines, in contrast, that "reflective teachers never stop asking themselves what the nature of teaching really is" (p. 140). Uncovering the lived experience of our diverse musical soundscapes, such as my adventures in Mexico, thus

opens up many new possibilities I would never have thought of had I remained on United States soil.

The young Mexican music teacher with slicked back brown hair is dressed in casual white painter pants, but the children are dressed in their formal yet comfortable white and green school uniforms, looking freshly scrubbed and awaiting adventure. The children are probably in kindergarten and are full of joy in this class. They have several teachers who are attending the class to assist the music teacher. Everyone sits with anticipation in a circle, when the music teacher makes a strange request: He says he'd like one child to remove one shoe. Excitement. Palpable anticipation. Here comes some fun! This is the same feeling we get from looking into Gustavo Dudamel's eyes as he is about to conduct "Mambo"!! A child volunteers his shoe and then goes to sit in the middle of the circle. The music teacher whispers something in the ear of one of the children in the outside circle while the child in the middle closes his eyes. While accompanying himself on the piano, the teacher starts to sing in a soothing voice:

*Zapatero, remendón, es la bota de José.*

*Ya no tiene su tacón, después yo volveré.*

(Shoemaker, this is Jose's shoe. It's missing a heel, so I'll return later.)

Suddenly, it becomes clear that the boy who was whispered to had been hiding the shoe, and the boy in the middle must chase this boy around the circle to recover the shoe. If the boy running with the shoe is not tagged before he returns to his original space, then the boy who is missing the shoe must return to the center of the circle. If the boy with the shoe *is* tagged in time, then the tagged boy must sit in the center of the circle.

The joy the children feel is palpable; they are shaking and screaming with encouragement. And I know I have entered a familiar unfamiliar zone yet again in my life as a music teacher: I have placed one more international song in my brain that I will use in September to bring another part of the world into my students' ken.

Later that summer, our small class of graduate students visits many places that we have suggested as cultural opportunities to our Mexican professor. Rosie knows everyone in Morelia, so we know that any place we suggest will be possible. Someone suggests a chocolate maker's place; another student suggests an apartment complex; and I suggest a Mexican radio station. I have already, as a singer/pianist, learned about a dozen songs that I sing in Spanish. I have visited, with my "Mexican family," several relatives' houses—including one near Mexico City—and always have had an electric piano provided for me. Smiles. A knowing glance of shared experience. The multifarious threads of the musical experience—what I bring as Seth and what they bring as whomever they are—are about to become joyously intertwined. Such connection occurs through the marvelous, mellifluous magic of music. The music is embodied by slender fingers caressing a sea of black and white as breath and vibration come spinning out, spinning out. My playing and singing produce stories of primordial significance and resonance as the sound takes its own, unhurried tempo—be it *adagio*, *andante*, or *lento*. How elegant the Italian words are! My music unfolds before an audience receiving a gift lovingly offered and passionately rendered.

The Jewish and Latinx threads of my musical soundscape fuse together to form a visceral connection that connects music to spirit and emotions. When I play music, I inhabit a space that I share with other cultures and ethnic groups, but I put my own

“twist” on whatever I play so that I can say not *the whole is greater than the sum of its parts* but *the whole is the unique melding of its parts*. For example, I am not the only Jewish musician who has somehow woven together seemingly disparate musical threads, but I connect and combine these threads in my own manner. In the period of the late 1940s to the mid-1960s, many Jewish musicians joined Latin bands, catering to a craze among American Jews for Latin music that bore fruit with albums such as *Mazel Tov*, *Mis Amigos* and *Bagels and Bongos* (Kalish, 2009). Latinx audiences are always impressed and appreciative when I play for them, and I feel honored to be a White guy successfully navigating their culture through singing their music so well. I repeat—they are an *appreciative* audience. I remember pouring out my heart at the piano for a friend once and being shocked at hearing him—in back of me—turning the pages in a magazine as he “listened.” I also remember telling people in the United States that I play music for a living and having them not respond at all or respond with a shrug. On these occasions I would think *They don’t get it—they are not in touch with the magic*. In many countries I have visited there is an absolute *reverence* for music and musicians, and this has always been so in Latin American countries.

As a musician, I am a vehicle. The keyboard and amplifier are vessels through which art may be experienced. When I open my mouth to sing in the best Spanish accent and nuance I can muster, I come closer to this country and these people through the medium of their music. As I am about to raise my fingers to the keyboard and raise my voice in song, I take note of my audience. No one is rattling papers or talking to a neighbor. Something sacred—sacred and shared—is about to occur. I am a peaceful person, but when I play music and hear page-turning while I am performing in an

intimate space or the intrusive cheap jingle of a cell phone ring tone go off at the exact moment at a classical concert when the orchestra is playing *pianissimo*, I feel poetic rage begin to bubble in my pores and in my glands. There is a “knowing” involved in musical activities that is unspoken, yet palpable. One who has a diverse musical soundscape has a rich base for meaning making that involves music and *culture in general*. Particularly in *this culture*, music is important. I have never been nervous to sing in public, and I am not nervous now, just excited. As soon as my little audience hears me sing the first few words, we are together on this journey of music, of *sound organized in time*. The keyboard is home, and my musical home has simply moved to another place and time, from practicing in my apartment alone to the joy of sharing the experience—after much diligent practice of music and words—with complete sincerity and “in-the-moment-ness” of it all in Mexico.

I take back what I said earlier about never being nervous about performing. I am now at the radio station in Morelia with my four colleagues from the M.A.T.L. program. There is a suave-looking deejay with slicked-back hair who is confidently touting the music in store for his audience, and the voices of various Mexican singers fill the studio. But this is a special day for him, for his listeners, and for us. The five of us have come to the radio station today to be interviewed and also to perform. At least, one of us plans to perform, and I am that person. I sit on a stool next to the deejay and laugh with him as he asks me what I am doing in Morelia and a few more pertinent questions. After a few minutes, he announces “And here is Seth to sing for us!!” This time, in this cramped studio, I have no keyboard. The only things I have are my own voice and a microphone. I

have been performing music for audiences for many years, but this is a unique experience.

A few radio station employees have gathered outside the door of the studio. I have rehearsed for this moment quite a bit, and knowing that I am “on the air” does lend a certain queasiness. As usual, though, when I open my mouth to sing, most (not all, this time) of my anxiety disappears. The song is from a treasured CD in my collection by Mexican heartthrob Luis Miguel. Having listened to this CD so many times, I try my best to pronounce the words as a native speaker would and, simultaneously, make the performance as musical as possible. I take a deep breath and then spin out the romantic lyrics addressed to the moon. I am an American man at home with Mexican music who is singing a song he loves. And yet, I am a *different* me, because the music and the culture somehow take me over. In this combined American and Mexican guise, I sing earnestly and romantically, beseeching the night and the moon to tell my lover that I love her. I finish the last words very softly—both because the lyrics call for it but also because I am about to run out of breath—and then hear vigorous applause from everyone in our small audience. This performance is the highlight of our trip and is recorded on a videotape I still own all these years later. Thus, I can see this version of myself frozen in time whenever I wish to relive the magic of that summer and feel the pride and goose bumps all over again. What do these experiences feel like? *What happens in these moments?*

This much I know from experiences such as what I just described: You become the music, you become that place, and you become those people with whom you are. And it is wonderful warmth, a fire that warms all of you knowing you are experiencing something magical together that suspends time through music. It is not exactly a

conversation, more a painting you create together in time. Sometimes all you have is your song. And it doesn't matter because it can bring you joy—I don't care what else is going on in the world. Whether I am singing at the Mexican radio station, or playing clarinet with the All-City High School Band at Carnegie Hall, belting out the blues or performing one of my own pop compositions, I am in that place at that time and *that's where I am*. I am embroiled in that place, but I bring into the space of that place all of my experiences, musical and otherwise. My travels have entered a free-frame that still moves forward as sound moving in time. Nonetheless, the newness that I encounter when playing music that I haven't played all of my life—for example, when I played in a gamelan ensemble as a graduate student at the University of Maryland—is a humbling experience wherein this “expert” yet again reformulates his knowledge base.

When I think about van Manen (2007) and his references to guidance and the caring and moral components of pedagogy, I wonder: What goes into the teaching process as young minds are formed—even college age young minds? Further, if we consider arrows pointing down in a diagram that has pedagogy from teacher educators at the upper level, teachers at the middle level, and children—elementary, middle school, or high school age at the lower level—I wonder whether or not university educators still connect with their own diverse musical experiences as a means of tactfully sowing seeds that will drift over to teachers and then, through those teachers, to children as nurturance.

One way to gain insight into such considerations would be to converse with music teacher educators about their experiences with music. Again, the question arises: **What is the lived experience of music teacher educators with diverse musical soundscapes?** When I think of my experiences with different kinds of music, I consider the cultivation

of different seeds into the fertile soil of my musical self. *What are the sounds of my personal sound inventory?* When I reference music in my speaking, what experiences helped to form my idiolect? What were the moral and caring components of the teachers who taught me, and how are my own diverse musical soundscapes brought to bear in my own pedagogy? If, as van Manen (2007) opines, “An adult’s understanding of a child’s experience has something to do with the way this adult stands in the world” (p. 137), then a teacher and researcher might very well see great value in exploring the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes—including those experiences beyond the walls of the university. As Campbell (2002) puts it, “I believe that there are rich revelations to be had in looking critically—each of us—at our “informal and extended” musical lives” (p. 240). The whole point of educational theory and research is, van Manen points out, to orient us to pedagogy *in our relations with children*—or, I would add, in our relations with adults, too. And we can only orient ourselves in this manner if we disclose and shed light on our own experiences with a given phenomenon.

### **Educating the Educator**

As a graduate assistant at the University of Maryland, I taught Music 155, which is a requirement for all education majors and helps them infuse their classroom curriculum with music. Students liked when I allowed them to choose their own music for a final project and presentation. For example, I had a Salvadorian student who danced a dance of Hispanic origin. When Gloria danced with a light step, there was somehow a special feel to it that probably could not be reproduced by another person, even if that person imitated the actual steps perfectly. I hoped that I opened some of the students up

to their own diverse musical soundscapes, and that in some way such experiences would translate to their students as pedagogical caring. At the very least, in connection with Banks' (1995) aforementioned dimension of *content integration*, my hope was that they would use some of their experiences with me to include musics that they otherwise would not have included in their teaching. To wit, I was deeply gratified when one of my former students told me that she had employed some of my methods while teaching at a summer camp. Her email made me remember a salient scene of her entering the room with an ukulele and playing Hawaiian music! The sudden (albeit planned) appearance of a local White woman performing her ukulele piece provided an interesting, meaningful, and enjoyable lesson plan. Using her ukulele ability as a vehicle, she enabled each of us to enter a small part of her diverse musical soundscape. Both class and teacher engaged in a bodily response to her presentation as we tapped into our meaning-making faculties influenced by our race, ethnicity, religion, and geographical home culture with a particular emphasis on music.

For another example of musical diversity, I showed my 155 students a Mexican dance I learned from a well-known teacher of international dances named Sanna Longden. When choosing teaching materials for this and other classes, I also was—and continue to be— influenced by a course I had taken one summer at the University of Hartford in Connecticut. Our professor was Ellen McCullough-Brabson, one of the authors of the well-known book *Roots and Branches: A Legacy of Multicultural Music for Children* (Campbell et al. 1994), a compendium of multicultural songs from around the world. McCullough-Brabson had begun her career teaching instrumental music but told us that that became, for her, teaching the same thing over and over again, while

general music allowed her to focus on the music rather than mastering instruments. (I have taught both instrumental and general music and do feel that both subjects can include music of other cultures, even though there is more leeway to do so in general music classes.) The musical diversity she demonstrated was inspirational.

McCullough-Brabson had a relationship with the Navajo Indians and was very familiar with their music and culture. Her affinity for these people and their culture was contagious and also influenced the colorful way in which she dressed and adorned herself with necklaces and other kinds of jewelry. Professor McCullough-Brabson touched on many areas of music, and I remember being entertained at our last class by a bluegrass ensemble that I believe was composed of one of our fellow students, his mom, and other members of his family. Through their performance, they invited us to share music that was obviously a big part of their family relationship. The way they communicated with each other musically was a visual and aural manifestation of their knowledge, both of the bluegrass musical tradition and of their own playing abilities, as the bodily experience of playing this kind of music spoke in every glance, bend, and shared vocal nuance. Truly, they were tuned to each other and to the music.

### **Going There**

Reflection on the part of music teacher educators involves going back to the places—although sometimes only through use of the mind's eye—where their eclectic music experiences occurred. If, as Hargreaves, Marshall, and North (2003) have suggested, adolescents use their music as a *badge of identity*, it would seem to make sense for music teacher educators to relive textually (perhaps through journaling) those experiences *in their own lives* in order to see, hear, feel, and touch the pre-reflective

experiences of their own students. Above, I outlined many of the diverse musical experiences I have had throughout my life and connected them to the phenomenon of **the lived experience of music teacher educators with diverse musical soundscapes**.

Doing so involved a sharing of experiences not just in an autobiographical manner, but in a way that phenomenologically describes what it *felt like* to have those experiences. Such rich description provides a window into the phenomenon of the diverse musical soundscapes of music teacher educators. Thus, a similar sharing on the part of music teacher educators might give rise to just the sort of pedagogical relationship of which van Manen (2007) writes.

### **Sharing and Value of This Project**

If I had success “educating educators,” as I did at the University of Maryland in a class for future elementary school music teachers to help them utilize music, I wonder what sharing would call forth if music teacher educators would go a step further from where some of them have already daringly ventured. Burton (2011) initiated a program at the University of Delaware whereby she involved her music education students in an exchange program with a university in Sweden. With the same aim of widening students’ horizons beyond their own limited vistas but within the United States, Emmanuel (2005) took her students to an area of urban Detroit that was very different from their own childhood environments. They observed and taught minoritized students while living in the vicinity of the schools. No doubt, these experiences are valuable and help to move toward, as Greene (2001) mentions, “spaces some of us have never seen before” (p. 44). My approach, however, leans toward the lifeworld of the music teacher educator himself/herself. There is great value to such an intimate approach. I expand on these ideas

below by presenting a researcher who straddles the worlds of ethnomusicological and music education research.

Learning to understand the essence of pedagogy as it manifests itself in particular life circumstances contributes to a more hermeneutic type of competence: a pedagogic thoughtfulness and tact. *In Study of Expressive Cultures: The Pathway of a White Middle-Class Music Teacher* (Campbell, 2002) is Patricia Shehan Campbell's "take" on key multicultural experiences from her life. For example, she relates what happened to her when her formerly White neighborhood "changed" with the advent of the Black Power and Black Pride movements of the 1960s and she became the minoritized student in her Catholic School:

Before and after "the change," the school's music program was regarded as one of the best in the city, and it mattered not to Sister Cecilia what her students' "backgrounds" were: we would still play her favorite Haydn and Mozart symphonies, and we would still sing all the best of Bach's chorales and Brahms' German folksong arrangements. "Only the best music for my girls," she would say, and we took top honors all four years at festivals. But at lunch, on the way to track meets, and at weekend dances, we grooved to Smokey Robinson and the Miracles, the Supremes, and the Temptations on the radio, as played by Black-American cover bands with fuzzy bass tones and funky *wah-wah* pedals. (p. 243)

While the above is certainly not a phenomenological description, it does evince much self-reflection on Shehan Campbell's part as she moves us toward the richness of description that is so integral a part of phenomenologically oriented texts. The first two of the three preceding researchers, Burton (2011) and Emmanuel (2005), shared new environments with their students. The third, Campbell (2002), shared her own particular experience. Enlarging, yet simultaneously pinpointing my scope, I again wonder: How much richer would the teaching experience be if one went beyond bringing students physically to other places and also beyond a "telling" to a sharing via a music teacher

educator's own lived experiences with multicultural music? Employing a hermeneutic phenomenological approach while pondering such questions has the potential to shed light on the particularity of each individual music teacher's unique lived experience.

### **Why Phenomenology?**

In phenomenology, there is nothing to quantify. I noted earlier when discussing the blues that *blues* is indefinable. When blues musicians play together, they know or can give signals intuitively as to where the music is going next. In phenomenology, we try to shed as much light as possible on the phenomenon. We endeavor to unconceal that which is ordinarily either hidden in an everyday experience or taken for granted as ordinary and unexceptional. Often we discover that the (seemingly) ordinary or unexceptional is in fact magical. Thus, what better way to tackle this ineffable and intangible phenomenon of the lived experience of music teacher educators with diverse musical soundscapes than phenomenology?

In his book *River Town: Two Years on the Yangtze*, Peter Hessler (2001) chronicles his two years as a teacher of literature in Fuling, China. Along the way, he describes his decision to eschew academia, noting its loss of touch with the real world and real people as evinced in his schooling at Princeton and Oxford:

But mostly I was disturbed by the politicization of literature in the West: the way that literature was read as social commentary rather than art, and the way that books were forced to serve political theories of one stripe or another. Very rarely did a critic seem to react to a text; rather the text was twisted so that it reacted neatly to whatever ideas the critic held sacred. There were Marxist critics, Feminist critics, and Post-Colonial critics; and almost invariably they wielded their theories like molds, forcing books inside and squeezing out a neatly shaped product. Marxists turned out Marxism; Feminists turned out Feminism, Post-Colonialists turned out Post-Colonialism. It was like reading the same senseless book over and over again. (p. 45)

Similarly, van Manen (2007) notes a turning away from pedagogy as he describes having seen

thoughtful educators involve themselves in graduate work and adopt some research perspective and language that strangely transforms them, leading them *away* from a pedagogic orientation toward an orientation that is typical of some other scientific discipline. Now this educator, who once could offer such sensitive insights into the processes of teaching and parenting, speaks with an altered voice. It is the voice of the ethnographer, the biographer, the critical theorist, the ethnomethodologist, the phenomenologist, the critic, or the hermeneutic philosopher, and so forth—but one wonders: Where in all this research can we still hear the adult speak with a pedagogic voice? Where in this text is the connection with the everyday lifeworld which for this educator used to be invested with a pedagogic interest? (p. 138)

When I access the lifeworlds of music teacher educators with my passionate intention to disclose, to unearth, to reveal such lifeworlds, I believe such uncovering makes possible a manifestation of this pedagogic voice.

By looking at the experiences of those who teach future teachers, one of my goals is to uncover the diverse musical backgrounds of such teachers with regard to music they heard in different places, and at different times in their lives. Rather than limit these experiences and “shelve” them in a certain predetermined area, I engage music teacher educators in conversations in which we describe how it felt to compose, listen to, or play different kinds of music. We include music they have heard in their own personal contexts within their home culture, school culture, their bedrooms, and other milieus, without trying to structure the conversation. Just as I revealed the areas in which music touched me so much in my own musical life and have become part of my teaching and pedagogy, I explore the same areas from the point of view of those who teach teachers as a means to disclose the phenomenon of their lived experience with diverse musical

soundscapes. A phenomenological approach for this study is the most appropriate one for me, as I discuss below.

### **Pedagogy and How Phenomenology is a “Good Fit” For This Study**

Van Manen (2007) defines pedagogy as “the activity of teaching, parenting, educating, or generally living with children” (p. 2). When one has a pedagogical relationship with children—which preservice and in-service teachers *will* have (hopefully) in the future—I feel that one has a responsibility to help them “be the best they can be.” While this phrase may seem trite or cliché, it truly does express in a pithy manner what our responsibility is to those we teach. I define “being the best you can be” as moving forward on one’s own when the “training wheels” are removed. Put another way, a teacher enables a child to become an expert learner. After all, are not all of the truly great teachers great learners? As we call up the skills we have gained in our university studies and also our personal life experiences with different kinds of music, we offer children a base of knowledge on which to expand and learn even more. If we (music teachers) at the same time broaden our own musical horizons to include varied kinds of music—including music from other countries and from the cultures of the diverse students we teach—and see music teaching as the co-construction of knowledge, then we are bettering not only our students but also ourselves. The same holds true—even more so—for professors of music education because they are teaching undergraduate and graduate students *how to teach*.

Van Manen (2007) states, “The method one chooses ought to maintain a certain harmony with the deep interest that makes one an educator (a parent or teacher) in the first place” (p. 2). I am a seasoned musician and music educator with a deep interest in

the many different musics of the world, in the people who play music, and in those students I teach. My world is populated by all of those individuals whose rich lived experiences with diverse soundscapes make the world in general a fascinating place. As I detail further in chapter three, phenomenology, through its focus on the *essence* of the lived experience, is the most appropriate approach I can undertake because it uncovers *what an experience is like* rather than just providing a simple narrative. As I mentioned earlier in this chapter, it is my hope that music teacher educators and others in my field will gain insight into the use of varied kinds of music after reading this phenomenological study. Although I will expound on van Manen's (2007) methodological components in chapter three, below I provide a contextual entry point to them and also a listing of what they consist. After that, I conclude with an overview of the chapters in this dissertation.

### **“Showing The Way” Via van Manen’s Methodological Components**

Van Manen (2007) states, “The broad field of phenomenological scholarship can be considered as a set of guides and recommendations for a principled form of inquiry that neither simply rejects or ignores tradition, nor slavishly follows or kneels in front of it” (p. 30). The methodology of phenomenology “posits an approach toward research that aims at being presuppositionless” (p. 29). However, he adds the caveat that the absence of fixed rules does not mean that there is not “a certain *methodos*—a way” (p. 29). To put phenomenology into play (and here van Manen summons Heidegger) is to show, reveal, or clarify something “in its essential nature” (p. 29). The idea is discovery. For example, in my project, **the lived experience of music teacher educators with diverse musical soundscapes**, I draw out and discover the essence of this phenomenon. The tradition and “body of knowledge and insights” (p. 30) to which van Manen refers includes Merleau-

Ponty, Heidegger, and Gadamer, each of whose philosophical writings I use in this dissertation. These and other philosophers such as Edward Casey, Maxine Greene, and David Abram “join me” on my journey of meaning making regarding my particular phenomenon, as do music philosophers such as Bowman and Stubley. I continue with van Manen’s six research components before my chapter overview.

### **Van Manen’s Six Research Activities**

Van Manen’s (2007) six research activities are as follows: (1) turning to a phenomenon; (2) investigating experience as we live it; (3) reflecting on essential themes; (4) describing the phenomenon through writing and rewriting; (5) maintaining a strong and oriented pedagogical relation to the phenomenon; and (6) balancing the research context by considering the parts and whole. Using these six activities provides a good template for revealing the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes.

In this chapter, I turned to the phenomenon of **the lived experience of music teacher educators with diverse musical soundscapes** via an exploration of my personal musical soundscape (moving from childhood to adulthood). In chapter two, I explore the phenomenon further through descriptions of the lived experience as I draw from a variety of sources. I employ Stubley’s (1998) *Field of Musical Performance* (in my expanded version of it) as a scaffolding to contextualize sources such as poems, literature, the writing of music educators, the relationship between music and nature, and my own intersubjective experience of a multicultural concert in Philadelphia. In chapter three, I explore those philosophers I mentioned above as a means of laying the groundwork for my exploration. In that chapter I also use van Manen’s six components in greater depth as

a framework for carrying out my research and then close with the process for my engagement of conversants, those special individuals who, through dialogue and reflection, will help me uncover my phenomenon.

Phenomenology is about meaning making. Thus, in chapter four, hermeneutic conversations I have with my five participants, all of whom are music teacher educators, open up possibilities of meaning as the phenomenon comes to light. Many of the questions I pose during these conversations come out of reflective journaling, both my own and that of my participants. In addition, a very special and evocative means of interaction with music and text comes in the form of “listening experiences” based on a selection of music chosen by each participant. I also provide an opportunity, by means of a personal essay, for individual reflection based on a passage about the great Duke Ellington. By all of these means, I provide entry into what van Manen (1997) calls “the reflective activity of textual labor” (p. 78) as, together, we arrive at essential themes, the knots around which a well-crafted narrative wind.

In chapter five, I return to the notion of soundscapes as I reflect on the larger question of what this notion truly means. I also provide fresh insights for music teacher educators with respect to teacher preparation, as well as an invitation to music educators to broaden their outlook by “trying on” different cultural lenses. I close with my own reflection on what this study has done to me as a person and as a music teacher, including a very recent “eureka” moment that opened up new worlds of ethical possibilities both for me and my students.

**CHAPTER 2:  
MUSIC AS A PLACE TO “DRUM UP” A MEETING OF BODY AND MIND:  
EXPLORING THE PHENOMENON**

**Synaesthesia**

It is dusk in the desert—that bewitching hour when the intensity of the day’s unrelenting heat suddenly lifts with the hint of a breeze and a promise of darkness. Worn and weary with dust trailing my every movement, I am inexorably drawn forward by the distant sound of drums and community. I am curious to see what lies ahead, but for one brief minute I look back from where I have come. (Stubley, 1998, p. 93)

In the quote above, Stubley is speaking metaphorically, and the “place” from which she has come is the entire ethos of Western music making. In particular, Stubley recounts witnessing a string quartet rehearsing a piece by Beethoven. The performance she “witnesses” is just one signpost of the long tradition of classical music making. As important as this tradition is, the focus of Stubley’s evocation is the actual music making taking place by the ensemble. Stubley claims that during this process, the musicians are “trying to find themselves, trying to get a sense of who they are in relationship to this music” (p. 94). Such searching is part of the give-and-take of ensemble playing, and this searching is indeed part of the lived experience.

Stubley describes the place to which she is going as follows:

My thoughts...quickly turn to the sounds drawing me forward, for they are quite unlike anything I have heard before...I am filled with awe by the rich variety of drum timbres and have a strong sense of order; yet, if asked to explain this sense, I am at a loss. For I can discern neither melody nor harmony, neither meter nor form. Indeed, my first impressions seem to focus almost entirely on the way in which the musicians are moving. It is as if they are joined to their drums and are making music with their whole bodies. (p. 94)

Drum timbres are particularly rich sounds that can be felt as well as heard and, thus, tie us to nature and the earth. In addition, since drums in general are tied more to beat and rhythm than to melody and harmony, perhaps the drums bring one closer to those

primordial sounds such as the shifting of the earth, claps of thunder, the crashing of waves, or the rising and falling dynamics of rain.

There is something about African drums such as conga and djembe, each of which I have played, that literally touches and excites me with a force that is beyond words, and this feeling was especially evident when I played in a drumming ensemble for the first time in 2016. Indeed, a combination of the tactile and the auditory is particularly evocative when we are involved with music as a social phenomenon, that is, in a space in which we experience music together. It is not difficult to self-create—in our minds—the combination of touch and sound; one has only to think of a whisper in the ear to conjure the intimate space that combines these two senses. As Schafer (1977) notes, “Touch is the most personal of the senses. Hearing and touch meet where the lower frequencies of audible sound pass over to tactile vibrations (at about 20 hertz.) Hearing is a way of touching at a distance and the intimacy of the first sense is fused with sociability whenever people gather together to hear something special” (Schafer, p. 11). (Indeed, the texts gathered in this study showed me that music goes beyond the aural *and* beyond the tactile.)

Recently, I had such a sensuous feeling of the sociability alluded to above when I attended a multimedia concert given by expert conga player and percussionist Pablo Batista. Batista was joined on stage by many other performers, including: several batá players, a string quartet, a brass section, a pianist, a drummer/timbales player, several singers, a narrator and six dancers. The concert featured Batista’s *El Viaje*, or *The Journey* (Batista, 2016a). Shortly, I describe the experience of being an audience member

at this concert. The experience involved more than just my sense of sound. Being in the audience was, in fact, a synaesthetic experience.

### **Music As a Synaesthetic Experience**

One can bring out the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes by exploring music as a synaesthetic experience. According to the *Oxford English Dictionary*, the word *synaesthesia* comes from the Greek root σύν (Latinized to syn), meaning “together, similarly, alike” plus the Greek αἰσθε, meaning, “to feel, perceive” (OED, n. d.). Although psychologists use the word *synaesthesia* to indicate “a sensation in one part of the body produced by a stimulus applied to another part” (*Synaesthesia*), I prefer the term as defined twice by Abram (1997): “the fusion of the senses” (p. 59) and “the overlap and blending of the senses” (p. 60). Abram, in using this more inclusive definition, channels Merleau-Ponty (1945/1962) and his use of the same word as a means of approaching the truly direct, lived experience (of music, for example). The more cold, calculated, disembodied way of approaching life’s experiences—by reducing them to a supposedly objective reality that can be measured—removes precisely those flesh-and-blood *human*, sensuous aspects of the lived experience that disclose a phenomenon. A description of the movements and influences of the various parts of the Pablo Batista concert must take into account my *synaesthetic* experience as well and, as such, treats the concert as the intersubjective experience of myself, the musicians on stage, and the rest of the audience members. Angulo (2008a), too, relates several experiences in which she played the role of a performer and observer of music as well as one who participates in the experience of making a drum.

Upon the conclusion of this first section of my exploration, I continue with the confluence mentioned in chapter one. Now, however, I continue by augmenting my definition of soundscape and then continuing to explore my phenomenon by illuminating my *El Viaje* concert experience and Angulo's (2008a) eye-opening experience (as well as those of others). What did it feel like to be an active member of the audience listening to Batista's work? How did it feel for Angulo to participate as drum-maker, performer, and listener of music far from the music she grew up with in Spain? The answers to such questions facilitate entry into the phenomenon. Like a poem whose meaning is only grasped through repeated—but varied—utterances, these experiences are brought into the light of day through multiple modes of expression such as poetry and metaphor. Such modes of expression will hopefully be the catalysts for that eventual “phenomenological nod” wherein the reader grasps the phenomenon in its fullest, ripest presence.

### **Adding in the Soundscape of the Natural World**

Lending some elasticity to the definition of a soundscape as the *aural vista always present in one's consciousness*, we may find our way to include the soundscape of the natural world. Doing so with regard to music ties one in to what Abram (1997) claims sciences, such as math, constantly overlook: “our ordinary, everyday experience of the world around us” (p. 32). For the sounds found in our natural environment may also be a kind of music, and reveal themselves to us—and we to them—through touch, sound, sight and indeed all of the senses. Schafer's (1977) conception of a soundscape as “any acoustic field of study” (p. 7) thus embraces many different possibilities for the inclusion of any sounds. More recently, Pijanowski et al. (2011) formed a new field called “soundscape ecology.” This new field, they write, emphasizes, “the ecological

characteristics of sounds and their spatial-temporal patterns as they emerge from landscapes” (p. 203). By listening to the sounds of natural habitats the authors, in my view, go back to human beings’ shared perceptive sojourns with some of the companions we have always had: mountains, trees, and bodies of water as well as those living creatures that inhabit them.

Schafer (1977) notes that the first sound heard “was the caress of the waters” (p. 15). He writes that “We may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a soundscape” (p. 7). When one thinks of natural elements such as water and air, the latter of Schafer’s examples of soundscapes is most important to me because, like Abram (1997), it takes nature into account. For example, rain is part of the natural soundscape, and I have used an instrument called the rain stick in performing music. If I consider, in my expanded meaning of soundscape, the natural world and include it as part of the meaning-making space that brings together our multicultural musical threads, then I need to consider the different ways geography is a part of one’s life. Thus, “No two raindrops sound alike, as the attentive ear will detect. Is then the sound of Persian rain like that of the Azores? In Fiji a summer rainstorm whips past in an enormous swirl taking less than sixty seconds, while in London it drones on as boring as a businessman’s story” (Schafer, p. 19).

Poets such as Neruda have alternately praised and railed at the rain for its power to both heal and destroy. Rain, as all nature, is a part of us. It is, as O’Donohue (1997) might put it, a part of the clay that ties human beings to the earth. Toward the end of his poem “Ode to Rain” Neruda (2002) refers to the rain as “sea of the upper air,” “voice of

the sky,” and “black violin.” In this excerpt from the final paragraph of the poem, he beseeches the rain:

...sing in freezing winds  
 Sing in my heart, in my trust  
 On my roof, in my veins,  
 Sing in my whole life  
 I'm no longer scared of you:  
 Go on, slide down  
 Toward the earth  
 Singing your song  
 And mine. (p. 87, K. Krabbenhoft, trans.)

When we attend concerts and “attend” to music from different countries/cultures in general, we need to keep in mind nature and the different perceptions based on geographical meaning making. I approach a concert I attended a few years ago keeping the natural soundscape—different for every audience member and performer—in mind.

### **Pablo Batista’s *El Viaje (The Journey)* A Multicultural Concert**

In order to get here, I have come a few stops from the City Hall subway stop. Underground, I have walked from the subterranean darkness, through the mostly tinted and deserted passageways, and up the stairs, to make my way onto Broad Street in the heat of a sunny June Sunday. When confronted with a new musical experience, what feelings enter the mind of the music educator? Joy? A certain childlike curiosity? A feeling of floating on air? I know that I feel a bit anxious but at the same time insatiably curious. Music teacher educators go to concerts as part of their weekly if not their daily diet. They and all concertgoers demonstrate a willingness to share up to two hours (or sometimes more) of their time in a frenetically-paced world. Is there room in our lives in this new millennium for imagination? Is there time to enter a world simultaneously familiar yet strange? To those for whom the arts are not just an important part but an

essential part of life, the answer is a resounding *Yes!* For, a curiosity about people and about music in general is, I believe, one of the many hallmarks of a good teacher.

Once at the concert hall, I chat amiably with fellow concertgoers who, like me, are anxiously waiting for the doors to open. Just where in the world am I now? A place of contentment? A place where musical worlds are inextricably intertwined? *Yes* to both questions. Actually, I am in my luscious padded seat at the Temple Performing Arts Center in the city of brotherly love: How apt a sobriquet! It seems fitting that the premiere of Pablo Batista's *El Viaje: The Journey*—a multimedia work that fuses many different kinds of music from distant parts of the globe—should take place in Philadelphia.

I find a seat to my liking in the middle balcony. I am very familiar with this section of any concert hall because as a young man I would frequent venues such as Carnegie Hall—especially on a Sunday afternoon—in order to take in visually and aurally some of the fine symphony orchestras that played there. In those days, I would expect to see a stage full of stringed instruments—the violins, violas, cellos, and double basses of every classical orchestra—along with (mostly) pairs of woodwind and brass instruments in back of the strings, as well as one timpanist and perhaps two or three percussionists thrown in for good measure. That time period—the late 1970s—marked an era in which I was immersed in music of the Western tradition. But the ensemble players soon to populate the stage in front of me now will nod to my own journey of incorporating different soundscapes: They will provide an “earwitness” account of my multicultural musical threads.

While fiddling with my program, I take a look at the huge, empty stage. What immediately catches the eye is a raised platform filled with beautiful conga drums as well as several smaller percussion instruments. When the musicians enter the stage, I see in front of me a variety of instruments that differ greatly from those I used to see on the Carnegie Hall stage when I attended the symphony, for drummers of various types are featured prominently center stage. My background knowledge of music is thus somewhat jarred...But this is what I came for, isn't it? Pablo Batista occupies the biggest part of that center as he sits playing several different congas as well as other percussion instruments he plays with the help of strikers or his foot. The other drummers play the batá drums that originated in Africa in Yorubaland (Southwestern Nigeria). I find it fascinating that the African-derived instruments are sharing the stage with European instruments such as those found in the string quartet on the right of the stage. This is an arrangement that is different from the one I am used to, because the majority of concerts I have attended over the years—in *this* type of setting at least—have been symphony orchestra concerts in which the percussion instruments are few in number and are relegated to the back. Thus in some sense, as compared to the visual arrangement I see in my mind's eye, the instruments of the conquered are taking priority of place over the instruments of the conquerors (given the history of European hegemony over Africa and the "New World."). In the work itself, these instruments have pride of place both aurally and visually. When I asked Pablo Batista whether he was making a statement by placing the African drums center stage while the other instruments (the string quartet as well as the brass section) were on the sides or in the back, he said that he was doing so because he was the composer and had to lead his colleagues from a central point on the stage, but

that he could see the point I was making (P. Batista, personal communication, July, 2016). The musicians on this stage—as well as members of the audience—are about to enter a meaning-making space consisting of three worlds. I describe these three worlds below.

### **The Confluence of Musical Worlds**

In chapter one, I mentioned that when naming the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes I would delimit the phenomenon by including one's race, ethnicity, religion, and geographical home culture. I further noted the meaning-making space that takes place when one is performing music, listening to music, or in some other manner engaging with music. I have adapted the idea of musical spaces from Stubley's (1998) *Field of Musical Performance*. In these spaces we can explore an area that encompasses the three worlds of cultural and musical background, bodily enactment (of the music as it occurs), and new cultural knowledge. The latter is particularly of value to the open-minded music teacher educator because it takes into account an evolution of worldview and musicianship. First, I explore, with some background knowledge necessary to understand Batista's work, the world of cultural and musical background as it applies to *El Viaje*.

#### **A Sophisticated Base as the First Part of the Confluence of the Phenomenon: Cultural Background**

Contrary to uses of the term in the past, there is nothing “primitive” about African or African-derived music—or poetry, for that matter. For example, as Malawian poet Frank Chipasula (2009) notes, African love poetry goes back thousands of years to the ancient Egyptians. Chipasula points out that modern African love poetry is derived from the sung love poetry of the oral tradition, which itself was part of a continuum that began

during the period known as the New Kingdom (around 1300 BC to 1100 BC). He notes, too, “Structurally this poetry reveals a sophistication in composition that rivals its modern and contemporary counterparts” (p. 3).

Musically, and specifically regarding the music of the Yoruba—music upon which *El Viaje* is based—one notes a true attention to detail and exactitude that, like the love poetry mentioned above, is not simple or primitive. Music is an essential part of the culture of the Yoruba and is used to worship deities called *orishas*. Every aspect of the religion, including making the drums, must be done in a particular manner. Pablo Batista explained to me that there are three drums that combine to form the batá ensemble. Each drum has a specific role to play during religious ceremonies in which the ensemble is used. Everything has to be done just so. Musicians who wish to master a genre of music—to truly embody that music while playing—must commit to a tremendous amount of study. As well, to fully incorporate—into their very being—music that originated in a particular land, they must go to the land from which the music originates.

Batista told me that he had played his instruments since the age of nine, and also that he had spent a lot of time learning the intricacies of playing by going to Cuba and to Africa. I told him of my love of language—particularly of Spanish—mentioning that I lived in Mexico for two full summers learning the language. When I told him that one has to be where the language is spoken, he vigorously concurred and we agreed that the same was true of the language of music. If one bodily and mentally enters the space of Yoruba culture, one understands more about the music upon which much of *El Viaje* is based. To what places does another language or another music take one? I always become another person when I visit Mexico. What is it in the slurping of slices of juicy mango or chewy

red papaya over breakfast and chatting in Spanish that provides an opening to another part of one's imagination? What does one find in the rhythms of a drum and in the very texture of the drum itself that connects to that clay of which we are all a part? One finds that there is a connection with nature in the very making of the drum. There are visceral aspects that engage all of the senses in such construction. What meaning making-spaces are opened up in this construction?

Adegbite (1988) notes that the many steps involved in making and decorating drums require "certain rituals which must be performed so that the spirits in the materials from which the drum is made may be placated and that the drum may function well" (p. 18). He adds that such an idea "stems from the Yoruba concept of nature and its relationship with religion. They believe that nature is alive and that there are certain forces or powers superior to man which direct and control the course of nature and of human life in it" (p. 18). In Yoruba culture, each world is part of a unity, including "the world of gods and goddesses, the world of ancestors and heroes" (p. 18), and "each world is alive, inter-related, and dependent upon each other in one vast circling stream of power in which visible and invisible forces interact" (p. 19).

Batista said that, although some have described *El Viaje* as a suite or a symphony, he felt that it could best be described as an onion. That is, the music of many cultures has gone back and forth as one influences the other. I liken this mutual influence and peeling back to my interest in museums. I like attractive spaces that make me feel cocooned from the outside world. Yet, when I enter, I find that I take time to notice the physical layout of the building both from the outside and the inside. As the security guard and I exchange pleasantries, I am already in his or her world and he or she is somehow in mine. In many

cases, the warmth or lack thereof starts my visit off in either a positive or a negative direction. Once inside among the works of art, I am an instrument, and what I bring to each painting or sculpture is played back to me as it presents itself. There is play going on here, as I discuss further in chapter three when I turn to the work of Gadamer (1960/2012).

In the case of music, such play takes us far beyond the “places” we have already seen in our lives, just as an absorbing movie makes us think just a bit differently about a topic from when we entered the theater. As well, instruments may change when they go from one geographical place to another. Batista mentioned that the timbales used in Cuban music (there was a drum set player who also played timbales in *El Viaje*) were really European tympani that were too big to be transported and thus cut into smaller drums, the timbales. Also, I noted two different traditions on the stage at the same time. On the one hand, the African drums—instruments tied to earth-boundedness and deity-worship—were center stage while, on the other hand, the violins, viola and cello of the European classical music suggested—to me—a more urbane and person-made soundscape. Batista told me that this melding of cultures was one of the key elements of his work. In fact, when presenting excerpts from *El Viaje* several months before the completed work, Batista made a remark to the audience about how it was perfectly natural that a string quartet and African drums share the same stage since cultural mixing occurs all the time in the real musical world—and always has. Who am I? Who are you? How is what we are altered from interacting with music, and is it necessary to recognize ourselves or to simply flow into the change that we have become? The next section of this exploration concerns itself with such questions.

**Part 2 of the Confluence, or Bodily Enactment of the Music as it Occurs: The Intersubjective Experience of *El Viaje***

Right from the Prologue to Batista's *El Viaje*, there is a feeling of connection to the past and to the earth and sky. While images of an unspoiled continent—Africa—are projected on the video screen, the female narrator hearkens back to what seems like the beginning. The beginning of what? The beginning of the earth? Of ancient Egyptian civilization? Of the roots of all life? Perhaps the answer is all three, for, in hearing the music and seeing the images projected on the screen, we are brought back to the true “things themselves” as the scenes of natural wonder are succeeded on the screen by a bust of Nefertiti. Pablo Batista explained to me that the rhythms of this opening prologue, the *oro eggun* “order of the ancestors” (in which Batista is speaking to his ancestor), is not music that is usually played in the concert hall. It is part of a Yoruba religious music meant solely for a sacred ceremony. By including it Batista was putting on stage a world usually unseen and unheard beyond that ceremony.

As I mentioned previously, Batista travelled to Africa and Cuba to learn more about this music rooted in folklore, religion and ancient traditions. When I asked him about connections to the land and to nature, he told me that of course everything is connected because we think of the materials that the drums are made of: wood from trees and animal skins for the head of the drum. I think again of that clay of which we are all a part. The natural environment—that very same environment that provided the backdrop for all of the narrative of the Hebrew Bible that I often chant in the synagogue on Shabbat—is a part of all of the sounds of music.

There is a passage in Exodus 15:20-21 called the “Song of the Sea” that recounts the joy Miriam felt when Pharaoh's warriors were defeated (they drowned in the sea).

The passage states that “Miriam the prophet, Aaron’s sister, picked up a hand-drum, and all the women went out after her in dance with hand-drums” (Stein, 2006, p. 442).

Exodus 15:21 continues: “And Miriam chanted for them: Sing to the eternal, for He has triumphed gloriously; Horse and driver He has hurled into the sea” (p. 442). There is a memorable setting based on this text called “Miriam’s Song” by Debbie Friedman (2005) that I have seen performed at synagogue. In this rendition the joyous song is accompanied by a dance that seems to capture all the joy of womanhood that is so rarely celebrated in the Bible. Indeed, *many* spiritual traditions invest music and sounds with a special meaning that is part of the background culture different ears bring to different incarnations of sound.

Batista’s program notes indicate that the batá drum originated in Yorubaland (Southwestern Nigeria) and that it “provides the ancestral foundation for most Afro-Caribbean musical styles” (Batista, program notes, 2016b). The three drums used vary in size and have different functions for the *bembé* (sacred ceremony) in which they are used. Interestingly, the drum that leads the ceremony, the *iya*, is referred to in the program notes as the “mother drum that calls and directs all ceremonial rhythms and tempos and follows the vocalist(s) in the *bembé* (sacred ceremony)” (program notes).

The music begins. Music—intimate music meant for a religious ceremony, not the concert hall—is played by the musician in the center of the stage assisted by his colleagues. I, in the role of listener, share the stage with the performers as our tactile, visual, and auditory senses take in and give back in the present what has germinated for centuries. Later on in the work, audience members will be invited by Batista and by some of the singers to clap their hands, but right now we are drinking in the scene. Everything

is just so: the position of the instrumental ensembles on stage, the colorful clothing Batista and the batá players are wearing, the responses of the drummers and all of the other musicians to the slight nods of the head given by Batista to indicate starting and ending points in the music, feel, mood, and a thousand other nonverbal gestures.

During the second movement, “The Fight, the Chase and the Capture,” several dancers enact the surprised shock of enslavement, and the music reflects the violence that is taking place as they try to run from their captors. The mood of the music changes suddenly, drastically, and I hear, see, and feel a discordant atmosphere completely at odds with the calm images of nature and the soulful voice of the female narrator who serenely invoked the first stirrings of life in an “Eden-like” setting during the prologue (Batista, program notes, 2016b). I hear the brass instruments especially as they interact with the tactility of the dancers: The grunts and howls of which the brass instruments are particularly capable add to the dance scene that viscerally depicts the feeling of being grabbed by another human being and having nowhere to turn. As listeners, we share the experience, and our ears and bodies are moving with the music as we connect our previous musical experiences with what is happening in the present.

As a music educator, what am I aware of here? Perhaps what come to mind are the experiences that students do not share or are not *encouraged* to share in the classroom. We create an artificial separation of different musics in this manner. I remember in my first teaching job playing some jazz after school and being overheard by my mentor teacher. She was impressed, and when she asked why I didn’t play that way for my classes, I replied that I thought it was not appropriate to play in a jazz or rock style in school. I feel now that in the musical space of the classroom there is room for more

than one kind of music. Music teacher educators' opening up of their own diverse soundscapes invites participation and a feeling of musical communion—or at least the possibility of such a feeling. In any event, it is now time for the next part of the journey, one of the most brutal passages: the sea-bound voyage to the new world.

The third movement of *El Viaje* is a turbulent one in which the instruments and images on the screen provoke, alternately, confusion and terror (“Captivity Blues”), the joy of freedom (“Freedom Swing”), and confidence (“The Walk”). The narration, music, and images on the screen are there to make one feel the rough seas and experience the bad treatment the slaves had to endure, as Africans were treated like things rather than as human beings. How does it feel to experience this music? Beyond the performance taking place in front of me, how can I as a music educator come to terms with the lives depicted through this music? Perhaps one needs to remember that music can express every emotion and experience, and not just positivity and “good times.” Such is the true power of music in both its instrumental and vocal guises.

The depiction of human beings as chattel continues into the three-part fourth movement (“The Arrival”) when the slaves are displayed at the market. Of course, many slaves never even made it to the “new world,” having perished on the way. Those who did entered a land so foreign that once in the United States they were as helpless as they were on the ship, and the disoriented way they felt was greatly exacerbated by the fact that they did not speak the language. The initial and long-lasting marginalization of people of color did not, of course, prevent the mixing of cultures and musics that Paul Austerlitz, an expert on merengue, depicts in his arrangement of Sonny Rollins’ “East Broadway Run Down,” (Rollins, 1966) to be discussed later in this exploration.

From the stage of the Temple Performing Arts Center, we hear some of the captives say things in a desperate manner along the lines of *Where am I?* and *Does anybody understand me?* We see posters on the screen that mention how many “negroes” are for sale and what their positive attributes are. The sexy yet demeaning honking of the horn section putting forth New Orleans-style music accompanies slave-runners grabbing jaws to show off good teeth of prospective workers. A female’s buttocks are rudely patted to show how robust she is—fit for good reproduction, the seller shouts out—and a man’s chest is slapped repeatedly to show how strong he is. Through the combination of music, dance, and a visual display I feel a level of empathy with the performers on stage to an extent that I have not felt before in a concert hall. Before I can make new meaning of what I am hearing, I need to wander back to the drums of my past.

**More enacting: Drumming up my past.**

Da Da Da Da DA

Da Da Da Da Da Da DUM

Da Da Da Da DA

Da Da Da Da Da Da DUM

I am listening to a piece of music on my car radio that provides an interlude for a show about Latinx issues. I’ve not been in a good mood, but the instant I hear this groove, I am in another place. I am making the sounds of the drums that I hear on the radio inside my head. I realize it’s this rhythmic drive, this hypnotic groove that separates the music I’m hearing now and the classical music with which I grew up. I remember when I was growing up I used to bang out a beat on the dashboard of my car. There was even more fun to be had when I was with another very musical person. The drumming

just took you over. At the time, I was only interested in the drumming beat of rock bands—they were my other musical home away from classical music. After many years of immersion in Latinx culture and the Spanish language, however, I now have extended my internal drumming repertoire to include other drums: congas, djembes, batá plus every kind of percussion imaginable. Sitting in the concert hall and listening to—interacting with—Pablo Batista’s drumming, I realize I am once again hypnotized by the music.

**Back in place: Tuning up an embodied and psychological journey.**

One of the quotations I offered in chapter one was from Casey (2009), who writes that “Journeys...not only take us to places but embroil us in them” (p. 276). I realize now that music not only conjures up a place; *music is a place*—a place in which we can become embroiled. Casey also writes that “We tend to identify ourselves by—and with—the places in which we reside” (p. 120), and these places are not necessarily our homes.

In stable places, he writes:

Orientation is given; we are already situated with regard to prominent or subtle landmarks, and our bodies are attuned to the dimensions and parameters of the particular place. The primary issue now becomes a matter of inhabitation; for we are not merely at our destination but fully in it, so much so that we often take the place for granted and cannot say in what it consists. “There is nothing like staying at home” precisely because at home we do not usually have to confront such questions as “Where am I?” “Where is my next meal coming from?” or “Do I have any friends in the world?” (p. 121)

This is precisely the tragic predicament that African slaves found themselves in when they were brought to the new world, and Batista’s music brings us to a place of disorientation.

Musicians as performers and listeners are tuning themselves. As my multicultural strands are brought to bear in the act of playing music or listening to it, I need to

negotiate meaning in the process of my interaction with the music and with other musicians. It is no wonder that we often read of slaves who, with their singing and instruments, found a way back, if just for a few moments, to the countries in Africa from which they were forcibly removed. Again, in many musical forays, we are looking for tuning: We either tune to each other—as in most Western music—or we tune an instrument (that is, adjust it) to make it sound right even without regard to being “in tune” with other instruments. According to the *Oxford English Dictionary*, the word *tune* comes from the Latin *tonus*, which itself was antedated by the Greek *τόνος* meaning “stretching, tension, raising of voice, pitch of voice, accent, musical mode or key, exertion of physical or mental energy” (OED, n. d.). Just as makers of drums stretch the animal skin taut around the wooden base of a drum, one must exert a considerable amount of energy in the form of tuning one’s body and mind to other musicians. To a high degree, one can hear and see such stretching and tuning in the blues, and such abundance of energy signifies and alerts us to something else: Africa is a place from which soul emanates.

A passage from Argentine writer Luisa Valenzuela’s *Conjectures on the Great Beyond* (2014, trans. M. Feitlowitz) illuminates the same horrific disorientation that affected displaced Africans by vividly illustrating the way a Jewish violinist feels, at the end of World War II, when he is told he may leave the Theresienstadt concentration camp. The “very high gates of the concentration camp” are opened, but the violinist “just stayed there, not understanding why, or rather knowing that he wanted to leave to the strains of the Third Movement of the Violin Concerto No. 61, the only violin concerto composed by the great Beethoven” (p. 86). Valenzuela continues:

He needed to recover in his memory the sounds of that happiness in the rondo, the joy that should accompany him now as he left, as it had accompanied him in his

first concert at the Warsaw opera when he was so young. But he could not remember the score. And still he could not remember, and his steps dragged him out of Theresienstadt almost against his will, and he could think of nothing beyond recovering that music in which to clothe himself for this departure; so concentrated was he that he didn't realize he had passed through the heavy gates and reinforced barriers of Theresienstadt, and he only recovered his sense of the here and now when he saw the single eye of a gun that was pointing straight at him. Our violinist saw only the gun, only that eye in which he would be swallowed up and lost, and there and then he remembered the celestial music. Before him stood a young soldier, wretched but determined. The forgotten, festive score exploded in his brain, all was brightness, and his eyes that were full of light happened upon those of the young soldier, and the soldier understood, or caught, something, because lowering his gun he said, "Flee, you swine!" like an imprecation. (p. 86)

In this work of fiction, it turns out that what the young Nazi soldier saw in the eyes of the violinist was an intimation of divinity—this is why he does not shoot. I nevertheless imagine a place of music here that resides in the violinist's memory, just as the countries from which they came reside in the memories of the enslaved Africans who appear in *El Viaje*. Along his musical journey, Batista, like me, wanders back to his childhood. However, Batista spent his childhood in Bethlehem, Pennsylvania rather than in Queens, New York.

**“Cerraron la factoria” (“They closed the factory”).**

In the piece entitled “Cerraron La Factoria” (“They Closed the Factory”), Batista moves *El Viaje* to a very personal journey that his family took in the 1950s—a move from Puerto Rico to Bethlehem, Pennsylvania in the early 1950s to start a better life. Batista's father worked in the Bethlehem steel mills. However, as time went on, the mills closed and those who worked there had to seek employment elsewhere. The drama and urgency of this situation is captured in the music.

The drums and percussion begin the music, and sounds of the ancestral past tied to the natural world move us. In many parts of *El Viaje* in general, Pablo Batista invites

the audience to participate in the action unfolding as we clap our hands. At one point in one movement—I'm not sure which—a middle-aged woman in the row in front of me can barely stay in her seat. The music is doing something to her viscerally and she moves with a vehemence that would be out of place at a concert of classical music, but seems perfectly suitable in this case.

Soon during “Cerraron la Factoria,” the other instruments come in—a mixture, once again, of African-derived instruments and European ones—as the combination of brass and percussion charge forward. A passionate singer named Tony Perez—with whom I spoke after the concert—sings out in a passionate, clear, resonant voice about losing jobs and being left out on the street. The song proceeds to a call-and-response pattern—again derived from Africa—as the lyrics change to reference a pride in *bomba Puertorriqueña*, a typical Puerto Rican style of music. The combination of the call and response pattern, the rhythm, and the brassy counterpoint evoke a sense of Puerto Rican identity through music. Perhaps this is a way of dealing with the current unfortunate situation, and somehow the listener feels that the people involved will survive because their survival is written into the cosmos.

I know that music has saved me many times—it has remained a constant in my life whether times have been tranquil or turbulent. Just as the piano is “home” to me, different instruments common to musicians in different lands are “home” to them. I can remember working through my M.A.T.L. degree mentioned earlier in this exploration. I had no piano to play in Mexico and I felt as if I would go mad if I did not get to play. The tiny electronic keyboard I bought in a music store in Morelia restored my sanity as I sang

and played my way through difficult times. Playing an instrument can truly nourish one. In the case of the Batista concert, the various drums provided much of that nourishment.

The hypnotic and unifying effect of the drums holds the audience in thrall, as both spectators and participants, through the remainder of the music. I have successfully created new musical knowledge, new musical threads, as a result of my cultural and musical background and the experience of interacting with the music. The whole concert is intersubjective and reminds me of a stay my wife and I had at a spiritual retreat a few years ago. We were walking with a group of people and were being led by a guide. She was instructing us in a spiritual manner and urged us to be aware that not only were our feet pushing against the ground; the ground was pushing back against our feet. Her comment struck me in a profound way, because I had never considered such a sensation before.

New knowledge and creativity are often unleashed as the third part of the process of being in Stubbley's *field*, although in this case I have been a listener and not a performer. That is, I feel that the cultural/musical knowledge I have brought to the performance has been succeeded by embodiment and now I complete the confluence by forming new knowledge as a result. Perhaps composer/ethnomusicologist Paul Austerlitz also went through the first two phases of the confluence to get to the third, because in listening to one of his performances, I go through the experience of the tripartite confluence yet again.

### **Part 3 of the Confluence: New Knowledge Gained**

Merengue. African ancestral rhythms. Tactile. Auditory. Visual. I shake. The music shakes. Take it all in. I listen to the music and it reverberates in me. I am the

drum—and the beat created by bass and piano and percussion. And throughout, a human being disguised as music takes shape. It twists and turns. Whom do I have as a reference point? Or what? I recognize this instrument, this meaty, throaty sound. Isn't that related to the clarinet of Mozart? But wait...now the deep, throaty, visceral tone is modulating. Now I hear a "dirty" sound—laughing, screaming, viscerally evoking past and present simultaneously. A frantic dance is spiraling out of control, but in control because the rhythm section of the band is keeping things together. Now, after the colorful crashes of cymbal, the alternately velvety-frog sound of the bass clarinet and the sexy, earthy laughter emanating from the tenor saxophone—plus the crystalline yet funky piano lines—some sort of incantation is being recited. And, a narrator mentions the color black, and the color white, and European hegemony, and colonialism, and the blackness of the carob, and the jaguar, and man...all above the continuing, though softer, din of the musicians. In fact, the musical arrangement itself dances with this narration, which is a poem written and recited by Michael S. Harper.<sup>4</sup> It is as if we are taken on a spinning, swerving, catapulting, nervous, exhilarating, flying saucer through time, until finally the narration is over and the original themes return. The bass clarinet veers through major and minor—as if it cannot decide—and the deep yet high-pitched laughter screams at the higher register.

The improvisatory words in the paragraph above came to me as a spontaneous riff on the Paul Austerlitz recording I just heard. The song is Austerlitz's arrangement of Sonny Rollins' (1966) "East Broadway Rundown" entitled "East Broadway Merengue"

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<sup>4</sup> "The Latin American Poem" (n. d.)

(Rollins, arranged by Austerlitz) from the compact disc entitled *Journey* (Austerlitz, 2008a). (This is the same title as Batista's work, minus the word "the.") "East Broadway Merengue" features Austerlitz playing bass clarinet, of which he is a virtuoso.

More than any instrument I know of, the bass clarinet comes closest to achieving the sensation of having someone whisper in my ear. The low register, at times sinister, at times comical, is almost like the "core" often referred to by physical therapists and yoga instructors. The client is told to "activate the core," "bring in the belly button," or "engage the core." Indeed, to produce the deep, rich sounds of this special instrument properly, one must engage the muscles of the core. Having played this instrument in a symphony orchestra, I know how effective it can be. I remember playing the bass clarinet part, for example, in Mahler's first symphony with the University of Rochester orchestra. Hearing Paul Austerlitz play it in a jazzy, merengue-ish style presents a new opportunity for meaning making for me. Playing this instrument requires a tremendous amount of breath support and stamina. The bass clarinet has played a prominent role in many classical music compositions from the Romantic period, but listening to its funky sounds in this song lends it a new personality entirely. Combined with the other instruments, it entrances the listener with an amalgam of sounds all its own.

I mentioned the drum earlier with respect to Pablo Batista and then referenced an experience I had of drumming to music on the radio recently and how that brought me back to childhood drumming on the dashboard of my car. In the liner notes to the aforementioned CD, Austerlitz (2008b) details his multicultural journey as a musician born in Finland but raised in New York City, where he was "introduced to African

American and Afro-Latin music on the streets and the likes of Stravinsky and Sibelius at home” (para. 2). Austerlitz writes the following about his journey:

As an ethnomusicologist specializing in African-based traditions of the Dominican Republic and as an improvising musician dedicated to mastering the bass clarinet, my life has been a journey blessed with opportunities to sojourn with great musicians from across the planet...Among the most important things I have learned my travels [sic] is that when the prime movers of life and earth (manifesting in various ways through the world and among Afro-Dominicans as *Las 21 Divisiones*) call us, we must respond. Because the Word comes first, I believe that music is rooted in *conversation*, and in African-based traditions, this relies on the drum as much as the voice...I offer the creative fruit of my ethnomusicological journey as a universal communion. (para. 1)

Austerlitz also writes that the tambora drum “provides the soul-beat of *merengue*” (para. 3). Since Austerlitz’s music “calls upon the various world influences that [he has] encountered on [his] journey” (para. 2), it seems to me that he has much in common with Pablo Batista. Through my own encounters with both of their musics, I have been able to supply my own third and final piece of the confluence: I have created my own new cultural beginnings after contact with the two of them.

### **The Synaesthetic Experience of Music and the Confluence of Worlds: Meetings of Body and Mind**

The sumptuous synaesthetic experiences that music teacher educators have had can be harnessed by their astute musical minds...and musical minds can be changed when they enter alternative realities. Let us gain entry to some of these tantalizing, amorphous places. I reference Angulo (2008a), Iyer (2002), and Baraka (1991) before turning to Thompson’s (2015), Downing’s (2012) and my own experiences in *musical fields* that open up “alternative realities.”

Returning to the experience of Angulo (2008a), we once again come across an intimate relationship with an instrument, and a love—a yearning—for the music of a

different culture. The following is a poem that Angulo wrote about her experience with an African drum, the *djembé*. Angulo notes that this poem, her first written in English, “speaks of the many doors to the world around me/inside me that I discovered through an African drum” (p. 261). “In time,” she continues, “the desire to get out of my musical comfort zone would take me also out of my cultural comfort zone to new discoveries and people’s music that will grow on me as a missing piece of my own musicality” (p. 262).

The poem is as follows:

*The First Poem to my Djembé Drum*

I am skating over the full moon  
 I am skimming your skin  
 Gliding my fingers over your body chart  
 I close my eyes and my mind flies  
 As far as where you are playing my heartbeat

Suddenly, as if by magic, I can feel you so close to my sound,  
 Into the self sound  
 I know nothing about it  
 ‘never’ or ‘forever’ are not enough words-  
 I feel you are my people.  
 I’m just learning about you  
 -‘to possess’, ‘forever’...are discarded words-  
 But I feel you are my world  
 I feel you are my people. (Angulo, 2008b)

A good deal of imagination is involved in music, and the lived experience of music teacher educators with diverse musical soundscapes presupposes a built-in imagination that is always ready to accept—without any caveats or limitations—any sound that may come our way. As O’Donohue (1997) puts it, “Regardless of how modern we seem, we still remain ancient, sisters and brothers of the one clay. In each of us a different part of the mystery becomes luminous. To truly be and become yourself, you need the ancient radiance of others” (pp. 94-95). I think that the “profound and numinous

presence of nature” (p. 96) that O’Donohue writes about is present within us as a shared music. However, I also believe that we often need to go someplace else physically—and that place can simply be a different musical tradition from our own—to become our own catalysts toward bringing forward that music we all share and to which we all contribute.

So many of the musical lives illuminated within this musical exploration have ancestral resonance that was activated or reactivated because of a daring, or perhaps a call, to go either beyond our traditional worlds or back to the worlds that connect us all. Music is a place that each of us has access to if only we would open ourselves to the huge variety of musics out there beyond that which we were given without much effort on our part. Angulo (2008a) writes of the risk involved and also of the freedom gained when she talks about, for example, her first African drumming workshop experience. She notes, “As in other performances of the African diaspora in the Americas, the embodiment of music is an essential element of differentiation with Western classical musical interpretations” (p. 60). Here is part of her “phenomenological rendering” (p. 60) of that experience:

A general glance gives me details of paint stained gowns and smeared overalls, worn-out tennis shoes and bandanas all around me. I become aware of my clean, street clothes and feel slightly out of place. I am a music teacher, a keyboard player; I never played a drum, much less built one before. And that is exactly what we are about to do right now. (p. 61)

However, besides nervousness, Angulo also experiences excitement and the embodying of music that unites all of us. She says:

We just try to follow his [the instructor’s] nowhere-walk until our feet found the beat. Frap...Frap...Frap...Frap...We are looking nervously at each other a little embarrassed, but there is already playfulness in the air, awoken by the sound of the bells, so we simply flow to the clinking call and add our thumbs on the floor. It feels good! (p. 61)

### **Making the Unfamiliar Familiar in Body and Mind**

When one is unfamiliar with certain types of music, entrance into the milieu of that type of music can be disorienting. One must use one's background knowledge—both musical and cultural—to negotiate meaning anew successfully. As well, a phenomenologist who would converse with music teacher educators from another culture would do well to take into account geography—the natural surroundings and the weather of the country from which one hails, because this affects the music. As I mentioned earlier, not all music functions the same way or serves the same function. Depending on the type of music experienced, varying approaches and descriptions may apply, even if the goal is pure entertainment. For example, Iyer (2002) observes that in attempting to grasp many African-American forms such as jazz, one needs to employ a new vocabulary and a new way of perceiving the music.

In his discussion on microtiming in African-American music, Iyer (2002) opens up the phenomenon of the “groove” in “African-American forms such as jazz, rumba, funk, and hip-hop” (p. 388). Such a discussion illuminates how “linguistic-derived musical grammars” (p. 388) appropriate for tonal music in the Western tradition are nontranslatable to many of the world's musics. Iyer notes, however:

This mismatch between tonal-music grammars and most musics of the world cannot be ascribed to relative levels of musical sophistication or complexity. More likely, one must account for major cultural disparities in approaches to the organization, production, and cognition of music. (p. 388)

Iyer claims, “An essential component of these disparities is the status of the body and physical movement in the act of making music” (p. 388). At the same time, Iyer warns that “The study of African-American culture has been plagued by racist mythologies surrounding the idea of the body” and that “an enlightened treatment of black music that

draws from theories of embodiment can get beyond the old mind-body binary, particularly in its racialist manifestations” (p. 397).

One way to *get inside the field* of the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes is through poetry. Since many Black poets entered the field of Black music through poems incorporating musicality, a passage from the poem *AM/TRAK* by Amiri Baraka (1991) provides dual entry. That is, the poem provides entry into the world of jazz and entry into my phenomenon:

Street gospel intellectual mystical survival codes  
 Intellectual street gospel funk modes  
 Tink a ling putdowns of dumb shit  
 pink pink a cool bam groove note air breath  
 a why I’m here  
 a why I ain’t  
 & who is you-ha you-ha you-ha (Baraka, 1991)

Winks (2014) considers embodiment a key feature of Baraka’s own aesthetic founded “on his self-reshaping according to the improvisatory demands of *being-through-becoming*” (p. 99, emphasis added). Winks notes that the poem is a tribute to saxophonist John Coltrane, whose constant growth and evolution toward “a new spiritual language” (p. 107) was nurtured by his work with all types of Black music, including the mystical bebop of Thelonious Monk. Thus, Winks hears this section of the poem as a solo that conjures Monk in a “vivid evocation” (p. 107) that embodies both Monk’s attitude and piano playing.

Countless people have heard the orchestral work *Rhapsody in Blue* by George Gershwin. Without a doubt, it is a work of genius, and the opening of the work still thrills me. In fact, I would argue that anyone within earshot would be thrilled along with me. In a sense, this music embodies several musical traditions, among them, classical music,

jazz, and the blues. As a listener, my own musical and cultural experiences shiver through me as the harmonies, instrumentation, and bluesy melodies work their way through my meaning-making space. The work opens with the clarinet, which appears in this piece more in its jazzy “licorice stick” guise rather than the well-mannered clarinet of Mozart’s *Clarinet Concerto*. The clarinet initially sings at the bottom of its most voluptuous low register as a trill begins. Suddenly—unexpectedly even after multiple listenings—the clarinet “picks up” in terms of speed, volume, and register as it “shmears”—creates a seamless arc under which innumerable notes are subsumed—as a tremendous wave of sound culminates in a high concert B-flat. The clarinet laughs and tickles, spurred on by the low brass. Weaving around in a similarly jocular fashion, the clarinet now chortles, now sputters, now winks. Finally satisfied and exhausted, having gone several notes higher than that initial zenith of concert B-flat, the clarinet bids adieu and makes way for the brass’s bluesy conclusion to the opening. Fairly soon the piano soloist will enter and join in the fun. Gershwin’s *Rhapsody in Blue* is a work of consummate genius put at the disposal of the symphony orchestra. In general, Gershwin “took the three ingredients that went into the folk song of the streets of New York—jazz, ragtime, and the blues—and out of these wove a characteristic popular art” (Machlis, 1977, p. 580). Perhaps each time I hear *Rhapsody in Blue*, I am brought back to that very first experience, that first thrill of something brand new, that alternative reality.

### **Alternative Realities**

In order to metaphorically enter alternative realities of possibility and to move “into spaces some of us have never seen before” (Greene, 2001, p. 44) through art, we sometimes need to be physically present in an environment that is different from the one

to which we are accustomed. In that environment we may encounter not only different musics but musicians of different races, ethnicities, and religions from ours. In chapter one, I mentioned my travels in Mexico and also my playing in a gamelan ensemble. Since the gamelan ensemble was a class at the University of Maryland, several different races were represented; I was one of several students in the group. Downing (2012) had an experience of playing in an all-girl gamelan ensemble that broke with many of the traditional roles of the female in Indonesia. She talks about embodiment right from the beginning being a means of learning how to participate in a gamelan ensemble. The gamelan teachers of the all-girls ensemble hold the girls' bodies when they play so as to get the natural feel of the music into their bodies. As well, Downing discusses how the embodiment of culture in this case goes against some of the traditional mores of gamelan playing: The participation of girls in gamelans is not traditionally commonplace, and even the way they play has traditionally been with a sense of agreed-upon femininity. In the case of my forays in Mexico, musical and otherwise, my ethnicity did play a part in some of my interactions, although sometimes it led to humorous exchanges. For example, when I passed the small grocery store next to the house (in which I rented a room) and said *Buenos Días* to the young clerk at the counter that faced the street, he always responded by saying, *Hola, güero*, a common, friendly phrase among Mexicans which loosely translates as "Hi, White guy." (I would have taken umbrage at the phrase if I were not used to colloquialisms.)

Entering different environments either metaphorically or literally can reveal that sameness of race, ethnicity, or religion does not necessarily guarantee sameness of every facet of cultural or musical background; the differences encountered are a crucible that

can enhance our meaning-making experiences as we negotiate diverse soundscapes. Differences in class for example, resulted in Thompson's (2015) change in teaching styles when he interacted with incarcerated youths as part of his doctoral studies in music education. Below, I describe Thompson's self-transformation.

Thompson (2015), who self identifies as a Black male, does not give the reader his complete musical background, but he does relate that he spent ten years quite successfully teaching choir and general music, and one assumes that at least part of the repertoire was of the standard Western literature. He notes that, as a teacher, he "felt comfortable in the structured and often whimsical environment of a choir room" (p. 424). During his doctoral studies, at the urging of one of his professors, Thompson agreed to expand his horizons and go beyond his "comfort zone" (p. 424) by working with incarcerated youth, the vast majority of whom were Black males. In a way it seems that, like Amiri Baraka, Thompson is "reshaping himself" through music. Although Thompson is helping his incarcerated students compose music rather than perform it, his article does connect with two parts of my confluence: *cultural and musical background*, and *new cultural knowledge*. The tension between the former and the latter are made known in the article. Thompson does go through an embodied being-through-becoming as well, and even makes reference to freedom from incarceration (that I acknowledge below.)

*Musical Labyrinth in the Distance*

Slowly I step, one stone at a time  
 One deep purple, the next yellow, the next burnt caramel.  
 A soft jab to the ears, clinking glasses as at a toast  
 Sounds and sights unknown beckon  
 Shining like thousands of as-yet-undiscovered bejeweled Greek isles  
 Or unfinished rough grey carpet landscapes  
 Waiting to be colored in  
 With the lilting, sometimes harsh tunes of life. (Glabman, 2016a)

Thompson (2015) makes it known at the outset that although he “shared the same race with the majority of these students,” he “was fully aware that stark differences remained regarding the cultures—both social and musical—with which we identified” (p. 426). Thompson notes that he went on a journey with his incarcerated students that opened his eyes and ears to considering different avenues to academic success, including the use of rap and hip hop music and accessing both as a legitimate means of demonstrating musical prowess. Through his metamorphosis, he discovered that such success could be assessed without having to insist on his students’ learning the “Western notation and Italian terminology” (p. 427) that usually is a part of the process in traditional schooling. Thompson sums up the dual freedom—his own as a culturally responsive music educator and the students’ liberation from the incarceration as a journey—a journey in which, to reference Casey once again, he became embroiled:

My own journey from the familiar into the unknown and my subsequent reflection upon that journey has been invaluable in my efforts to assist music educators to develop the competencies required for working in culturally diverse environments. To this end, the journey towards cultural responsiveness certainly has been ‘liberating’ for my detained students, and even more so for me. (p. 434)

Thompson also notes the students’ concerns with authenticity regarding the sounds and lyrics they were using. Thompson found that the Garage Band computer-generated sounds that he generally worked with in the school system were not authentic for his students. When he suggested that a student “clean up” his lyrics to conform to appropriate school usage, that suggestion, too, was rejected because of student concerns with authenticity. Again, Thompson had to “reshape” himself.

In this chapter, I have explored the phenomenon of **the lived experience of music teacher educators with diverse musical soundscapes** through my own synaesthetic

experiences and also through the experiences of music educators, ethnomusicologists, and performers, employing etymology, history, and poetry to shed light on my phenomenon. I have considered the embodied interactions of this phenomenon while also acknowledging the importance of the mind—and spirit—in these processes as I described the confluence of cultural and musical background, bodily enactment (of the music as it occurs), and new cultural knowledge. This confluence is based on Stubbley's (1998) *Field of Musical Performance*. In the process of writing phenomenologically—whereby writing is the research—I have also augmented my conception of a soundscape to include the soundscape of the natural world as the “clay” from which we human beings are made. In the next chapter, I call upon the philosophers who help me on my way even further as my journey is grounded in the solid—if shifting—tradition of hermeneutic phenomenological inquiry. As I explain in chapter three, *hermeneutic* phenomenology goes beyond the Husserlian notion of a purely descriptive phenomenology as Heidegger establishes *interpretation* as the key element of phenomenological inquiry.

**CHAPTER 3:  
PHENOMENOLOGY AS METHODOLOGY: BUILDING ON THE  
PHENOMENOLOGICAL TRADITION TO MAKE DIVERSE MUSICAL  
SOUNDSCAPES COME ALIVE**

**The Mystery and Ambiguity of Music as an Unfolding in Time and Space**

When I re-read a book or poem that I loved in the past or re-play one of my older compositions, I am open to new interpretations because I have changed and am open to more nuance. Similarly, phenomenology can be seen as an ever-changing, flexible methodology of the “possible” over the course of the twentieth century. Heidegger, Gadamer, and other great thinkers set the “dance” of phenomenology in motion while also considering the past. Husserl’s attempt to get at “the things themselves” by bracketing or suspending the *natural attitude* is followed by Heidegger’s (1927/2008) focus on *Dasein* or “human-being in the world” rather than on consciousness. Gadamer’s (1960/2012) reliance on textual analysis and conversation as a means of understanding phenomena and also other people, as well as Merleau-Ponty’s (1945/1962) focus on embodied perception, move phenomenology in some other directions. It is clear that phenomenology, like a musical composition, has unfolded and grown over time.

One of the many possibilities offered by phenomenology is that of interpretation and re-interpretation through conversations with one’s research participants. An attraction on my part for the use of the phenomenological approach to uncover diverse musical soundscapes is precisely this malleability phenomenology offers. Van Manen (2007) alludes to this flexibility when he writes that the essence we speak of in phenomenology “is not a single, fixed property by which we know something; rather, it is meaning constituted by a complex array of aspects, properties and qualities—some of which are incidental and some of which are more critical to the being of things” (p. xv). The taking-

into-account of such a “complex array of aspects, properties and qualities” present in diverse musical soundscapes provides an appropriate pathway to discovery and understanding.

The experience of diverse musical soundscapes carries with it, as I have mentioned previously, attunement to nature and context. We have listeners and performers. Also to be considered is the intersubjective experience of music whether as an ensemble member or as an audience member. (I mentioned that, in the case of Pablo Batista’s *El Viaje*, I was an audience member, for example). Phenomenology is capable of embracing all of these contexts. As van Manen (2007) continues in his reference to essence:

Essence asks for what something is and without which it would no longer be what it is. *And it asks this question while being aware of context, (inter)subjectivity, language, and so forth.* It is for this reason that human science is such a fascinating project: every interpretation can be called into question; every inquiry we can begin anew; every hermeneutic phenomenological conversation is unending. (van Manen, p. xv, emphasis mine)

If flexibility is important, and if a musical exploration is to go beyond pure description (in the Husserlian sense) to incorporate *sound in time*, *music as a place*, and *music as embodiment* then phenomenology can provide a means of access and disclosure not available in other modes of research.

### **My Orientation**

In deciding whether or not phenomenology would be a good fit for exploring the phenomenon of **the lived experience of music teacher educators with diverse musical soundscapes**, I was also attracted to what van Manen (2007) states about one’s orientation: “The method one chooses ought to maintain a certain harmony with the deep interest that makes one an educator (a parent or teacher) in the first place” (p. 2). I make

my case for a phenomenological approach because by uncovering the essence of music education professors' everyday experiences with diverse musical soundscapes (in their act of *teaching* music or teaching *how to teach music*) I provide insight for others in my field about the use of different kinds of music.

As a pedagogue, I have a very deep interest in the music of many cultures. Van Manen (2007) identifies this deep interest as the starting point of phenomenological research. What are the ways in which I have been called by these experiences with diverse musical soundscapes? In chapter one I explored my experiences playing music on the clarinet and piano and composing pieces that had to do with social justice (such as “Colors” and “How Many Times” (Glabman, 2015). In chapter two, exploring the phenomenon further, I wrote about an emotional and place-based calling brought to bear through experiences with (for example) Latin American music such as that of Paul Austerlitz. As well, I extended my exploration of the phenomenon to the experiences of others such as Angulo (2008a) in her struggle for understanding and meaning with regard to *a copeira* and Thompson (2015) regarding his temporary metamorphosis from traditional music teacher to a music teacher capable of teaching creative prison inmates.

I wrote about a meaning-making space that marks the confluence of what we already know by virtue of who we are (our cultural capital including our musical influences and abilities), the bodily enactment of the music as it occurs, and the cultural knowledge gained. This confluence—as well as some of the other ways in which I named the phenomenon—is best opened up through hermeneutical phenomenology because we can only “get at” the meaning-making space of musical experiences by numerous reinterpretations of that original experience in all its richness.

In this realm of meaning making, the importance of Heidegger cannot be overestimated. While Husserl's phenomenology has to do with description, Heidegger goes beyond description to embrace hermeneutics. We thus have the term *hermeneutical phenomenology*. As Heidegger notes in *Being and Time*, "Phenomenology of Dasein is *hermeneutics* in the original signification of the word, which designates the work of interpretation" (Heidegger, 1927/2008a).

### **A Grounding in People**

Like a piece of music—sound moving in time—phenomenology has unfolded and redefined itself as it has moved along in time, not just as a method but through its foremost exponents. As Moran (2002) puts it, "Phenomenology cannot be understood simply as a method, a project, a set of tasks; in its historical form it is primarily a set of people" (p. xiv). When I write, thus, I ground this exploration in phenomenology as a method, but also as a historical tradition peopled by great minds thinking in possibility. Above, I briefly mentioned some of the main ideas for which Husserl, Heidegger, Gadamer, and Merleau-Ponty are known. Below, I continue to articulate why my phenomenon is well served—indeed, best served—by consulting these phenomenologists and this tradition.

### **Bildung and Being/Art and Understanding: Phenomenological Writing Through Tradition and Change**

Phenomenological writing is a subtle yet dynamic skill to hone. This is precisely why phenomenological writing on a large canvas, such as the dissertations I have perused, can "read" so well. This ease of reading belies the enormous amount of work involved in arriving at a (seemingly) seamless exploration. Further, I ground my work in a manner of writing exemplified by outstanding standard-bearers of the tradition.

Proponents of phenomenological writing who truly illuminate phenomena, such as Heidegger, Gadamer, and Merleau-Ponty (among others to whom I refer) *themselves* define the phenomenological method and tradition of phenomenology *by the way in which they write*. They show how to write phenomenologically, not by writing manuals or textbooks but *by writing phenomenologically*. As the *Oxford English Dictionary* states, to ground is “to set on a firm basis, to establish (an institution, a principle of action, belief, science, conclusion or argument) *on* some fact, circumstance, or authority” (OED, n. d., emphasis added). Grounding my writing in the work of the aforementioned philosophers is my way of saying that I respect the phenomenological tradition that incorporates the past as a continual unfolding of possibility.

If one compares the phenomenological tradition to a house, the “firm basis” could be the unchanging foundation of history. The philosophers could be the different types of decorative windows that all let in light, but have a different design according to the era to which they belong. We can see in the phenomenological writing of the above phenomenologists that each draws on the other, yet in some ways, goes beyond what came before. I begin with Gadamer and *bildung*, after which I move on briefly to that which phenomenology as a tradition moved on to—a consideration of *being as an integral part of the artistic experience*. Then I move on to art. I allude first to Gadamer’s (1960/2012) term *play*—simultaneously noting Gadamer’s and my homage to Heidegger in the realm of the work of art. I then show that Merleau-Ponty continued the journey to “freeing” up phenomenology by highlighting its corporeal nature. I take advantage of the further journey of the phenomenological tradition by using van Manen as the source of

energy for translating what had come before into the practical, everyday concerns of teachers who inhabit the everyday lifeworld of pedagogy.

### ***Bildung* in Gadamer**

As a means of approaching my phenomenon, **the lived experience of music teacher educators with diverse musical soundscapes**, it would be fruitful to go back to the word “culture” through Gadamer’s (1960/2012) explication of *bildung* and his concept of *play*. I mentioned earlier in this exploration a quote by Gadamer that has to do with encountering one’s truth in a work of art. Gadamer’s writings on art as being in a special realm—a realm beyond the rational and scientific—help illuminate why phenomenology is so suited to music and to my phenomenon. If we go back to the etymology of “culture,” we go back to the idea of betterment, which is certainly a theme to consider when one is educating children and adults.

In chapter one, I looked back to the etymology of the word *culture*. I found that, according to the *Oxford English Dictionary*, tillage—as of land, plants, or soil—was implied, as was the idea of “rearing” and “raising,” as in either raising a person from a particular condition or “arousing” or “animating” and bringing into existence (OED, n. d.). Gadamer (1960/2012) uses the word *bildung* for culture, but he phenomenologically traces the *origins* of *bildung*. In the nineteenth century, he writes, “Bildung is intimately associated with the idea of culture and designates primarily the properly human way of developing one’s natural talents and capacities” (p. 9). However, Gadamer also notes earlier forms of *bildung* in the sense of *natural form* that “refers to external appearance (the shape of the limbs, the well-formed figure), and in general, to the shapes created by nature (e. g. a mountain formation—Gebirgsbildung)” (p. 9) that were (for the most part)

no longer taken into consideration in the nineteenth century sense of *bildung* as it was employed in the humanistic tradition.

Even more importantly for the present discussion of diverse musical soundscapes are two other points Gadamer makes about *bildung*. One is that the result of *bildung* “grows out of an inner process of formation and cultivation, and therefore constantly remains in a state of continual Bildung” (p. 10). The other is that a “formed” rather than “unformed” person is able to see beyond the particularity of his/her own situation (here Gadamer gives the example of someone who “gives way to blind anger without measure or sense of proportion”) (p. 11). By achieving (or being on the way to achieving) universal *bildung*, one is able to “distance oneself from oneself and one’s private purposes,” which means that one can then “look at these [private purposes] in the way that others see them” (p. 15).

When we think of music as sound in time, and of music as a place in which the experience of interacting with music is informed by primordial sounds, we can see the importance of attending to the historicity of experiences and art. Incorporating the experiences of others—and of other, diverse kinds of music in one’s past and current life—we can see how Gadamer’s (1960/2012) tracing of the word and concept of *bildung* provides a relevant paradigm for researching my phenomenon. Such tracing is not without rigor.

Van Manen (2007) has pointed out that the human sciences do have rigor, although not the rigor that is meant when we use that word in a quantitative manner. There is in fact a great deal of rigor in Gadamer’s (1960/2012) exploration of the word *bildung* because he attends faithfully to the moral sense of the word and unpeels, as it

were, the “layers of the onion.” However, the point of his discussion on *bildung*, it seems to me, is not so much a treatise on culture. The real point is to show that the intricacies of language needed in human science research serve a purpose. That purpose is to reveal how the methods of the natural sciences so applauded during the Enlightenment—and by those who followed it in a positivist and post-positivist vein—would be completely inadequate in describing the goings-on of the lived experience of human beings.

The term “lived experience” has a specific meaning in phenomenology. The second part of the term may refer to any experience one may have in life: teaching a class, listening to music, attending a service at a house of worship, and so forth. The list of possible experiences is endless. However, van Manen (2007) notes that *lived* experience, in the sense that Dilthey (1985) intends, “involves our immediate, pre-reflective consciousness of life: a reflexive or self-given awareness which is, as awareness, unaware of itself” (van Manen, p. 35). By interpreting text *reflectively* after the experience occurs (by reading a reflective journal, for example) one sheds light on the experience and finds deeper meaning in that experience. “Lived experience implicates the *totality* of life” (van Manen, p. 36, emphasis added) so that a supposedly isolated experience is seen to have meaning in the grand scheme of one’s life. The lived experience is central to phenomenology because it is the vehicle through which understanding is reached. Thus, van Manen writes:

The aim of phenomenology is to transform lived experience into a textual expression of its essence—in such a way that the effect of the text is at once a reflective re-living and a reflective appropriation of something meaningful; a notion by which a reader is powerfully animated in his or her own lived experience. (van Manen, p. 36)

Rigor on the part of the researcher who wishes to shed light on the lived experience is considered an essential part of any hermeneutic phenomenological undertaking, so that understanding comes about only through a painstaking, meticulous journey.

In addition, the rigor of Gadamer's (1960/2012) writing that attends to the moral aspects of *bildung*, rather than neglecting them, points toward van Manen's (2007) stance on rigor in the human sciences. Van Manen notes that as opposed to the *hard data* of quantitative research that "refers to knowledge that is captured best in quantitative units or observable measures," human science displays rigor "when it is 'strong' or 'hard' in a moral and spirited sense" (van Manen, pp. 17-18). Interesting to note here is (and Gadamer points this out) that the German word for "human sciences," *Geisteswissenschaften*, contains within it the word *Geist*, meaning "spirit." In fact, so many of the things van Manen alludes to in *Researching Lived Experience* (2007), such as the notion of tact and acting well in pedagogic relationships, can be found in Gadamer's *Truth and Method* (1960/2012), which itself connects the work of other phenomenologists and philosophers of the past.

For example, Gadamer (1960/2012) references Helmholtz (from an 1862 speech by the latter) when he talks about tact. Gadamer writes, "By 'tact' we understand a special sensitivity and sensitiveness to situations and how to behave in them, for which knowledge from general principles does not suffice. Hence an essential part of tact is that it is tacit and unformulable" (p. 14). Indeed, the pedagogically grounded music teacher or professor of music education knows how to act tactfully when interacting with students. Phenomenology, by describing and interpreting the experiences of others, allows us entry into their world.

This concern for the other and his or her experiences is a fundamental part of the phenomenological process. As Gadamer (1960/2012) notes, “That is what, following Hegel, we emphasized as the general characteristic of *Bildung*: keeping oneself open to what is other—to other, more universal points of view” (p. 15). Gadamer here uses the word *universal* to allude to a *universal sense* rather than to a conclusively proven “case of a particular being determined by a universal” (p. 15). To provide insight into the lived experiences of music teacher educators with diverse musical soundscapes, I accessed the firm yet shifting foundation of a method of inquiry that involves understanding life experience and understanding the “other.” In his historical/textual analysis of *bildung*, Gadamer provides an excellent model for beginning my inquiry.

### **Adding *Being* to the Mix**

Included in any discussion of the multicultural threads inherent in my phenomenon is the basic idea of *being*. The consideration of *being* in the hermeneutic phenomenological tradition points to why Heidegger, too, must be considered in my exploration. Heidegger was, after all, Gadamer’s teacher. If Gadamer expanded hermeneutics to conversation and dialogue, he did so through continuing Heidegger’s breakthrough of including hermeneutics in phenomenology. Moran (2002) comments on this breakthrough when he writes that “Heidegger’s *Being and Time* fused Dilthey’s hermeneutics with Husserl’s descriptive phenomenology to produce a new hybrid discipline: hermeneutical phenomenology, the very title of which would have had a heretical ring for Husserl” (p. 276). This move toward hermeneutics was but one of many such emerging developments along the way in the history of phenomenology. Thus, below I continue with an intertwined discussion of both Heidegger’s and Gadamer’s

views on art. I precede this discussion, however, with a more general introduction to Gadamer's views on the value—and appropriateness—of human science and the opportunities human science provides for the type of deep interpretation not available in the natural sciences.

An entry point into this discussion is provided by Gadamer (1960/2012) himself in the Introduction to *Truth and Method* wherein he opines that the experience of art (as well as that of history and philosophy) and the truth communicated through it “cannot be verified by the methodological means proper to science” (p. xxi). In phenomenology, including the past as a living and essential part of the present is very important for understanding, regardless of so-called scientific progress, and by delving deeply into my participants' past lives—musical and otherwise—I traced a path into a rich treasure trove of memories that still live in their teaching.

According to Gadamer (1960/2012), “The phenomenon of understanding not only pervades all human relations to the world. It also has an independent validity within science, and it resists any attempt to reinterpret it in terms of scientific method” (p. xx). *Understanding* (not explanation) is the goal of phenomenology. In such a way, a case is made for the particular value of phenomenology with regard to art, under which I include music and the lived experience of music teacher educators with diverse musical soundscapes.

Even for philosophical understanding in general, Gadamer (1960/2012) points out that “It is clear that in understanding the texts of these great thinkers [Plato, Aristotle, et al.], a truth is known that could not be attained in any other way, even if this contradicts the yardstick of research and progress by which science measures itself” (p. xxi). By this

statement, Gadamer is letting us know that one must come to terms with the understanding of a different era (in this case, the time of the “classics” of philosophical thought) because such classics “of themselves make a claim to truth that the consciousness of later times can neither reject nor transcend” (p. xxi). The same could be said regarding the need for music educators to understand the different eras of classical music (the Renaissance, Baroque and Classical periods, for example), as well as equally important genres such as blues and jazz that have rich historical roots that grew and changed over time. (I reiterate later Gadamer’s insistence that interpretations belong to the time period in which they occurred even as they form a “link in the chain,” as it were, to future interpretations made with the added benefits of innovation and hindsight.)

Gadamer (1960/2012) continues in this vein by stating that “the same thing is true in the experience of art” (p. xxi) that is never superseded by art scholarship or, as he terms it, the *science of art*. The “being” to which Heidegger (1960/2008b) refers when he writes about art (“Art, founding preserving, is the spring that leaps to the truth of beings in the work”) (p. 202) is part of the experience of art. Thus, before proceeding on to Gadamer’s notion of play, I begin with a general discussion of both Heidegger and Gadamer with regard to art.

### **Heidegger and Gadamer on Art**

Carman (2008), in referencing Heidegger’s (1960/2008b) *The Origin of the Work of Art*, notes: “A great work of art opens the world in such a way as to reveal, however obliquely, something that *resists* unconcealment. That opaque, resistant, recalcitrant, anomalous accompaniment to the transparent worldliness of the world is what Heidegger calls *earth*” (p. xiii). In addition, Heidegger points out, “Art is historical, and as historical

it is the creative preserving of truth in the work” (Heidegger, 1960/2008b, p. 202).

Heidegger goes on to say that the reason we need to “inquire into the essence of art” is because we need “to be able to ask more properly whether art is or is not an origin in our historical existence, whether and under what conditions it can and must be an origin” (p. 202).

Art is art *for human beings*—art is for *someone*, some *being*. If this were not so, a sculpture, for example, would simply be a piece of stone. Heidegger (1960/2008b) makes us aware that even *mere things* are not *merely* things because even “lifeless beings of nature and objects of use” (p. 147) have a *thingly character*. If this is the case, it would seem that *art* assumes an even more important role in our lives. Such a notion is, I believe, a big part of what both Heidegger and Gadamer (1960/2012) are trying to say.

Heidegger (1960/2008b) has an entire section of *The Origin of the Work of Art* entitled “Truth and Art.” As Moran (2002) points out, Gadamer accepted Heidegger’s notion of truth in art. Heidegger notes that, “Preserving the work does not reduce people to their private experiences, but brings them into affiliation with one another as the truth happening in the work” (p. 193). Exactly what truth is Heidegger referring to? Perhaps the question is better stated as *whose truth* or *truth in which historical period?* Again, the beauty of phenomenology is that it is a method that includes possibilities and multiple interpretations. If it seems as if I am “playing” with the truth (or the truth is playing with me), this is because both Heidegger and Gadamer are not interested in truth as it is ordinarily thought of—another reason why natural science fails us when we are considering the lived experience of music teacher educators with diverse musical soundscapes. A consideration of the ways in which Gadamer followed Heidegger in this

vein is telling vis-à-vis a regard for ambiguity and flexibility inherent in the phenomenological approach.

Moran (2002) writes:

Gadamer's acceptance of Heidegger's concept of truth means that he has little use for truth as correctness, and indeed for the notion of measuring truth against falsity. He is clearly more concerned with the phenomenological description of what takes place in the effort to gain understanding, and in recognizing the historical ebb and flow of understanding, than with judging the correctness of any particular interpretation. Thus, he readily acknowledges that misinterpretation has as much to teach us as genuine interpretation. (p. 284)

According to Moran, when Gadamer writes about art and truth in art, he is following in the tradition of Hegel and Heidegger rather than Kant. Thus, art is not seen merely as an aesthetic experience whereby one appreciates beauty. Instead, Gadamer, like Hegel and Heidegger, sees art "as essentially connected to truth" (p. 281). (However, one must keep in mind, once again, that "truth" here is not synonymous with "correctness.") Further, again according to Moran, "Gadamer accepts Heidegger's account of truth as unconcealment, as a simultaneous revealing and concealing" (p. 281). In such an account "We have to get away from the idea of truth as manifest self-presence, and realize that truth requires a certain amount that is unspoken in the spoken" (p. 281).

What is *unspoken in the spoken*? When we think about the lived experience of music teacher educators with diverse musical soundscapes, it seems reasonable to consider both aesthetic beauty *and* that unspoken truth of art. In addition, we can consider our unspoken truth *when we interact with art*. What would happen if we "unconcealed" the beauty of artistic experiences? Beauty to me not only encompasses all that is "good" or "pretty," and I find that, often, painful experiences recounted—relived—are as formative and revealing as the pleasurable ones.

There is a beauty in growth and self-understanding, and these twin goals are rarely realized easily. Indeed, suffering and pain are a natural part of growth. Do both goals—growth and understanding—come into play when we experience music? What exactly is the “truth” of the artistic moment, particularly regarding the special “sound in time” uniqueness of music? No one can tell us what we experience during an experience with art. In this exploration, however, when I allow for possibility, including the possibilities made clear to us when we describe what musical experiences *feel like*, many doors are opened. By opening doors—especially aural doors—insights can be gained.

### **Beginning to Go Beyond the “Work of Art”**

When I stated in the first part of this exploration that I wanted to go beyond the conception of the “work of art,” one of the things I mentioned was that music in non-Western parts of the world is conceived of differently from the art-music conception of experts performing music for audiences. Even beyond the idea of music as a primordial soundscape connected to nature and religion that I pointed out, however, I put forth (in chapter two) the idea of soundscape as a confluence of background cultural/musical knowledge, enactment during the musical experience, and knowledge gained from such an experience. In fact, this confluence may occur when one encounters a work of art *or* when the musical experience is not thought of as an encounter with a work. More important (for the purposes of illuminating my phenomenon) than both of these ideas is my own description of the first part of the confluence, one’s cultural and musical background knowledge. Here is where I continue from Heidegger and Gadamer and move more toward Merleau-Ponty and van Manen in the consideration of—simultaneously—a more *personal* and *practical* nuance of phenomenology.

I bring in van Manen here in his role as a curriculum theorist and educator who is interested in the practical application—on a day-to-day pedagogical basis—of insights gained from human science research based on the great phenomenologists. Again, the *first* part of my confluence is particularly important here—the background cultural/musical knowledge one must be aware of in the lived experience of music. I feel that Gadamer (1960/2012), with his concept of *play* and Merleau-Ponty (1945/1962) with his concept of embodiment were leading the way—although they did not quite arrive there—toward the culture of *the individual* in artistic experiences. In my view, employing van Manen is a means of opening up the culture of the individual in artistic experiences, because van Manen stresses the importance of the knowledge a teacher or parent has *in relation to the child*. I will bring in more about van Manen (when I discuss the structure of this project) after considering Gadamer and Merleau-Ponty. However, a passage by van Manen (2002) helps us in this vein, even though it does not specifically concern itself with an *artistic* experience. The context is a teacher watching his student (“Diane”) skipping rope with her friends. The teacher, who has known Diane for over a year, “sees much more than a passer-by can see” (p. 24):

[The teacher sees] A lonely girl who can relate to class mates only by constantly measuring herself by competitive standards. If only she could develop some personal space, some room to grow and develop social interests just for herself, away from her mother. (p. 24)

This passage is just one example of how a phenomenological approach offers me more than a quantitative approach or any other qualitative approach. The descriptive and interpretive elements of the essence of the phenomenon are something truly to “get inside of” as we use these phenomenological tools to understand a lived experience more fully that demands all of the compassion and tact a pedagogue can muster.

Below, I discuss Gadamer's *play* and Merleau-Ponty's embodiment, followed by touching on *why phenomenology is right for me*, and then, finally, van Manen and the format of my research. Just as my story is told through my singing and the embodiment that naturally occurs through piano playing, I needed ways to open up others' lived musical experiences. The phenomenology of Gadamer and Merleau-Ponty, in addition to the practicality of van Manen, helped unconceal that which ordinarily *resists unconcealment*. The direct experience is what I was seeking, and besides the phenomenologists just mentioned, I turned toward Bachelard for passages that truly helped with my poetic rendering of lived experiences.

The trajectory of phenomenology moving from Husserl to Merleau-Ponty regarding a direct experience that is not only described, but also lived in the world through the agency of the body, provided a rich vehicle with which to uncover my phenomenon. Although I mentioned above that I wanted to go beyond the concept of music as a work mentioned by both Heidegger and Gadamer, I think that something can be gained via their discussions. Yes, history *is* preserved in art, and that history comes through in the life of the creators and their creations. Heidegger (1960/2008b) calls truth, "the opposition of clearing and concealing" (p. 186). He writes that "Truth happens only by establishing itself in the strife and the free space opened up by truth itself" (p. 186). I'd like to "riff" on these statements.

So much of the world's greatest music—like the blues—comes from oppression that is at first external and then internalized. Each musician, as well as the more casual fan of music, has a story that can be told through their musical soundscapes. Indeed, what we need to avoid is putting some kinds of music above others so that *all* stories can be

told and insights gained, and some of the most moving and thrilling experiences involving music beyond the traditional Western canon, might be made available in American schools of music.

### **Gadamer on Play and on to Merleau-Ponty's Embodiment**

In chapter two I quoted a passage from Stublely (1998) in which she delineates a *field of musical performance*. Stublely describes how she is trying to “understand the connection between the searching of the string quartet [that she had observed playing Beethoven] and the “musical play” of the African drummers” (p. 94). As a result she finds herself “attempting to enter the field that creates the space or potential for action in musical performance” (p. 94). Interestingly, she grounds much of this text in Merleau-Ponty, and specifically includes footnotes that mention his *Phenomenology of Perception* (1945/1962). No mention is made of Gadamer and his notion of *play*, although I see a clear connection between Merleau-Ponty's embodiment and Gadamer's (1960/2012) notion of *play*, at least for the purpose of helping to illuminate my phenomenon.

When Stublely (1998) describes her attempt to gain entry into the field of musical performance, she notes that this field “appears to blur the sensations and perceptual boundaries distinguishing the bodies and minds making music and the instruments through which that music is heard and articulated” (p. 95). She continues, “In both ensembles, musician and instrument appear to be experienced as one, with the strings, bow, or drum seemingly organically fused to the fingers and body parts that control them” (p. 95).

She alludes to Merleau-Ponty (1945/1962) in this passage, and more specifically to a passage in which Merleau-Ponty is describing how an organist needs to play an

organ that is not the usual one he plays. Rather than acting “like a person about to draw up a plan” (p. 145), the organist “sits on the seat, works the pedals, pulls out the stops, gets the measure of the instrument with his body, incorporates within himself the relevant directions and dimensions, settles into the organ as one settles into a house” (p. 145). We have in the words just presented a description, similar yet already different, from Gadamer’s (1960/2012) with regard to *play*.

The embodiment of playing is related to nature in Merleau-Ponty. Similarly, Gadamer (1960/2012) writes of a closeness between *the mode of being of play* and the “mobile form of nature” (p. 105). He writes, “It is obviously not correct to say that animals *too* play, nor is it correct to say that, metaphorically speaking, water and light play *as well*. Rather, on the contrary, we can say that *man* too plays” (p. 105). As Gadamer notes, “All playing is being-played. The attraction of a game, the fascination it exerts, consists precisely in the fact that the game masters the players” (p. 106). For Gadamer, music exists in time and space. In fact, there are specific places (such as the concert hall) that are the proper places for the performance of music and music as *live sound in time* is necessary to truly present a work. Gadamer does not use the phrase *live sound in time*, but this is in effect what he means when he writes that “A drama really exists only when it is played, and ultimately *music must resound*” (p. 115, emphasis mine). I found in my exploration that the places in which music was experienced by my participants formed an important part of musical experiences that were integral rather than extraneous or superfluous.

### **Mind meets body in Merleau-Ponty.**

Music is perfectly suited to grounding in Merleau-Ponty. Music is sound in time and music is a place: when we play or listen to music the music “plays us.” We are caught in a pleasant web that simultaneously makes us *unaware*, to a certain extent, of the passage of time. During this magical experience we may be in a place—the concert hall, for example—that we are in effect “taken away from” if we are involved in that performance with our bodies and our minds. We are captured in a world of our own choosing, but that world in turn takes us over as our bodies react to the varying meanings of the music as we attune to it. Meaning is never far from an experience that is properly understood. As Merleau-Ponty comments, “Because we are in the world, we are *condemned to meaning*” (1945/1962, p. xix). As well, *everything counts* in this world since, “the phenomenological world is...inseparable from subjectivity and intersubjectivity, which find their unity when I either take up my past experiences in those of the present, or other peoples’ experiences in my own” (p. xx). As I mentioned earlier in this exploration, when I attended the Pablo Batista concert, being a member of that audience was an intersubjective bodily experience. Merleau-Ponty (1945/1962) puts the shared experience of the world in general this way: “The phenomenological world is not pure being, but the sense which is revealed where the paths of my various experiences intersect and also where my own and other people’s *intersect and engage each other like gears*” (p. xx, emphasis added). I would add that background knowledge, both cultural and musical, is also important in this regard and especially with regard to the

phenomenon of the lived experience of music teacher educators with diverse musical soundscapes.

Phenomenology is a good fit for this dissertation because it allows for the use of our cultural and musical experiences to enter the second and third parts of confluence, as I have previously described. Phenomenology makes space for mystery, ambiguity, and the “gears” that engage during musical experiences we as performers, listeners, or creators put into play. Adult musicians are constantly growing and meld past experiences into their present experiences—just as Stublely’s quartet musicians do, but even more so as the members of her African drumming ensemble do because these African musicians are able to improvise “on the spot.”

#### **Music from nature to the concert hall.**

The “stuff” musicians access is also primordial—this is why we are also brought back to the *natural* soundscape I mentioned in chapter two. We are all clay—we are all part of this earth and we are all “hard-wired” for music because human beings are social beings, and sounds—the combination of long and short sounds, the high and low pitches, the variation between homophony and polyphony—are part of the intersubjectivity that names our universal music experience even though this experience also encompasses our own culture and the context in which the music is being played.

What does Merleau-Ponty (1945/1962) mean when he describes well-dressed patrons who are waiting in the concert hall for the first notes to begin? He writes:

Music is not in visible space, but it besieges, undermines and displaces that space, so that soon these overdressed listeners who take on a judicial air and exchange remarks or smiles, unaware that the floor is trembling beneath their feet, are like a ship’s crew buffeted about on the surface of a tempestuous sea. (p. 225)

Merleau-Ponty appears to be making fun of these upper-crust listeners. Encrusted tradition makes them dress and behave in this very polite, formal way, but in listening to music they are also interacting with the encrusted—literally encrusted in the earth and in our being—stuff of the earth of which music is just one part. I mean by this that the auditory part of music is but one part of the synaesthetic music experience—for Merleau-Ponty prefaces this passage by noting that “the senses communicate with each other” (p. 225). Also, the primitive, primordial human beings who first heard the sounds of nature are still present in that music, perhaps to as much a degree as the individual soundscapes that each listener in the audience brings to the experience. The connection between music and nature is powerful and palpable. Below, I channel Abram—who himself channels Merleau-Ponty—as a means of covering why phenomenology as a methodology works best for me as a person and as a musician. Doing so involves stepping beyond “encrusted” boundaries and moving through nature.

### **Phenomenology as a Western Philosophy That Can Go Beyond the “Work”**

In Abram’s *The Spell of the Sensuous* (1997), the following excerpt is telling for the use of a phenomenological approach to uncovering diverse musical soundscapes:

It is natural that we turn to the tradition of phenomenology in order to understand the strange difference between the experienced world, or worlds, of indigenous, vernacular cultures and the world of modern European and North American civilization. For phenomenology is the Western philosophical tradition that has most forcefully called into question the modern assumption of a single, wholly determinable, objective reality. (p. 31)

For me, there are two points to make based on this paragraph. One is that, as Abram later writes, the “lived experience” cannot be ignored in our experience of phenomena because “the world in which we find ourselves before we set out to calculate and measure it is not an inert or mechanical object but a living field” (p. 32). Merleau-Ponty (1945/1962)

reflects essentially this same sentiment when he writes that phenomenology “tries to give a direct description of our experience as it is, without taking account of its psychological origin and the causal explanations which the scientist, the historian or the sociologist may be able to provide” (p. vii). The second point is the need to recognize and embrace different cultures and hence *diverse musical soundscapes*. Here is where I go beyond the concept of a “work” of art and, indeed, what a piece of music and/or a work of art meant regarding the type of music to which Gadamer and Merleau-Ponty referred. Their references, for example, were to classical music and the art of the European masters such as Cezanne and, even going back to Heidegger, Van Gogh.

When I mentioned Stubley’s (1998) contrast between the music of the string quartet practicing Beethoven and the music of the African drumming ensemble, I noted a difference between those musics. That difference was brought to the fore even more when I witnessed the unusual combination of conga and batá drummers on center stage while a string quartet played off to the side in the premiere of Pablo Batista’s *El Viaje*. I mentioned that there was nothing primitive about the music of the Yoruba. In addition, any reference to the primitive or primordial in this exploration has been in reference to how important and essential such considerations are. Although Husserl, Heidegger, Gadamer, and Merleau-Ponty lived in a time, place, and context in which Western classical music and art was the revered kind of art to which they often refer in their work, this does not mean that the phenomenological tradition is closed to other musical genres.

However, I think one needs to keep in mind that the very aspects of the natural world that phenomenologists such as Heidegger and Merleau-Ponty allude to so effectively are much more accessible in musics of the world that are much closer in touch

with nature. I would not include Western classical music among these. An example of text that references the natural world is this short sentence of Merleau-Ponty (1945/1962): “In the jerk of the twig from which a bird has just flown, we read its flexibility or elasticity, and it is thus that a branch of an apple-tree or a birch are immediately distinguishable” (p. 230). This is an excellent example of the synaesthesia about which Merleau-Ponty often writes. What such passages say to me is that we can benefit by honoring musical traditions that are very much in touch with the earth in all its tactile, auditory and visual glory. This is the very primordial culture of which the most famous phenomenologists write.

Phenomenology is the most appropriate vehicle by which to approach the lived experience of music teacher educators with diverse musical soundscapes because it involves instruments, instruments that are an extension of the body. If, as Merleau-Ponty (1945/1962) states, “My body is the fabric into which all objects are woven and it is, at least in relation to the perceived world, the general instrument of my comprehension” (p. 235), this means that the body is central to our lived experience as human beings. And, I would add that the meaning making that takes place through a *musical instrument*, whether that instrument is the human voice or a manufactured instrument, is best served by a tradition that can encompass all of the diversity inherent in the musical experience of all human beings. Before I present the concrete elements of my research project, I present a brief section on why phenomenology fits my personal style as well as my research style. Then, I finish with van Manen’s practical use of phenomenology in the research project and the protocol I follow in my research.

**Why Phenomenology Is for Me:  
Multiple “Seths” and Moving toward van Manen’s Components**

Today was a special day, and I felt the music as a corporeal presence even before I touched the keyboard. The piano keyboard has always been “home” for me. I know its terrain intimately. I know precisely the gradations of touch and the harmonies I want when I play a song I’ve played time and again. Yet, each new performance is a new creation. In this sense, Gadamer (1960/2012) is right when he notes that the original essence of a work is always there even when reproduction of the work takes place. However, on this day I was not so much thinking about Gadamer as about bringing fifty-two years of experience to a wide audience.

Today, September 6, 2016, performing on a radio show that was accessible on the Internet, I shared my most personal self with an audience that I could not see. For today, I shared a piece of music that I mentioned in chapter one, one of my own compositions entitled “How Many Times” (Glabman, 2015). I was not very nervous, because even though I was performing in the unfamiliar space of a radio station, I was still at home with my hands on the piano keyboard. It truly was a dream come true—I always wanted to be on the radio, and to sing and play my own compositions through this medium was a very, very satisfying and enriching experience, made even more so by an exciting and enthusiastic host. The combination of conversation and performance lent itself to opening myself in a way that I never get to do on a day-to-day basis, as I shared my personal soundscapes in an intimate space while the audience “listened in” via radio or Internet.

All of the many “musical Seths” that I also mentioned in chapter one came to the fore in today’s appearance. After I performed “How Many Times” (Glabman, 2015) I performed my blues piece entitled, “Just a Matter of When” (Glabman, 2016b), a song

about the profound influence of the blues on my singing and playing. Some of the lyrics are:

It's just a matter of when/I'm gonna see you again/It's just a matter of  
how/You're gonna seep into my song on a whim/It's just a matter of how much I  
love you/and then I'll see you again.

What did it feel like to play the blues live on the air? Mostly, *I had a ball!* There is something about sinking my fingers into the keys when I sing and play the blues that is difficult to describe. It was as if my whole life, musical and otherwise, bubbled to the surface when I played that composition. There is nothing—and no kind of music—that feels like the blues. A joyous catharsis occurs, and I somehow felt connected with all of those listeners out in “radio and Internet land” through the performance of this song.

After “Just a Matter of When” (Glabman, 2016b), I performed a classically influenced instrumental piece entitled, “Crystal” (Glabman, 1980) that I composed in my early twenties in cold, forbidding Rochester, New York. To this day, playing this work conjures up deep emotions of many hues that I cannot translate into words. “Crystal” was followed by the penultimate number, my Latino/Jewish composition “Chai X Dos” (Glabman, 2016c), and then the show ended with a reprise of “How Many Times” (Glabman, 2015). “Chai X Dos” connects two multicultural threads of my soundscape.

The Hebrew word *chai* means “life” and the Spanish word *dos* means “two.” These two very important aspects of my life are present—together—in this song that combines rhythmic, melodic, and harmonic elements that I mentioned earlier in this exploration. I shared, through performing this piece, my dual affinities for Latinx and Jewish music and culture. I hoped that listeners could hear how well these two musical worlds combined.

As John Lennon once remarked, music is more effective than talking (Giuliano, 2001). In the space of four songs, each lasting under three minutes (for a total of twelve minutes) my listeners found out more about my musical life than they could have over a one-hour lunch or by spending an entire vacation with me. Each musical element of “Seth-ness” present—my love of social justice, my passion for the blues, my attachment to classical music, and my interest in different cultures—was on display through my playing and singing. As usual after such sharing, the comments I got from friends and colleagues illuminated the fact that one cannot truly know me until hearing me sing while playing the piano. And yet, it would be impossible to quantify or measure the experience of either participating or listening to this performance.

I have mentioned many times the three-part confluence of background musical and cultural knowledge, interaction with music via performance or listening, and the new knowledge gained through such interaction. Since both the host of the radio show mentioned above and I shared a love of Judaism and the blues, I gained much from talking with her and playing my music for her. Also, by improvising some blues on the spot at her request (to go with a story she was telling) I felt a closer bond with her and—hopefully—with listeners who themselves had the capacity for new cultural experiences. I don’t yet know *all of* the newfound knowledge I gained from the experience of playing my music in the studio of a radio station, but I know without a doubt that whatever remains dormant will bloom at some point in the future. What I *do* know is that the situation was imbued with possibility. Such a lived experience is yet another indication of why the phenomenological method and tradition is “for me” because I feel free when I work within a framework of the possible.

Life as I experience it is a life of integrity grounded in Jewish values within which I can be “the real me.” *Being the real me* means letting my passions thrive. Some of these passions include a commitment to Judaism, a “letting be” of my musical spirit and a love for diverse cultures and languages. The Spanish language is particularly dear to me since I speak it fluently. All of these passions manifest themselves through my music and in my being. Keeping these passions in mind, I have come to know a field of perception, as it were, that unconceals me and focuses on my work and my destiny. I elaborate on these concepts—these elements of “Sethness” that I first referred to in chapter one—below.

### **Jewish Seth**

Earlier in this dissertation, I referred to my Jewish self in terms of my musical being, interest, and formation. However, I neglected to write about my Jewish life in general. My wife and I belong to two synagogues, one Conservative and one Reconstructionist. Although I consider myself either a non-denominational or trans-denominational Jew in that I simply take the best moral compass that is offered to me and separate my own “wheat from the chaff,” the tradition of Judaism that is omnipresent in both of these denominations appeals to me greatly and is part of who I am. When I make a connection to phenomenology and Judaism, it is not simply that some of the greatest and key phenomenologists—Husserl, Arendt, and Levinas, for example—were Jewish. In fact, this may be the least of it. Much more important is the fact that the type of Judaism in which I am involved has as its basic tenets some facets of life that are ubiquitous in phenomenological writing. For example, the whole tradition of exegesis, the interpretation of religious texts, is an integral part of my Jewish life. In both of my congregations, constant questioning and interpretation of texts—and therefore, of the

whole Jewish tradition that receives its apotheosis *as a result of these texts*— is the life of the committed Jew.

In addition, we are, in both congregations, committed to *action*, for prayer and discussions without action are not sufficient to make societal changes even though they are integral parts of religious life. Themes of social justice, environmental activism, and reaching and embracing different cultures are all part of the mission of both congregations. The notion of *tikkun olam*, Hebrew for “repairing the world,” refers to the actions we need to take to make the world a better place. Although adherents of phenomenology have not always acted in a moral, embracing manner—quite the contrary in the case of Heidegger—one can focus one’s gaze on the general antecedents and future trajectories to see a possibility of goodness there that is quite relevant in this day and age, as well as an appreciation for the arts that goes much further back to the ancient Greeks.

### **Musical Seth**

In my life, music has been a way of seeing possibilities. What possibilities are called up by involvement in music, whether as a player, composer, or pedagogue? Appropriate answers could be: possibilities of caring, of knowing the other, and, as Gadamer (1960/2012) puts it, taking the knowledge of all others and incorporating that other into a way in which one acts properly and morally in the world. As such, an “ideal,” world, though it may never happen in reality, would be one in which people treat each other fairly and listen to the point of view of the “other” (even though we ourselves *are* in fact part of that other). Music, too, is a text of life. Coming into contact with the diverse musical soundscapes of others involves a reaching out. Thus, my music, even in its particularity, belongs to everyone.

## Linguistic Seth

As I mentioned in chapter one, I have a degree in the teaching of language with an emphasis in Spanish. All of my life, I have been intrigued by language and by other cultures. Language is a gateway to learning about other cultures. In phenomenology, we have the opportunity, through interpretation of text and the use of metaphor and etymologies, to unconceal things fully. When we do so, we are the richer for the experience. Gadamer, Merleau-Ponty and Heidegger write about phenomena in the very manner that they espouse—using etymology, giving a general picture and then unconcealing the truths that lie beneath superficial glances, and getting inside the phenomenon.

Van Manen (2007) channels the great phenomenologists such as Heidegger and Gadamer, yet writes more systematically about phenomenological writing. To my way of thinking, both Merleau-Ponty and van Manen lead toward, as van Manen puts it, an *action sensitive* pedagogy. Merleau-Ponty does this by emphasizing the centrality of the body in perception, and van Manen by outlining quite specifically certain components to be employed in the human science research process (that nonetheless leave plenty of room for variation and ingenuity on the part of the wide-awake phenomenologist). Thus, below I discuss van Manen's six components that take into account the whole of the phenomenological tradition. Van Manen, having achieved the feat of putting the work of these philosophers into a more systematic, practical framework, provides the final piece to the puzzle of organizing my exploration. I approach van Manen with a song lyric.

### **Van Manen's Conception of Human Science Research: The Methodology**

A portion of the main lyric of "It Don't Mean a Thing (If It Ain't Got That Swing)" (Fitzgerald, 1957) reads, "It don't mean a thing, if it ain't got that swing (doo-ah, do-ah, doo-ah, doo-ah, doo-ah, do-ah, doo-ah, doo-ah)." The "doo-ah" part itself conveys the spirit of improvisation so crucial to jazz. One of the liberties jazz musicians take is the freedom to improvise on any tune, no matter its origin.

Thus, in jazz, many melodies (in the past) were taken from one kind of music (say, Tin Pan Alley or classical) and "jazzed" up by embellishing the melody and by "swinging" the rhythm instead of playing it "straight" or "square." A jazz musician can take the basic elements of musical pieces from any genre and then improvise a jazz version of those pieces that opens ears to a broader experience of hitherto unheard possibilities.

Much the same could be said about van Manen's (2007) approach toward phenomenological research regarding terminology. Van Manen does not eschew terms used in the experimental and behavioral sciences, nor does he approve of human science researchers in education who seem to link clarity and precision in research to a negation of their form of scholarship. Such educational researchers, van Manen says, "disdainfully disclaim any need for criteria or standard; they claim that theirs is not a "rational" science because, to them, "To be rationalistic is to be intellectualistic, positivistic, scientific, and insensitive to intuitive and more experiential dimensions of truth and understanding" (p. 16). He continues by noting that these researchers do not see that

To reject the standard of rationality would mean that one assumes that there is no basis upon which human beings can come to common understanding; it tends to assume as well that there is no standard in the human sciences to which one needs to orient oneself in a self-reflective and disciplined manner. (p.16)

Rather than subscribing to this view, van Manen broadens and adapts terms such as “rationalism” to the needs of human science research, much as the aforementioned jazz musicians improvise on a basic tune. Van Manen states:

Human science is rationalistic in that it operates on the assumption that human life may be made intelligible, accessible to human *logos* or reason, in a broad or full embodied sense. To be a rationalist is to believe in the power of thinking, insights and dialogue. (p.16)

He cautions, however, that “a human science perspective also assumes that lived human experience is always more complex than the result of any singular description, and that there is also an element of the ineffable to life,” adding that “to recognize that life is fundamentally or ultimately mysterious does not need to make one a scholarly mystic” (p. 16). Thus, van Manen (2007) proposes a six-component method where the components have a dynamic interplay that helps ensure that phenomenological work has a coherent structure while also locating itself in the phenomenological tradition that exudes inventiveness and the wide-awakeness that opens us up to possibilities, flexibility, and discovery. Van Manen’s components are: “(1) turning to a phenomenon which seriously interests us and commits us to the world; (2) investigating experience as we live it rather than as we conceptualize it; (3) reflecting on essential themes which characterize the phenomenon; (4) describing the phenomenon through the art of writing and rewriting; (5) maintaining a strong and oriented pedagogical relation to the phenomenon; (6) balancing the research context by considering parts and whole” (pp. 30-31). Below, I outline this process and then elucidate how it guided research on my phenomenon, **the lived experience of music teacher educators with diverse musical soundscapes.**

### **Turning to the Phenomenon**

How does one choose a question to be answered by phenomenological means? According to van Manen (2007), “The starting point of phenomenological research is largely a matter of identifying what it is that deeply interests you or me and of identifying this interest as a true phenomenon, i.e., as some experience that human beings live through” (p. 40). Van Manen continues, “To orient oneself to a phenomenon always implies a particular interest, station or vantage point in life. My orientation to the lifeworld is that of the educator: I orient to life as parent and as teacher” (p. 40). Although I am not a parent, I am an educator, and I orient to the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes because I am a *music* educator. I have a particular interest in diverse musical soundscapes not only because I have played and experienced music from many different cultures, but also because I have *taught* music from many cultures to my students for nearly thirty years. My interest in diverse music calls me to uncover what lies beneath our experiences that opened (and opens) us up to the type of pedagogy in which we are engaged. The primary way we go about this “uncovering” is through texts. I discuss how this textual uncovering is accomplished in more detail below.

### **Investigating Experiences as We Live Them**

Van Manen (2007) notes “The lifeworld, the world of lived experience, is both the source and the object of phenomenological research” (p. 53). All research, whether of the natural sciences or of the human sciences, requires data of some sort. However, in phenomenology, we tend to define “data” in a way that *always* focuses our gaze on the *lived experiences of human beings*. Van Manen reveals his discomfort with the term

“data” when he states, “In some respects it is quite misleading to talk of ‘data’ in this context [the context of “gathering” or “collecting” lived-experience materials], particularly since the concept of ‘data’ has quantitative overtones associated with behavioral and more positivistic social science approaches” (p. 53).

Van Manen (2007) also has reservations about the use of the terms “gathering” and “collecting” in human science research because such use seems to imply the gathering of objective information as if one were referring to automobiles or pruning shears rather than to ever changing human beings. Nonetheless, he allows, “It is not entirely wrong to say that the methods of conversational interviewing, close observation, etc., involve the collecting or gathering of data. When someone has related a valuable experience to me then I have indeed gained something, even though the ‘thing’ *gained* is not a quantifiable entity” (p. 53). Keeping van Manen’s thoughts on gathering data in mind, then, it would be useful to mention (below) some of the ways in which I accomplished that gathering. I did so in a manner that yielded the type of rich, expressive life-texts that lent themselves to deep thematic analysis. Immersion in the life-texts that I collected led to fruitful collaborative conversations about the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes.

#### **Using journals as a resource.**

Journal writing may “help in setting oneself life goals to work or strive for” (van Manen, 2007, p. 73). In addition, researchers

have found that keeping a journal, diary or log can be very helpful for keeping a record of insights gained, for discerning patterns of the work in progress, for reflecting on previous reflections, for making the activities of research themselves topics for study, and so forth. (p. 73)

I employed journaling in this phenomenological endeavor. After each conversation, I journaled about key points that I followed up on in the next conversation. As co-researchers, each participant and I used journaling because this activity helped us see how our insights about diverse musical soundscapes may have changed over time. Some participants challenged their own perceptions of themselves and some marveled at the musical trajectory of their lives, especially because no one had ever asked them—and they had never asked themselves—to reflect on such a trajectory. I provide more information about journaling in the final section of this chapter (“The Process for My Engagement”).

#### **Using biography as a resource.**

Van Manen (2007) states:

Biographies provide us with details concerning specific dates, places, and events of people’s lives, and these details may reveal patterns that are of interest to someone who wants to (re)construct an historical or genealogical account of the development of certain forms or trends of poetry, music, political phenomena, or scholarly subjects. (p. 71)

Because music is always related to culture, I chose to have participants reflect on the events of a musician’s life and music, particularly the biography of Duke Ellington entitled, *Beyond Category: The Life and Genius of Duke Ellington* (Hase, 1993). In accord with van Manen’s ideas about the use of biography by phenomenologists, my main interest was not the history of Ellington’s life (as interesting as it was). Rather, my interest was in uncovering the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes.

### Using the conversational interview as a resource.

In the passage below, van Manen (2007) notes the two uses of the conversational interview in phenomenology:

In hermeneutic phenomenological human science the interview serves very specific purposes: (1) it may be used as a means for exploring and gathering experiential narrative material that may serve as a resource for developing a richer and deeper understanding of a human phenomenon, and (2) the interview may be used as a vehicle to develop a conversational relation with a partner (interviewee) about the meaning of an experience. (p. 66)

Thus, the first type of interview is used in the gathering of data, while the second is used to begin a conversational relation that aids the meaning-making process through thematic analysis. The latter type eventually “turns into an interpretive conversation wherein both partners self-reflectively orient themselves to the interpersonal or collective ground that brings the significance of the phenomenological question into view” (p. 99). In the present section of my process, I am referring to the first type of interview, as elucidated below.

Van Manen (2007) warns the phenomenological researcher to be wary of straying from the matter at hand, stating, “The interview process needs to be disciplined by the fundamental question that prompted the need for the interview in the first place” (p. 66). Again, I may be interested in my participants’ stories regarding their experiences with diverse musical soundscapes, but my goal is to focus on *what those experiences were like in the moment* and *how those experiences opened them up to their pedagogy*. Thus, in an effort to avoid being open-ended, yet “explore the whole experience to the fullest” (p. 67), I began with questions about early musical experiences and the types of music listened to in the home. I offer a list of sample questions later on in this chapter. In such questions—and in all phenomenological questions—the focus is on the lived experience

in the immediacy of the time and context in which that lived experience occurred. Such a focus has as its goal the gathering of texts that will serve as rich repositories of human science data. Thus, having discussed three ways of collecting data (through journals/biographies/conversational interviews), I continue with a discussion pertaining to the second use of the conversational interview mentioned above. Also, I mention how I worked thematically with some of the themes I came up with in another context.

### **Reflecting on Essential Themes Through Hermeneutic Phenomenology**

After data from conversational interviews are transcribed and preliminary themes are arrived at, it is up to the human science researcher to have additional hermeneutic conversations with participants. Van Manen (2007) comments that in these conversations the researcher and his or her participants “weigh the appropriateness of each theme” to see if these themes indeed describe “what the experience is really like” (p. 99). They also “self-reflectively orient themselves to the interpersonal or collective ground that brings the significance of the phenomenological question into view” (p. 99). Once all conversations were concluded, I needed to follow van Manen’s (2007) guidance and move toward “uncovering” thematic statements from the texts.

Van Manen (2007) comments on the importance of textual interpretation in phenomenological research by stating, “It is helpful to think of the phenomenon described in the text as approachable in terms of meaning units, structures of meaning, or themes. Reflecting on lived experience then becomes reflectively analyzing the structural or thematic aspects of that experience” (p. 78). “Thematizing” and the ways in which we do it count for quite a lot in phenomenology because themes have to do with meaning. Therefore, each researcher has many choices regarding how to work with themes.

“Thematizing” in phenomenology is not a rote, mechanical process. In fact, van Manen comments that “Too often theme analysis is understood as an unambiguous and fairly mechanical application of some frequency count or coding of selected terms in transcripts or texts, or some other break-down of the content of protocol or documentary material” (p. 78). He seems to prefer a much deeper process that entails working “by hand” rather than by computer. Van Manen’s three choices for isolating thematic statements include the wholistic approach, the selective approach, and the detailed (line-by-line) approach. When I worked with my phenomenon of the lived experience of music teacher educators with diverse musical soundscapes, I used the selective (highlighting) approach. In this approach, according to van Manen (2007), “we listen to or read a text several times and ask, *What statement(s) or phrase(s) seem particularly essential or revealing about the phenomenon or experience being described?*” (p. 93). I used different colored highlighters to make these passages stand out, and this process served me very well as the texts came to life.

The process we undertake in interpreting text leads to meaning making. According to van Manen (2007), thematic analysis is a means to an end, for “Themes give control and order to our research and writing” (p. 79). Van Manen notes that whether we employ the *wholistic reading approach*, the *selective reading approach*, or the *line-by-line* approach, our job is to extract phrases that powerfully allow us to see “possible commonalities in the descriptions we have gathered” (p. 93). Again, the ultimate goal is to get inside the phenomenon, and “Themes have phenomenological power when they allow us to proceed with phenomenological descriptions” (p. 90). As van Manen notes, a theme is simply a tool that moves us toward understanding. Once we

have accurate descriptions, we can craft text that, by helping us to get at the essence of a lived experience, permits us “to be practically responsive...to the text of life” (p. 90).

### **Writing (and Rewriting)**

To “do” phenomenology is always to engage with text. Writing is not just a “side” activity in phenomenology; writing *is the research*. However, even very good writers can have difficulty writing about certain topics. Sometimes the researcher needs help expressing the ineffable. One of the ways that van Manen (2007) suggests we overcome our inability, as researchers, to put into words what is beyond our ken is to “borrow” the words of, for example, “a thoughtful poet, a philosopher, an author of fiction, or a person with a certain verbal talent” (p. 113), and I do this often to probe at the depths of my phenomenon.

### **Maintaining a Strong and Oriented Relation**

Van Manen (2007) defines pedagogy as “the activity of teaching, parenting, educating, or generally living with children, that requires constant practical acting in concrete situation and relations” (p. 2). However, what does it mean to have pedagogical competence or, more to the point, exactly how is pedagogical competence enacted in the daily life of a teacher? As a phenomenologist, I had to be aware constantly that my research would have meaning only if it engendered (possibilities of) pedagogical actions that benefit children (or adults). Since phenomenology is the crafting of texts, those texts need to be crafted with great care. Texts that are *oriented* and *strong* will have a chance of positively influencing action sensitive pedagogy. Regarding *oriented* texts, van Manen opines:

To say that our text needs to be oriented in a pedagogic way is to require of our orientation to research and writing an awareness of the relation between content

and form, speaking and acting, text and textuality. To be oriented as researchers or theorists means that we do not separate theory from life, the public from the private. (p. 151)

Since our writing and speaking are always a manifestation of our stance in life as educators, we need to take special care in crafting a text. I can make an analogy in this regard to a teaching situation where my “text” is a new song I have learned. If I take a song from a “Musics of the World” refresher course and plan a lesson that requires children to sing or dance to music from a particular country but I don’t take the trouble to consider the “ups and downs of one child’s experience” (van Manen, 2007, p.150), have I truly succeeded in engaging *all* learners? If, when crafting texts, I keep in mind the interests of the child, I can avoid empty theorizing that sets my sights on only the abstract rather than on the concrete. With respect to the need for text to be *strong*, van Manen (2007) notes that writing effectively “requires that we do not treat our orientation as just one approach among many (as if pedagogy were a relativistic praxis), but that we try to formulate a pedagogic understanding that is *exclusive of other interests*” (p. 152, emphasis added). In other words, as baseball coaches say, we need to “keep our eyes on the ball,” the “ball” being a well-crafted explication of my phenomenon that has meaning for concrete decision-making in the everyday music classroom. Throughout my writing, I found myself returning to my phenomenological question in order to keep from straying from the intended aim: text that remains strong and oriented.

### **Balance Between Parts and Whole**

There is a well-known saying that advises us to “see the forest from the trees.” Certainly, this is the case in human science research, where we must take care in crafting the distinct parts of our texts while also ensuring that the project as a whole illuminates a

singular (though complex) phenomenon that is of pedagogical consequence. To ameliorate this situation, van Manen (2007) suggests that we clearly delineate the concrete components with which we proceed on our phenomenological journey. We need to state, for example, whether we will use conversations, journaling, biography, et al. as part of our process—as I have already done. In addition, we need to be aware of ethical concerns such as “possible effects of the research methods on the institutions in which the research is conducted” (p. 162); “be creative in finding approaches and procedures uniquely suited to this particular project and this individual researcher” (p. 163); and decide on how to “work the text” (p. 167). In the end, how do I know that I have crafted a skillful phenomenological text?

Phenomenological writing has its own criteria for determining whether a text is strong and of high quality, and these criteria are different from other research disciplines. Below, van Manen (2014) sheds some light on the ways in which one can judge the quality of a phenomenological text:

A high-quality phenomenological text cannot be summarized. It does not need to contain a list of findings—rather, one must evaluate it by meeting with it, going through it, encountering it, suffering it, consuming it, and, as well, being consumed by it. (p. 355)

Among a number of more explicitly delineated criteria, I focus here on three that van Manen (2014) provides: descriptive richness, interpretive depth, and inceptual epiphany. Van Manen poses a question to be answered for each of these three criteria. To determine *descriptive richness*, readers and writers can ask, “Does the text contain rich and recognizable experiential material?” (p. 355). With respect to *interpretive depth*, they can ask, “Does the text offer reflective insights that go beyond the taken-for-granted understanding of everyday life?” (p. 356). Finally, to determine whether the criterion of

*inceptual epiphany* is met, readers and writers can ask, “Does the study offer us the possibility of deeper and original insight, and perhaps, an intuitive or inspirited grasp of the ethics and ethos of life commitment and practices?” (p. 356).

My goal is to understand the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes. To reach that goal, I craft a poetizing text that serves to address the questions just mentioned, in a uniquely profound manner. Hopefully, readers of the text will find some insights that can open them up to many possibilities for enlightened pedagogy. Having considered van Manen’s conception of human science research and then elaborated on some of the important aspects of his methodology, as well as the ways in which I carry out this study, I now turn to the process of engaging participants.

### **The Process For My Engagement**

In the previous section, I provided several examples of the ways in which I gathered text. Now, I relate how I went about finding my participants and the ways in which I used conversations and journaling to provide suitable texts from which to draw phenomenological themes.

#### **Finding the Music Teacher Educators**

As someone who has been involved in the music education field for nearly thirty years as a practicing teacher and for the past nine years as a doctoral student, I have had many occasions to interact with colleagues. As a doctoral student, I have attended symposia of the SMTE (Society for Music Teacher Education) and the *Music Research and Teacher Education National Conferences* of NAFME (National Association for Music Education). Having read the journals published by the latter organization over the

years—as well as many other educational journals—I have become very familiar with issues related to the lived experience of music teacher educators with diverse musical soundscapes. I have endeavored to read widely on my topic. For, as van Manen (2007) notes:

A human science researcher is a scholar: a sensitive observer of the subtleties of everyday life, and an avid reader of relevant texts in the human science tradition of the humanities, history, philosophy, anthropology, and the social sciences as they pertain to his or her domain of interest. (p. 29)

When attending music education conferences, I have been inclined to seek out meetings in which themes of diversity, cultural relevancy, multiculturalism, and social justice in general are discussed. Thus, by becoming familiar with the music education literature and meeting many of the scholars whose articles are presented herein, I have developed a relationship with many who share my interests, notwithstanding that few of them are phenomenologists *per se*.

Members of NAFME are dedicated professionals passionately involved in the cause of music education for every child. When I became interested in diverse musical soundscapes, I began to converse with music teacher educators who had written articles about multicultural music and social justice. I have also been involved with two ASPAs (Areas of Strategic Planning and Action) of the aforementioned SMTE (Society for Music Teacher Education): the *Critical Examination of the Curriculum* ASPA and the *Cultural Diversity and Social Justice* ASPA.

One sees the same dedicated and caring group of people involved in all of these ventures, and I took advantage of the opportunity to talk about my phenomenon with many of these scholars. I began to ask some of these scholars if they would be interested in participating in my research, and I succeeded in generating interest. One music teacher

educator who had written his dissertation on multicultural music was happy to recommend several names to me, some of whom I also contacted. Thus, by keeping up with current scholarship and by maintaining good relationships with those who initiate change, I maintained an excellent pool of potential participants for my research.

I had planned to include between five and seven music teacher educators in my exploration and ended up with five. These participants were chosen from among music teacher educators with whom I was familiar from the symposia and national conferences I mentioned above (SMTE and NAFME). These music teacher educators came from many parts of the United States. I sought diversity among my participants in order to sample a variety of soundscapes. Therefore, an element of appropriate criteria for my exploration was balanced representation as far as race and gender. Although I was successful with the latter, the two participants of color from whom I had gotten a commitment were unable to continue after our first conversation due to other exigencies, but I nonetheless gained greatly from their descriptions of their musical soundscapes. As well, I was looking for at least one participant who was in the early stages of his or her career (one to six years) and one who was more seasoned (twenty or more years of teaching), and a balance of years in career of the remaining participants. I was successful in these areas.

My first step was to contact, via email, the two participants I had already spoken to in person to ascertain whether or not they were still available and interested in participating. At the same time, I emailed five more suitable participants I was familiar with from the various meetings I mentioned above. Once seven participants indicated

their willingness to proceed, I sent the actual Letter of Invitation (see Appendix A) and the Consent Form (see Appendix B).

### **Conversations**

I had three hermeneutic conversations with each of my participants over the course of a year and each conversation lasted between one and two hours. Sample questions follow within the next several pages. The conversations took place via Skype (see below) and were professionally transcribed. As van Manen (2007) points out, the hermeneutic interview is not to be confused with interviews in other disciplines such as ethnography or psychology. Hermeneutic interviews are really *conversations* wherein researcher and participant share in one of two tasks. As I mentioned earlier in this chapter, van Manen offers two different uses of the conversational interview. One use is to gather rich “experiential narrative material” (p. 66) that leads to understanding the phenomenon more profoundly. The second use of the conversational interview is to enable the partners to “develop a conversational relation...about the meaning of the experience” (p. 66). In both cases, co-conversants can be seen as two explorers on the precipice of meaning making. The conversations have a natural flow but, with tactful help on the part of the researcher, focus is kept on the phenomenon being explored.

#### **Using Skype.**

Deakin and Wakefield (2014), reflecting on their experiences interviewing participants via Skype and face-to-face, opine that “The online interview should be treated as a viable option to the researcher rather than as an alternative or secondary choice when face-to-face interviews cannot be achieved” (p. 604). Skype is, of course, only one type of online interview, and there are options within Skype for audio-only

conversations. I used the video component of Skype as well as the audio in order to approximate more fully a face-to-face interview.

Deakin and Wakefield (2014) note, however, that issues of logistics, rapport, and ethics (among others) need to be considered when employing online interviews. For example, they contend that *place* matters because there may be distractions that occur depending upon whether the interview takes place at the home or place of work of the participant. Thus, an important preparatory element for the interview is “ensuring interviewees are in a location free from controllable distractions” (p. 609). In addition, as the authors note, the traditional handshake and possible communal coffee before a meeting cannot occur in a Skype interview, and one needs to anticipate the “frozen” screens and breaks in audio transmission that sometimes occur *during* the interview.

Regarding rapport building, Deakin and Wakefield (2014) found that their Skyped conversations were similar in terms of quality to their face-to-face interviews. The only caveat they mention was the need to exchange a number of emails with participants deemed reticent or “less responsive” (p. 610) before the first interview took place.

With respect to ethical considerations, one of the issues they raise is that of recording conversations. The authors mention that, while in a face-to-face interview the interviewee actually sees the recording device, he or she may not be aware that this is the case in online interviews. Although notice of the use of audiovisual recording was part of the Consent Form (see Appendix B), I made sure that my participants were aware that they were being recorded.

In general, I considered logistical, rapport building, and ethical considerations such as those outlined above. However, my familiarity with the researchers and our

mutual affiliation with NAFME, the leading national organization in the United States for music educators greatly mitigated these types of concerns. I took great care in preparing for and participating in the conversational interviews with my participants.

**The nature of the questions.**

In a hermeneutic conversation, according to van Manen (2007), the idea is not for the participants to “out-argue each other” (p. 98). Similarly, to paraphrase Gadamer (2012/1960), the end is not for the more aggressive person to “win” an argument. Rather, by persistent questioning, we “lay open” or “place in the open” (p. 361) that which is being discussed. As Gadamer writes: “To conduct a conversation means to allow oneself to be conducted by the subject matter to which the partners in the dialogue are oriented” (pp. 360-361). A good place to begin is by opening with effective conversation starters. I list below some of the prompts I used for delving into conversations to uncover the lived experience of music teacher educators with diverse musical soundscapes:

“What were some of your earliest experiences with music?”

“Did you listen to different types of music in church, in school or at home?”

“What are some examples of the above?”

“In later life, did you travel either to other states in the United States or outside the U.S.? (Give some examples.) Did you hear different kinds of music in these places? What kinds of music did you hear?”

Depending on the answers, and in no particular order, I continued by asking such questions:

“Did you ever encounter a disconnect between the different kinds of music you heard/played/sang and the appropriateness of those kinds of music in different places and situations?” (If so, please describe this disconnect.)

“What was it like to have heard/played/sung these kinds of music in these different places?”

“How did these experiences follow you into teaching?”

For the phenomenologist, tactful questioning clears a path towards a conversation that produces themes jointly arrived at by the co-conversants. The conversation does flow freely, but is always oriented toward the phenomenon under exploration. Thus, according to van Manen (2007), a good researcher employs patience, silence, or prompting as needed to tactfully redirect conversations that stray from relating *what the experience was like*. After themes are identified, more conversations may follow to interpret those themes. Keeping a reflective journal as an adjunct to conversations is another effective way to move toward interpretation of the phenomenon by reflecting on themes. Below, I discuss the journal texts my participants composed.

### **Journal Texts**

In phenomenology, there are many examples of texts, such as: conversations, movies, works of art or a piece of music. Regarding the first text for this exploration, I asked each participant to read a passage about Duke Ellington (see Appendix C), reflect on it in either a written or audio reflection and then email that reflection to me before our first conversation.

A text often used in phenomenological dissertations is a journal. I used journals in two ways for my exploration. First, participants wrote their reflections after each

conversation (see Appendix D, Writing Prompts [Between Conversations]). After the first conversation was professionally transcribed, each participant received a copy via email so that he or she could reflect, through journal writing, on what had been discussed.

Participants were also invited to review the transcript for verification of content and share with me any changes and comments that arose from their review. The process of transcription, emailing copies of the transcript, journaling, and verification was repeated after each conversation. My participants were able to keep themselves open to possibilities while at the same time maintaining an orientation toward the phenomenon.

Journal entries contribute text for interpretive rendering as the meaning from which each educator's lived experience is drawn. Van Manen (2012) notes, in fact, that "the words draw us in" (p. 4) during the writing process. As he further eloquently states: "These symbolic scribbles have the effect of mesmerizing consciousness, evoking worlds, insights, emotions, understandings" (p. 4). Putting such understandings into writing paves the way for the emergence of preliminary themes that can form part of ensuing conversations.

The second way I used journals was to have participants furnish a written text about a listening experience. I asked each participant to email that reflection to me before our second conversation. Participants re-listened to one piece of music that influenced their lives in some way and then wrote a one or two page reflection on the listening experience. Participants were provided with possible writing prompts found in Appendix E, Listening Experience With Writing Prompts. My participants did choose to use the writing prompts given, and they completed their reflections in time for the second hermeneutic conversation. Since the musical recordings were the texts, each participant

needed to seriously and thoughtfully attend to the experience, and each did so. As van Manen (2012) suggests, I stressed the need to find a comfortable place to sit. As well, I suggested that each participant try not to allow anything else to interfere with his or her listening and writing experience. If, as van Manen states, reading is entering “the space of the words that transport [one] away from [his or her] everyday reality to the reality of the text” (p. 2), then the same is true of listening to music. *The space of the sounds transports us away from our everyday reality to the reality of the text. Music is the text.* Thus, I made the following concrete suggestion: *Allow yourself to be transported as you engage with the music.* Besides the above journaling activities, I also invited participants to email me any general comments that occur to them regarding our engagement with the phenomenon.

I mentioned above that the participants were not the only ones journaling; I journaled as well. As van Manen (2007) states:

Before we ask others to furnish us with a lived-experience description about a phenomenon that we wish to examine, we might do well to try such descriptions ourselves first, so that we have a more precise sense of what we are trying to obtain. For purpose of exercise it is best to start with a personal description rather than a description that involves a more complex social event. (p. 64)

Although I provided some examples of such descriptions already in chapter two, I wrote three journal reflections before I began conversational interviews with participants so that I could go through the conversations being more aware of an intersubjective experience that keeps the focus on the *experience* of diverse soundscapes rather than purely on personal narrative.

Two of my reflections were based on my own lived experiences with playing or listening to particular pieces of music, and the third was my own “Listening Experience”

in which, like my participants, I re-listened to a piece of music I felt was important to my music and life. No matter which reflections one writes, however, one needs to heed van Manen's warnings, such as: (1) "Avoid as much as possible causal explanations, generalizations or abstract interpretations;" (2) "Describe the experience from the inside" (attending to *feelings, mood, and emotions*); (3) "Focus on an example of the experience which stands out for its vividness;" (4) Attend to how the body feels, how things smell(ed), how they sound(ed);" (5) Eschew "fancy phrases or flowery terminology" (pp. 64-65).

In chapter four, I concentrate my attention fully on the development of themes that arose from careful reading and reflection once the aforementioned conversations were completed. Thus, from conversational interviews, journal writing (regarding conversations and the listening experience), and reflections based on the Duke Ellington excerpt, I gained a wellspring of texts sufficient to "get inside the phenomenon." In such a manner I was able to truly shed light on the phenomenon of **the lived experience of music teacher educators with diverse musical soundscapes.**

### **Using Thematic Formulation Toward Insights to be Drawn**

I used all of the texts mentioned above to draw out themes. As van Manen (2007) notes, "Theme is the form of capturing the phenomenon one tries to understand" (p. 87). Even though "theme formulation is at best a simplification" (p. 87) and we can never completely "unlock...the full mystery" (p. 88) of a notion, theme formulation is still an important *tool* the phenomenological researcher employs in order to get at the meaning of a phenomenological experience. In using theme formulation, I imbued the research

process with that thoughtfulness that carries over into everyday pedagogy in the form of tactfulness.

Van Manen (2007) writes: “The fundamental thesis [of phenomenological research] is that pedagogic thoughtfulness and tact are essential elements of pedagogic competence” (p.156). Yet, every educator—in music or any other discipline—has come across colleagues who are lacking in these elements of pedagogic competence despite their strong skills in the more technical aspects of their craft. What might be the benefits—especially for music teacher educators—of engaging with my study? The interpretive writing that is the hallmark of the hermeneutic process leads, in the final chapter, to insights with implications for music teacher educators’ lives and teaching.

### **Mysteries in Sound**

We don’t really play music; music plays us. It casts a spell that holds us in its thrall until the last note has died away. A music reviewer whose name I cannot recall once wrote that Bruckner’s symphonies open with clouds of sound and that the clouds slowly disperse into mist so that separate strands of music may eventually be perceived more clearly. Let us immerse ourselves in clouds of sound, paying close attention to those moments when the clouds disperse into mist, enabling us to perceive with greater clarity our diverse musical soundscapes. Soundscapes are about to open; let us now open ourselves to their possibilities.

## **CHAPTER 4: MOVING THROUGH SOUNDSCAPES: SHARING CONVERSANTS' STORIES**

### **Living My Own Soundscapes and Traveling to Others**

I began this dissertation by describing the formation of my own soundscape, shedding light on the multicultural strands that came into being as a result of my many experiences as a budding and gradually maturing musician. I used this autobiographical approach as a lead-in toward naming my phenomenon and as a means of entry into this phenomenon. Since the fulcrum has always been the sounds themselves, the magic of music is the key to what really could be termed an *aural*-biographical approach. To mine soundscapes and unearth this magic, to reveal this aural core that resides within each of my participants, is to live in a world where previously hidden strands are now in plain sight—and sound. By means of such uncovering, the lived experience leaps like a dancer from the dark folds of a curtain as the reader begins to understand what the experience of inhabiting so many aural worlds really feels like. Thus, the dynamic is that a soundscape truly warrants revisiting.

### **Soundscapes as Dynamic Beings**

In chapter one, I defined a soundscape as the aural vista always present in one's consciousness. I noted that when naming the lived experience of music teacher educators with diverse musical soundscapes I would delimit this experience by including one's race, ethnicity, religion, and geographical home culture. I also wrote in chapter one that every musician's soundscape contains all of the multicultural strands that come into play whenever they interact with music.

What stood out for me in conversations with my participants was the notion of play and interaction or, in a word, motion. Motion came to the fore whether as a part of

the places in which lifestories were formed, the melodies of individual identity, musical connections, or the synergistic joy of communal music making. My conversations led to an understanding that musical motion is replete with excitement, dynamism, and emotional charge. Motion constantly replenishes the aural base. Indeed, conversing with five fascinating music teacher educators allowed me to conjure soundscapes in *perpetual* motion.

### **Preparing for Perpetual Motion: Meet the Music Educators**

Some pieces of music seem to move without ceasing. In my participants' lives and also in their classrooms, soundscapes are ever changing and in perpetual motion. While pieces of music with nagging, repeated rhythmic figures do eventually end, soundscapes move perpetually. An individual's musical experiences are not static, even if they are solitary experiences of listening to a new recording. And certainly, when one's soundscapes have a chance to bounce off others' soundscapes—playing in a group, for example—one can only imagine how much the universe of available sounds increases. In order to understand these intersubjective musical experiences, I needed to first understand my restless participants as music teacher educators who jump.

There is a story about an old man who ascends to a mountaintop daily to stand at the precipice. From this same place, hang gliders, those intrepid souls who dare to sail through the air on solo flights, jump off to begin their aerial wanderings. When someone asks the old man why he ascends this same mountain every morning, he replies, "I like being with people who jump." When I think about the music teacher educators with whom I conversed for this dissertation, I find that this is the same reason I enjoyed

talking with them so much: They do everything in their power to move through multiple soundscapes.

We have all heard the expression to “jump through hoops,” that is, to do whatever is necessary to accomplish a goal, even in the face of major obstacles. I found this skill in evidence because each participant’s story is, in part, the tale of how they navigate being a professor of music education in a field traditionally dominated by adherence to the Western canon. Engagement with this canon while at the same time opening up sonic doorways allowing *all* soundscapes into the classroom reveals struggles, triumphs, and the excitement of music education. Let us expand our awareness and tune our senses adroitly as we meet this extraordinarily varied group of music teacher educators, those who jump.

As I mentioned in chapter three, my participants, though not as diverse as I would have liked regarding race (all are White), still reflect a variety of backgrounds, both musical and otherwise. They have wide tastes in the music that calls to them and have very definite ideas both about the ways in which to teach music education as well as the appropriate repertoire to include. Below I present a snapshot of my participants with a special focus on the music that moves each the most. These musics are the central motifs of their soundscapes; a more complete description of each participant’s soundscape comes vividly to life in the pages that follow this introduction.

**Pete** teaches at a university in the Northeast. He received quite a bit of training as a theorist and saxophonist and developed a love of many types of music through being the son of a music teacher, his mom. He particularly loves “serious” rock and popular music that makes us think, one example being the group Radiohead. Currently, Pete

focuses more on popular music in his teaching, although he still is required to teach methods courses. He enjoys playing the guitar.

**Sandy** is a professor of music education at a conservatory located more toward the middle of the country. She has a love for the exotic that comes out in our conversations through her love of other cultures and different kinds of music. She straddles her love of classical music and the dictates of teaching at a traditional conservatory with her love of non-classical musics and the knowledge she has gained through travels to Ghana and other countries. She has a passion for the music of Wagner.

Like Pete, **Samuel** teaches in an education department rather than a music department. Unlike all of the other participants, Samuel's relationship to his religion, Mormonism, is central not only to his life but also to his involvement with music. Samuel provided me with the phrase "expand outward rather than upward" that he uses with his students in an effort to elevate *all* musics. Samuel grew up loving country music and names it as the music that is closest to his heart.

**Laurie** is the most well travelled of my participants. She likes to open sonic doorways for her students as she shares not only the standard repertoire but also the aural fruits of her many travels. Laurie has sung and danced many different kinds of music and opens her students to singing traditions that they likely would miss in other less eclectic classrooms. The multicultural strands of Laurie's soundscape are so numerous that it would be difficult to list them all, but some favorites include gospel music, funk, hip hop, and folk music from around the world.

**Dolores** is also very well travelled. She has made her life's mission to open up the doors of music education to the community in which her university is located. Her area of

the Southwest provides an inexhaustible supply of varied musics and cultures, a supply that she taps freely in her classes. Dolores introduced me to the term “lifesongs,” and it is an appropriate entry to this chapter that goes straight to those places in which soundscapes were birthed. Dolores names her favorite music as folk, but whatever the genre, she is attracted most by “music that matters.”

### **Place: Initial Lifesongs and Beyond**

*Como quisiera poder vivir sin aire/Como quisiera poder vivir sin agua/Me encantaría quererte un poco menos/Como quisiera poder vivir sin ti* are the opening lyrics to the song *Vivir sin Aire (To Live without Air)* by the Mexican rock group Maná (1992). In a plaintive voice, the singer is saying “How I would like to be able to live without air/How I would like to be able to live without water/I would love to love you a little bit less/How I would like to be able to live without you.” He *cannot* live without his lover, however, and continues by saying that he feels he would die and is drowning without her love. When considering **the lived experience of music teacher educators with diverse musical soundscapes** in the context of this song, it occurred to me that *I* cannot live without music. It would be, as it is for the singer of that song, like trying to live without air or water. If we can *place* lived musical experiences, we can enter more fully into their meanings.

Music can be a place of ecstasy or, in many cultures, a place where the everyday rites and chores take place. What is the nature of place in general when we consider soundscapes, and where were the places in which musical experiences occurred for my participants? Those who live in a rural setting may hear the sounds of farm animals. Urban dwellers may hear the noises of the city. Inhabitants of the rain forest may hear the

cries of birds and many other natural reverberations. Thus begin the knots around the threads of our multicultural soundscapes, threads to which we gradually add day-by-day, month-by-month, and year-by-year. I begin this exploration of place by moving from the general home of mother earth toward our lived homes in order to see where the “invitation” to first music-making experiences occurred for my participants.

### **Musical Seedlings: Back at Home**

This multicultural journey begins without our having to move very far away from mother or mother earth, both of which are our most primal homes, the places where musical seedlings are planted. The era in which the first sounds of nature that were heard by any individual cannot be re-appropriated; neither can we ask someone what the sounds of life were like in the womb. The next-best option entails exploring music in the home and then just outside the home. Home is a place in one’s life, and it is a place like no other. Home is not static. There is interplay among the people who live in a home and also among people and objects within the home. An examination of two brief passages serves to shed light, respectively, on place in general and on the home in particular. The first is from Casey (2009):

Place as we experience it is not altogether natural. If it were, it could not play the animating, decisive role it plays in our collective lives. Place, already cultural as experienced, insinuates itself into a collectivity, altering as well as constituting that collectivity. Place becomes social because it is already cultural. It is also, and for the same reason historical. It is by the mediation of culture that places gain historical depth. We might even say that culture is the third dimension of places, affording them a deep historicity, a *longue durée*, which they would lack if they were entirely natural in constitution. (pp. 31-32)

Thus, there is a give and take—there is a kind of *motion* and *interplay*—in the places where music is experienced.

The second passage, from Bill Bryson's (2010) book *At Home*, more concretely describes Casey's cultural/social/historical dimensions of place than Casey's passage does, and Bryson's gaze is focused specifically on one's home:

What I found, to my great surprise, is that whatever happens in the world—whatever is discovered or created or bitterly fought over—eventually ends up, in one way or another, in your house. Wars, famines, the Industrial Revolution, the Enlightenment—they are all there in your sofas and chests of drawers, tucked into the folds of your curtains, in the downy softness of your pillows, in the paint on your walls and the water in your pipes. (p. 5)

I found, in the skipping, dancing, singing child that each of my participants was, those first aural and bodily murmurings—the musical seedlings that guide each of us into musical beings. Many of those murmurings occurred either in or near the home. The goings-on in these places often returned in each participant's narrative of *where they eventually went in their lives*—both musically and physically.

In life, one may often pose the question, *Where am I headed?* One can never be clear on the nature of the way forward, for incipient experiences are full of precariousness. The freshness of a new experience, a new encounter, entails overlapping elements. One experiences the shock of the new with its simultaneous excitement and uncertainty. There may be a long dormant connection to past experiences, as well. O'Donohue (1997) refers to an “ancient affinity” that can be reawakened once two people “change the rhythm of seeing each other” (p. 24), and I would extend this metaphor to new musical experiences that may open up a previous musical connection.

When writing about love and friendship, O'Donohue (1997) urges us to replace the “tired word ‘relationship’” because “Phrases like ‘an ancient circle closes’ or ‘an ancient belonging awakens and discovers itself’ help to bring out the deeper meaning and *mystery of encounter*” (p. 24, emphasis added). Home can be the place, ideally, where, in

a culture *impatient of mystery*—O’Donohue’s coinage—children have their first encounters with music. Home and its surroundings were, for my participants, precisely those patient places where the invitation to the dance of their musical lives was first extended. Each of my participants was raised in a loving, albeit imperfect, home in which they had the time to explore music—music that they had the choice (later in life) to accept, modify, or reject. Although I begin by turning to experiences in a nurturing home environment, it will also be necessary to later explore at least one soundscape that evolved from a much less friendly and loving environment. Unlike my participants, many children are not afforded the opportunity to flourish in a warm, loving home, and soundscapes of a very different type emerge. For now, however, I begin with a loving invitation.

### **Invitation to the Dance**

Carl Maria von Weber wrote *Invitation to the Dance* for the piano. This charming piece begins with a tentative, meandering introduction. This is the “invitation” that segues into the very rhythmic sure-sounding yet varied waltz that is the centerpiece of this work. In similar manner, children have those first musical experiences that often flower later in life in expected or unexpected ways. A musical invitation is offered, often—although not always—by a parent or beloved other relative.

### **Safe places.**

When we move on, we move from one place to another. In the musical growth of a child, is it possible to move from one “place” to another without ever leaving one’s domicile? Might this be the safety that the home (hopefully) offers? I found in my conversations that many very strong multicultural threads were formed in the magic of

each participant's imagination as explored in different places in the home. Of course, the outside world always, *always* makes its way into one's home.

One day, a piano was moved into the home of Laurie, one of my participants. Thereafter, Laurie would have some of her earliest musical experiences with her father. Laurie describes some general experiences with her father in one of our conversations. For example, she mentions a particular song played by her dad—this “special someone”—a man who shared many later musical experiences with her until his passing. She describes her dad as:

a great dancer and kind of self-taught on the piano, playing like boogie-woogie sorts of things. And Irish ballads, you know. And he played some guitar too. So really, all of my first experiences informally came just from him being *how he was around the house*. (emphasis added) (Laurie)

Laurie vividly remembers her father's song entitled *Trash Truck*:

I always responded strongly to anything that had some kind of a groove, always. So I remember always loving that one more than the Irish ballads, even though I love Irish ballads...it was just something about the soulfulness of it. And then he would slow it down into the stroll rhythm, you know, the [music sounds]. So I imagine, I wouldn't have understood what I was feeling at the time except that it would have been very satisfying and I probably would have sat right down on the floor next to the piano and just stayed ... Or, I would sit next to him and sing along and kind of laugh as he moved through the transitions, like what kind of groove is he going to put underneath it next? And the feel of it would change.... So I didn't know that's what I was *getting steeped in* and probably my dad didn't know either, but I think I was getting a—developing a preference for those sorts of things. (emphasis added)

Earlier in this exploration, I had “graphed” a physical layout of a wheel with spokes for the various “Seths” as “Linguistic Seth,” “Jewish Seth,” and “Musical Seth.” *Groove* is a key spoke for “Musical Laurie.” The *groove* has had staying power in her life so that her quote above had resonance for the future, for she notes:

Because it's the same thing that happens to me now. I mean, you know, almost 40 years later if I—if something has like a really sick groove in it, I just—like

whatever is happening, I don't care for a moment and I just, I want to lock into whatever that is. And I have never found a way to describe that. It's just something that speaks to my spirit. (Laurie)

So this musical seat occupied by Laurie and her father was a safe place for Laurie to find her wild side, as well as an invitation to feel the *groove*, which would—as is apparent in the *groove* quotation just related—later become a lifelong pull of her aural vista—a visceral *grabbing*. Music in the home and its environs “grabbed” other participants in other ways, different yet equally powerful.

### **Halcyon childhood days sweetened by the nectar of music.**

Some of Samuel's formative musical experiences—his “invitations”—were afforded by his parents, especially his very musical mother, who sang and played guitar. For Samuel, music was part of daily life. This workmanlike attitude toward music in his life was fostered by living in a large family in the desert as part of a spread-out community united by the Mormon religion. Samuel's musical invitation offered closeness through country music. Singing and instruments were ubiquitous and music was present in the home. He observes, “We laid on Mom's bed and she sang ‘Old Shep’ and ‘Babes in the Wood’. Sometimes we cried. Then we would go to our own beds.” Since I had asked Samuel to describe as vividly as possible the experience of having his mother sing her children to sleep, he clarifies further by noting, “I guess I would feel sad, but also—and it's kind of like the blues. I feel sad, but also comforted as well.”

Added to the experience of hearing his mother sing was the opportunity afforded to Samuel and his siblings to play many different instruments. I will expound on instruments later, but it is worth pointing out Samuel's experiences with the harmonica. The harmonica is a small, simple, instrument, perfect for joyful itinerant use, a faithful

and cheerful companion. I found it illuminating that wherever Samuel and his siblings went, music came along for the ride. He notes, “We all played harmonica growing up. My parents made sure each of us had a harmonica and we’d go down by the creek or, you know out in the yard and play songs on our harmonicas.”

Reading these words again, I am brought back to carefree days of childhood. Suddenly, I see a creek with trees on its banks, and a gentle tune circles around my brain. The Moody Blues were known for their use of orchestral sounds either provided by a true symphony orchestra or by synthesizers cooking up dreamy, magical sonorities that took the listener to different worlds. The listening experiences I asked my participants to engage in often brought them back to a physical place and also to a place in their lives: Sandy to summer camp (as a counselor); Laurie to the rehearsal space of the exciting international folk group she had joined; Samuel, at least superficially, to a university classroom (more on Samuel below); Pete to his evolving adolescent identity; Dolores to a top choir college and an early and freeing love affair.

Somehow, thinking of Samuel and his siblings swimming in the delicious warm water of the creek, I conjure the Moody Blues’ song “The Afternoon” (1967) one of my favorites:

Tuesday afternoon.  
I'm just beginning to see,  
Now I'm on my way.  
It doesn't matter to me,  
Chasing the clouds away. (The Moody Blues, 1967)

In this song, filled with the plaintive motif of what seems to be a synthesized oboe followed by echo-laden lead vocals, it is easy to return to that comfortable “place” of childhood. In fact, when Samuel described the piece for his listening experience,

Vaughan Williams' "Organ Prelude on Rhosymedre," he says, "This piece brings me home...I'm sure this classical piece spoke to me because of its clear relationship to the music I grew up with." He adds, "Once when we were listening to 'the Moldau' in music history class at [name of university] (in fact, the first time I encountered this piece), I almost cried when it came to the folk dance (polka) episode. It still has that impact." Further, in describing the musical "space" he entered when he listened to this music, he states, "I guess it's kind of like a cocoon—familiarity and coziness resolving all care."

In the early childhood of the music teacher educators detailed in this exploration the home was a place of solace, of loving companionship, of solitary and shared musical adventures. Within childhood spaces, there was a certain freedom to go where the imagination takes one. Such a scenario is brought to life in Maurice Sendak's *Where the Wild Things Are* (1963). Max, the protagonist, can "travel" to the place where the wild things are precisely because there is the knowledge that a return to safety is close at hand. Even though, "the wild things roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws" (p. 32), Max was able to sail back "into the night of his very own room where he found his supper waiting for him" (p. 34). Sendak ends with a time element that emphasizes in fact how little time has elapsed as he relates, "and it [Max's supper] was still hot" (p. 35). For some children, however, nightmares can be all too real, and their multicultural aural threads are inchoate cries of despair or angst. First, however, we turn to Dolores's early musical experiences with her mother and grandmother.

### **Grandma, sing to me!**

Dolores had a very special bond with both her mother and her grandmother. She relates:

Yes, my mother and I would make up operas about things. It was a connection for her into her childhood. She was raised with very modest—she was poor. She said, ‘we didn’t have any toys but we used to make operas.’ And so, we often would sing back and forth to each other. (Dolores)

Dolores adds, “What was it like to sing opera with my mother? I think it was a very special bond, you know we were very, very close. I was much younger than all of my siblings.” Finally, Dolores alludes to a feeling of safety: “My mother and I spent a good deal of time together and so there was singing, there was security, she encouraged my singing.” Dolores also says that her love of folk music was instilled in her by experiences with her grandmother, who had little formal education. Dolores notes, “When I was a little kid, I stuck a microphone in my grandmother’s face and said, ‘Sing me your songs, grandma.’” Regarding what this felt like Dolores adds, “I could hear her doing something other than talking and so I think it was quite exciting and again I could hear the vulnerability and the trust that she was sharing with me and I remember it.”

Dolores had and still has a strong connection with her own vulnerability, and in fact much of her musical identity has to do with two notions: making everyone feel welcome, including the disenfranchised, in their singing growth; and also connecting strongly with folk music. As I mentioned earlier, not every child has the positive experiences of a safe, loving home with nurturing parents. Below are some examples of soundscapes beginning to form in the midst of danger and instability.

**Not so safe at home.**

I hear a simple guitar arpeggio accompanied by one gentle touch on what might be a finger cymbal, then a harp glissando, and then the silky, plaintive voice of Brian Wilson—soon to be joined by his band mates in that signature, luscious Beach Boys harmony—singing “There’s a world where I can go and tell my secrets to/In my room, in my room” (The Beach Boys, 1963). Often, places in a home are safe havens for children. I know my room was a place to practice and experiment with music. I don’t know whether these lyrics are autobiographical or not, but we do learn from the book *I am Brian Wilson: A memoir* (Wilson & Greenman, 2016) that Brian Wilson grew up with a father who was verbally and physically abusive. In other cases with musicians, home life was much worse. A happy home life is not guaranteed to anyone, and worry and anxiety can sometimes gain entry to the most tranquil of home environments. Van Manen (2007) references a story that alerts us to the possibility of worry and anxiety permeating what should be a nurturing home environment, a most disturbing disconnect.

Sometimes, a place that is supposed to be safe and nurturing can be just the opposite. Van Manen (2007) turns the concept of a safe home upside down when he references Anna Blaman’s (1963) “haunting short story of a boy who is left home to sleep upstairs in his bedroom while his parents go out for a walk” (van Manen, p. 83). The boy starts to feel unsafe and becomes terrified. A crescendo of fear builds inside of him and he tumbles down the stairs to his death as the “presence” he has felt turns out to be his parents entering the front door. In this instance, the house is rendered unsafe (at least in the boy’s mind) because of the absence of his parents. However, in some cases a home or apartment building is rendered unsafe either because abuse is occurring within

the walls or other forces such as gang violence, landlords' neglect, and general apathy among neighbors make the neighborhood an unsafe place in which to live.

**Evoking bitterness from home.**

Grandmaster Flash, a pioneer of hip hop from its inception in the late 1970s onward, wrote a song (excerpted below) about the Bronx that gave voice to some of these problems:

Broken glass everywhere  
 People pissing on the stairs, you know they just  
 Don't care  
 I can't take the smell, I can't take the noise  
 Got no money to move out, I guess I got no choice...  
 (From "The Message" by Grandmaster Flash and the Furious Five)

Naison (2017) comments on this opening verse, stating that the lyrics "capture the multiple tragedies that beset Morrisiana [the storied neighborhood that was home to many musical developments] in the late 60s and 70s." Naison continues by saying that these tragedies transformed Morrisiana

from a crowded, vibrant neighborhood filled with upwardly mobile black and Latino families, to a place filled with abandoned buildings, rubble filled lots and boarded up stores, where police and fire protection had virtually vanished and young people roamed the streets without access to the recreation programs that had nurtured their parents and older siblings. (para. 7 )

Thus, in his song, Grandmaster Flash was able somehow to make art out of misery—to make all of the dirt and crime sing out, as it were, in a manner much more powerful than pure prose. Does the fact that this music was conceived in a troubled neighborhood take away in any manner from its incisiveness or acumen? What thoughts might the White establishment have about the author and his particular soundscape?

In "A Beautiful Mind: Black Intellectual Identity and Hip-Hop Culture," Jenkins (2011) notes, "When we talk hip-hop in the larger society, there is often no mention of an

artist being smart, intelligent, or brilliant” (p.1234). Referring to a previous article of his that dealt with the African American male’s “underachievement, lack of inclusion, and backward progression...within American society” (Jenkins, 2006b, Abstract) in which he focuses on education, Jenkins (2011) continues:

The ways in which the mind of the hip-hop artist is all but ignored within popular culture is, largely, a part of a broader trend within American society to disregard the experiences, perspectives, and ways of being, knowing, and expressing that are offered forth by African American men. So, in the same way that African American male minds have been underserved in classrooms, channeled into prisons, and in some cases, all but ignored within American society, the mind of the hip-hop artist is also devalued within the subordinate popular culture. (p. 1234)

Grandmaster Flash’s environs, the tough streets of the Bronx, stand in sharp contrast to the better-resourced homes and neighborhoods of my five participants, yet he was able to shape his diverse soundscape into a masterpiece of the hip-hop literature. Somehow, the *place* that he inhabited bore creative fruit—although it was fruit with an acrid smell and a bitter taste. Grandmaster Flash’s songs are as valuable as any others. If music educators and the places in which music education lives are devoid of diverse musical languages, then a disservice is done to both the educators and their students. For, the *places* in which much musical creativity takes place are, in fact, in the mind and body, and a musical service can be provided to them.

The brain and the heart—and humankind in general—are served well by opening up new conduits to varied musical magic of world soundscapes. We will see that an amalgam of private and public musical experiences—experiences in which embodiment plays a crucial part—led to the formation of soundscapes taking action through pedagogy. The two powerful essential themes of *music and identity* and *music and*

*community* are the fulcrum on which the tact and caring so essential to a living, flexible pedagogy rocks back and forth in the service of educating others—and oneself.

### **Private and Public Music**

In his essay “Hunger of Memory: The Education of Richard Rodriguez” (1982), Rodriguez uses the terms “private language” and “public language” to distinguish between the Spanish he spoke with his family inside his Sacramento, California home as opposed to his “public language,” the English he (after much struggle) finally mastered sufficiently to contribute to a classroom discussion. Rodriguez shares these thoughts:

Once I learned public language, it would never again be easy for me to hear intimate family voices. More and more of my day was spent hearing words. But that may only be a way of saying that the day I raised my hand in class and spoke loudly to an entire roomful of faces, my childhood started to end. (p. 405)

My focus here is on music, not language, but I see the above words as an appropriate entry point to another aspect of the lived experience of music teacher educators with diverse musical soundscapes that I picked up in my many conversations with participants. In music, sound events may be private or public—or often both simultaneously.

Each participant had their musical experiences in particular places, but place is a “where” that has many other dimensions to it besides this “where.” Casey (2009) notes that “being-in-place brings with it actualities and virtualities of motion that have little if anything to do with speed and everything to do with exploration and inhabitation, with depth instead of distance, horizon rather than border, arc and not perimeter” (p. 289). I can expand what Casey writes by including sound in the equation, for sound experiences are always embodied experiences that involve movement.

Indeed, music itself constantly moves along a temporal continuum in particular places. If I use Abram’s (1997) description of a spider “that finds itself in a new place”

(p. 50) and employ it as a springboard to come back to my original definitions of a soundscape, we find room within “place” for all sorts of seminal musical experiences for my participants. To do so means returning briefly to my own youthful experiences and then moving toward participants’ multidimensional place experiences that are characterized by sound, embodiment, and movement. I begin by considering “being-in-place.”

**Being-in-place.**

Drawing on Merleau-Ponty, Abram (1997) asks us to imagine a spider that finds itself in a new place. Whatever that spider’s genetic inheritance, it must still adapt itself to every new physical space. So, too, he reminds us that

However determinate one’s genetic inheritance, it must still, as it were, be woven into the present, an activity that necessarily involves both a receptivity to the specific shape and textures of that present and a spontaneous creativity in adjusting oneself (and one’s inheritance) to those contours. (p. 50)

Musical experiences go beyond the merely physical, but if we extend the above example to include all of the aspects of a soundscape, we are offered a more complete vista of place as it pertains to musical experiences.

As I stated much earlier, a soundscape is the aural vista always present in one’s consciousness. I added that there is a meaning-making space that can be explored when one performs music. Part of this meaning-making space is the bodily enacting of the music as it occurs. In fact, having had so many conversations with my participants, I can add that the meaning-making space is not only part of performing music but also of *listening* to music. We can use the above-mentioned spider as a diagram, as I have earlier, to help us conjure place in the current musical discussion. The center, as “place,” has radiating lines that include what the idea of place is in *musical* experiences that help

define being-in-place as we perform or listen to music. My participants' experiences in varying places were a key part of whom they became as music teacher educators. But, again, we need to consider sound, embodiment, and movement as three key lines radiating from the central motif of place.

For example, Sandy took ballet lessons as a youngster and loved to dance at home to her favorite music. (Later on, she transferred that love of movement to her oboe playing but was told to *stop* moving by her teacher, a professional oboist.) There were also “cerebral” musical experiences, pure listening experiences, and instrument (including voice) experiences. My own youthful experiences encompassed all of these lines extending like the legs of the spider.

#### **Young Seth boogies in place.**

What are some of the private musical experiences of a young man? Are there physical objects that come into play? I remember the clock radio next to my bed. There was a little lever you pushed down, and that lever would let the radio play for thirty minutes or so, so that your favorite music station would lull—or rock!—you to sleep. As well, I remember fondly a radio that was a white cube from the (now long-defunct) Lafayette electronics store. (I remember looking at the Lafayette catalog over and over to browse stereo systems and microphones and dreaming of which of these I might someday have enough money to buy!) These objects were containers of my private musical sounds. Those sounds fired my imagination and led me to figure out—on the piano—the tunes that I heard on the radio. These literally were the sounds and words of my life.

It was *vitaly important* to know the correct chords to the songs, and I also remember eagerly buying an orange-colored sort of newspaper that contained the lyrics of the top songs of the day.

I spent a lot of time in my basement because that is where my very own record player was located, and I also decorated the walls with posters of rock bands. Thus, my basement was a place of aural and visual magic and one of the places in my home where I absolutely devoured the music and lyrics of popular songs of the day, whether on singles (“forty-fives”) or albums (long-playing records—“LPs”). Wherever and whenever I listened, popular songs and artists that I loved had a magnetic *pull* on me.

Although some friends could share my enthusiasm with groups like The Beatles and the Monkees, it took a while to connect with someone who could actually *play* this music. When I finally found that person—my guitarist friend Leonard—something fabulous and scintillating happened: Another human being was possessed by the music and lyrics too, and could recreate the songs on an instrument. What a discovery! Added to this good fortune was the fact that Leonard had an older brother named Adam who also played guitar and had turned Leonard on to other kinds of popular music. I believe the first song Leonard learned on the guitar was Bob Dylan’s “Blowin’ in the Wind.” It wasn’t long until we began to visit each other’s homes and share our musical discoveries. Now there were *two* magical basements in which music circulated. Leonard and I co-respirated through the magic of song, the suppleness of fingers roaming keyboards and guitar necks, and the scintillation of excited voices discussing pungent new harmonies.

Soon after, we found a drummer named Mike and we were on our way. I will never forget the musical magic we made playing in my basement. Leonard’s lead guitar

took Mike and me to many different places, and I can still feel that visceral, giddy, almost drunken ecstasy that took hold of me when Mike and I were providing the harmonic and rhythmic backing to Leonard's soaring flights of fancy.

Then things changed. I got serious about the clarinet in school, and the director of our band selected our music. In tenth grade, I asked the director if he knew of someone who gave private clarinet lessons. He did, and my life changed from that very first lesson. The clarinet brought me into a whole new world of music, but this was music that was part of the European classical tradition.

In a sense, I became one with my clarinet, and this piece of wood brought me to many different places and experiences as I had to blend my private world of practicing diligently in my room with more external musical experiences that dealt with the expectations of a tradition (essentially, the European conservatory model) and of my band and orchestra directors. However, I noticed with my participants that the aforementioned blend of private musical worlds and external molds and limitations (felt to be imposed by society and musical institutions) was not always felicitous. I was presented with a conundrum as a phenomenologist: How could I intertwine the pre-reflective lived experience of the "now" while still taking into account the social preoccupations with issues of class and musical elitism shared with me by my participants—preoccupations that often impinged on them when they pursued their musical paths? I found, in fact, that such preoccupations would turn out to help shape who they became as music teacher educators and that these apparent contradictions in fact provided a rich trove of experiences they could draw upon.

It was precisely this space where these two seemingly disparate elements intertwined that pushed their *musical identities*. Before exploring musical identity, however, I return briefly to the direct perception explored by Merleau-Ponty. It behooves us to remember that the formation of diverse musical soundscapes, whether in private or public spaces, involves embodied experiences. By keeping in mind our relationship with the living, breathing world we name the fullness that is a part of every musical encounter.

**Listening and playing to stretch beyond the norm: Embodying change in varied places.**

I have pointed out that embodiment is a part of place. As I brought up earlier when I used the spider diagram with place as the center, it is clear that place intertwines with movement, sound, and so many other elements of the human experience. I think back to that wonderful Merleau-Ponty passage I quoted in chapter two regarding the playing of the organ. How interesting it was, then, to have as one of my participants someone who actually plays the organ as an integral part of the Mormon Church services. Samuel's playing has a specific purpose—he gets people to feel what they are supposed to feel as a community in the service of God—and I think back to Samuel's comment about listening to the Mormon Tabernacle Choir in the mornings during breakfast when he mentions the things that matter—nurturing, family, and caring for his children. For Samuel, Mormon Church music has a place in the church as a house of worship but also in his home and everyday life. We might say that Samuel “sings” this world wherever he is.

On the basis of conversing with five participants, there are no generalizations to be made about bodily experiences with listening, singing, or playing instruments, and, in any case, the purpose of phenomenological understanding is not to generalize but to take

particular instances that, as threaded together in structures of meaning, illuminate the universality of the phenomenon under study. Neither can we ignore, however, the role of the body in musical experiences. I mentioned that I would return to the idea of the tactile/auditory nature of music and how it connects the musician and listeners to both past and present. In my conversations with music teacher educators, one of the topics that came up again and again no matter what the theme was the imposing presence of the Classical canon. One can truthfully say that this canon has “pride of place” within schools of music. Whether such a placement in the musical hierarchy is salubrious is a matter that came up in conversation and merits examination.

As I was writing in the spring of 2021, I heard the whirring of the brood of cicadas that appear for just a few weeks every seventeen years. One day, I had a conversation with a neighbor. When I mentioned the cicadas that blanketed our trees and streets, my neighbor told me that he liked them because they aerated the soil and made an interesting sound. I said, “What sound?” He replied, “Don’t you hear that high-pitched whirring sound that doesn’t stop?” At first, I replied in the negative, but then, when he told me to listen for a high-pitched sound somewhat like a siren, I heard it quite loudly and clearly. Similarly, when we consider the Western canon, we don’t recognize an implicit bias regarding repertoire. I recently presented a talk on anti-racism and social justice and how these can be addressed in the instrumental music classroom at both the elementary and secondary levels in my school district. Subsequently, I received emails and a lengthy phone call from an African-American colleague who was very grateful that I spoke out and opened this discussion of hegemony and how to interrupt it in our classrooms, something that she noted had been invisible in this place heretofore.

Place is key in this hegemony, for it is in the concert halls and music classrooms of the United States—both K-12 and higher education—that a dogmatic approach has often been propagated. Indeed, when we consider that classical music is usually performed in a concert hall by mostly-White musicians, and that other musics of the United States and other parts of the world populate other venues or do not even have particularly dedicated places for music-making, we realize that perhaps we need to welcome different kinds of music in different places. Perhaps soundscapes can be widened through forward-thinking professors of music education and others.

When I mention the three-part confluence of which a soundscape consists, the first part is what we already know. It is precisely this aspect of cultural capital that is taken for granted in education. By what right does the academy assume that what everyone already knows or should know is Western classical music? We also have Indian classical music. We also have music indigenous to the places in which it is listened to and employed for the daily rituals of life rather than as performative (occurring on a stage for an audience). Nieto (1994) presents a theoretical model of multicultural education with levels moving from monocultural education up to affirmation, solidarity, and critique. She notes that at this highest level, there is an

understanding that culture is not a fixed or unchangeable artifact, and is therefore subject to critique. Passively accepting the status quo of any culture is thus inconsistent with this level of multicultural education; simply substituting one myth for another contradicts basic assumptions because no group is inherently superior or more heroic than any other. (pp. 5-6)

Sandy echoes this sentiment when reflecting on a trip she took to Ghana in order to learn Ewe drumming. Previously, in college, she notes, “I fell into a crowd that was very elitist about classical music (both traditional and modern compositions), and I identified myself

mainly as a classical musician.” Her comments below regarding her trip to Ghana are revealing:

Since that trip in 2007, I have resisted any sort of assertion that certain musical styles were inherently “better than others.” That doesn’t mean I don’t find labels useful, but I cringe at the hierarchical associations that come with them. (Sandy)

While Sandy made “field trips” to the Metropolitan Opera House with members of the aforementioned classical crowd she hung around with to see Wagner operas, her Ewe drumming experiences took place in the humblest of environments among poor people.

Of all of my participants, Laurie is the most well travelled. Laurie makes it a point to make available to her students all of her experiences in different places across the globe. She is at home in many musical worlds and references her embodiment in different cultures. She remembers dancing with friends to some of her father’s favorite songs in her basement. Laurie has embodied memories of pieces such as Gershwin’s “Rhapsody in Blue” and the rock and roll standard “Let the Good Times Roll.” For example, regarding dancing, she says, “I would put on ‘Rhapsody in Blue’ and my friends and I would dance around. We would put on twirly skirts and dance around, swing around the basement poles that held up the house.” This very same Laurie would carry her love of rhythm to other places such as Ghana, Indonesia, Cuba, and Georgia, among many others.

When Laurie’s Ghanaian drum teacher took her to a ceremony she was supposed to initiate with her drum, she recalls beginning with a rhythmic proverb and says: “My tongue got really dry and it felt big and dry in my mouth. And I couldn’t look up, I just, I remember looking at my flip flops down, because the drum is really tall and you play it up here by your side.”

This piquant anecdote ends with Laurie looking up and noticing that the villagers are dancing. Despite her nervousness in this place, she comes through for music and music comes through for her. Most importantly, she remembers quite specifically how she felt and how she moved in that place. Thus, this experience becomes one of many unique musical episodes that Laurie has in her life, whether in different countries or simply different places within the United States. Such experiences contribute to her unique relationship with music. Perhaps these many unique experiences tune her in to the uniqueness of her music education students.

Van Manen (2002) considers a capacity to recognize the unique as a key part of effective teaching, one that is not necessarily attained through book knowledge but through an open heart. He notes that “Tactful educators have developed a caring attentiveness to the unique: the uniqueness of children, the uniqueness of every situation, and the uniqueness of individual lives” (p. 8). He adds that “Thoughtfulness, tactfulness, is a particular quality that has as much to do with what we are as with what we do. It is knowledge that issues from the heart as well as from the head” (p. 9).

If music teacher educators can provide an external sonic environment that includes a variety of musics, an environment in which *everyone's* being-in-place is nurtured by a communal music space that invites the curiosity and mystery of a plethora of musics, then perhaps each professor's and student's musical identity can flourish. Soundscapes are inextricably intertwined with musical identity, and musical identity begins to form in the places that encouraged or discouraged musical acumen through the radiating lines of movement, sound, and so many other elements of the human experience. My participants were able to recall not only where they were for certain

experiences, but also how they felt in their bodies so that the music did something with them. The musical identities that formed as a result of immersion in places form the basis of the next section of this exploration as the multicultural threads began to weave musical personalities both in and out of the classroom.

### **Musical Metamorphoses: Moving Toward Your Own Tune**

Cultural capital is brought to every musical experience, but soundscapes are evolving and do not stagnate. The multicultural threads that form each of my participant's soundscapes are a moving currency. Thus, musical identities are always in motion. Each participant is a melody. This tune shapes and is shaped by each individual as it matures to sing who they are. How does each music teacher educator metamorphose? Why is it that some musical identities are retained while others are shed? In what ways does a musical identity evolve through the act of teaching others? I need to begin where the first hints of melody first sing out. Focusing our eyes and fully opening our ears, we can sense where the very beginnings of musical metamorphoses slowly fill the silences of self with sound. My own aural vista was enriched early on through contact with my father.

Growing up, my mother was the disciplinarian, and my father was the “softie.” Mom “made us”—my younger brother, my older sister, and me—take piano lessons. One of my earliest musical memories, however, had nothing to do with the piano because it was occasioned well before those lessons began. My dad would softly pull my baby-fat, smooth feet back and forth in alternation and sing, with a smile and much affection, “When you ride a bicycle, watch out for the motor car!” He also used to sing “Bye, Bye, Blackbird” and perhaps a few other standards. Dad’s repertoire was hardly extensive, but he sang in tune and with great warmth. Both of my parents greatly encouraged my love of

music. However, music did not suffuse their every waking moment, as was the case with me. For my participants, as well, music was to seek them out—and vice-versa—so that it was interwoven into the fabric of their lives.

Thus, my early childhood was one of constant seeking and discovery. I was “okay” with the classical music my piano teacher was assigning me, but I was enthralled with pop music and my own discoveries. I gamboled through the wilderness of sounds provided by the record player, traversed the seductive black and white keys of the piano keyboard, or was transfixed by the covers of albums that provided a panoply of images promising greatly varied music cut into the grooves of vinyl. I can see myself even now, a ten-year-old skinny body hunched over the keys and plunking out notes and chords almost in a trance, oblivious to the smells of cooking, the sight of others leaving and entering my space, or the chaotic din characteristic of many households of the day as parents and children went about the strange and ineluctable vicissitudes of daily life.

The early experiences of my participants were in many ways analogous to my own, and thus also involved much experimenting with different sounds and styles of music, sometimes with parents and sometimes without. Each participant comes at music—and thus is influenced in their teaching—from a different angle. I have already mentioned that Laurie had early musical experiences with her father in which she noticed her predilection for the “groove.” For Samuel, early experiences involved his mother’s singing to him and his siblings and the prevalence of country music—a music that, even later in life, “brought him home.” As well, Pete’s mother was a music teacher, and her way of being with music and the types of music she listened to certainly influenced him.

For example, Pete says he used to sit next to his mother as she played the piano. What showed itself when the two of them interacted with music? Pete describes his first experiences as witnessing his mother “listening to music, singing around the house, playing guitar and piano.” He relates:

If you want to ask what I felt like, I guess what I would say is that it definitely felt like an avocation in the best sense of that word, that it was something that she—that was incredibly joyful for her and that I could feel that too. I could feel that she—you know, I felt like, hey, this was something that was enjoyable. (Pete)

Pete was not alone in feeling comfortable with his mother’s musicality—other participants recalled—with earnestness—their experiences with parents. I previously mentioned Dolores’s closeness singing operas with her mother and coaxing songs out of her grandmother. Samuel became comfortable with country music since this was the music his parents listened to, and he mentions the names Dolly Parton, Johnny Cash, and Jim Reeves among others. Country music affords opportunities for listeners to immerse themselves in simple stories. As Samuel puts it, “I’m not sure there were any artists who really “got to me.” It’s what we [sic] listening to—songs that tell stories. With country music, you can picture the stories in your head as you listen.”

The stories of my participants’ childhoods plus their soundscapes contributed to their sense of self and plotted the first steps on each one’s lifelong exploration of musical terrain. Interestingly, it is precisely the discomfort that comes to the fore in the next stage of each participant’s life—whether because of their own risk-taking adventures (for some of them) on trips to other countries or the discomfort of being forced into a classical music role that felt more and more unnatural to them.

Eventually, a music educator must come in contact with others who are travelling their own roads, and then we who inhabit the role of music educator may need to

renegotiate who we are as well as our musical interior. My participants did just that, each creating their own narrative filled with surprises, angst, disappointments, and elation. Each arrived at various points of epiphany that would not only define *themselves* as musicians, but also enable them to navigate university life and the myriad interactions that take place in the music education classroom.

Once my participants began to play music with others, and particularly when they studied music in school—elementary all the way through to university—each in some way went through pleasurable and sometimes ecstatic experiences, but also suffered the knocks and bruises we all face. The trick, as a teacher, is to decide how to use what we have learned on our own—the good and the bad—as part of our teaching so that, in the case of the music teacher educators in this study, we can both teach the music teachers of the future and also learn from them as we go about doing so.

For example, Pete’s early wide-eyed, pleasant experiences with his mother led to many feelings of disappointment and disillusionment later on when he began to take music very seriously and the expectation was to get the perfect sound, the perfect rhythm, and to analyze and dissect music. We can see the stark contrast of what he feels about seeing his mother engaging in music around the house and what he feels later on.

When music becomes merely a degree, a note-perfect performance, a hierarchy of (supposed) worth, or a “status thing” devoid of its origin of communication and community through sound, people can be “turned off.” Pete’s early experience with the saxophone as a “status thing” speaks to what he later realizes is plaguing him and even making him, in his own words, “a very bad teacher” of middle and high school students. Pete notes, regarding the saxophone, “Why I continued to do it and why I continued to

play is I think because of extrinsic reasons, that I got a lot of recognition for it in fifth grade.” Pete says his mother “knew that I needed private lessons, so I got private lessons.” Pete was serious about classical music, and he had some electrifying experiences when experimenting on his own:

[In high school] I had kind of fallen in love with that piece [Stravinsky’s *Rite of Spring*]. . . . I can still remember exactly what part of the piece it is, it happening and having this really visceral response to it. And again, it was like, you almost feel lightheaded. It’s just—it was like being lightheaded. And so, I remember that. I remember saying okay I like this. This is clearly something I like, and I understand why other people like it. I understand why people would devote their lives to this because that was almost like a drug. . . . for a split second it was—like I said, you just kind of get lightheaded. It’s just this experience that is difficult to kind of put into words. (Pete)

Pete also liked non-classical music, and he says of the group Radiohead, “Their music sustained me through my early adult years, my 20s.” These seeds were sown much earlier, however, since Pete’s mother had always sung and played the hits of the day, and even during adolescence, Pete painstakingly learned how to play the grunge song, “Smells Like Teen Spirit” without taking a single lesson on the guitar, and he also played The Beatles and other pop music in a rock band. Commenting on “Smells Like Teen Spirit,” which was Pete’s choice for his listening experience, he notes:

One thing that I am keenly aware of now that I wasn’t at the time is how my affinity for the song reveals much about my sociological identities. Grunge was a music of the white, male, suburban teenager (that doesn’t mean the music didn’t appeal to others as well, just that it skews that way). (Pete)

In the extended quote regarding Pete’s hearing *Rite of Spring*—his exhilaration—and also his enjoyment of playing in a rock band and picking things out by himself on the guitar, we see a young man already existing in the “serious” music world and also the “casual” music world. As each participant’s narrative was brought to life, I began to understand the lived experience of each participant regarding the progression from nurturing home

music life and youthful self-exploration to the ways in which their soundscapes currently come to life in their pedagogy. I saw an extended middle section of life, as it were, that served up a plethora of explorations and feelings that whirled around and around as a sort of musical crucible that would determine “how they are” in the classroom. It was very exciting to speak with them about explorations, the expectations of others they were close with, and the “rules” of playing/listening/discussing “serious” music.

Commenting quite frankly on his embrace, in particular, of modernist classical music and how it influenced his “Pete-ness” as a teenager, Pete says:

I think my relationship with early—new music is, at least it *was*, kind of complicated in the sense that it was simultaneously and contradictorily opening and closing at the same time. Yes, it was opening me towards new things, but I do think, and I had mentioned this earlier, there was a certain snobbism that went along with it. And there was a lot of—there was a lot of teenage identity work that was going on. (Pete)

The struggle with elitism and the unmasking of what some see as the rigidity of classical music juxtaposes with the more earthy, true-to-life and kaleidoscopic worlds of my participants. In general, these are the worlds of folk (Dolores and Laurie), pop<sup>5</sup> (Pete and Laurie), country/folk and Mormon (Samuel) and world (Dolores, Sandy, and Laurie) music. A discordant harmony began to appear in each participant’s life. My participants—each in their own way—began to perceive and experience classical music and these various other musics populating their individual soundscapes as strange bedfellows, indeed. How would each come to peace in some way with these differences and how would they approach such conflicts in the music education classroom? The

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<sup>5</sup> I use the word “pop” to take on many styles. “Funk” and “gospel” are two appropriate ones for Laurie, while Pete uses this word to also include “rock,” although both Pete and Laurie are interested in other popular styles as well.

trajectory of their experiences may be compared to a Venn diagram, a *heartfelt* Venn diagram, in which the first circle is “safe” early experiences and the second circle is their current musical teaching personality. The middle section that they share consists of the multitude of contradictions effecting a musical crucible. The molten lava forming this crucible would have to cool to inform that teaching personality, even as it, too, never completely cools since it continually changes. These changes provide each music teacher educator with food for thought as they engage in the type of honest reflection one would hope that all teachers do.

### **Unmasking Heartfelt Aural Venn Diagrams: Scintillating Soundscapes**

How did “snobbish Pete” end up vis-à-vis the world of classical music? One can think of emotionally moving documentary films whereby one or more protagonists go through their varied beginnings, followed by their “molten lava” phase and then somewhat of a cooling period. At the end, we see on the screen each one’s epilogue. What would we see if this were the case of lifelong music teacher educators? Perhaps something like this would appear on the screen: “Pete X became a professor of music education in the education department of a fine university. He demands that students interrogate the classical tradition, particularly the performance aspect of teacher training, and regularly holds open discussions about current artists such as Beyonce and what their music and lyrics might be interrogating about current society mores.” The music accompanying this epilogue would be the latest cutting-edge song on popular music radio and/or the internet.

When I look at Pete’s secondary school epiphany wherein he realizes he is not “getting through” to his students using classical music and then go through the end phase

of his formal music education, I begin to see where he is headed: toward a skewed view of the role of classical music in the preparation of music teachers. I see Pete as if he is trying on clothing that just does not fit. He needs to wriggle out of things that are musically a poor fit for him. However, is it not the job of educators in any discipline to extend the knowledge base of the students in their care beyond what they already know, beyond what may feel comfortable, or beyond what may be currently popular? There need not be any hierarchy with classical music at the top, but all genres of music—including classical—are important. In any case, even classical music is a multicultural thread of soundscapes.

**Honoring one thread while incorporating others.**

In his article entitled “The Future of Music Education”: Continuing the Dialogue about Curricular Reform,” Miksza (2013) comments on the continued relevance of classical music (although he only uses that term once, and in quotation marks) and the large secondary school ensembles that perform it. In addition, such terminology encompasses a wider tent than many might think. Miksa writes:

Music held at the center of the repertoire of large-ensemble curricula has become integrated within world culture in a lasting and meaningful way over a great period. In addition, music that might be considered “classical music” today includes influences from all regions of the globe. (p. 48)

Pete did in fact have many positive experiences with classical music. He related (as I pointed out earlier) that he had “fallen in love” with Stravinsky’s *Rite of Spring*, was excited when as a teenager he heard a concert of “modern” classical music, and had enjoyed some of the classical music his mother listened to and played. Other participants also had—and continue to have—positive experiences with classical music.

For example, Sandy (and her husband) are big aficionados of Wagner, and she continues to play the oboe in a wind ensemble. She still vividly remembers a performance of classical oboe music during a concert at her high school when she was in ninth grade.

Here she describes both the piece and the effect the oboist's sound had on her:

I just remember being really fascinated by the timbre of the sound.... It's what I'd describe as beauty. And then I think the range he got out of it as far as dynamics.... And it was really fast and showy and kind of technically cool, but just also that he was so clearly expressing emotions and a range of feeling that I had no idea could be expressed on—maybe any instrument. Because he was clearly one of the best people in the band, given he got the solo. (Sandy)

Reading this account strikes a chord with me because I have a memory of being of high school age and hearing a youth symphony play *Scheherazade* at Carnegie Hall. This colorfully orchestrated score includes a wide-ranging, mellifluous clarinet solo that was played flawlessly and with melt-in-your-mouth tone quality. The clarinetist soared from the lowest note to the highest note of the solo and then back down again. I was mesmerized, and I still remember the name of that clarinetist some forty years later. I had wonderful experiences playing both classical clarinet and classical piano and have employed wide use of classical music—along with many, many other genres—in my general and instrumental music teaching at the elementary, secondary, and university levels. If classical music is presented as one of *many* worthy genres, it still has a valued place in the curriculum.

### **Growing aural threads beyond obstacles.**

If we fast-forward in Pete's life, we see a type of musical denouement occurring. To wit, after Pete had plowed through the very serious worlds of master's degrees in saxophone performance and music theory, his "serious" classical side seemed to take over his identity and led, eventually, to a clash with the reality of teaching music to

middle and high school students. He notes that reading Christopher Small (to whom I refer later in this chapter) changed him “because it turned music from a thing to a process.” When teaching secondary school, Pete became much more interested in the social aspect of music-making and says the following regarding this change:

When I started realizing that I wasn’t teaching these kids things, that it wasn’t about exposing them to music or teaching them about Stravinsky or something like that, that I was engaging in the process of being with others and making music together. That was the kind of shift for me. (Pete)

In fact, Pete says that “the negative experiences are probably the most, they shape what I do.” How *do* Pete’s negative experiences influence what he does at the university level?

He describes his intentions as wanting to

Free up, to not be overly concerned with competition, for example. To not do exactly what I’m saying, with like the saxophone, which is like here’s the piece, go learn it. Where there’s no investment, it’s not student-centered. I think so much of my early career that was so focused on kind of informal music making and popular music was very much born out of this, a dichotomy that was in my life of, you know, interesting, self-directed kind of music making outside of—outside of school... Versus the teacher directed, highly scaffolded experiences in school where there was—you know, I had no say. I was just the body that was going to execute whatever the teacher wanted. (Pete)

To be “just a body,” seems to be like being shackled. How would Pete escape these shackles and not shackle his own university students? Pete conveyed a desire to use his negative experiences to help students avoid some of the pitfalls he had to undergo.

In his current teaching, Pete’s negative experiences play a big part. He notes, “The negative experiences loom larger than the positive ones. I really want to minimize those experiences for my students.” He notes that students don’t always need to be comfortable,

But all the unnecessary constructs that we create in music that cause harm (like competition, abusive master-apprentice model of private lessons, a strict hierarchy of conductor/ensemble member, the attachment of identity and self-worth to one’s

performance abilities) are unethical and do not engender growth on our students' parts. No winning auditions, the physical and mental pain of practice, these experiences inform what I ask my students to question and engage in much more than the positive experiences. (Pete)

However, one can pose the question: Is competition necessarily harmful? I had the best ensemble experience of my life when I played clarinet with the New York City All-City High School Band when I was in eleventh and twelfth grades. I had to audition in tenth grade and was accepted as a third clarinet, which was the back row of clarinets. I practiced hard that year and when I auditioned in twelfth grade, I made "first clarinet," even though I was not first *chair* of the first clarinets! In addition, I have served as a judge for auditions in my school district and so can reflect on the process. While there was some nervousness and fear on the part of the participants, these are learning experiences that, at their best and when done by compassionate professionals, engender self-reflection and growth on the part of both the participants and the judges. I've had some musical "failures" in my life, but I've learned from them and have grown because of them, seeing them as opportunities rather than failures.

In addition, it is possible to bring together the "popular" and "classical" worlds such that repertoire is expanded and issues of democracy within ensembles are considered. Miksza (2013) comments on both of these issues. Regarding the latter issue, he writes:

Arguments that assume that the large-ensemble model and meaningful student-directed learning are mutually exclusive are false. This could be the reality only insofar as those responsible for teaching secondary ensembles and those responsible for preparing the teachers of these ensembles allow it to be. (p. 46)

Regarding the issue of including popular music to expand repertoire, Mikza argues that such inclusion is worthwhile but must be guided by expertise and careful thought. He writes:

Expanding the repertoire of school music to include popular idioms is certainly important. However, there are problematic aspects of including popular music in curriculum that are rarely addressed. One issue to consider is the resulting potential for public school music curriculum to be dictated by consumer trends rather than by professional and educational judgments of musical value and/or appropriateness. . . . Music educators need to be careful that they and their students choose music to study that is defensible on educational, artistic, and culturally relevant grounds. (p. 48)

A bit further below, I further explore Pete’s very real emotional discomfort with the audition process as well as the other participants’ trying and distasteful experiences in other musical arenas. For now, however, it is important to bear in mind that both positive and negative experiences figure prominently in the ways in which each participant creates a living, reflective pedagogy. In addition, so-called negative experiences could be seen as opportunities for growth—I think of the phrase “failing successfully.” This may be an outcome of, or lead to, the ability to “note well” as defined below.

### **Nota Bene**

According to the *Oxford English Dictionary*, the Latin term *nota bene* means to “note well,” “observe carefully,” or “take special notice” (OED, n. d.). I always thought it was absolutely brilliant that someone thought to name a contemporary classical music ensemble by this name, *Nota Bene*, as was done at Queens College in New York, where I obtained my bachelors and master’s degrees in music. Rather than the way we use this term (or n. b. as an abbreviation) to call attention to something in a written work, this delicious play on words called on the musicians in the group to “note well,” that is to *play* well. Moving along yet further, we can use this phrase to both encourage and admonish

music teacher educators or, more tactfully, to simply have them “note well” by carefully choosing which musical experiences and aspects of those experiences—their soundscapes—to employ when they teach.

In my study, I have noted the many deeply felt experiences that form a musical crucible for music academicians. How do future professors of music education who have endured such experiences move forward with purpose? They note well. This statement goes beyond just playing music. It stands for choosing with great care the materials of music education teaching. Noting well also encompasses the manner in which these materials are presented and shared, lest music teacher educators fall into the reified trap of the transmission model of the past and use only the standard canon of music and artists.

Matisse and Picasso were two of the greatest artists of the 20<sup>th</sup> century, and though their styles were very different, they each adhered, it seems to me, to a certain adage: Don’t stand pat—keep moving. This is exactly what my participants do—they note well. With each of my participants, noting well during their studies often meant—as with Pete—following the “rules.” When to do so and when to “stray” is a decision—based on reflection—which each music teacher educator has to make independently. Lived experiences of “noting well” and *not* noting very well guide music teacher educators in this area.

In fact, each of my participants does note well since they reflect and self-regulate as a constant part of their teaching. Since soundscapes and identity are inextricably intertwined, teaching music can be seen phenomenologically not as a set of facts to be memorized, but more as a way of being with music in the world with an emphasis on

understanding what it feels like to go through musical experiences that shape us. To paraphrase van Manen, to be a true teacher one continuously reflects on what one is in the process of becoming. Like a phenomenological exploration, there are no explanations. As well, questions may simply raise more questions, but the reader is the better for understanding the experience.

For example, Pete had many negative experiences with performing music, and when he shares how he felt at perceived failures, he shines a light on what many go through. Pete mentioned that his brother considers himself a successful orchestral musician because he's won ten percent of his auditions. Here, Pete comments on his brother's view while at the same time sharing his feelings on a judge's picayune assessment of his (Pete's) youthful saxophone playing:

I think for me personally I think now as an adult I could handle it, but certainly when I was a young adult and as a teenager I couldn't handle that kind of rejection. I still remember to this day going to All State and getting to the sight reading and I remember very specifically to this day that the judge said to me, "Yeah, you turned that one dotted eighth sixteenth into a dotted quarter eighth. So you get a 99 and you don't go to All State." I mean, that did crush me at the time. I was very upset about that. (Pete)

After graduate school, Pete auditioned for the Coast Guard Band and the West Point Band, but came in second place in both instances. He says,

So both of those situations, they were just devastating to me. So I guess that's part of it too. I also just think that...so there are those devastating aspects. I don't think I like performing that much either. I just don't think I like it. And I think that the only way I could [unintentionally] myself in formal education or the main way at least was through performing. I had to be in the band, I had to play in these groups. (Pete)

What does it feel like to be crushed or devastated after performing? You have put your heart and soul into a project, a musical project, and this in an area in which you feel you have some expertise. If you are crushed and/or devastated, how do these feelings give rise

to how you will act in the future? Classical, serious music was a big part of Pete's soundscape, and he was rejected more than once in the serious genre via formal performance on a particular instrument, the saxophone. I understood from Pete's comments on teaching that the enjoyment he had playing guitar in a group—playing informally—and the way he felt when *required* to perform and was subsequently rejected by authority figures directly affect his current teaching. That is, the discomfort he feels about playing serious, classical music on the saxophone and the comfort he feels with informal music making on instruments such as the guitar are lived through or carried out pedagogically via what he advises his students.

However, as I mentioned earlier, we can also learn from our supposed failures, and we can teach music with which we are both comfortable and uncomfortable. In my own teaching at the primary, secondary, and university levels, I have tried to incorporate many different kinds of music. At the same time, I make the effort to get to know my students' favorite genres and songs and I also—like many of my colleagues—use YouTube to explore music that might be of value in my classroom. I concur with Miksza (2013), who opines, “Rather than condemning the traditional secondary school model of music education as culturally irrelevant and pedagogically unsound,” a better approach would be “to focus our energies on revitalizing and reimagining the instructional approaches and music experiences that could be possible” (p. 48).

**Noting seriously but teaching poorly...for a while.**

I have found myself entranced by rock and roll guitars, percussion-fueled salsa, and the dreamy world of Debussy's orchestral masterpieces. As music educators living in the more circumscribed world of academe, is it possible to still wade through these

soundscapes so that we can enjoy them and share them with our students? Pete has had trouble doing so, and Samuel nearly eschews classical music altogether. Pete notes:

If you want to know what drives me as a person, as a teacher educator I'm completely convinced that a big part, maybe not all of it, but a big part of me being a bad teacher was my training as a theorist and as a classical saxophonist. I had certain notions that I talked to you a lot about, about serious music and quality and all these words that we used and I thought it was my job to go there [middle school/high school] and do that, because for the last two years and longer than that I had been kind of swamped in that field and it gave me kind of identity and it was something that I thought important. And I went and tried to do that with kids and I realized it totally didn't work. (Pete)

The supposed need for a separation of "music for fun" and vocational music is a sentiment echoed by all of my participants and speaks to the sense of music as more than sound. When Pete expanded his musical horizons to go beyond classical music, he did make a connection with his students:

But once I started doing the rock band stuff [with middle and high school students] and I started acknowledging the social aspects of playing music and playing music that people like, then that had the greatest impact on my teaching. (Pete)

In fact, Pete teaches a mandatory master's course on pop music for music education students and has them master several rock instruments and, as a celebratory finale to their certification, play at a bar along with several professors since the "social aspect of community and playing...is more important than playing serious music for that kind of stuff." Nonetheless, as I mentioned earlier, all music genres can have a place at the table, including classical music. Reflecting on our own likes and dislikes is a good place to begin to plan our musical menus. As well, we music educators can keep our eyes and ears wide open to new aural possibilities that include mining the soundscapes of those we teach so that we may move between the "islands" of popular music, classical music, and anything in between.

I know from my own life lived in music that a particularly humorous thought often occurs to me regarding the supposed demarcation between “vocation” and “avocation.” As adults, we often have worries and troubling thoughts as we go through our day. We experience—we are “put to the test”—with the vicissitudes of life. Thus, it is a refreshing exercise to return, if just for a brief pause, to soundscapes and also landscapes that we once inhabited but that will be with us always. In these ways, this musical world becomes part of that natural world of which it is a part anyway, as manifested in the morning song of a bird and the rustling of leaves in the wind. For, pedagogues need to take into account, when they teach, where the university is located, where students come from, and where they (the professors) come from. Our musical choices inform who we are as musicians and as music teachers.

**Taking note of the past and emerging both scathed and unscathed.**

As an example, Samuel’s rural, desert, upbringing was filled with hootenannies, small schools, church music, and folk/country music. However, his “musical crucible” (as defined earlier) phase found him in an environment that was quite different from that of his hometown. Samuel came from a rural area in which country music was ubiquitous and then attended a large university in a big city. Placing himself back in that time, he is a “country boy in this city, large institution, and hearing classical music all the time and being told that this is the music of value. And that country music is not valuable.” Samuel lets me know that polka music was a big part of his life and that “there’s a strong relationship between polka and country music.” When he hears the polka section of Smetana’s *Moldau* in a music appreciation class at the aforementioned large university, he notes, “[that polka] spoke to me because it brought back the music that was in my

heart.” Throughout his teenage years, Samuel had an aspiration to become middle class—to ascend from his lower-class status and to do that by becoming a music teacher. This journey would involve mastering classical music—which he did by being a strong French horn player and conductor at his university. However, he realized that these weren’t his roots and is no longer attracted to most classical music. The class distinctions began to gnaw at him, and he sees the tradition as elitist. I believe, however, that exposing my students to all kinds of music—whether it is classical music that was composed hundreds of years ago or popular music composed in recent decades—is worth exploration. Certainly, we can understand classical music better if we learn about its origins and then make up our own minds regarding the ways in which we enjoy and/or critique it. Newspapers such as the New York Times employ critics who evaluate all different kinds of music, and I know that I am that much more informed when I read about artists and types of music I am unfamiliar with as well as with which I am familiar.

Samuel had to get back to his rural country roots in order to redefine himself as a teacher. He currently tells his students—including or especially the non-music education majors—that they are all musicians and that classical music is not “number one.” He wants them to expand outward, not upward. Perhaps, depending on the listener or performer, there can be many “number ones” that we appreciate more and more because of the background knowledge we bring to the listening and performing experience.

### **Moving Toward New Sounds**

As was seen in the case of Pete above, our identities can shift as different sonic experiences diversify our musical personalities and make us stretch, adapt, and rethink. Once at university, some of the future music educators I write about tended, at some

level, to resist the inculcation of Western classical music and the values that are part of its ambit. However, within their pre-university, university, and post-university lives, each of my participants managed to, in effect, manage their aural paths so that classical and other musics could evolve, sometimes playing off each other in the formation of new musical soundscapes. Thus, musical movement occurs. Such movement through musical genres and styles shapes teaching personalities that live in the music education classroom, and these personalities then “bounce off” students’ evolving soundscapes. Since no two soundscapes or teaching personalities are the same, the ways in which each participant negotiates the aforementioned musical crucible provides a treasury of moves that I can explore.

#### **Employing a treasury of moves.**

The composer and pedagogue Carl Orff created the *Schulwerk*, an all-inclusive system of teaching music in a very innovative way, emphasizing the fact that music teaching cannot be divorced from movement. Thinking of Orff, I can employ the language of movement—whether a participant squirms, stretches or leaps through different kinds of music—to bring to life the ways in which each participant negotiates changing musical experiences. Some of my participants are vocalists, some are instrumentalists, and some are both. Each teacher/vocalist or teacher/instrumentalist has different tastes in music and different teaching personalities. Thus, each proceeds through soundscapes in a unique manner.

#### **Inhabiting sounds that please.**

I picture in my mind’s eye circles on a piece of paper whereby each circle represents a type of music. Just as record stores used to have bins labeled “jazz,” “rock,”

“classical” et al. from which customers could choose, I have chosen to place my participants in a circle within which I can subsume their main musical preferences (ascertained from our conversations and from their journaling). There is a caveat, however. I need to keep in mind that each participant’s musical tastes are much more diverse than these general categories, useful though they are. In fact, Laurie—whom I place in more than one circle—addresses the issue of labeling. Referring to categories of elementary specialist or choral specialist, she says, “Our field likes to label ... Oh, you’re the elementary specialist. Oh, you’re this person. And I don’t fit neatly into a particular silo.” Although Laurie is referring to what professors of music education teach rather than their favorite kinds of music, her words work just as well for outlining musical preference. Thus, keeping in mind each participant’s musical integrity and the fact my representations are imperfect, I continue below.

In the “folk” circle we can find Dolores (a vocal specialist) and Laurie (also a vocal specialist who loves drumming, too). In the “popular” circle, we find Pete (an instrumental specialist) and Laurie. In the “world music” circle we find Dolores (vocalist), Sandy (instrumentalist), and Laurie (vocalist and percussionist). Finally, Samuel (French horn as a classical instrument and *many* other instruments such as harmonica, accordion and piano) who has his own circle, “country/folk” and “Mormon religious music.” Of course, all of my participants somehow fit in the “classical” circle as well, but Sandy fits in that circle the most comfortably of all of my participants. She is an avid Wagner fan and still plays the oboe in ensembles, although at the same time she moves outward to enjoy jazz and Ghanaian music, for example.

Though the expression “moving outward rather than upward” is Samuel’s, it applies to each participant. Samuel tells his students that they are all musicians—even if they are “just” creatively choosing what music to listen to during their day. (Some of Samuel’s students are in music education; some are in education.) No music is inherently better than any other, he opines, although there certainly can be good or bad country music, good or bad rock music, and so forth. Again, the key word here is *movement* as we expand the aural palette of possible soundscapes.

Using lived imagery through movement vocabulary, we easily follow through on the idea of a tripartite soundscape evolution: loving beginnings with parents’ music and self-exploration, then a musical crucible, and, finally, a “becoming” of current musical identity and the ways in which this ever-evolving identity plays out in the classroom. Since each participant went through this musical reckoning in different ways, we have a “theme and variations” of music teacher educators.

### **Theme and Variations: Growing Outward, Not Upward**

Variation form in music is a common yet endlessly inventive endeavor for composers. They take a basic melody from which they use the elements of music such as form, rhythm, expression and melody to vary an original theme that is usually quite basic and simple. In like manner, we may think of my participants’ early musical experiences as clay to be molded. As time went on, different participants made choices—choices stemming from pure enjoyment, the demands of the academy, the exigencies of place, or the chance encounters that populate each of our lives—that acted as catalysts for their changing musical futures. Evolving musical identities are animated by such choices so that a different orientation is manifested toward diverse musics as my participants live

their individual metamorphoses through their inner music and its dialectic with the music of their external environments.

Thus, having “musically placed” each participant through the use of circle imagery, below I continue exploring in more depth some of these varied sonic encounters that come alive through music. Indeed, each participant seemed to become more alive when, instead of putting classical music at “the top” of the hierarchy in an ersatz move “upward,” they began to see a more purposeful variation moving “outward” whereby no one music is valued above another. I commence with the singers (Dolores and Laurie) and then continue with the instrumentalists (Sandy, Samuel, and Pete).

**Dolores’s variations on sonic encounters: Squirming toward the light.**

Dolores spent many years becoming comfortable with her lesbian identity, yet there were many bumpy roads to traverse—roads that were all the more satisfying to travel, in the final analysis, because of the growth she experienced. One such bumpy road was landing her job as conductor of a gay and lesbian chorus. Dolores received a frosty reception at first, as she relates in her “Duke Ellington” writing prompt:

Since I had been out for more than 10 years and was relatively comfortable with my identity as a lesbian, one might assume that leading a choir of gay and lesbian adults would have been an easy coupling. Not so at all. (Dolores)

She notes further:

I was put in a category of an elementary music teacher AND a classical (highfalutin) musician and that was in direct odds with the realities of the position—which required me to be openly lesbian, select music that shed light on LGBT issues, work with a vast array of adult voices, hire a instrumentalists [sic], plan tours, etc. All of this was “seat of the pants” for me. There was little time for reflection—I was simply living through the experience and doing the best I could. (Dolores)

How did it feel to have some of these experiences? The safety Dolores had felt as a child—e.g., “I think I had a lot of positive feedback as a child, certainly from my family and probably singing in church”—sometimes clashed with later experiences such as her choir directorship. She calls herself “a reluctant soloist” and mentions, “The only time I feel comfortable singing is when I’m facing a choir and, it’s amazing, if I turn the other direction, it’s a different voice.” In other words, she was meant to be guiding others. She mentions, “When I’m *in* the choir, I can feel resonance, I can feel ring, I feel buoyance.” Dolores notes, “I spend most of my professional life helping people find their voices” and is humble about her own vocal gifts. Even now, this “reluctant soloist” gives herself the moniker “just another soprano” but recognizes her self-worth, too: “I was Just Another 2<sup>nd</sup> soprano and in their eyes not a great student... The “just another soprano” stayed with me all of my life but I’ve since proven that I’m a high-level musician and a very good academic.”

Dolores recounts a very vulnerable experience in which the voice, that very personal instrument of hers, connected with the same LGBT choir that so sorely had tested her patience in previous encounters. She was at a recording session recording a Yeats poem. She stopped the recording session and said, “Stop, this is not right.” Here she continues her description:

I said, “Stop!” and I stood there and I could feel—I just started singing and it had this range and it was like...I don’t really imagine I’ll ever forget that, it was just this connection between me and them. They stopped, people started to cry, I started to cry, and I stopped everything and I said, “Now you try it,” and it’s the recording that, it’s the take that we used on the recording. It was just so beautiful because they responded to my vulnerabilities, the sound that I made, the freedom, they responded to that and that’s how I really define my voice, is singing in *that* direction, in the direction of the choir. (Dolores)

However, this very tension seemed to make her more compassionate toward vulnerable people. She could share that vulnerability and thereby make others feel safe in their singing. Dolores's true musical nature lies in helping others, but first she needed to know and be comfortable with herself. As Oriah (2001) notes:

If we cannot hear the music of our own sweet nature calling to us, if we cannot remember that the intention is to live who we really are, it's hard to know how to move, where to begin, how to dance. (p.15)

In the case of my participants, each was—and is—grabbed by music in a different manner, and their experiences with music often inform the ways in which they teach the music teachers of the future. Often, there was a particular piece of music or experience that “grabbed” a participant and altered them forever. In an earlier experience in choir college, Dolores describes participating in an Episcopal Christmas concert singing John Rutter's “Shepherd's Pipe Carol.” Dolores says this “was a pivotal time for me. I think I realized that you could love a piece of music.” In fact, she was *in love* with a woman who, in Dolores's words, “pretty much swept me off my feet.” The following key quote evinces the fresh new world opening up for Dolores at that time:

And so I do think this piece of music really helped me sort of remember what it was like to be joyful in music. And it was the time of my life where I think I was joyful for the first time. I was—you know, you're in love, and that's an amazing, thing, you know. So I think all of it came together to say, you know, you have a place here. (Dolores)

Dolores was finding herself, so to speak, having transferred from a very unhappy stay at another school. She has found satisfaction in helping people feel safe with their singing, especially in her role as a choral conductor, and her listening experience was a key sonic moment in this light. Often, one needs to be sorely tested in one's own life in order to assist others in realizing *their* potential. This is only Dolores's variation, but I found that

each of my participants had key sonic moments that helped shape *their* musical/teaching identities, as well.

Dolores teaches in a very poor state, and she says that she is “always trying to find a way to open up the door of music education, for my own students and the children of this town.” Dolores transfers her thoughts into action. For example, she told me that she was afforded a grant to arrange indigenous folksongs. She points out, “We’re selecting the composers now and working with the composers, trying to have more indigenous and more female composers, so I’m really interested in helping children discover the past through their voices.” Students have a required course entitled “Diversity, Equity, and Inclusion in Music Education.” As a part of the course one semester, Dolores had a Navajo blues duo come in. Dolores says, “What I learned from a little bit of research and presentations is that blues is not an acceptable form of rez [Indian reservation] music...they [these two musicians] weren’t accepted in the Navajo way because Navajo music that’s popular is usually country western.” How does it feel to experience such powerful, emotive music like the blues when it comes from an unexpected source? Dolores shares, “They start—one girl started crying because it was so powerful to her that these two people—you know, you make assumptions what you think about Native Americans and Navajo and what rez music sounds like.”

Yet, for the next part of the course, when students were required “to present their own cultural identity, that fell flat. They were all so nervous to share what their ethnic heritages were.” These students are also required to present cultures that *are not* their own. Movement was required—a great deal of movement—on the part of each student, and Dolores adds, “All semester it’s just been a struggle.” However, she says, “Then it’s

like the —you know, the floodgates were open. And there were all these brave musical souls trying out stuff. It was so beautifully done. It really was amazing.”

Dolores tries to open up musical doors to the community, to make people feel safe, and to present “music that matters”—both in an emotional and also in a “life sense.” How does she feel when she and her students have success in these areas? What are the sad or difficult times when, as with Pete, the academy “gets in the way,” so to speak, and what good can come out of such trials? For, there most assuredly is a tension that is evinced when the classical soundscape subsumes ways of being—including bodily ways of being—in other soundscapes. Merleau Ponty (1945/1962) notes:

Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system. When I walk round my flat, the various aspects in which it presents itself to me could not possibly appear as views of one and the same thing if I did not know that each of them represents the flat seen from one spot or another, and if I were unaware of my own movements, and of my body as retaining its identity through the stages of those movements. (p. 203)

Similarly, our musical soundscapes may be thought of as reference points that depend on our bodies as well as our intellects. However, bodily memory of classical music has perhaps been overly weighted with dogma so that our knowing of musics skews toward the formal with respect to the classical canon, or at least the ways in which we have increasingly viewed that canon with the passage of time. Now, the conductor reigns supreme, quiet must be maintained while the music is being played, and the audience needs to know when to clap. Indeed, reading music history tomes and learning of Mozart’s farting in public, Beethoven’s wild personality, or audiences throwing things at the stage on hearing the premiere of Stravinsky’s *The Rite of Spring* in the early twentieth

century, one can scarcely believe the reverent manner in which their works are listened to today!

The word “dogma,” according to the *Oxford English Dictionary*, is of Middle French and classical Latin origin (the French *dogme* and the Latin *dogma* are etymons). The etymological entry provides, “doctrine, tenet, principle, in post-classical Latin also decree, order (Vulgate), orthodox belief, religious doctrine (4th cent.) < ancient Greek *δογματ-*, *δόγμα* that which seems to someone, opinion, belief, doctrine, decree < *δοκεῖν* to seem, to seem good, to think, suppose, imagine” (OED, n.d.). In general, elite classes make the decrees and have the opinions that promulgate tradition.

Aural memory includes cultural and historical reference points that have emotional life to them. I have an aural point of view that imbues my soundscapes with emotional and bodily responses to music as experienced in the context of where I was in my life at the time I performed, listened to, or learned about that music. Herein lies the tension that all of my participants express between the classical music that is imposed upon them in the academic realm rather than other musical soundscapes in which less restrictive musical possibilities reside. It doesn’t feel good to go against one’s musical grain, and music teacher educators need to be aware of both their own as well as their students’ aural biases and predilections. Rather than argue about the “right” music to listen to, it would be more fruitful to reflect on and understand whatever music enters the classroom through those who put themselves in that place.

In schools of education, teachers are encouraged to develop a reflective practice. The ability to think about different ways of approaching teaching and of being open to new possibilities regarding the ways in which we engage with our students is a necessary

and coveted skill. In the case of music teacher educators, what does the dogma of the academy vis-à-vis a classical music background do with us if it is in our consciousness and in our bodies as what Gadamer (1960/2012) calls a “fore-meaning”? Writing about the “hermeneutical task,” Gadamer notes:

A person trying to understand something will not resign himself from the start to relying on his own accidental fore-meanings, ignoring as consistently and stubbornly as possible the actual meaning of the text until the latter becomes so persistently audible that it breaks through what the interpreter imagines it to be. Rather, a person trying to understand a text is prepared for it to tell him something. That is why a hermeneutically trained consciousness must be, from the start, sensitive to the text’s alterity. But this kind of sensitivity involves neither “neutrality” with respect to content nor the extinction of one’s self, but the foregrounding and appropriation of one’s own fore-meanings and prejudices. The important thing is to be aware of one’s own bias, so that the text can present itself in all its otherness and thus assert its own truth against one’s own fore-meanings. (pp. 269-270)

In this dissertation I consider texts to be the musical lifeworlds of music teacher educators and the students they teach. It is thus possible to see how an encroachment on these texts—the often-superimposed text of a classical music background—can interfere with music teacher educators’ mission of educating the whole adult. Fortunately, the music teacher educators with whom I conversed do indeed engage in reflective practice as they choose to negotiate multiple lifeworlds. (Engaging in hermeneutic conversations with me, and journaling, were indeed ways of reflecting, as well.) They see the spaces between academy-sanctioned classical music, their own soundscapes, and students’ soundscapes as breathing a certain dynamism that comes to life in their classrooms via healthy debate and eclectic choices of repertoire. Comfort and discomfort are embraced and welcomed as ongoing possibilities for understanding are presented. Within this process, the places in which soundscapes are formed are acknowledged, although often tacitly so.

As I noted earlier, it is important that teachers know where they come from, where they teach now, and the backgrounds of their students. Dolores lives and teaches in the Southwest. She had come from teaching in the Northeast, and had tried to do a piece called “Silver the River” by Stephen Paulus that she had done with a Northeastern group of singers. She talks of the Rio Grande, saying, “It’s a very muddy dark river. I live really near it. But it’s not *anything* like an eastern river.” She continues:

Because the river is not silver. It’s a brown river. Animals, and the sun and the colors of autumn are very different here. Things are green and they are yellow and then they are dead. I mean, that’s the foliage, and it’s beautiful. I was driving my first year, I was driving across the river to a school across town and the sun was out and I thought, “Oh my god, those trees are on fire!” and it was just the sun hitting yellow trees, the cottonwoods. (Dolores)

*The trees were on fire!* Performers and athletes, when they are having a particularly good day, can also be said to be on fire, and a fire can last a long time and even live as a passion that dates back centuries. There can be many magical experiences if one dives headfirst into the deep end, so to speak, rather than dipping one’s toe in the water. Dolores mentions “heritage dances” or dances that recreate what could be centuries-old historic dances. As part of a premiere, Dolores had to organize and conduct a piece of music that included heritage dancing, and this involved *four choirs*—including an “unpolished” group of small children and a *conjunto*<sup>6</sup> group. It was an extremely trying experience, but at the same time a rewarding one, this idea of presenting a brand-new piece of music that includes heritage dancing. However, it gave Dolores and the performers involved a real chance to immerse themselves in a part of the tricultural heritage of her state. She received some gratifying comments at the end of the show that

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<sup>6</sup> A Mexican group consisting of accordion, guitars, and drums.

are worth sharing here. The quote has a particularly humorous final sentence that shows the pressure Dolores was under to “pull it off”:

And it’s such a leap of faith. And one of the things that made me really happy was that I had two sisters who used to be my neighbors and they’re almost 80 years old, the two of them. They’re old ladies, and they came and they are really Mexican. And they said, “We sang all of those songs when we were children. And it was so exciting to hear them again. And like I said, I was mainly, “Get me a drink,” like gin martini.

The *Oxford English Dictionary* lists one of the meanings of the word “heritage” as “that which comes from the circumstances of birth; an inherited lot or portion; the condition or state transmitted from ancestors” (OED, n.d.). When one is 80 years of age, hearing the music of one’s youth and heritage brings out latent excitements. Providing that music does something with Dolores, for she is often, through her conducting, the conduit through which her own and others’ ancestral conditions and states are transmitted. Throughout our conversations, Dolores uses the phrase “I won’t forget” when she has a particularly moving experience performing or conducting music. What shows itself in Dolores’s varied musical experiences like these heritage dances?

I recall Dolores’s musical experiences at home making up operas with her mother and delighting in her grandmother’s songs, experiences that led to a life of helping the disenfranchised through song and nurturing. Dolores is the conduit through which conditions or states are transmitted from ancestors, and she finds this rewarding and filling, the latter a word she employs after one particular performance. She loves folk music because her grandparents were uneducated peasants, and the fire from earlier times still blazes within her and is at least momentarily brought out in the open during musical performances. Involving children in the process of this kind of music making ensures that in some way this music will continue to burn a new path and give pleasure to future

generations. In addition, Dolores was involved in heritage *dancing*, which means that children are literally stepping back in time as they step forward in their lives. In this way, one can travel back to the past, retrace and retain those steps, and then continue to move one's feet forward toward as-yet-unexplored universes.

Like Laurie and Sandy, Dolores has done much “musical travelling,” not only within her university's geographical area, but also in other countries. She has shared her expertise as a choral conductor in many foreign locales. For example, she shares this experience from Lithuania:

I won't forget their [her Lithuanian choral singers'] mash up between African dance and Lithuanian folk music. We used trash cans 'cause we didn't have drums and they took trash cans from every...and everybody had a trash can and it was wild and raucous and wonderful. (Dolores)

Casey (2009), elucidating and expanding on buildings when considered as “places cultivated for dwelling” (p. 178), writes that they

exceed their own construction by giving rise to familiarity and reverie alike. As physical and yet other-than-physical, buildings furnish to our implacement a multiplicity of constructed environments within which mini-worlds of imagination and memory can exfoliate at leisure. (pp.178-179)

Dolores and my other participants are able to bring not only the sound but also the *feel* of the places to which they have been. These places are indeed “mini-worlds of imagination and memory” that “can exfoliate at leisure.” One gains an understanding of the lived experience of music teacher educators with diverse soundscapes when one understands what the music does with them in the temporality of these places. Casey coins the word “*somewhen*.” Dolores and my other participants tap in to the ongoing re-creation of music, itself an unfolding in time, and thereby bring a somewhere and a somewhen—

both that of the music itself but also their personal experience with that music—to bear in their teaching.

Perhaps Dolores and her students sometimes need to make a raucous mash up of music that does honor classical music but also stakes a claim to the music etched in students' ethnic and general aural backgrounds and thus make music that matters in some way. It seems as if Dolores would love to give her students the same gifts she has earned through her own richly varied soundscape even while negotiating the traditional demands of the music education degree. She offers opportunities for her mostly White students to get to know the tricultural heritage of the area as well as other musics they might enjoy, even if their own soundscapes might be rather pedestrian. She mentions a new instructor at the school in the following manner:

He has brought beautiful Colombian folk and pop music and he has arranged it for our choirs and it's sort of his soundscape and I see that that that is very energizing for our students because they've never had anything like that before. (Dolores)

Here is an opportunity for Dolores and her students whereby their own fore-meanings can be acknowledged as a somewhere and a somewhen that meet up with the soundscape of the Colombian instructor. He has heard this beautiful music in his own places, whether those places are in music buildings or in more natural surroundings, and he knows the music bodily. Yet, in this instance, he is sharing this folk and pop music in an academic setting. In keeping with the setting of a music department, he presents this music with notes on a page. One can imagine excitement, wonder, and playfulness coming to the fore as a result of students' acknowledging their own soundscapes while being open to an enticing new one.

The intersubjectivity between this Colombian instructor and Dolores's students that takes place through the experience of sharing his music presents precisely the imaginative and visceral experiences of understanding that are such an integral part of Dolores's own soundscape. She is a musical chameleon who wishes to share her eclecticism. When we welcome a heretofore-unseen musician into our home, we also admit tangible souvenirs from different lands and special places. Students can carry aural souvenirs from place to place as their bodily experiences with music are shared and re-shared in ever-changing combinations that birth fantastic new soundscapes. Thus, conductor, professor, and students all benefit from the experience of performing music from Colombia and many other locales, bending and stretching to welcome new aural vistas.

**Bending and stretching through “required identities.”**

Music education majors have to negotiate their musical identities as per university requirements for degree programs and even in the sense that (for vocal majors) they have to decide between a specialization in general music or choral music. Dolores's musical crucible was characterized by, among other things, a love of children's choir, a love (as someone from a rural area) of country and folk music, coming to grips with her lesbian identity, and succeeding in the academy in the area of music education even as she admits, “I'm much more interested in folk music than I am western classical.” This interest developed out of warm musical/family life with her “folk”—her parents and grandparents of humble origins, including low levels of formal education. Just a quick glance at some of her choices of words describing musical situations sheds a bright light on how she lives out her musical identity with those with whom she comes in contact:

—On working with a bass singer who has Tourette’s syndrome: “This is what I’m supposed to be doing.”

—On her non-auditioned children’s choir: “Any child who wishes to sing is welcome and so for me it’s about making the ordinary extraordinary.”

—On rehearsing arrangements from an extensive archive of Hispanic folk songs: “I’m really interested in helping children discover the past through their voices”

—On pushing beyond limitations and going forward despite nasty comments/insinuations such as this one from her choir accompanist (this was before she began doctoral studies): “And he would look at me like, ugh, I mean, it was definitely a sexist thing, ‘women can’t conduct. And you were just an elementary teacher.’”

How powerful the first three quotes about helping people seem when we look at this last statement in particular! In fact, the idea of “making the ordinary into something extraordinary” is a very phenomenological idea—a way of looking at things with fresh eyes. Certainly, music education students have to “pay their dues.” Dolores has some students in her diversity class who “play in rock bands” and notes, “They have had to put all that aside to make it in the academy. They’ve had to learn classical guitar, trombone, percussion, whatever. They’ve had to put that aside and they’ve had to claim a different identity.”

Dolores accepts the obligations of her department—and *feels* for her students. Perhaps it breaks our hearts to make the musical career decisions required of music education majors, but at least an empathetic professor can use her own experiences to

guide students along and acknowledge who they are musically. She sums up her situation quite well as follows:

Since I spent an equal amount of time as a general music teacher (11 years) and as a choral teacher (11 years) I've gone back and forth. I've found that I had to choose one over the other—and am continually aware our profession does not promote fluidity. A few Music Education students I work with come to college living beyond category and they do not have an easy road. Most of them don't make it. They have to choose. They have to specialize or they won't get out of college. This reality breaks a lot of heart. [sic] I personally, have somehow been able to survive. My musical identity as a teacher has indeed evolved over the past decades. I've taught all ages and in many situations—and so I've had the privilege of many transformational experiences as an artist/teacher. (Dolores)

**We all march to our own internal drummer...or singer, or...?**

There is a quote I referred to earlier that bears revisiting. Hargreaves & Marshall (2003) use the phrase “badge of identity” to indicate how English male adolescents view popular music, but in Pete's case, modernist *classical* music formed a part of his musical identity. As I mentioned earlier, Pete readily admitted that, in retrospect, this was not necessarily an altogether pleasing part of his personality, noting that, “By the time I had hit my teens, I had turned into a musical snob.” However, after disappointments and disillusionment with both serious saxophone playing and his failure to connect with students at the middle and high school levels through “serious music,” he looked at music in a different way—he was able to bend and stretch through both his own self-manufactured serious identity and, later on, that of the academy vis-à-vis his current teaching and teaching philosophies.

Laurie, too, mentions that she “attended a traditional Western European-centric music conservatory for [her] undergrad and master's degrees” and that she “dutifully studied the repertoire assigned to [her], but was not self-motivated to pursue more in the

direction [her] studio teachers designed.” Later she “came home, sonically speaking” to world music through percussion.

Like Laurie and Dolores, Pete manages to inhabit the identity of a professor of music education—with all of the past “baggage” that that term includes—while at the same time being open to the possibilities afforded by popular music and the more socializing ethos contained therein. (Although Pete, like Sandy, is a specialist in *instrumental* music education rather than choral music education.) In fact, all of my participants discussed not only lived musical experiences with their parents, but also with friends, conductors, and music teachers. There was often that one special person or group of individuals—including musical groups who, by example or shared musical experiences—opened up hitherto unknown, underdeveloped, or unappreciated worlds of sound. For example, Laurie’s father and later, her college boyfriend (a percussion major), facilitated her lifelong love affair with rhythmic feel. This is the way she connects to music. In like manner, country music inspires Samuel, cerebral aspects of cutting-edge popular music motivate Pete, folk music enlivens Dolores, and a sense of the exotic and movement allow Sandy to “fly.”

Sometimes, there was a veering *toward* classical music (as in Laurie’s studies during her conservatory days or, as we will see, the “Wagner crowd” Sandy “hung with” in college), and at other times there was movement *away* from classical as two independent-minded, strong women blazed their own musical paths. For Laurie and Dolores, lovers of the exotic and of movement, there was a strong need to twist away and leap toward their own uncharted waters.

### **Twisting away and leaping toward the funk: Groovin' with others.**

O'Donohue (1997) tells us, "When you find the person you love, an act of ancient recognition brings you together" (p. 22). He uses the metaphor of distinct "clay selves" that can unite:

While your clay selves wandered for thousands of years through the universe, your longing for each other never faded... This metaphor helps to explain how in the moment of friendship two souls suddenly recognize each other. It could be a meeting on the street, or at a party or a lecture or just a simple, banal introduction, then suddenly there is the flash of recognition and the embers of kinship glow. (O'Donohue, 1997, pp. 22-23)

As noted earlier, Laurie, since her experiences of sitting with her father while he played piano (and guitar), always was attracted to the *groove*, the rhythmic feel of music. The groove was the nature of her encounter with music, and the groove was not necessarily present in the music located within her coursework at college. A certain meeting, then, of like-minded souls may have been inevitable in her musical journey. We are opened up to her rhythmic access to music via the quote below:

When I was an undergraduate music major, my college boyfriend was a jazz drummer, jazz major. So I was hanging around the drummers all the time. And I had always grown up dancing and my dad was very rhythmically adept and I—I had that, too from him, because of him, around him. Whatever the reasons, that's my way of functioning, too ... And that's when I started, you know, he had a drum set in the apartment, so I would put on headphones and take brushes and just put on like the funkier, nastier stuff I could—just the, like James Brown, everything and, you know, Parliament or whatever and just [drumming sounds.] ... And you know, that was a really intense time about kind of developing my rhythm language and my rhythmic way of thinking about things, kind of embodying everything. It just—it just really informed my teaching, I thought. (Laurie)

During one of our conversations, I pressed Laurie to describe the experience of playing her drummer boyfriend's drum set as an undergraduate when she played along to a recording of James Brown or a similar funk artist:

I remember the first time I was by myself and I put on the headphones and I just had my eyes closed. And I don't know that I had any thoughts; I just knew that it felt delicious. It felt—I mean, I don't have words for it. What it felt like was hmmm, hmmm...it just felt satisfying and like it was gripping in and that I was in a groove with it...It felt like—I do remember thinking after like why can't the music that I am studying in my coursework feel like that?

Laurie had found a part of her musical self in community with other drummers. Again, I found in each of my participant's musical experiences a "sonic moment"—many sonic moments, in fact. To amplify her question, Why *doesn't* classical music feel like that? Or perhaps different musics feel different depending on the soundscape vantage point of each listener. As we will see, Sandy was moved—deeply so—by her "Wagner" listening experiences. Regarding the "sonic moments" I just mentioned: These were pivotal experiences either in playing, listening, or teaching/conducting in which participants discovered certain truths about themselves with regard to music. These experiences were often shared with others such that, often, like-minded hearts and minds connected.

Reading a passage like the one above, in which Laurie participated in the deliciousness of the groove, how could one ever conceive of music as just a *thing*? Music is so much more. Christopher Small coined the term "musicking." As Small (1998) points out, "musicking" is the gerund of "to music," which he defines as

to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance. (p. 9)

Referring back to a passage from Merleau-Ponty (1945/1962) provides further emphasis for this notion of everyone's being connected musically in quite an all-encompassing

manner. We do not simply “twist away” and “leap toward” in a vacuum. In his preface to *Phenomenology of Perception* Merleau-Ponty begins with the question, *What is phenomenology?* Toward the end of the preface, he provides some insight into the interconnectedness human beings have, which connects with Abram’s (1997) quote from *his* preface, “Humans are tuned for relationship” (p. ix). Merleau-Ponty writes:

The phenomenological world is not pure being, but the sense which is revealed where the paths of my various experiences intersect, and also where my own and other people’s intersect and engage each other like gears. It is thus inseparable from subjectivity and intersubjectivity, which find their unity when I either take up my past experiences in those of the present, or other people’s in my own. (p. xx)

I would add that lived experience occurs in moments. We can never escape the intellectual completely, but each experience, in this case each *musical* experience, is a unique, action-packed moment. As a phenomenologist, it is my role to avoid reification of experiences because doing so risks pulling us away from direct perception of the world. I have already elucidated some key sonic moments seen as signal parts of my participants’ identities, but Sandy’s specific experiences with one instrument, the oboe, as well as her powerful experiences with Wagner and dance/movement, offer even more compelling stories of just how fluid one can become “intersecting gears” with one’s past experiences as well as with engaging gears with others’ experiences.

### **Spinning out through instruments and movement.**

Music in terms of an identity for my participants has much to do with specific instruments, as I have alluded to earlier. Sometimes, as in Pete’s story, delving further into instruments (the saxophone, in his case) led to a negative place because of restrictions and rules imposed by others. Playing sometimes did not *feel* very good. Sandy does have an episode (playing oboe) that resonates in this way, as well, even

though this is only a tiny “blip” that temporarily mars many years of tremendously enjoyable playing. Conversing with Samuel, I empathized with his comments on the limits of orchestral and band instruments in playing more popular music such as country. However, the wonder and curiosity of instruments given meaning by a player who is lovingly breathing, beating, or bowing gave rise to many eloquent narratives, as well, often detailing the beauty of the experience. Below, Sandy recalls her curiosity about the oboe. Her interest in the oboe reflected a very important part of her personality, namely, to not just be like everyone else:

You weren't allowed to play it [the oboe] in elementary school, that's why I didn't, but I always thought of it as this snake charmer instrument and this exotic instrument. So maybe that's my early ethnomusicology side, is that I wanted to be exotic and that I didn't want to necessarily do what other people did. (Sandy)

Part of Sandy's lived experience with diverse soundscapes involves movement—both physical and emotional—and several times in our conversations she recalls being *moved* by music. Such movement even occurs in her oboe playing. She opines, “I feel that when I play oboe, I like to move. There's a dancer quality to me that I am always swaying and that's where I feel comfortable or traditionally have.” In my conversations with Sandy, she often voices a desire to be different and she does tend toward the exotic. The desire to be “different” came up with other participants, so that my phenomenon is illuminated in very similar ways as described in lived language. As noted earlier, Dolores and Laurie are moved by musics beyond the sonic lexicon of many traditional music teacher educators, and Laurie and Sandy mention movement quite a bit as their gears intersect with others' gears. Too, like my other participants, Sandy chafes at restrictions placed upon her.

What happens to a young person's soundscape when outside forces take an essential component away from their experiences? Sandy related two important musical

experiences in which those in power in effect took away her natural inclination to move with music and thus removed her enthusiasm and joy. Both examples have to do with classical music. The first experience, although it occurred when she was in eighth grade, still resonates today in a negative way, as is evident in one of our exchanges. Sandy says:

I don't tend to attend dance performances. I had a weird ending to dance in my own, like, ballet experience. In the eighth grade—I'm not a natural dancer in that I don't have a great turnout. I—but I'd worked very hard at it and I had done very well and gotten some solos. And in eighth grade, the Pennsylvania Ballet took over my dance company. And I was cut from the company because I didn't have the right body type to be a dancer [inaudible]—. (Sandy)

Sandy continues by saying that this was “pretty horrible for an eighth grader. So that is—I guess I think of that every time I think of dance and ballet.” She further notes, “So I don't really desire to participate in that culture.”

A second experience of enforced restriction—even though it was not exclusion—was Sandy's experience of playing the oboe later on in her life. She played an oboe concerto for the principal oboist from the Metropolitan Opera Orchestra and, in a sense, a real hand, occupying the hand of “tradition,” guided her in a way that made her feel uncomfortable:

He held my head and said now play a C scale and don't move. Because he said you're moving too much and the motion needs to go in the instrument. And I get that on some level, but yeah, it was really kind of traumatic for me because these things had always been linked, at least up until that point of my life. (Sandy)

When trying to get inside these passages, I thought of the many chains that life and society put on different groups of people, whether they are women, people of color, or immigrants. In this light, and more specifically considering Sandy's situation whereby others tried to stunt her growth and make her fit into certain categories, I think of one of

Maya Angelou's (1978/1994) poems, "Phenomenal Woman," of which the following is an excerpt:

Pretty women wonder where my secret lies.  
I'm not cute or built to suit a fashion model's size  
But when I start to tell them,  
They think I'm telling lies. (p. 10)

Sandy—and my other participants—often expressed a longing for the freedom to “be themselves;” to “do their own thing” even while living the life of a music educator at a traditional institution. Having one's own voice is a crucial part of the artist's/music teacher educator's life and can come through even in one's choice of instruments. As Sandy notes, regarding her choice of the oboe:

It somehow was a part of my voice. It—you know, I always am a little bit different. I didn't want to be like the mass flutes. I wanted to have my own way in the world. And it's a very expressive instrument. I think you can really do a lot with the timbre of it. So, yeah it felt like I was finding my voice or it was the voice that I wanted to have maybe. (Sandy)

### **Veering toward a classical giant.**

Like Pete, Sandy most definitely “veered toward” classical music as a young woman. Although she had, by the time of her higher education, played quite a bit of classical music, she did admit that she did not really *listen* to a lot of it until she joined a certain crowd in college. The music of Richard Wagner has had a profound impact on her. When I ask Sandy why she loves the music of Wagner, she replies:

It's weird because part of it is social, again, that I was with a group of friends in undergrad, that somebody took a graduate Wagner course, and we became close friends with a professor who...is retired now, and who loved Wagner. And he really was just so passionate about it, that it took me a while to get into it but I just kept listening to it and listening to it because all these people told me it was great. So I'm not sure I wouldn't—I would love it without that. (Sandy)

Sandy adds, very powerfully, that

The themes that come up in the operas of power and of love and of so forth—that combine with the music, as Wagner wanted, are done in a way that expresses something, I would say, about my humanity that I don't see expressed elsewhere. (Sandy)

Sandy expresses, “The cool thing about good art of any form is that it affects your life afterwards. That I think I engage with my husband differently because of Wagner.”

Sandy's involvement with the music of Wagner has been a large part of her lived experience with music. Speaking about seeing Wagner's opera *Parsifal* at the Met in New York, she relates:

And at the end, I remember them holding up the Eucharist as the piece ends and just not—like forgetting to breathe. And just this sense that I've rarely if ever had elsewhere that the music was so transformative and I was so fully engaged that I was—literally had been holding my breath. I was just blown away by that ending chord and the simplicity and just what it means to have this ceremonial tie in at the end of *Parsifal* is maybe one of my favorite opera moments. (Sandy)

While living most fully in classical music, Sandy honors all types of music—as do my other participants—and makes this a part of her teaching. This is the case even though Sandy loves things like the Ewe drumming that she did in Ghana. Nonetheless, Sandy seems to be unable to fully enter non-Western music. She says, “There's something about Western classical music that moves you in a different way than gamelan or than Ewe drumming.” Sandy honors these non-Western musics, but admits she

won't ever be moved by something that's non-Western music in the way I'm moved directly by Western music. I just don't think you can be. And that doesn't mean that music is any lesser. It just—I'm not from those cultures, I can't ever fully grasp them. (Sandy)

### **Being instrumental in sharing the music.**

Human beings are hardwired for communication and music, and music has been here on earth since the very beginning of time, yet human beings shape that music, as

O'Donohue (1997) opines, so that it is “the most perfect sound to meet the silence” (p. 72). He continues, “Long before humans arrived on earth, there was an ancient music here. Yet one of the most beautiful gifts that humans have brought to the earth is music. In great music, the ancient longing of the earth finds a voice” (p. 72). Men and women create music, but whatever they create still hearkens back—and acknowledges—what came before.

Everything comes from something in the past. American musical education came out of the European Conservatory model. While it could be said that the goal was excellence in music, the deeper issues such as whose music and what instruments were used were dictated by the select few. Multicultural music has made its way into music curricula, but it has been a “slow go,” and Western European classical music still reigns supreme at the higher levels of music education. For example, curricular demands are such that music education students must play a traditional instrument such as violin or clarinet or sing with a classically trained voice. They perform on these instruments in either the band, orchestra, or choir (the three large traditional ensembles) in order to graduate.

Pete, who, like my other participants, was educated in institutions that were modeled on the European conservatory model, describes the process of practicing mandatory saxophone pieces as “beating my body into submission so that I could make the instrument do what it needed to do.” The music Pete studied was classical music that was (as is *de rigueur*) notated and meant to be performed in the concert hall, listened to by serious listeners. Many if not all of the participants spoke of what happens when they discover their music—music that often is not classical, not necessarily notated, and thus

not traditionally within the realm of the accepted Western canon. In any event, as Samuel notes, “There is more to music than just sound.”

This statement reminds me of my time in Morelia, Mexico, when I was studying for a degree in teaching Spanish. On one of the first days in class, our professor advised us, “You need to see Mexican culture through a different lens,” meaning not just through our American lens. We weren’t just speaking Spanish and seeing things the same way as if we were speaking Spanish in the States. Similarly, although in the realm of music rather than a spoken language, when Laurie and Sandy go to villages in Ghana, they not only experience the *sound* of the music in different ways, but also other aspects of the culture such as geography, how communities are put together, and even the very function of music itself in society. I imagine that when Dolores goes to various foreign countries in Eastern Europe and Asia, she may have extra-musical aspects to her musical forays, too.

**A final variation: Free, caring vibration.**

What happens when one’s innate or even discovered musical self is allowed to flourish? How does it feel to master an instrument within a society that does not divide its citizens into musicians and non-musicians, where, as one of my participants pointed out, “everyone is a musician.” Both Sandy and Laurie study Ewe drumming in Ghana (although in dissimilar times and personal circumstances), and both are moved by the experience. In so many words, both recount a basic truth that is at odds with what European conservatory-influenced music programs in the United States tell us, namely, that only *some* can be classified as musicians, and part of the required accoutrements, so to speak, are the ability to perform at a certain predetermined level and the ability to read

music from a score. Added to these supposed “truths” is perhaps the thought that Western music is more “complex” than non-Western music.

In their separate trips to Ghana, *their* truth is that everyone is a musician, music is a basic part of society and not something one can only study at university, and that Ewe drumming is just as complex—if not more complex in its way—than Western music. In fact, Sandy describes part of her experience in Ghana as extremely humbling regarding such complexity:

And to be like trying to learn these rhythms you know and this six year old kid comes up to you and is like no, you’re doing it wrong, here’s how it goes. It is really humbling for someone that’s got a degree in music. (Sandy)

I close with Laurie’s more visceral description of an experience of playing a drum at a private funeral in a remote part of Ghana to which her teacher invited her. Thinking back to Pete’s anxiety and pain and on his (temporarily) chosen path of serious music expert, so to speak, we see here Laurie’s voluntary and heartwarming embrace of another culture and the tremendous *freedom* that her risk-taking effected. One sees two very different lived experiences that let us understand how fatuous it can be to insist on the superiority of any one music to another music. Laurie describes her very big moment as follows:

I could feel my tongue as a big, fat dry entity in my mouth, and I was filled with anxiety when I had that drum around my neck. I could see that my mentor wanted me to lead by beating out the first few notes, and I said to myself ‘don’t you dare miss this—don’t freak out.’ And so I began to play—almost without being aware that it was my body doing the moving—and the people in the circle responded as they heard those notes. I was free. (Laurie)

Laurie, as well as my other participants, often feels free when experiencing *music in community*, which I will expand on as the final essential theme of this exploration. For now, though, I slide toward the care and concern my participants put into practice as another living aspect of their pedagogy. As can be seen from many of the musical

experiences in this section, each of my participants was greatly affected by the musicians and music educators with whom they came in contact over the years. In many cases, we learn more from those who obstruct or hinder our paths than from those who encourage us. However, the caring component seems to be the overriding ethos in my participants' classrooms as they move in sympathetic vibration with their students.

### **Sympathetic Vibration**

I go downstairs to the basement toward my piano. Sitting on the somewhat tattered off-white couch, I sing a tone very loudly. I am prone to experiment in this manner, much as a child is espied trying out tricks with a ball or a bicycle in his own world. That child and I are both experimenting our way through the world intersubjectively, as the “thing itself” is susceptible to my world as I am to its world. The strings on the piano that share some of the harmonics that I sang, sing back to me. We call this *sympathetic vibration* and it is a scientific term, a musical term. However, when we listen to music, whether by ourselves or with others, we, too, are in sympathetic vibration: Doesn't the music touch us in some way, resonate with us? As I mentioned in chapter two, the tactile sense of music through the sound of a bass clarinet can be felt like a whispering in the ear. There is also, however, a different kind of sensation of being touched by a primordial *reverberation*.

I borrow the term reverberation from Bachelard (1994), who refers to the “resonance-reverberation doublet” (p. xxiii). The reverberation, he says, “involves bringing about a veritable awakening of poetic creation, even in the soul of the reader, through the reverberations of a single poetic image” (p. xxiii). He notes further, “After the original reverberation, we are able to experience resonances, sentimental

repercussions, reminders of our past. But the image has touched the depths before it stirs the surface” (p. xxiii). Music and sounds, too, can serve the same function as the poetic image, and when we think of a soundscape, we can aurally recognize the original primordial soundscape we share as human beings.

Tap your foot to the beat—or extend this as Laurie does by dancing. Sing along with the chorus, as Dolores does. Feel that musical high that arrives unbidden as it steps into your brain and takes over with a thesaurus of good vibes: joy, gladness, happiness, contentedness, felicity—plus some kind of concatenation by which we experience that connected vibration. Such a high is evoked when Pete mentions the collective joy of playing with his colleagues—some of whom are in the education department—whereby performing a standard rock tune resonates with the participants and listeners. Among those listeners can be found his graduating masters of music education students, who are also performing at the same venue—a bar. Pete says:

When I’m sitting there and like we’re playing “Sweet Caroline,”...and one of the professors gets up...my colleagues are, they’re obviously just so happy to do it. And even more striking is the ways that their students react to them playing music, because this is such a novel experience... (Pete)

Whether or not we play at a bar, we have all been in sympathetic vibration through music in one way or another. Sometimes, these experiences are sentimental repercussions, as with Pete’s playing in the bar as just described. Other times, we have pre-reflective first exposures. These first exposure experiences are the awakening to which Bachelard refers. I call this awakening (to continue the metaphor of an exposure), the flash. It is the same flash I experience when I see an impressionist painting, say of Monet’s cathedrals painted at different times of day, or another impressionist’s rendering of the backyard of a house in Nice.

Much more so than a completely realistic painting, when I view an impressionist painting I can palpably and vicariously *experience* the scene in that painting. I see boats on the water and the sunlight hitting at a particular time of day and a particular angle, and I *feel* that scene. It is a flash that brings me back to times such as when I have witnessed the sun-drenched sky as an iridescent canvas that opens me, widens me, and elongates me. Phenomenologists speak of the “phenomenological nod,” whereby a well-written passage elicits a response of recognition on the part of the reader who also knows what it’s like to have a similar experience, so that the particular is made universal and the phenomenon is brought to light. Indeed, as a precursor to a written passage, music teacher educators may first experience exquisite music that makes an aural cameo appearance, as it were, that instigates reflection that may be oral and, eventually, written. Such an experience can then resonate not only in their own hearts and minds, but also intersubjectively, as a shared experience with one or more students through shared listening or shared discussion. As well, I can feel that musical high and make a connection through playing an instrument and certainly through singing.

### **Sing Your World**

Dolores revisits her experiences as a child as she and her sister (a nun) go to a church when they are on a recent vacation, a church with which neither is familiar.

Dolores says:

So I think I had a lot of positive feedback as a child, certainly from my family and probably singing in church. It was a small town in Pennsylvania, a little church, not a big music program or anything; so there was some singing and I *sang out* and so I would say that I remember feeling it in my head and feeling it in my chest and knowing—and my ears too—and that’s when I knew—and I had that little experience two or three weeks ago with my sister. When you’re feeling like you can stand up and you can do it and you’re not worried... Today I worry about intonation and today I worry about, “Oh can I hit that high note, it’s only 9 in the

morning and it's a D or an E above middle C and I'm not so sure I can do that, what do I have to do to get ready for it?" But when it's there, it's such a lovely feeling. (Dolores, emphasis added)

Joy through singing is an experience Dolores tries to recreate in her choruses at the university level. Another way of saying that you feel it in your head, chest, and ears is to say that these musical flashes are tangible, corporeal *lived experiences*. There is a flow like that of an electric current. As anyone who lives in a very old house can attest, however, one cannot fit a three-pronged plug into a two-pronged outlet. Some other apparatus—a converter—must be used. Such is the circumstance when a musical experience is just not working according to plan and even a converter—in the physical form of a conductor trying her best through body language and cajoling—is ineffective. We turn once again to Dolores to hear and feel reverberations—or not.

On the one hand, Dolores has had musical experiences where the discourse between her and the choir is not efficacious, and, on the other hand, there are those experiences in which a definite connection is achieved. The quote below is an example of the former. Although this quote refers to a prototype of an unsuccessful rehearsal with a younger honors chorus (that is, a choir *not* at the university level), it is indicative of a possible missed connection at any level of music making. Dolores says:

If I'm working with a choir and we're in rehearsal and their heads are down and they're slouched and they're not really into singing, it doesn't matter what it is they are singing. For me it's more about the intention. My intention and the singer's intention.... There you are standing with kids and if they don't resonate with the music it's really kind of a horrible feeling. (Dolores)

We can access soundscape memories through the voice, through instruments, and through listening experiences. First, I expand on the voice by uncovering what Dolores calls songs that matter. Music that matters strikes a chord.

### **Strike a Chord: Singing/Playing Toward Safety, Connection, and Freedom**

The human voice is a particularly agile vehicle for bringing people together. Dolores has a passion for, in her words, “songs that matter[ed].” A particular mix of passion and caring is evinced when song lyrics come from the lives of ordinary people and their stories and memories, such as in Dolores’s ongoing community project that she calls “Lifesongs,” whereby memories of a lifetime are set to music. I discuss the lifesongs project presently, but first turn to the concept of the memories that provide their backdrop.

Memories are not completely factual. Bachelard (1994) writes about the primordial “escape hut” that we have all had since time immemorial—that safe space to which we can escape, that “center of concentrated solitude” (p. 32). He asks, “When we are lost in darkness and see a distant glimmer of light, who does not dream of a thatched cottage or, to go more deeply still into legend, of a hermit’s hut?” (p. 31). Bachelard continues, “A hermit’s hut. What a subject for an engraving! Indeed real images are *engravings*, for it is the imagination that engraves them on our memories. They deepen the recollections we have experienced, which they replace, thus becoming imagined recollections” (p. 32). Dolores brings memories to life through song and also uses her skills and experiences in music to foster feelings of safety and growth through the voice. Again, she is interested in songs that matter.

For example, Dolores shares that she does an interesting project with her choirs:

I work with a group of actors, composers, and hospice patients. They work with “elders” who are close to the end of their lives and create musical— “lifesongs”— pieces that memorialize ordinary lives. My college choir did well—but these past two years, I’ve started using my children’s choir—it seems to be a better match... (the children don’t question the validity of this music—they know it matters and they love to connect with the elders). (Dolores)

I referenced the feeling of security that Bachelard illuminates so beautifully when he writes about a distant light shining in a hermit's hut. Dolores wrote her dissertation about disenfranchised singers, and throughout our conversations she talked about her deep feelings of care and connection through vocal music. She reflected on her musical relationship with her mother, saying, "My mother and I spent a good deal of time together and so there was singing, there was *security*, she encouraged my singing" (emphasis added). Such caring for the underdog became a central motif of Dolores's musical career. She described her "adult life of helping people find their voices and *helping people feel safe*" (emphasis added).

Safety. The freedom to be oneself. The freedom to play and discuss "your" music. In my conversations, these maxims often seem to be at odds with the nature of music education as practiced in the typical music education classroom. However, because they care about giving voice to those who usually go unnoticed—shunned, even—my participants are working to change things in their own music classrooms. Pete believes first in "doing no harm," Laurie "opens sonic doorways," and Sandy asks her mostly White students (in a conservatory setting) "who *isn't* in her classroom?" (One possible answer is someone who plays a non-orchestral instrument as would typically be studied at her conservatory.)

What does it feel like to bring songs that reverberate into the open in communion with others? What is named in these moments? Something magical, a silent yearning given voice? Perhaps one needs to move from the scale of one barely noticed raindrop to a sudden torrential downpour of heart and soul—a *positive* Pandora's box, or the last

crowning note at the end of a Teddy Wilson jazz piano exploration. Dolores's description captures a magical moment:

I'm standing up there and I'm conducting a hundred people you know. 25 of them are in wheelchairs who are in one or more passages to the end of their lives and they are caregivers and they're grandchildren and that's an entirely different musical, perhaps soundscape. It's this filling, I feel completely full and it's unbelievable. (Dolores)

Dolores continues by again referencing *music that matters* and contrasting that with conducting what one might think of as the standard repertoire. In this context, she adds:

Yeah I can conduct the Bach *Magnificat*; I know how to do that and I can conduct you know octavos and major works and I can work with an orchestra and I can recreate a lot of things, but I'm far more drawn to projects that bring people out you know, bring the people on the inside out and they can show who they are and connect. (Dolores)

Interestingly, in public schools today we use the phrase “social emotional learning,” or “SEL.” As I understand it, the idea is to connect what we do in school more with a child's everyday home and social life. As I practice SEL, it has come to mean, in my music class at least, trying to get to know something about the background of each child's life. This could mean what language is spoken in the home, what kinds of foods are eaten at home, and the family arrangement at home—the presence of an extended family at home or just the immediate family, for instance.

When Dolores says that she is “far more drawn to projects that bring people out you know, bring the people on the inside out and they can show who they are and connect,” I see a connection here with Pete's desire to involve his students in discussions about the meaning of lyrics, his desire to “do no harm,” and to involve his students in popular music as a final project. Laurie, too, goes beyond the Western classical canon of works and, in effect, has her students “sing the world.” However, one can also sing the

world through instruments, and perhaps the phrase “music is the universal language” translates even more to instruments since the instrumental medium is pure sound or a language of its own.

In fact, returning to Bachelard (1994), one finds a specific reference to an instrument. Although Bachelard concerns himself chiefly with solitude and not socialization, the following passage I quote serves as an apt and useful metaphor for a world of soundscapes. For, I am interested in what comes to light vis-à-vis the phenomenon of the lived experience of music teacher educators with diverse musical soundscapes, and not merely any one subjective experience of a participant. We all have a home that can be brought to mind and body through a visual or an aural flash. The latter is of particular interest in light of this rendering of connection.

Conjuring Thoreau, Bachelard (1994) notes:

When Thoreau heard the sound of a horn in the depths of the woods, this image with its hardly determined center, this sound image that filled the entire nocturnal landscape, suggested repose and confidence to him. That sound, he said, is as friendly as the hermit’s distant candle. And for those of us who remember, from what intimate valley do the horns of other days still reach us? (p. 32)

Thus, instruments, too, can be played or experienced in sympathetic vibration. However, this sympathetic vibration does not just occur in a symphony orchestra or a chamber ensemble. Each of my participants has had musical experiences—flashes—and repercussions of those flashes with a variety of instruments and ensembles and, in some cases, in a variety of countries. I had mentioned in chapter two the intertwined bodies of Stuble’s imagined African drumming ensemble and Angulo’s embodied experiences playing drums and dancing. I also mentioned Samuel’s playing harmonica. As well, enjoying the guitar was fun for Pete whether (as a teenager) he played the guitar at home

or the bass guitar in a band. Pete also likes playing guitar currently. A clear passion for music on the part of my participants is omnipresent in our conversations. That passion may come out in soulful singing or playing, but it also might come out with a passion for service to people through music.

### **A Contagious Passion**

The passion each of my participants has for music is contagious. “Passion” in the *Oxford English Dictionary* is of Latin origin, and originally had to do with the intense suffering of Christ. When one says, “I have a passion for that kind of music,” contained in that expression—whether the speaker is aware of it or not—is the original meaning of the word that goes beyond enthusiasm and enjoyment and toward something more profound.

Music is often defined as “organized sound in time.” When discussing musical experiences with my participants, I found that an essential part of the lived experience was the synergistic-unfolding-in-time creation of something unique through a passion felt both bodily and in the mind. After all, each time we perform music, we create it anew. Even if we listen to a recording of music—indeed, even if we are having a discussion about music—the cultural capital we bring to that experience has changed from the last time we listened or conversed. Coming to terms with this embrace of the visceral/emotional experience of music, I think of the term raised earlier, *making music*. Unlike a visual artist working on a canvas, music in an ensemble is made together. This togetherness manifests not only in the brain but also in the body as an intersubjective experience.

I can remember taking a summer strings workshop at The Ohio State University a few summers ago. The woman who was teaching us emphasized breathing together and unison swaying of our bodies to shape musical phrases. In fact, critics sometimes describe a dancer as “poetry in motion,” and the fluidity of words also governs good discussions about challenging music and lyrics in academic classrooms such as Pete’s. Music is shared poetry in motion that creates a new, living, breathing experience each time it is performed. What wonder and enchantment—but also pain and shared woe—await us in each musical sharing? What life does poetry (the cultural capital brought by each music teacher educator) bring to bear in a performance of music?

To uncover the passion for music held by each of my participants as a musical unfolding, an unfurling of the flag of their musical identities, is to discover a shared rainbow of a lifeworld that changes even as it reflects the light of each individual’s musical soul. Through our mutual passion for music, we create a caring connection that is one of the most pleasurable, or at times uncomfortable, aspects of a music teacher educator’s vocation. This connection embraces the sharing-in-time care for each other that emanates from that most ineffable of art forms, music, and can even manifest as shared pain. As I mentioned above, this caring is part and parcel of both pedagogy and the hermeneutic phenomenological research process, and such caring is an action and not just a feeling—as van Manen suggests in the subtitle of his book, *Human Science for an Action Sensitive Pedagogy*.

### **Soundscapes in action through service.**

“Teaching and conducting are a service and acts of continually supplying something to sort of cross the divide between yourself and the other person.” This is the

way in which Dolores responds to the magical experience of conducting. She notes that such occurrences are infrequent in her quotidian conducting duties. She sees music making for a music teacher educator as hard work that takes quite a bit of preparation. Regarding those rare moments of playfulness—moments when everyone is *in the music*, she avers, “I’m no longer supplying; I’m just offering space for these singers to engage in the art.”

Dolores describes the experience of conducting her children’s choir in *Loch*

*Lomond*, an Irish folk song:

But this piece of music, after those two soloists sang, there was this really complex part. And I remember looking at those kids, and they were so happy I felt as if we had, like balloons that we were keeping in the sky, you know. And everybody was playing this beautiful game of keep the balloon in the air. It really was a transformative moment for me as a conductor. (Dolores)

She adds, “It was like they felt it. They felt it along with me, and that was such an amazing moment.” The passion Dolores felt—toward the piece of music, the children, and this performance—connected her with the lifeworld of these children through music. Van Manen (1997) defines *pedagogy* as “the activity of teaching, parenting, educating, or generally living with children that require constant practical acting in concrete situations and relations” (p. 2). The nature of teaching children as enacted between Dolores and her group as just described is an example of that pedagogical relation. Such pedagogy honors *caring* as an integral part of this relationship. The notion of conducting, teaching, and generally experiencing music as a service to students—and people in general—runs through as an essential theme of my phenomenon. No matter what the content of my participants’ personal soundscapes, the act of caring (and sharing) manifested as thoughtful connection to music unfolding as “sound in time” is a common thread. Service

and ministry manifest particularly in conversations I had with Samuel, Dolores, and Laurie.

Samuel views music as having a utilitarian rather than an aesthetic function. He notes, “Music’s role is accompaniment and for enjoyment. I don’t subscribe to the aesthetic notion that it gives us deep insight about life any more than other activities (e.g. gardening) do.” While my own views and the accounts of my other participants often would dispute such a characterization of music, Samuel does see music as having a more important role in religion than any of my other participants. Samuel has a real connection to his religion, Mormonism, and this is a large part of his soundscape. As he puts it:

I listen to the Mormon Tabernacle Choir in the mornings a lot. And it’s just a process of kind of centering and focusing, putting things in perspective. A lot of it’s about home and family and things I feel are most important. (Samuel)

When I ask Samuel what this music is affirming, he answers, “Well, what’s most important is that we care for each other, that we have good relationships with others...that we nurture our children.”

Just as Dolores mentions acts of service, Samuel describes his organ playing for the LDS (Latter Day Saints) church as an act of service. He explains that everyone in the LDS church gets a calling (an assignment) and that his calling is to be the ward and stake organist. He adds that no payment is received for assignments. He further explains, “A ward is just the basic congregation, and then I’m also the stake organist. A stake is a collection of anywhere from 7 to 12 wards.” More important as concerns my phenomenon—and particularly the notion of sympathetic vibration as caring through musical interaction—is the role of the organ playing and the nature of congregants’ singing.

In schools of music education—and in the band-orchestra-chorus model promulgated therein and used in many schools in the United States—much emphasis is placed on mastery of music in order to create a high-level musical experience regarding aesthetics and precision. Samuel describes his role differently, however. When he accompanies hymns, he plays to suit the nature of the hymn:

The opening hymn is usually a more upbeat hymn to get everybody in the frame of mind to focus on the meeting and to engage together in music. And the sacrament, which is communion; the sacrament half is usually slower and gets us to meditate and think about Christ. (Samuel)

When I ask Samuel regarding what he feels—bodily—within himself when he plays the hymns, he responds, “What I end up feeling is pretty much what was intended by the hymn depending on the subject matter.” Although by playing the organ he is “doing the one thing that is the loudest in the building,” he notes that he is “also trying not to draw attention to [himself] or make it about [himself] at all. For the congregation, it needs to be about the hymn and about them and their relationship with Christ,” as well as “their relationship with each other.”

The intense caring emanating from such a musical interaction has to do with the communal worship. In keeping with this line of thinking, Samuel adds, “In the LDS church, everyone’s encouraged to sing regardless [of whether they sing the melody or in parts]. Even if they’re not on pitch, they’re encouraged to sing. And so, we don’t stress how it sounds.” Interestingly, Samuel had not participated in our conversations with a great deal of enthusiasm. Yet, when we were discussing something that was very close to his heart—such as sharing country music or playing the organ for the LDS church or reflecting on music and Mormonism in general—Samuel came alive. I wonder: What would it be like to be a member of Samuel’s congregation who participates in a hymn in

which Samuel is playing the organ? I can imagine a mix of emotions and reverence and the good feeling that I have had when sharing music that has a common cause. There is a meaning-making going on that is not limited to particular churches or even to followers of a particular religion. For example, Laurie's experience at a gospel church was a deeply emotional and gripping experience, even if the lens through which she saw was different from that of Samuel.

Laurie describes an experience she had with a pastor who was the leader of a gospel choir as follows:

And she [the pastor] stepped forward. And from the first phrase, I just started bawling. And she saw me, you know. And now I know her well enough. She is so gifted, and I am sure she felt she was ministering to me, which she was. And other people there. It's not as if she gave a solo performance to me, but she absolutely was singing straight at me for parts of it as I just wept openly. (Laurie)

Laurie continued on this topic when I asked her to describe more regarding her love of gospel music:

Because it's like tapping into something really good in my heart in that time, you know, that's hard to access. I don't have a faith that I practice, but I still have a spiritual sense. And for whatever reason, that music, including the lyrics. It's the lyrics, I hear the lyrics and what their intent is and I love the harmonies and I love the runs and I love the tone that's typical. I love the way they play. I love the way gospel singers use their voice in so many different ways. They're so much more skilled than your average White chorister. (Laurie)

In keeping with her love of rhythm and movement, Laurie mentions an experience she had for many years of dancing—and eventually performing music with—a folk group. The extreme enjoyment she got from her first night of dancing to this piece remains as a memory to this day:

It was always a favorite to perform, and listening to it tonight makes me feel right back there in those memories of singing it with Debby who became one of my best friends. Also, I can see my feet in white Keds learning the steps that first night...and thinking I couldn't wait to do it again. The dance moves faster and

faster in a circle, and I was wearing a long white skirt that was twirling as we switched directions back and forth. I can also hear in my head the foot stomps that happen as an added accompaniment to the recording. (Laurie)

The above are illustrations that uncover what it feels like to give and receive ministry through music, whether singing or playing. However, it is also possible that, in certain circumstances rigidity seems a part of the process; playing or singing might not always evince a well-placed passion or ministering. My participants choose to give a full picture of musical life to their students and show that, sometimes, passion can be misplaced.

**Misplaced passion: A classical soundscape.**

What happens when the reasons for playing an instrument have less to do with aesthetic, pleasurable qualities than with other attributes? The saxophone is one of the key instruments of jazz. In the hands of Ornette Coleman, or Charlie Parker, or John Coltrane, the sax can truly take flight. Like the multi-colored monarch butterfly that flies effortlessly in zigzag, now stopping for a milkweed drink, now continuing its seemingly haphazard winged adventure, the saxophone throws off tunes and clusters of notes until the “head,” or main melody returns from a dreamy or frenzied adventure. The monarch can fly from the far-off state of Michoacán, Mexico, to the United States to summer. So does the saxophone often fly far afield before returning to the main melody. Pete, my saxophone-playing participant, studied *classical* saxophone, however, and he had to learn pieces that were prescribed for him and that demanded presentation at a jury—a group of professors of music charged with rating a student’s performance at schools of music. The preparation for these kinds of tests left a very bad taste in Pete’s mouth. While a great amount of care was put into perfecting every nuance of the piece to be performed, the question of nurturing and care through pedagogy seemingly was not present. Thus,

preparing for a jury was nothing like the nurturing musical experiences he had had with his music-teacher mother and other positive sonic moments.

Pete describes preparing for his saxophone juries as follows:

It's a pretty awful experience. I mean, what is preparing for a recital as an undergrad or even a graduate student? It was pure hell. It was awful. It was, there was a right way to do things and you just literally beat your body into submission to doing that right thing...And then it was beating that interpretation into my body. And that is a completely unjoyful experience...Something that I didn't realize at the time and had I figured it out earlier I would have abandoned ship a lot earlier. (Pete)

I am not sure all of my participants would agree with Pete, even though, like the umpire in baseball, he calls it as he sees it. Lived experience is uncovered as parts of the overall phenomenon and is probed for understanding. Pete's powerful words help make us more aware that even at the pedagogical level of the university, a one-size-fits-all pedagogy—or, more accurately, a rigid curriculum of musical works to be prepared—does not always jibe with a particular student's lifeworld. Pete does use his negative performing experiences to help his students get a fuller picture of musical life. The freedom Laurie enjoyed in dance—though dance steps, too, are prescribed—provides a telling contrast to Pete's self-pedagogy preparing recital pieces on the saxophone. Personally, I always loved to practice and prepare for performances, but all of Pete's musical experiences are put to good use in his music education classroom.

Pete shares his negative “saxophone stories” and other stories as well because he considers such storytelling a very useful and important part of teaching. Perhaps it is a part of his “do no harm” motto. He writes:

I share my soundscape all the time with my students. I maybe share things about myself in class more than most professors do. For example, I have talked about my relationship with saxophone.... I also share a lot about my kids and wife and other parts of my identity. I also encourage students to do the same. I am also

open with my students, that I share these things because it helps connect to students, and stories are good pedagogical devices, and I have them think about how they will use more stories of their lives when they teach. (Pete)

Both positive and negative musical experiences are granted entry into my participants' classes, as are different kinds of music. The freedom thus engendered is part of a caring environment that encourages the unraveling of multicultural musical threads. A tie in to caring and a feeling of welcome is present in the classroom.

**Dynamic shadings of care and a fortissimo welcome.**

An older teacher once told me that there are different ways to get the best out of each student. Some students need more stroking, he said, while others need more firmness. In the music education classroom, too, one notes different dynamic shadings. The word “dynamics,” as used in music, refers to different shades of softs and louds used in particular pieces of music. If we care about the expressive qualities of the music, we need to interpret such dynamic shadings with great care, lest we make a delicate waltz sound like an elephant stampede or a rousing finale sound like a febrile jest. The same shadings apply to the ways in which we nurture music education students in the classroom so that we evince care. My participants have a caring attitude toward music and toward their students. In addition, they roll out the welcome mat for different kinds of music with a “fortissimo” (very loud) flourish.

Throughout the course of my conversations, I asked participants to engage in reflection about our conversations. These between-conversation reflections provided a link between each participant and me to delve further into the themes that began to emerge and also provided fresh perspectives that could guide the next conversation as the phenomenon came to light. In Pete's case, even his negative experiences were, in the

final analysis, turned to positive ends in the classroom, because his goal is “minimizing harm and augmenting positive aspects.” By emphasizing the Hippocratic oath of doing no harm, Pete shows that he cares a great deal about his students as people and not just as future music teachers.

The process of making music together is more important to Pete than is the idea of music as a “thing.” In fact, Pete spoke with great enthusiasm about how happy his graduating students are to perform rock music in the informal setting of a bar as their final project. Like a good host who sees that the party is going well and people are enjoying themselves perhaps, in this case, doing no harm and augmenting positive aspects means nurturing the social aspect of music-making—going beyond just the usual nuts and bolts of a formal music education.

Indeed, the notion of caring goes beyond music or beyond the teaching of music itself, and in this sense there is a connection between Pete’s experience and Samuel’s experience. Samuel stresses that singing in the Mormon Church is more about enthusiastic, loud singing than it is about singing strictly on key. Pete, in turn, notes, when speaking of his students’ end-of-semester performance in a bar, that “It’s this connection with everybody in the room. And maybe in that sense it’s extra-musical, right; it has nothing to do with the music, although I think there’s something unique to the sharing of sounds together.”

I find that to be in sympathetic vibration with students in the music classroom means to show an active interest in them and their backgrounds—musically and otherwise—and to welcome and honor everyone’s musical background and tastes. Students’ tastes can influence what happens in class, and so can professors’ tastes. In a

caring, welcome environment, we are in sympathetic vibration in both the musical and extra-musical realm as we intersubjectively share our soundscapes. The key is to make all kinds of music and all kinds of students feel welcome, as Sandy does.

Sandy makes it a point, on the very first day of class, to make students—and their soundscapes—welcome. She has had a wealth of interesting musical experiences: enjoying the charms of playing the oboe, fabulous listening experiences with her Wagner-loving cohort in college, jazz adventures, and trips to places such as Ghana (where she learned Ewe drumming) and Peru (where she was enchanted by children singing in Spanish). The latter two experiences sparked an interest in ethnomusicology and also informed her repudiation of the idea that certain musics are superior to others. Labels are useful, she opines, however, she “cringe[s] at the hierarchical associations that come with them.” The *Oxford English Dictionary* notes that the word “cringe” comes from the Old English word *cringan*, meaning “to fall, perish, die” adding that “the primary sense was probably ‘to draw oneself together in a bent form, contract oneself stiffly’” (OED, n. d.) Indeed, when I utter this word, I certainly feel movement—negative, cowering movement.

The first two definitions of “cringe” differ in that the first indicates a physical, literal contraction of the muscles, whereas the second, figurative meaning is “to experience an involuntary inward shiver of embarrassment, awkwardness, disgust, etc.; to wince or shrink inwardly; (hence) to feel extremely embarrassed or uncomfortable; frequently with *at*” (Cringe). Interestingly, another definition in the figurative is given as “to bend the body in a timorous or servile manner; to bow obsequiously or sycophantically; also with *to*” (Cringe). From my discussions, I have understood that all

musicians and musics are welcome in the music education classrooms of my participants. To go even further, however, in understanding Sandy's use of the word "cringe," I see two further manifestations of my phenomenon. One is that, at its best, the music education classroom is most alive and useful when a fair, dialogic ambience is fostered rather than a monologic ambience. Another is that no one music or one student—or teacher— should "bow obsequiously or sycophantically" to any one type of music, even if that type of music is the "tradition" of the music education classroom.

We all have sounds in our lives on an everyday basis: a knock on the door, the cell phone ringing, the sound of our car engine as we turn the key in the ignition, or the sound of our own breathing. Music takes sound to another, more human level. When music teacher educators allow those initial mysterious reverberations to live once again in their classrooms, a certain magical elixir forms in sympathetic vibration. No one knows beforehand what resonances—Bachelard's (1994) "sentimental repercussions, reminders of our past" (p. xxiii)—will be stirred as a result of such communal vibration. All we know is that the shared primordial soundscapes awakened in sympathetic vibration hold a certain past, present, and future magic not only within the walls of the music education classroom, but far beyond them. Music education then becomes an inclusive and welcoming community of learners, and it is in community that our individual soundscapes have room to interact and to grow.

### **Recapturing the Joy of Music in Communal Spaces**

Performing music telling the life stories of hospice patients. Deciding to have a final project for masters of music education students in a bar. Being open to the musical backgrounds and experiences of one's students. Being the lead drummer at a ceremony in

Ghana. Going to an informal jazz happening in New Orleans. All of these were communal experiences of my participants, and all of them resonate with the notion of music as a living social experience. My participants' diverse musical experiences influenced—and continue to influence—their students. Their soundscapes resound beyond the confined—literally and metaphorically—walls of the music education buildings in which teachers and students commune. However, one needs to ponder *how* these participants incorporate their soundscapes—and those of their students—as lived pedagogy. Turning to Laurie's experiences of group "jams" enlivens entry to this notion.

Laurie and I were discussing being mesmerized by certain musical groups and musical experiences, and her words convey the physical and emotional uplift that occurs when a band is jamming and really "cooks." Laurie loves the Irish band Dervish and describes attending their concerts with her father, observing that, "They would be playing and start and then everybody was like—[mouth noises] and then the whole audience, and then she [lead singer Cathy Jordan] would say into the microphone "Don't peak yet."

Laurie continues:

We are all like about to burst from the intensity of the music and how they have been building it up. And you could feel it in the room, it was tangible, especially because that audience was very like-minded...300 people that loved this small genre. And then you just multiply that bigger if you were at a Grateful Dead live show. (Laurie)

Laurie loves many different kinds of music, and several times she alludes to a feeling that each of us has when music "does something" to us. In this vein, she says, "Part of me feels in any music a person loves, it must be in there somewhere. I just have this sense that that's what we chase is that." Laurie finds "that" in music from many countries across the globe. What is the key to exchanging musical air, so to speak, in the music

education classroom, so that pedagogy becomes a living-out and sharing of our musical soundscapes? One can answer this question by first noticing that the academy is, in fact, a living entity whose nature can be pondered.

To put things even more firmly in the intersubjective realm, one can say that the academy is, by its very nature, a social being. More is involved than words on a page. Professors may write journal articles and books in their own spaces as students scribble furiously finishing papers and assignments in theirs, but there is still a real-time or virtual classroom for music education students as well as field experiences they need to undertake to hone their craft. In addition, music making takes place in individual practice rooms only as a precursor to performing with colleagues for an audience in, for example, a chorus, band, or orchestra. However, is there still a place in the music education classroom for Laurie's dancing feet? For Dolores's balloons in the air? For Samuel's hootenanny?

The answer is "yes," but because music education professors still need to make sure their students are exposed to the Western canon—since this canon has always been the mainstay of the curriculum—they need to make room for interrogation of this canon as well as make room for other types of music. Indeed, students often come to the university level armed with their own K-12 experiences with the Western canon. Who calls the tune, and how is such calling defined? Laurie notes:

My preferred soundscapes conflict with the dominant and accepted canon in my profession, and that is something I navigate through on a regular basis. I construct all of my courses to make space for endless genres—regardless of the number that we actually cover within the course—so that students can imagine any music they choose having a place in a music class. (Laurie)

The *Oxford English Dictionary* notes that the word “navigate” is derived from the classical Latin *nāvigāt*, which is the past participial stem of *nāvigāre*. This word means “to sail, sail over, navigate” (OED, n. d.) *Nāvis* is a ship and *agere* suggests motion. While many of the definitions found in the OED have to do with navigating in terms of a vessel and in some cases another kind of vehicle or animal, one definition states, “In extended use: to cross, climb, make (one’s way) along, round, through, or past (an area of ground, an obstacle, etc.). Also: to negotiate, complete (a task, problem, etc.)” (OED, n. d.).

As a vessel that carries different musics from other places—often foreign countries—Laurie carries her diverse musical experiences with her. Together, she and her choral students navigate waters teeming with aural signifiers in an effort to navigate any obstacles to understanding. I imagine her teaching them the different noises the larynx makes and shaping their mouths to make different and new sounds as they emulate singing from other countries. I sense an empowered group of singers ready to share what Laurie has taught them and to see the world in different ways. Laurie relates what she felt upon the completion of her choral course one semester:

And I said [to the students], “We just spent two weeks thinking of things in a way we hadn’t before and making sounds we hadn’t made before and considering the stories of the musicians that we hadn’t thought about before. And that gives me hope.” And I said, “This is a tool we can use. These are—this is a way we can continue forward during these very strange times.” (Laurie)

Later in the same conversation she shares,

I don’t understand a lot of what goes on in music education. I don’t understand what it has to do with the world when it’s so one sided and so one genred.  
(Laurie)

Other participants shared similar views and discussed how to make what they do have to “do with the world.” Following the piper of received dogma and simultaneously carving out an individual living pedagogy is the “rub.”

### **Calling the Tune, and Then Expanding It**

If the piper calls the tune, everyone will follow. In music education, there are set curricula to be followed for a degree—just as there are in other departments—but how much “wobble room” is there so that students do not feel suffocated within a set of standards? Which students/instruments are admitted to the programs? Is the professor of music education, like the conductor who stands above musicians—literally standing on a podium—a dictatorial figure or a co-learner? Which tune do my participants call in order for them and their students to *feel* music, in order to be *nourished*? Taking a look at Greek mythology and one of the fables concerning King Midas, we can understand how some musics—and those who are enchanted by them—are put in an inferior category and are “otherized.”

How must it feel in a classroom to have one’s music denigrated, as Samuel’s was when he attended university? Bulfinch (1959/1974) recounts a Greek fable concerning King Midas. The humbled Midas, who had grown to detest the trappings of wealth, lives in the country and is a great aficionado of Pan, the god of the fields who plays the flute. In a competition with the great Apollo, who is, among other things, the god of the lyre, Pan’s country-style playing is judged inferior to Apollo’s ostentatious lyre playing. Midas, the lone dissenter of the contest, avers that an injustice has been perpetrated because he feels that Pan has won the contest. Upon hearing this utterance from Midas, Apollo

would not suffer such a depraved pair of ears any longer to wear the human form, but caused them to increase in length, grow hairy, within and without, and movable on their roots; in short, to be on the perfect pattern of those of an ass. (p. 47)

There *are* required courses in which the dictates of the curriculum translate into what is acceptable in the university classroom. NASM (National Association of Schools of Music) is the major accrediting body of schools of music since 1924, and NASM was “initially controlled by conservatory people with a European orientation” (Mark & Gary, 2007, p. 248). Music education programs were and continue to be heavily influenced by Western repertoire. However, my participants’ classrooms are places where dissent is welcomed. Rather than being asses, students are worthy members of a community in which diverse soundscapes are shared, even within the confines of a traditional structure.

Although my participants’ words show that successful navigation of the channel that can separate the classical canon and, for example, folk or popular music, the following quote from Dolores indicates that things have not changed very much since my time as a graduate student at Queens College. But this quote hearkens back to what I mentioned earlier—that students themselves are often the bearers of the Western classical tradition. Dolores observes, “What students want to do is recreate their collegiate choral experience and they want to recreate it in the high school, the middle school, and the elementary classroom and that’s a perfectly natural thing.” She adds that, “By and large students want to recreate the western classical music that we do.” Thus, many professors of music education have promulgated a curriculum that their students then may bring back through the K-12 system...if they are not encouraged by forward-thinking professors to expand their musical soundscapes.

To this end, Dolores and all of my other participants expand choice in music, either through discussion, repertoire provided in class, or performance. Dolores intentionally has her students prepare musical projects wherein they “present a piece of music that was not from their own culture.” Speaking of a student who identified as a German American whose “musical culture was heavy metal” she recalls:

He gets up and sings this Irish folk song. And then this Irish girl gets up, and she sings this Chinese folk song. And then this boy from the South Valley gets up and sings a Brazilian. I mean I was just blown away by how their bodies showed the music in addition to their voices. (Dolores)

Not all of my participants have the freedom to include a wide range of performing experiences because they may specialize in philosophy of music classes or methods classes that do not necessarily leave room for many performances. In addition, if a professor is young and not yet tenured, there may not be time to engage with a very large variety of music either inside the classroom or even for themselves in whatever spare time they have. Also, not all professors are comfortable that they have enough experiences with world music (as an example) to be able to teach it competently.

Sandy expressed some concerns on these issues of expertise, time available, and the exigencies of being a young professor. Nonetheless, her excitement about ethnomusicology in general and also her fascinating musical travel experiences (e.g., in Bali and Ghana) do provide a communal entry into spaces not given enough room in the past, as does her inclusion of gender bias, race, and sexuality as topics of conversation in one of her courses. Her words indicate varied feelings on what goes on in her classes.

For example, Sandy rues the fact that live music making is not as present as it could or should be in her classes:

It's hard for something to be living when you're not in a sustained musical kind of environment. That it becomes more of a thing when you're just using it as an example.... You know, when I put on a video of gamelan and say "analyze this," that is where, I don't feel like I own gamelan music, but I feel that my conception of gamelan music is somehow stagnated because it is this video, it's not an interaction. (Sandy)

What does it mean to stagnate in the music education classroom? The *Oxford English Dictionary* notes that the word "stagnate" comes from the Latin *stagnāt*, which is the "participial stem of *stagnāre*", meaning "to stagnate, to be overflowed" (Stagnate, n.d.). The full current definition is listed as, "to be or become stagnant; to cease to flow, to stand without motion or current."

For Sandy, who is extremely adventurous, energetic, and loves travel, to use a form of the word "stagnate" when referring to the need to show music on a video rather than provide a live experience shows how her understanding of music has much to do with live performance in the appropriate place and culture. Somehow, professors of music need to avail themselves of and also provide their students with the means of entering new worlds of sound in community. Sandy "has a gut interest in the exotic or in the different" and feels that she falls short of making this interest come alive in the classroom.

However, the following quote seems to show that even opening music education classroom discussion—not performance—to include an umbrella that includes marginalized communities *does* have more consequence than Sandy gives herself credit for. The following is a salient example of how class discussions flowed into live music making:

So I had a student actually kind of inspired by one of my philosophy classes doing all female bass, string bass recital. It was just so cool because first of all, there's so few female string basses and such little music written from them. And she

actually commissioned a piece that was kind of about rape or sexual assault and had this whole program note devoted to it. It was just one of the greatest things I've ever seen. And so that certainly get [sic] inspired socially, as well as musically. (Sandy)

Indeed, discussions Sandy has initiated during her class in this case seem to have a life outside the walls of the classroom. Thus, what we “cover in class” can be a blanket that seats more than the traditional number of musical picnic-goers regarding what it is that we address.

### **Communal Nourishment by Drawing From Different Sources**

Leaping, pulling, pushing, reaching, swaying: These are some of the words elementary music educators like myself employ when we encourage students to move with music in order to physically express what is occurring aurally. I take these kinds of words from the Orff method that I referred to earlier. Such leaps may indeed be leaps of faith in that professors trust that their students will be open to new aural experiences. In thinking beyond the constrictions of the Western canon, my participants feel an urgent need to *move*. How is such motion accomplished? It may help to reconceptualize what we are doing in our discipline. As Anthony Seeger (2010) notes in his foreword to the innovative text *Multicultural Perspectives in Music Education*: “Contemporary music is already multicultural; it is our music education that remains predominantly Eurocentric” (p. V). Seeger goes on to note how easy it is now to access multicultural music:

Whether one scans the radio dial, delves deeply into iTunes or other online music sources, examines the work of early twenty-first-century American composers of concert music, or posts compositions online, one discovers a creative mixture of musical styles that draws on many different traditions and processes. Our students come from many different traditions, wear clothes made in many different countries, eat food from many different cuisines, and have families with roots in many different places. (p. V)

The energetic professor of music education leaps, gallops, skips, slides, and jumps toward new terrain. It may be helpful to look at the ways in which particular participants move toward the goal of moving beyond the Western canon while still treasuring it.

Dolores moves beyond the Western canon by sharing music that has a deeper connection and meaning in some communal way, such as creating and performing music for hospice patients with her children's choir or by engaging composers to help write children's operas. In this light, she was influenced by the many fulfilling experiences she had in the past. These experiences included many experiences with notated, classical music that made her feel fully alive, such as when she sang with a community children's choir through her teenage years.

Dolores notes, "I think the happiest time in my childhood was spent in my first choir tour." Travelling with the group from Pennsylvania to Florida and singing "at campgrounds and nursing homes and things," she remembers "being very, very happy that that experience—I mean I'd go to bed, my heart was so amazingly full."

When Dolores speaks of music and her musical experiences, she often projects a deep sense of bodily and emotional movement, of connection to deeper feelings, and of a communal sense of betterment. The music is about much more than sound—what resonates with people is the connection and feeling. It is not surprising, then, when she says, "You know I'm much more interested in folk music than I am western classical." There seems to be a certain freedom and wildness that goes along with experiences in folk and pop music for each of my participants, so much so that each has a desire to bring this more informal and accessible music and music-making into the mix at the university level.

Yet, this is not to say that my participants have not had very profound and rewarding experiences with classical music as well. For example, Dolores had an experience on a trip with the children's choir with which she sang for a number of years:

I don't remember anything about the trip except we ended up at a rest stop and we walked to this... beautiful woodland and we sang a Brahms four-part chorus that has never left me. And I've tried to perform it over and over again with different choirs to experience it, but it was "Wondrous Cool Thou Woodland Quiet," and I sung [sic] it. That was sung in German, but to me it was like oh my god, this is so much bigger. This is not about notes on a page. And I had a truly musical experience with that. (Dolores)

Musical choices have also to do with participants' backgrounds beyond music. I have already alluded to Dolores' love of folk music. She puts it quite simply: "What really makes me happy is folk music." When I ask her why this is so, she answers, "Because my people were folk. My grandmother was a peasant—both of my grandparents were uneducated. I am a first generation high school graduate." Similarly, the "soundtrack" for Samuel's life, the music he loves, is country music, stemming from his life growing up in a small rural community in the desert. I also noted how important Mormon Church music is in his life.

Earlier, I mentioned some of Samuel's joyous, informal music experiences—such as playing harmonica by the creek and enjoying country music—music that was mocked by his professors at the university level. The following quote is symptomatic of his frustration regarding the primacy of classical music at the university level and alludes to the trickle-down effect of attitudes toward classical music that manifest in school systems. Samuel writes:

It's not just the genres of music that vary according to cultural background (class, race, gender); it's also how we *experience* music. Elite tastes run much deeper than musical genres to include a specific approach to listening or performing. The moral lecturing that music teachers inflict on their students' parents includes

a judgment for how they ought to behave while listening to a concert. This really drives me nuts! Classical music, as performed nowadays, includes an entire moral behavioral code. So does any type of music, but not everyone seeks to push their views, morality, or preferences onto others. In country music, the music should make sense and tell a story and send a message. But, usually country music is accompaniment and even in a concert no one is expected to sit quietly. (Samuel)

For that matter, audiences for classical music did not as a rule sit quietly either when it was performed in centuries gone by.

Samuel does have a point, though, because there are “rules” pertaining to classical music, even to the point of having dress codes. His quote above suggests a restriction of movement in the physical sense and not just in the ideological sense when he says that no one is expected to sit quietly. Samuel notes, “I didn’t share my music with my students when I began teaching in a K-12 setting. At that time, I had adopted a missionary zeal for the cause of classical music. My students helped me come back down to earth. After that, I became more interested in their music and it did make a big difference in how we interacted.”

How does Samuel currently provide “wobble room”? In the arts integration course Samuel teaches for elementary education teachers, he shares:

We talk regularly about our musical preferences. We explore how musical preferences are related to one’s class, place, race, gender, etc. and I encourage them to get to know their own student[s] and their preferences and use that music in their classes. (Samuel)

I wrote at the start of this section that the academy is a social being. Samuel mentions, “I taught for six years in a university music department and now have taught for five years in a teacher education department. I have found the latter to be extremely liberating; it felt like coming home and coming back down to earth in a sense.” In our conversations,

Samuel referenced many meaningful musical experiences that related to country/folk music, Mormon Church music, and the ways in which people participate in this music.

Previously, I mentioned the importance Pete places on socialization, even to the extent of insisting that his master's degree students complete their studies performing pop music in a bar. Like Pete, Samuel, too, feels the social aspect of music is very important. When I think of "letting it all hang out," (I think also of Laurie's love of the groove here) I also think of varied kinds of music and how they invite participation in different ways than classical music does. In fact, even symphonic music can "loosen up" a bit.

I mentioned at the beginning of chapter one how a young, frizzy-haired Venezuelan conductor—Gustavo Dudamel—led a youth orchestra performance of Leonard Bernstein's raucous "Mambo" from "West Side Story." The audience was encouraged to shout out the word "mambo" whenever there was a space in the music in which that word fit appropriately, and here truly was a communal event in which audience participation was palpable—even though Dudamel was conducting a traditional symphony orchestra.

This past school year, I played this video for all of my classes, also encouraging them to shout, "mambo," and they loved it. To be in this space together with my students—if only via Zoom—viewing a youthful orchestra with each section of the orchestra uncharacteristically dancing with their instruments as they played felt liberating. We moved together with the performers and just for a while imagined ourselves dancing in the street and gesticulating wildly. We opened gates that had been closed for too long and let the irresistible pull of that music crash through the burdensome membrane of Covid fears and isolation.

However, that sometimes-impermeable membrane exists in university classrooms, too, whether in a time of Covid or not. Perhaps it is possible to make classical music more accessible and palpably social in a way that equalizes the playing field, in addition to acknowledging the value of all other musics as sophisticated creations and part of the overall mix. After all, the great Duke Ellington successfully “played” with all kinds of music—including symphonic, so that composers of many diverse musics “participated” in his compositions.

### **Let’s Participate!**

Szwed (2000) writes of Duke Ellington’s New Orleans influence—the “growling, talking trumpets in the manner of King Oliver, and clarinets soaring over the top of the band (and his clarinetists were often from New Orleans)” and notes:

Ellington felt free to use any musical form he found useful—the concerto, Indian raga, West Indian folk dances, the most beautiful and the most insipid of pop songs. It was Ellington’s alchemy—his ability to transform these materials so completely—that set him apart from his other colleagues in swing. (p.138)

Such flexibility is more difficult to negotiate within the academy, but my participants find ways to do so. For example, Laurie’s soundscapes were formed in community with many different cultures, and she continues to immerse herself in these communities so that the reservoir of her musical experiences is continually replenished.

Regarding her jaunt to the country of Georgia, Laurie notes:

There are some regions like up near the bigger Caucasus Mountains in Northern Georgia, in this area called Svan, I couldn’t make sense of one chord to the next. It sounded like I’d walked into some prehistoric ritual. Which it really is, ritual music. And I still can’t make any sense of the Svan music. (Laurie)

I sense from my conversations that being a music teacher educator entails a struggle—or perhaps a dance—pitting participants’ own more informal experiences of

music in community against university requirements in a more formal setting. This setting is more formal not only in the sense of place, but also in the sense of the subject matter that is taught. I found that the sense of participation—in one particular aspect of the meaning of the word—was key.

The OED notes that the word *participate* comes from the classical Latin *participāre* (n.d.), meaning “to share in, to make known, to cause to share in.” However, how can one truly participate in the sense of making oneself known in different musical spaces and situations? Interestingly, Allsup (2002) explores, in his ethnographic dissertation, how a case could be made for a more democratic means of engaging secondary school band students in a creative music-composing project. This project departed from the teacher serving as conductor—that imposing person with the baton issuing forth directions from the elevated place on the podium.

Allsup (2002) poses the question, “How might music educators renegotiate the dichotomy between the music we teach in school and the music our students enjoy in homes and hallways”? (Abstract). He brings together student musicians with the goal of having them compose their own music according to their choices of genre and instrumentation. He suggests that a classroom space in which musical preferences of students are honored in the creation of “mutual learning communities”—with the teacher as facilitator—leads to more democratic music making. In this environment, participation is a key element.

In speaking with my participants, I found that each has to constantly renegotiate a system that is inherently biased toward western classical music as the basis for the training of future music teachers. The band/orchestra/chorus model used in many

universities in the United States—and used in public school secondary education—is not necessarily reflective of individual music practices or preferences. However, as Miksa (2013) notes:

Those with the responsibility of running secondary school music programs and mentoring future music teachers would be better served by emphasizing innovative approaches for curricular change from within the system rather than by advocating tearing the system down. (p. 48)

Therefore, the questions really are *How can pedagogy make us feel more alive and more inclusive within the traditional system?* and, *How can we harness our memorable musical moments so that they act as catalysts for fresh ideas and approaches in partnership with students?*

Memorable moments in our lives often have to do with how we felt being involved with certain people or groups and the manifestation of those feelings in moments of interaction. Memorable musical moments for my participants involved not just the pleasure or pain felt from performing/listening to/talking about specific music, but also the feeling of being included, of being an integral part of something that was important and even essential. Belonging counts.

### **Malleable memories and “coming out.”**

Dolores recalls her first Christmas concert at a new school of music to which she had transferred. She relates that she had not been very happy at her first college, but that suddenly everything changed when she transferred. In discussing the piece of music she chose for her listening experience, Dolores was reminded what it felt like to be at her new school. She says, “So I think all of it came together to say, you know, you have a place here.” Moving on to a description of that first Episcopal Christmas at the new school as a

member of the chorus, she says, “All of a sudden, I’m in a place where music is the most important thing in the world.”

Dolores had come out as a lesbian. When she was singing on stage at the aforementioned Christmas concert, she could see her girlfriend in the audience—she had fallen in love—and further notes:

I remember being so proud, you know, so proud that I was in this thing. And I knew that I could never explain to my family what was really going on because they really—nothing that I had ever experienced could ever come close to this and nothing they had ever experienced could ever come close to that....I’m sure I felt it in my body some way, but it was just the —just the envelopment and the excitement and being part of a community that was way bigger than even the choir I was singing with. (Dolores)

Do we all “come out” of the different people we were and grow into our different, wiser selves? Do musical experiences allow us to contribute more to dialogues with other things and other beings?

Just experiencing music with others—often music of a more informal type—seemed to bring up a kaleidoscope of feelings within each of my participants. Sometimes, communal musical experiences served to instigate reflective moments in which both the self in general and, more particularly, the *musical* self was examined. Musicians and music educators are often seekers who are willing to “travel to”—either literally or metaphorically—different musics.

Indeed, all of my participants had experiences with music of many different genres and geographical areas, and some travelled to other countries with the express purpose of teaching and/or experiencing different kinds of music in community. Some of these experiences involved a reckoning with the nature of classical music bias or, at the

very least, instances in which “serious music” is contrasted with other more popular, folk, or informal types of music.

**Mmm: Delicious deviation.**

In one sense, I connect with the term “serious” musician because I remember, when I was a “gig musician”—someone who was a freelancer who sang and played piano at various venues—how occasionally another musician would ask if someone was a “legit” musician. By “legit” musician, we meant someone who knew how to read music. The implication was that those who know how to read notes on a page rather than only play “by ear” are somehow superior to the latter—at least in their own minds! (I got it “both sides” because I could read music *and* play by ear.) Is anyone really qualified to say who is musical or who is a musician? Does anyone have the right to designate hierarchies of musical ability or styles of music according to value and worth?

Apropos of these kinds of considerations, Sandy alludes to her experience of hearing jazz in a small New Orleans bar, an experience that made her reflect on her own biases:

They [the musicians] were having so much fun and playing really high quality music, but also doing silly things like the trumpet player when he wasn’t playing would hold up a cowbell for the drummer who was sitting behind him to play. And it’s silly, but just, there was energy in that room that I never experienced at another jazz concert. (Sandy)

Sandy later adds:

Yeah, I think what caught me is that I can’t ever fully turn off my classical bias and by all accounts these were just such technically proficient musicians. The tone quality, the phrasing, the approach to the music was so, they could be at any, you know, could be professors at any standard classic music school. And yet they also just capture not only from my, what I know of jazz, the stylistic elements and the real feel of bringing these pieces to life. They also captured this, I think spirit of New Orleans and spirit of jazz in that it’s meant to be a celebration. (Sandy)

Phenomenologically speaking, when we see phrases such as “bring these pieces to *life*” and “the *spirit* of jazz,” we are reminded that lived experience is pre-reflective. That is, just as I described in a previous chapter how a woman was moving her body in sympathetic vibration with Pablo Batista’s music, one can move toward the pre-cerebral when hearing music for the first time. The communal, sensuous experience of live music *does* allow for what might be termed communal intro/extrospection. We share our own experience of what the music *does* to us. We manifest this “feeling” by clapping along, by swaying, or by singing along—because *everyone is musical*.

Everyone is musical is a sentiment that was shared by all of my participants. I shared an example earlier that bears repeating here. Sandy contrasted Americans saying that they are not musical with what she witnessed at a voodoo ceremony in Ghana where, “No one was ashamed to sing—no one—that was just life.” Even when there is a group of musicians providing the music, a participatory ambience provides that nourishing back-and-forth that was part of many musical experiences for my participants.

In this same vein, Laurie describes a Cuban musical experience—one of many such musical experiences on foreign shores:

I don’t remember what town we were in. It could have been Santiago de Cuba on the eastern side. I can’t be sure. It wasn’t Havana. And there was a block party...And it was trumpet and guiro and guitar and congas. And the neighbors just came out and there was singing, of course, too. And it was warm. And you could feel the ocean air. And people were dancing and the kids—you know, how kids do that thing at festivals and parks where they twirl each other and they’re dancing together. (Laurie)

Just reading this passage, I have a sense of *Ahh—music in an informal atmosphere*.

Sometimes, the aural experience is enriched or complemented by other senses. As Laurie further relates:

Well, we couldn't see the ocean, but we weren't more than a few blocks from it. So, you know, it had that saltiness and the breeze. And it was just something about—it just felt good. It felt good and it felt happy and celebrated. And the music was so fine. I just thought, you know, that feeling when you're with your friends after a good meal and you've all—that—I wasn't drinking alcohol that night, but sometimes if you have a glass of wine or two and it hits that spot where you're like mmm.

Mmm indeed. Music can be a delicious experience. The communal nature of the musical experience is *so* delicious, that attempts to poison the well when there are “bad actors” are as bitter as the above experience is sweet. In one of the short stories (“A Mother”) in James Joyce’s *Dubliners* (1914/2010), the protagonist, a very severe woman named Mrs. Kearney, demands the rest of the money her daughter is owed for accompanying singers. She makes this demand precisely at the moment her daughter is supposed to enter the stage. The organizers were well intentioned but had a lack of acumen in administrative doings. In a word, the organizers were...disorganized. The audience is impatient and noisy, having waited a long interval while Mrs. Kearney bickers with the staff, and finally another pianist volunteers at the last minute to take the daughter’s place accompanying the baritone who is about to perform. As Joyce tells it:

Mrs. Kearney had to stand aside to allow the baritone and his accompanist to pass up to the platform. She stood still for an instant like an angry stone image and, when the first sparse notes of the song struck her ear, she caught up her daughter’s cloak and said to her husband:

—Get a cab! (p. 202)

Mrs. Kearney is the epitome of inflexibility, but, as I mentioned earlier, flexibility is key, especially regarding my thematic rendering. The lived experiences my participants had throughout life continue to influence their teaching as they live pedagogically in community with their students. The interplay between the Western canon and other kinds

of music continues to live as a dynamic and ever-evolving process of negotiation, and is alive with possibility.

There may be a set curriculum, but how very fascinating it can be to immerse oneself in that curriculum while at the same time deviating from it. Music teacher educators can achieve these ends by both expanding musical repertoire and varying the ways in which music is taught. A mysterious yet tangible result may be gained from such efforts: Both professors and students can form unique and fresh multifarious threads that make up new and varied soundscapes—diverse soundscapes that come alive both within ourselves and in tuneful community with others. In the next chapter, I look toward the larger meaning of soundscapes and of this study in general. In addition, I offer insights to music teacher educators and share aspects of the profound changes wrought by this phenomenon on me. Now, we open ourselves up to a nuanced world of possibilities in sound, and beyond.

## CHAPTER 5: SOUNDSCAPES REIMAGINED

### Endless and Elastic Soundscapes

In chapter one, I define a soundscape as the aural vista always present in one's consciousness. When naming my phenomenon as **the lived experience of music teacher educators with diverse musical soundscapes**, I delimit the experience by including one's race, ethnicity, religion, and geographical home culture. I note in chapter one that that these markers take into account, for music teacher educators, a three-part confluence consisting of (1) each listener's or performer's cultural capital, (2) the bodily enacting of the music as it occurs, and (3) the cultural knowledge an individual music teacher educator has gained or is in the process of gaining through the performance or listening experience. This three-part confluence expands on the meaning-making space described by Stublely (1998) with respect to the meaning-making space enacted in ensemble playing.

All of the above is well and good and has served me in eliciting textually rich responses from my participants and in crafting a text that illuminates what soundscapes unearth. However, now that I have taken this long journey through an amazing array of soundscapes, I have to wonder what it all means. To paraphrase van Manen, there is no "end" to a phenomenological study because the opportunities for further conversations and interpretations are endless. I see endless possibilities through ongoing growth in my study. Indeed, I have come to realize through numerous re-writings and re-interpretations both that the very definitions I have given soundscapes are even more elastic than I had thought, and also that soundscapes themselves are endless, as are individual and

collective intersubjective experiences *with* one's soundscapes. I begin by revisiting some of my meanings given to soundscapes.

### **More Ground to Cover**

I have referred to a soundscape as an “aural vista.” Reconsidering this term, I note that it could be seen as oxymoronic. I originally conceived the term as a view through the ears. What has become crystal clear as I pore over participants' texts is that music is not purely an aural experience. Thus, the term I employ is in fact more appropriate than I had realized and is symptomatic of just how much music teacher educators need to take into account the many lived aspects that may not be part of the standard curriculum. The more we as music educators realize this, the better. We do indeed have much more ground to cover, because music is a whole-body experience mitigated by culture, as exemplified in the passage below. Soto (2008) describes a community *conjunto* gathering in Texas that is much more than just a musical performance, although it is that, as well:

With the evening engulfed in the Texas heat, the arena was filled with the scents of fajitas and tortillas. It was enveloped by the sounds of the dancer's feet shuffling side to side; the musicians playing accordion, guitars, and drums; and with singing, laughter, applause, and *gritos* (loud shouts and hollers) made by the audience, which included family and friends visiting and reconnecting. Near the stage, a crowd of Tejanos stood singing, moving, and listening to the conjunto group housed in an outdoor arena. In the arena, an expansive dance floor contained couples of all ages shuffling and gliding side to side to the music. They were spinning and twirling each other to the music as they all flowed seamlessly in a community circle that was propelled by the musical performance. (p. 54)

We music educators need to not only consider different soundscapes, but, really, different lifescapes. In a time when our nation is having heated discussions about what should be taught in schools—what books are acceptable to read, whether or not to tackle critical race theory etc.—we certainly need to consider who our students are and what their backgrounds are, as well as to reflect on our own backgrounds. However, as I interpret and

reinterpret the phenomenon of the lived experience of music teacher educators with diverse soundscapes, I see that even my wide-ranging definition of soundscapes must be expanded. I need only refer back in my mind's eye to the days when I was first seeking employment as a music teacher in New York.

I can remember one of my graduate school professors urging us, when seeking a teaching position, to find out as much as we could about the neighborhood in which a particular school was located, for example, and I would not be surprised if we were urged to find out about the ethnicities and economic backgrounds of the students, although I cannot remember with certainty. To paraphrase O'Donohue (1997), when a guest enters our home, we are not only welcoming a physical body into our home. Each person brings an entire *world* into our presence. Thus, we practicing music teachers need to go much further than the superficial quest I set out on during my days seeking employment. Throughout this study, I have had the great privilege of having my participants revisit their own childhoods and the musical adventures they had, and I was witness to great revelations. I was able to elicit rich descriptions not just of the music they played and heard, but how they *felt* and what the music *did with them*. Specifically, the encounters we have with music are multi-hued experiences in which we begin a lifelong encounter with mystery, with surprise, and even with the darker sides of others and ourselves.

I have found, in this study, that participants' lives are much more than can even be described in diverse soundscapes. What truly comes out of soundscapes are *diverse meanings*, even more specifically, *diverse meaning making*. We even hear sayings to the effect that music is the international language or that music is ineffable. I have found, in fact, that perhaps one has to look somewhere between these two extremes. Meaning making

in music is like a long *crescendo*, the Italian word used in music meaning “getting louder.” Excitement can build louder and louder (or fade away in a *diminuendo*, the opposite of *crescendo*) in any kind of music. As a conductor, I’ve often given various hand signals that wordlessly communicate the following: “Give me more! Now even more! Come on, still more!” as if somehow the players can never give enough. If we are connecting, as I describe earlier with Dolores and her choruses, I see something extra. Eyes meet and a communal knowing starts to percolate. The band or orchestra becomes more than the sum of its parts: I give passion, the players give back intensity. Together we build and build as the adrenalin pumps and we transfer our throbbing energy to a willing audience. If we are lucky, the music plays us all, and we joyfully surrender to the moment, happy to interrupt our quotidian life with some superlative magic.

However, isn’t that exactly what musical growth is about—and isn’t that what a life well lived is about—living our days meaningfully yet also having moments of pure magic? It may be true that mere words are a poor substitute for hearing or performing music, and it also may be true that music is ineffable. However, my participants’ musical stories are all about meaning-making. Our sound stories let us know who we are and how we are with others. There is intersubjectivity on an intense level of meaning making whether one is alone in a room listening to a compact disc or performing in a large group.

Defining and re-defining what a soundscape is warrants the consideration that beyond one’s culture as “assigned” at birth with respect to country of origin and parental characteristics, individual persons develop their own culture—what might be called an “intra-culture,” that may in fact be at odds with one’s assigned culture. On the one hand, I

take into account Abram's (1997) statement on different life-worlds when he states the following:

It should be evident that the life-world may be quite different for different cultures. The world that a people experiences and comes to count on is deeply influenced by the ways they live and engage that world. The members of any given culture necessarily inhabit an experienced world very different from that of another culture with a very different language and way of life. (p. 41)

On the other hand, on a more granular level, members of different cultures may identify, as one of my participants does, as a member of another culture *within* the dominant culture, say as a member of the LGBTQ community. As a phenomenologist, I look for the universal not as a generalized attribute that can be quantified or measured, but as a universal *sense*, an experience that can be deeply felt by many musickers. Sometimes, diverse meaning making entails one's acknowledging a musical culture and straying quite far from it, much as a thrill-seeker might purposely ski on a mountain in another country rather than a nearby mountain that the "usual crowd" frequents. For example, Laurie finds her thrills in worlds beyond her own culture, as described in the following:

Your description of 'soundscape' includes the influence of race, ethnicity, and religion—and yet, I have always felt an outsider from those three constructs as they apply to my life. The music that I am most drawn to, most excited and captivated by, and most satisfied to perform are not related to White culture, or my Italian-, Irish-, French-, Polish-American ethnicity, or the Western European art music traditions I studied for so many years, and MOST certainly couldn't be further from my experiences being raised Catholic in New England. (Laurie)

Thus, when it comes to making-making and soundscapes, music teacher educators might find, upon encountering new students, that they need to consider an internal crescendo that implores, with respect to the meaning-making that might evade scrutiny: Give me more! Now even more! And still more! They would, in this metaphorical exercise, find

that an encounter is much more than a meeting face-to-face, and an encounter—even with oneself—can be morally and intellectually refreshing.

### **Encounters Expanded**

At the beginning of chapter one, I quote Gadamer (1960/2012) on the experience of art. Gadamer writes of a truth that “encounters” us when we experience art. Looking up the word “encounter” in the *Oxford English Dictionary*, I find to my surprise that the word carries with it more than just a meeting. In defining “encounter” as a verb, the OED provides, as part of the etymology, the late Latin word *incontrāre* defined as “*in* in + *contra* against” (OED, n. d.). The last word, “against,” provides the key, in my view, because I feel the sense of some kind of struggle that I had not thought of before when I considered this word. Considered as a noun, the OED defines the word *encounter* as “a meeting face to face,” but then goes on in the first sub-entry to state, “a meeting (of adversaries or opposing forces) in conflict; *hence*, a battle, skirmish, duel, etc.” Truly, an encounter with music not previously experienced can in fact be thought of as a duel both with one’s current cultural capital/soundscapes and perhaps also with societal mores and their impact on musical experiences.

### **Playing with only monochrome?**

I am trudging through the park near my home on this wintry day after the first snowstorm of the year. The frozen earth crunches under my feet, and perhaps the walking stick my wife had recommended was not a bad idea, after all. Everywhere around me is white: white snow under my feet, white bushes, and, most of all, bright white trees glistening in the cold sunshine. These formerly bare trees now speak a white silence. Branches are sagging carriages, drooping sycophants weighted down by frosty, milky

white ghost-masters of ice-cold mien who assume an all-encompassing mute power. Gazing upon this scene, I think of a vanilla ice cream cone as a base on which one can put many different textures and colors of gooey syrup, multi-colored nuts, and rainbow sprinkles. Suddenly, I am reminded of my two favorite Langston Hughes poems. In *Dreams* (Hughes, 1923/1995), Hughes urges us to “hold fast to dreams” lest life become a “broken-winged bird/That cannot fly” (p. 32). In *Dream Variations* (Hughes, 1924/1995) Hughes rhapsodizes about his desire “to whirl and to dance/Till the white day is done” (p. 40).

I interpret these poems as expressions of longing. Hughes is living in a White world. The freedom he seeks is, to a large extent, in his imagination. That is where his true being resides and also where he can move fancy-free. One feels the power and physicality of the words “whirl and dance.” I sense, in these words, a longing on Hughes’ part to show his true nature along with and among White society—not hidden within his mind or body or permitted to be seen only in the crepuscular blackness of night.

**Opening to others: truly be-ing in the music classroom.**

Expanding on this motif of allowing ourselves and our students to live out their true nature, music teachers need to think more dreamily like Hughes and yet simultaneously and purposely bring out their own and their students’ inner lives. What can happen within such openness and be-ing? Music educators’ allowing themselves and their students to uncover and unconceal their musical soundscapes serves to unburden and loosen constraints that otherwise hang like heavy body armor that thwarts free movement. Such strait-jacketing of the musical knights within each of us conceals and reins in possibilities of a whole rainbow of colors and a cornucopia of sumptuous palettes

of sound. Indeed, teachers can become hemmed in by preoccupation and set-in-stone “rules” for how to be with music.

As was seen earlier in this study, magical musical experiences can occur not only in the concert hall or the opera house but also in more relaxed environments such as a bar or out in the open air. How to “be” with music has to do with the spaces in which we allow it to vibrate, whether these spaces are our internal imaginative realms or the external places in which we attend to music through playing, listening, discussion, or movement. Such places no longer need to be accessed only in the imagination, as in Hughes’ poems, but out in the open space of the music classroom. We must make this place where old, stale-smelling air replete with moribund ideas about teaching music is replaced with the fresh, pungent and diverse sounds of sound-in-the-moment: a place where all soundscapes can be and be flourishing in the present moment of startling possibilities.

**A knowing, in-the-moment music splashed with color.**

Like Hughes, van Manen takes great care with his words. Pedagogy—and soundscapes, too—have a presence in the world of here and now and of the here and *know*. Perusing van Manen’s many books and articles, one often comes across action words that have to do with dynamic in-the-moment relations with other people. I imagine a dream-like game, wherein I reach for the different words that speak to me the most and I try them on for size in a surreal gesture. Perhaps I enter a Salvador Dalí painting depicting the shapelessness and elasticity of time, and I look for word-anchors I can grasp as powerful tools for teaching. I see the words “interaction,” “action,” “being,” and “becoming,” each word carrying within it not only a kernel but an unusually large seed of

possibility. How teachers must extend and reshape themselves to truly enter the soundscape and lifescape of each student! As I teach music, I bring into being many of van Manen's words as I embody teaching as an approach toward the Other.

Abram (1997) notes "phenomenology is the Western philosophical tradition that has most forcefully called into question the modern assumption of a single, wholly determinable, objective reality" (p. 31), and I see that the soundscapes I explore in chapter four live and breathe in a world that has a different original base for each individual. Questions invade my brain: *Why must the base be only white? What if we began with a brown, black, or red base of music to which we can add flourishes of white?* Even beginning art students start off with that classic acronym for colors, "roygbv"! Questions of race and soundscapes come to mind, but the true picture is even bigger, because soundscapes are not tied to or stereotypical to race, as important as race is in terms of social justice. Soundscapes are comprised of many different kinds of music, but individuals have their own personal amalgam and arrangement of music. Thus, we must go beyond our former selves in a journey to encounter the Other.

### **Encountering the other.**

In his dissertation "Encountering Faces of the Other: A Phenomenological Study of American High School Students Journeying Through South Africa," (Garran, 2004), Garran's first world students go to a third world country. In both South Africa and in America (upon their return) they "encounter the primary Other of the people, the Other of nature and the Other of social justice" (Abstract). Their journey involves seeing the great beauty found even in poverty-stricken areas and they come out of the experience as changed people. Pete, one of my participants, notes that "the most difficult challenge to

us as music educators is that music is not inherently good. Minimizing harm and augmenting positive aspects is our goal.” He continues, “I was talking to a colleague the other day, and he said that, like physicians, music educators should take a Hippocratic oath to do no harm.”

With regard to teachers, there is no greater harm that can be done than through ignorance. How can we know that limping child who comes to our instrument class if we have encountered only able-bodied students in our teaching? I picture music teachers who know nothing about the home culture of their diverse students—what music they listen to, what food they eat, appropriate interactions between parent and child, for example. How can such teachers hope to traverse exciting and unknown terrain with, as it were, improper footwear, a halting step, and an utterly inadequate suitcase of musical tools? Not only is such ignorance not blissful, it is harmful. An awakening is required.

Garran (2004) references Levinas (1991/1998) to let us know that an awakening can occur through recognition of the Other. Garran notes that contact with the Other invites reflection. He states, “When we ‘brush up’ against the Other, we feel its skin. It can startle us and make us withdraw or it can cause us to linger and to hope that our arms will touch again” (p. 6). Noting that “the encounter with the Other has ethical possibility” (p. 6), Garran employs this Levinas quote: “The relation to the Other is awakening and sobering up—that awakening is obligation” (Levinas, p. 114). To me, the obligation of a music educator is not only to do no harm, but also to step joyfully toward the world of the Other—both the other that we have become and the Other person and their world. I often tell my students that there is only one kind of competition in which I engage: I am in competition with the “old” Mr. Glabman to be even better than I have been before. To do

so, I wrestle with my own fore-meanings as Jacob does in the Hebrew Bible to become Israel, and I emerge a better person with a changed musical personality. In order to forge new soundscape bases, however, the first step is to wrestle with my own “fore-meanings.”

### **Wrestling with Fore-meanings: Encouraging Scintillating Soundscape Bases**

Gadamer (1960/2012) refers to Heidegger and paraphrases the former’s thoughts on the fore-meanings we give when we interpret text. The text I am interpreting is the series of texts I have interacted with—through conversation, journaling, writing, and re-writing concerning the lived experience of music teacher educators with diverse musical soundscapes. What comes out of all of this discussion of soundscapes is that music teacher educators need to be open to their own prejudices, the fore-meanings they consciously or unconsciously bring to the text of their own soundscapes and those of their students. In this sense, music teacher educators put themselves in the shoes, as it were, of a phenomenologist. Speaking to the phenomenologist who wishes to interpret a text, Gadamer writes, “A person who is trying to understand is exposed to distraction from fore-meanings that are not borne out by the things themselves” (p. 270).

I would go further and state that, in the case of music, a great composer constantly uses surprise. But the true task of the music teacher educator is to help supply a soundscape base and, more explicitly as an adult musicker, be open to others’ surprising soundscape bases. None of us is a *tabula rasa*, not even a newborn baby, because we all have a built-in primordiality that is literally in our DNA. However, just as we cannot control the thoughts that enter our minds, we can give ourselves more to work with and can make our mental muscles more flexible by (1) expanding the palette, and (2)

engaging in an encounter, a duel with the cultural capital we already have. Professors of music education can begin to move toward such flexibility not only by acknowledging that there are Black and Brown learners in their classes, but also by embodying a welcoming “vibe” in their classrooms that puts everyone—regardless of background—at ease. This is the essence: tact, and one cannot quantify tact. The encounter with music students is enlivened by the communal search for meaning via soundscapes. Providers of the earliest soundscape base thus play a crucial role.

Who provides the soundscape base? Naturally, as I discuss in chapter four, musical experiences in and near the home are made available by parents. For example, parents may play records or other sources of audio in the home. Another possibility is that parents play instruments for their children or with their children. As well, parents may provide their children with an instrument. Whatever the means of exposure, however, why must white bases predominate? Beginnings and starting points in music—and in life—are important. When we always begin with a white base—white both in terms of color and also in terms of a blank slate—we miss out on the whole spectrum of colors.

These days, educators are learning more about anti-racism and social justice and the ways in which one can teach to combat built-in and ongoing structural inequities. We hear the word “interrupt,” as in to interrupt the standard narrative. Soundscapes are like phenomenology because we have this duel, this encounter. If we are able to live in the dynamic space of these competing duels—the space inhabited by fore-meanings—and negotiate them, we can lead to more endless possibilities and expansion of the soundscape. Perhaps we can interrupt the musical colonialism of beginning with a White

base and consider that perhaps a Brown or Black base forms the soundscape of the inchoate *tabula rasa* of every human being.

One of the most arresting quotes I reviewed in this light comes from something Sandy said. For my final conversation with Sandy, she sometimes had her new baby girl (less than one month old!) in her arms, and Sandy shared something very personal with me that raises the opportunity for possibilities in this precious baby's future life. Sandy uses lived language that arouses my curiosity:

A couple of times we [Sandy and her husband] have played this game where we play various recorded (YouTube) music for her—this ranges from gamelan to South Indian classical music to Afro-Cuban music to pan pipes to jazz to Mozart. We're trying to see if she has any sort of preference; she sometimes shows more or less attention, but it's not really repeatable. However, I wonder what soundscapes we're building for her. Will it make a difference? How long would she need to listen to really appreciate these different musics? Is it all about how she *lives* them out later? I'm still wondering..." (Sandy)

It is interesting that Sandy uses the word "wonder" twice in a short space. Indeed, words such as wonder, playfulness, and imagination are what I think of when I think of diverse soundscapes. It is the charge of music teachers and music teacher educators to provide rich soundscapes to their students and also to make room for a wider diversity of soundscapes provided *by* their students in a way that enhances the learning experience.

Reimagining soundscapes as lifescapes as I have interpreted above—whether in the sense of poly-chromaticism rather than mono-chromaticism, truly be-ing in the music classroom, opening to the Other, or wrestling with one's own fore-meanings to germinate new soundscape bases—leads ineluctably toward an ethical imperative. One can fox trot, *bachata*, minuet, or breakdance toward a space of ethical music teaching, as long as one eventually arrives there. My interpretation of the texts with which I have interacted leads toward a path of ethics as the most important component of a praxis that can be enacted, a

praxis enhanced by the direct soundscape experiences music teachers and music teacher educators live through. I begin by elucidating the term “ethics” as a basis for pedagogy in the music classroom. Synonyms for “ethics” provide the best entry into this lived space.

### **Ethics: Toward Enabling Endless, Elastic Soundscapes**

When I think of the word “ethics” and look for synonyms in the *Oxford American Writer’s Thesaurus* (2012), some terms I come up with are “moral code,” “values,” “rights and wrongs,” “standards (of behavior),” and “dictates of conscience” (p. 297). Contemplating rights and wrongs and dictates of conscience enacted in the music classroom, I think of anti-racism and a dictate of conscience to open the sound world to invite in diverse soundscapes. The goal is to welcome students of all backgrounds by embodying an openness born of a knowing ethical imperative. One could think of dictates of conscience that speak to us. Unwaveringly, these dictates say to us: “Interrupt the given narrative!” “Make everyone and all musics—through your gestures and feel—welcome! “Let the diversity of your own soundscape and others’ shine forth!”

In my own teaching practice as an instrumental music teacher, I always “keep my foot on the gas,” by which I mean that I stay fresh and see each new teaching day as if it were a new beginning. By being self-motivated to reach toward my best teacher-self, emboldened to seek out the new, I am already primed to have my students’ energy and excitement push all of us as far as we can go. We “sweat out” the tough times, feel the “rush” of playing a passage with passion, and take time to acknowledge how lucky we are to share in the musical magic that animates what are, after all, metal strings, pieces of wood, polished brass, or molded plastic. My diverse students and I manipulate these inanimate objects, bringing forth mellifluous melodies through our confluence of skillful

breathing, movement of hands, and the sheer urge to express ourselves through the organized sound in time that is music. Creating an environment in which my students can thrive in this manner is an ethical imperative.

In “Music as Ethical Encounter” (Bowman, 2001), which is a transcription of a lecture Bowman gave in 2000, one sees the words “music,” “ethical,” and “encounter” in short succession. In this lecture, Bowman makes a strong call for the consideration of ethics as a fundamental—and largely ignored—part of music education. He notes, “We are more interested, it often seems, with technical expertise than ethical or practical expertise, more concerned with training than with education” (p. 20). He continues:

When we engage in musical instruction as if its ends are self-evident, utterly uncontroversial, per-ordained [sic], and outside our scope of concern, we unwittingly subscribe to conceptions of music and music education that neglect some of the most important potentials of each... Recognizing and valorizing the ethical nature of music would help remove it from the pedestal where it seems aloof and disconnected from life, living, struggling, and flourishing. (p. 20)

My participants illuminate the phenomenon of the lived experience with their diverse soundscapes by using language that sheds light on the strong ethical components of their musical experiences.

When I look for meaning-making and understanding in my phenomenon that comes from participants’ words, I see very clearly that the phenomenon breathes an inherent turn toward the ethical in music education. Such musical ethics go far beyond the necessary injunction of the Jewish sage Hillel, who said “That which is hateful to you do not do unto others.” I also acknowledge the imperative to *know* the music and cultural background of others and to acknowledge the self-encounter of one’s own widening soundscapes. Such an encounter often entails a duel between the music already present in our soundscapes (our musical cultural capital) and the new music that may challenge us

in ways that we did not expect. For the teacher who seeks growth, room must be made for comfortable, clangorous, and terrifying music to play with each other in order to see what emerges from the encounter. The “being” of soundscapes encompasses the duels that continue to take place as teachers continue to grow.

For example, Sandy frequently uses the words “humanity” and “my humanity” when referring to her musical experiences. In passionate lived language she describes her varied experiences listening to and playing jazz, classical music, and music played in a Ghanaian village in which she took music lessons from local musicians, and these experiences all have an ethical component that stands out. For her listening experience, she chose a very sad, moving classical piece by Górecki, his *Symphony no. 3*. She had first listened to this work when working at a summer camp (while resting in her room). She writes:

As I listen to the piece today, I still think of that space—of that small room—of the bright sunlight and sound of children outside my window—of the sorrow expressed in the program notes.... There is something ethical about it [the piece of music]—something innately human—the striving to overcome the worst circumstances, to find beauty in times of tragedy—to want for our own lives and others’ lives to be somehow “better.” There is a common humanity that I hear expressed in this piece. (Sandy)

The truly masterful teachers in 2022 and beyond are educators who can question their own lifescapes and soundscapes to form a solid ethical core that is also malleable enough to weather—and initiate—change. Good teachers “start from the beginning” as many times as necessary as they encounter each fresh-faced student in an ever-changing classroom. Such instructors are well-versed in their own fore-meanings and are always seeking growth not only as musicians but as people. Indeed, these teachers are concerned

not with “managing” the classroom but with putting into play ethical encounters lived out through tactful being. Such instructors are able to “let learn.”

### **Insights For Teaching: Phenomenology as Action Sensitive Living**

Teaching is even more difficult than learning. We know that; but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing else be learned than—learning. His conduct, therefore, often produces the impression that we properly learn nothing from him if by “learning” we now suddenly understand merely the procurement of useful information. The teacher is ahead of his apprentices in this alone, that he has still far more to learn than they—he has to learn to let them learn. The teacher must be capable of being more teachable than the apprentices. (Heidegger, 1954/1968, p.15)

Continuing in the same vein as Heidegger, I have often said that I am not so much an expert teacher as an expert learner. Throughout this study, learning shows itself as a living being that is present in the classroom. Conversing about diverse soundscapes, my participants and I discover how such soundscapes live in the classroom. One insight I can share with music educators that comes out of this study is an ethical backbone to teaching that shows itself as an awakening toward the Other. This awakening leads to an *obligation* toward the Other. The question is, how can one make that awakening come alive in the classroom?

As Heidegger notes, it is simply not enough for a teacher to have a large storehouse of useful information ready to share with students. What is much more difficult to bring about is “letting learn,” and this study shows many varied ways in which a teacher can make that possible. Rather than employing “classroom management,” the music educator needs to let learn. Letting learn happens when music teachers make classrooms come alive by their own openness toward diverse soundscapes and diverse lifescapes.

A vibration is palpable in these classrooms that is brought into play when “open” teachers conduct themselves with tact and care in service to those present. Who is present? Those beings who are be-ing in these spaces where music—the tones of life—are allowed to blossom. However, nowhere is it written that teachers must always feel comfortable to be truly present be-ing with their students and interacting with a wide variety of soundscapes. Sometimes, in order to truly be present, educators much touch their own sore spots.

### **Touching Sore Spots**

Ehrlich (1985) sheds some interesting light on the Latin phrase *Tangere ulcus*. After defining it as “to touch a sore” (p. 274) he states further that, “this expression is used with the meaning of ‘to hit the nail on the head’ and with the meaning of ‘to touch a sore spot’” (p. 274). Indeed, I have already pointed out numerous times in this study, through my participants’ own words, that one very sore spot is the tendency in traditional music education to shine the spotlight on Western classical music as the *lingua franca* by which knowledge is disseminated in a hierarchy of available musics. Laurie speaks of elementary school and middle school departmental meetings in which she needs to quash her feelings on multicultural music. Dolores comments that folk music is what she really loves. Pete speaks of excruciating experiences with the classical saxophone and Samuel speaks of elitism. Sandy has travelled to Ghana and many other foreign countries but still acknowledges not always being able to turn off her classical bias—even though she is well aware of its presence.

What shows itself when participants seem to feel a certain pressure when it comes to classical music? There is a pressure to move in one direction, a pressure to conform to

certain ways of knowing and being. It is as if my participants enter academe as varied, succulent fruits desiring a place in the blender to make a mouthwatering smoothie and are unfortunately told, in a sense, that only a banana has the right texture to “come out” right and be shared with others!

Thankfully, each of these music teacher educators does attempt to ameliorate their praxis by opening up new worlds to their students through the inclusion of diverse musics, as well as considering aspects of music that focus beyond just the performative aspect. An example of the latter is Pete seeing music as a process in which the communal aspect is even more important than the actual music being made. This is why he opts to have a very informal “let it all hang out” atmosphere of students and their professors playing pop music in a bar as their year-end project. I imagine a dark, convivial place where faces and instruments are truly brought to the fore because they cannot completely be seen, as musicians are popping, rocking, and rolling in a communal jam. Soon, everyone joins in at the chorus of the song “Sweet Caroline” —loudly, unashamedly, and perhaps a bit sloppily—at the BUM BUM BUM!!

Laurie also enlarges her focus. She makes an important observation about sharing her soundscapes with her students and having them share their soundscapes with her as she notes that this sharing “makes [her] feel hopeful that they might develop a curiosity about their fellow classmates, and community members, and particularly a curiosity about those who look/act/dress/sing differently than they do.” If music education is seen only as a craft whereby the goal is to listen with discernment to only one kind of music and to be proficient enough to, say, draw a quarter note properly or to play an instrument that fits in with the classical tradition, then our students are losing out on a whole world

of possibilities. Luckily, my participants stretch themselves and their students beyond comfort zones as they welcome in varied musical cultures to their classrooms.

Besides avoiding becoming stuck in any one musical tradition, the whole question of “quality music” and “quality musicians” is also one that can “stretch” to go beyond what may be yet another sore spot: considerations of musical quality. For example, in one of our conversations, Laurie notes, “An aural tradition as opposed to a notation based, isn’t a variable when you consider excellence to me.... The fact they are aural traditions, I don’t think has anything to do with the level of excellence.” In thinking further about insights of my study for music teachers, I go back to the word “culture” but move in a different direction with it as I think about the future regarding the preparation of music teachers. The problem—or, better stated, opportunity—is with the culture itself.

**Another *tangere ulcus*: Straining to get past a culture of Whiteness.**

As I think further on possible insights of this study, the lived experience of music teacher educators with diverse musical soundscapes opens up another very sore spot: culture itself. I recall from chapter one that the etymology of the word culture has to do with the cultivation and the rearing of crops, and that the origins of the words “rise” and “rear” had at one time to do with (according to the *Oxford English Dictionary*) shared senses of “to raise a person from a particular condition;” “arouse, animate” and “to bring into existence.” If I go back to Chapter one and the German word *bildung* as elucidated by Gadamer (1960/2012), I am reminded of Gadamer’s statement that “Bildung is intimately associated with the idea of culture and designates primarily the properly human way of developing one’s natural talents and capacities” (p. 9).

However, the lived experience I have been exploring makes clear that the culture toward which we have been raising our music education students has historically been very one-sided. The failure to see this as a deeply disturbing issue that needs to be rectified has been recognized only relatively recently in my profession, but at last we have seen some steps in the right direction. For, if a student is being educated to value only White European composers and only written notation, then something is wrong with the process. There are many “high cultures” and not just the one featuring the dominant culture and music that is written out through notation. In addition, as I have already pointed out, a lot of great music takes place outside traditional venues such as the concert hall. Teachers’ enlarged aural vistas encompass so many more lived experiences than those formerly allowed entry into the traditional music education *oeuvre*. Drawing out my participants’ soundscapes shows the plethora of possibilities as enlivened by their lived, felt recollections made manifest in our conversations and in their journaling. Their individual gifts have come alive beautifully within these pages and may serve as a kind of salve for the “sore spots” that have now entered the public sphere.

**Addressing living debates—“sore spots”—in the wider public sphere.**

My focus has been to bring forth the constellations of *individual* soundscapes in this study, and they have been rendered with a large helping of curiosity and then seasoned and left to simmer with the spice of life’s mysteries. Even though I have trained my lens on individuals, however, there is much to add to the general, living debates that are taking place with much vigor both within public schools and academe. Far from being solipsistic adventures that only live within their own small shells, my participants’ soundscapes—whether experienced as the din of Dolores’ Lithuanian-African mashup,

Laurie’s heartfelt gospel swaying, or Pete’s barroom American pop feel-good get togethers—open up spaces and possibilities for acknowledgement and salient growth in the wider public sphere. Areas within this public space include social justice and anti-racism. It has, indeed, been the very lack of musical possibilities—the absence of the varied types of soundscapes I unconceal—that have a significant tie-in with teacher praxis in the traditional teacher education classroom. Benedict et al. (2015) point to this problem in their preface to a very important music education text, *The Oxford Handbook of Social Justice in Music Education*:

Music education has had a historically tense relationship with social justice. Educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that can be fostered within musical interaction. On the other hand...they have often done so while privileging particular musical practices, traditions, forms of musical knowledge, or ideologies, resulting in the alienation or exclusion of many children, youth, and adults from music education opportunities. (Preface, p. xiv)

I have put the musical interactions alluded to above “front and center” in this study. What shows itself in my study is that when such interactions include nontraditional and/or informal musics (for example), different scenes are played out. As well, each of my participants critically examines the Western canon and the positionality of privilege as a living dialogue within the confines of the classroom. When music educators open to new aural worlds, it as if a tiny painting that could be taken home from a trip as a souvenir is replaced by a colorful painting that would need to be shipped to contain its girth and breadth. One thinks not only of the purely physical but also of the entire lived experience. How wonderful it would be if, like my participants, all music educators could jump into this huge, multi-colored canvas and have their senses inundated with the fascinating world of some Other. Ideally, up-and-coming music educators will plant seeds such that

soundscapes are allowed to flourish. In fact, students need not necessarily travel great distances or look very far to see something different. I think back to Dolores asking her students to explore their own cultural antecedents by performing music of their own varied cultures, as well as students in other participants' classes examining the Western canon through a critical lens.

Although phenomenology does not concern itself with filling in gaps in the literature, perhaps my study *can* offer insights that may be of use to teachers trying to fill gaps in their own education and teaching practices. How engrossing it is to go to a museum, as I have, to open up new universes, that, while visual, enhance the aural. How refreshing it can be to “stick one’s head outside the music classroom” and to have music come alive for students as they read biographies of, for example, Duke Ellington, Yo-Yo Ma or Ella Fitzgerald as a means of exploring these great musicians’ soundscapes and lifeworlds. The myriad ways in which I have explored my phenomenon are not limited to someone writing a dissertation. Any music teacher educator or music teacher can and should avail themselves of multimodal avenues.

For example, a Listening Experience (see Appendix E) opens up a whole world not usually touched in such an individual way regarding feel. Through my participants’ texts, the reader begins to feel rather than to objectify musical knowledge. Even Samuel, who was very skeptical about the phenomenological approach, was moved by his listening experience, and he states, “This is a very sweet piece with a contrast between or melding of playful and serious...there’s a visceral reaction with the bouncy prelude melody and the moral level and sedate hymn tune.” He continues, “It relates to the type of humor I grew up with: playful, yet subdued. It was difficult to know if my grandpa, for

example, was serious or not. People have said the same about me.” If music educators broaden their scope, they can mine their students’ worlds of playfulness and mystery, of joy and sadness, if tact is alive in their teaching. A music teacher who teaches tactfully creates an atmosphere of trust where the nuances of life can bloom.

### **Tact from Stomping to Nuance**

Van Manen (1991) informs us that “in music, *Takt* is German for the ‘beat,’ the unit of musical time,” (p. 131) and that “the German word for the conductor’s baton is *Tackstock*, the stick that beats time” (p. 131). Referring to Schleiermacher’s use of “the notion of ‘tone’ to describe that special quality in human interaction that allows a person to behave with sensitivity and flexibility toward others” (van Manen, p. 131), van Manen notes that the notion of having a “good tone” in a school or classroom “comprises more than linguistic innovation or tone of voice” (p. 131). A good tone, he avers, “is accomplished through such communicative devices as a ‘meaningful’ wink or word, glance or gesture, smile or silence, posture and presence” (p. 131).

As van Manen (1991) points out, conducting in music was not originally a nuanced art. He refers to a story I learned as an undergraduate music major referring to a famous accident that occurred because of the need for a strong beat in the music of such Baroque composers as Bach. He relates, “Jean-Baptiste Lully, the French composer and conductor, died of blood poisoning in 1687 when he accidentally stabbed himself in the foot with his stick while banging the beat during a musical performance at the court of the King Louis XIV” (p. 132). As van Manen goes on to write, such banging was eventually discontinued. Later periods of music, such as the Classical period, necessitated more nuanced gestures. Conductors began a tradition that continues to this day, whereby

even the most minute flick of the wrist or wink of the eye indicates to the players what kind of nuance is required.

As van Manen (1991) shares, the less obvious presence of the beat becomes a metaphor for a more delicate touch in human interaction. Thus, van Manen employs a word, *Taktgefühl*, the second half of which (*Gefühl*) “means feeling, sensitive, sentiment; the sentient quality of having a ‘feel’ for something” (p. 132). He adds that “To be tactful with another person one must be able to ‘hear,’ ‘feel,’ ‘respect’ the essence or uniqueness of this person” (pp. 132-133). I have seen that a truly effective music educator has all of these qualities. One cannot gain entry to this way of being with students by memorizing facts or “measuring” knowledge. Some teachers are tactful from the beginning, but I know from my own experience that tactfulness is a very difficult skill to hone. The wise educator is more an expert learner than an expert teacher. A real opening of the heart as well as the mind is necessary to nurture a tactful disposition through which we can truly serve others.

Tact is that elusive quality so essential to an educator’s teaching disposition but so often relegated to a position of subservience to expertise on an instrument or to academic prowess gained from courses in methodology, beginning research, music history, or any other “subject.” In fact, as one stretches, opens, and risks going beyond one’s own musical acumen, no matter how advanced, one finally finds that, in fact, the *subject* is the subject! In the Hebrew Bible, within the book of Exodus, we read about God’s command to the Israelites (who have fled the land of Egypt) that they build an exquisite tabernacle in which the divine presence can always dwell. A special leader, Bezalel, is designated the lead designer and builder, and, according to the text, God says of Bezalel:

I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise skillful works, to work in gold, and in silver, and in brass, and in cutting of stones for setting, and in carving of wood, to work in all manner of workmanship. (Cohen, 1947/1975, p. 545)

Just how capable is Bezalel? He can design structures, he can work in any medium, and he is filled with wisdom.

One can understand why skill in design and building are necessary, but, to me, the word “wisdom” goes beyond what would ordinarily be expected and therefore is key. We later learn that Bezalel will have many other workers below him. My interpretation, therefore, is that Bezalel has very special skills of communication—excellent “people” skills, especially the tact needed to relate to workers on an individual level. We often hear the biblical allusion that a person needs “the patience of Job.” Good teachers certainly do have an inordinate amount of patience, but if they have tact, they also have a good amount of Bezalel’s type of wisdom. The person who is truly a noble educator employs tact as a great musical leader would in directing a fine orchestra or other high-quality musical ensemble of any genre.

Certainly, it is always a good idea to re-think what must be taught in the core courses of the music education curriculum. However, tact addresses something more. Rather than employing a general approach concerning what, precisely, is to be taught, what I suggest is a close attention to the “being” of a music classroom. Attention to the being of a music classroom shows itself not only with regard to what is taught, but equally through a manifestation of the extreme nuance and subtlety realized by a tactful approach.

The question is, does a teacher “manage” the students in the music classroom by making them bend to the will of the teacher, or is more nuance required? There is little room for growth and sharing in an environment headed by a dictator with an iron fist. A tactful educator can help create an atmosphere of lived sharing through welcoming gestures and words. Equally important, however, is the ability to be a chameleon sensitized to the surrounding environment and then change colors as necessary.

When teachers are willing to share their experiences with music—both positive and negative—a space is opened up whereby instead of one person “managing” the classroom, the living world of soundscapes “plays” the teacher and students. As well, teachers and students can share their lifeworlds, if they choose to do so. For example, as I mention in chapter 4, Pete regularly shares his soundscape with his students, including his negative experience with the saxophone. He also shares stories about his wife and children and encourages his students to talk about their own lives since “stories are good pedagogical devices” that they can use in their own teaching. Pete teaches with tact, however, in that he realizes that he has “great freedom to share [his] stories” since he is “married to a woman and [has] kids.” Noting that he is a “White, cisgendered, heterosexual, able-bodied, middle-class” male, he also realizes that it may not be as easy for his students, not all of whom fall into these categories, to share their stories. Then again, if students are members of the LGBT community, for example, they might want to share since such sharing “has great potential [to] make social change in small ways.”

Sharing stories with students and having students share their stories with teachers can point to a change in music education. Recent articles in music education, which I mention in the following section, sound the alarm for changes needed. They mention, for

example, repertoire choices, anti-racism, and reaching out to include all learners. These issues are undoubtedly of great import because, as I pointed out earlier, they are the embodiment of a living ethics that provides the backdrop for a classroom to breathe as a multi-colored, permeable membrane.

Against this ethical backdrop, the “vibration” of classrooms becomes a living space wherein the tactful teacher enables magic to happen—but not through legerdemain or cunning. Rather, honesty and connection reign supreme in a classroom atmosphere in which students are receptive to mutual instruction. Soundscapes flow among students and teachers in the service of true meaning-making. Thus, my study provides a different kind of nourishment—an ethical encounter with the living, breathing soundscapes that help us experience what diverse soundscapes feel like. In this environment, teachers and students are learners open to the ways in which soundscapes show themselves. In this space, all have access to the beautiful worlds that human beings carve out of the ancient silence that belongs to each of us. Connecting with the lived world in these ways aids us in answering the clarion call for change.

### **A Clarion Call for Change**

As I have already mentioned, there continues to be a clarion call for change in music education. The introduction to the June, 2021 issue of *Music Educators Journal*, written by NAfME (National Association for Music Education) President Mackie V. Spradley, bears the title, “Believe...in the Change We Make Together” (p. 5). Spradley urges member involvement in changes taking place within the field and writes, “We are striving for more equitable and inclusive music programs. Your NAfME Professional

Development Committee are hard at work in this area” (p. 5). Spradley also points out resources in these areas that are available on the NAfME website.

In this June, 2021 issue of *Music Educators Journal*, some of the main points regarding what needs to be done are well-outlined by Hess (2021). Alluding to Boler’s (1999) “pedagogy of discomfort,” Hess notes:

Whiteness is present in our repertoire and in our curriculum. It is present in our emphasis on notation over aurality. It is present in the instruments that are available to students and in the comportment we expect of them. Moreover, it is present in who participates in ensembles and who can ultimately become a music teacher. Attending to the ways that Whiteness manifests in music education may allow teachers to address it and make moves toward anti-racism. (p. 16)

Can music educators live in this research? If Whiteness shows itself in the comportment we expect and closes the door to the minoritized, then we need to effect change in these areas. It is true that the question of who can become a teacher is decided at the institutional level. However, my study opens up the idea that even those who are already licensed music educators also need to constantly “become music teachers,” because the constant self-reflection required to make a classroom come alive—for all learners—is an ethical imperative. Even individual teachers can help make things better for all in the field when they examine their own biases and constantly expand their own soundscapes so that, like a stone dropped in water, a “ripple effect” changes an “I” to a “we.”

Awareness is key, and we are certainly as a profession moving in the right direction in that sense. However, it takes a very long time to change things at the institutional level, no matter what the best research shows us. Culp and Salvador (2021) concede as much, but they make an appeal at the personal level to music teacher educators (MTEs), a level at which my study can offer the most help. They end with the

following words, and I particularly note the suggestion that music teacher educators “increase their personal knowledge”:

We concluded that true program-wide approaches with integrated coursework and experiences to build knowledge, skills, and dispositions over time may be rare; however our literature review reveals that these programs may provide a promising model of instruction. We suggest MTEs work individually and collectively to increase their personal knowledge and to provide purposeful, prolonged experiences that will help ensure music education students are prepared to meet *all* learners’ needs. (p. 62)

Beyond my general call urging tactful teaching and an awareness that music teaching and the sharing of soundscapes should be part and parcel of the music education curriculum, below I offer some specific activities of which music educators might wish to avail themselves. All that is required is to stretch beyond typical boundaries as if one were to keep an older, treasured book on the side but at the same time open a fresh, new book that contains within it many seeds that, if nurtured properly, can lead to new ways of hearing, seeing, and feeling.

### **Atypical Sources of Feeling: Bringing the Lived Experience into the Music Classroom**

Phenomenology is not prescriptive and is concerned with opening up new insights and possibilities. That being said, I invite readers to open themselves and their students up to knowledge and “feeling” sources not found in the typical methods courses and fieldwork, and also not found in studio lessons on one’s major instrument, be it clarinet, saxophone, cello, or any other instrument. It might be a stretch to urge music education departments to offer courses on tact, but then again, it would not be a bad idea. I do have suggestions that are more immediately possible, however. Music is alive. I think of the sources I have provided my participants so that they stretch; they ponder; they imagine;

they remember with fondness or pain. Any variety of verbs I employ are too sparse, too thin, too slight to wrap our strong “musical” arms around!

As one of my gifted professors of music education told us graduate students in the 1990s, “When you are a musician, you live, eat, and breathe music.” As if on cue, I think of Dolores’s words: “I’m one of the fortunate; I will always have a piece of music running through my ears, brain, and body.” Dolores thanked me for involving her in my study. She was amazed at what a corpus of feelings, memories, and life-enhancing musical moments still lived in her and how our conversations, writing prompts, listening experiences, and her Duke Ellington essay made her musical world vivid and palpable, even in the case of long-ago experiences. To all current and up-and-coming music educators, this study opens up suggestions that whisper in the ear like a sexy bass clarinet: Explore! Read! Jump onto a canvas!

Music teacher educators might consider using either my Listening Experience alluded to earlier (found in Appendix E) or some other self-reflective activity both for themselves and for their students. As valuable as mini musical autoethnographies are—and they would not be difficult for undergraduate and graduate students to write—music teacher educators could afford themselves and their students an opportunity to engage with more lived writing. This is a wonderful opportunity to both re-live pivotal musical moments in one’s life, but also to live out this music with one’s current life perspective.

Readers might also look at the writing prompts and my Duke Ellington reflection (Appendix C) for further opportunities for guided self-reflection that is not merely a “telling” or a listing of musical pieces or venues. The comments I received from my participants truly brought out the lived experience of connecting with music *of their*

*choice*—and these three words cannot be stressed enough. For example, Dolores comments, “Some of the ways I interact with music probably come from that day watching [well-known composer] John Rutter sing a solo that conjured up twang, twist and tobacco spit. And oh my did it fly in the face of ‘serious’ singing!!!” Serious singing, indeed. How wonderful it would be to include all of our musics in the lifeworld and not just in an academic textbook! When we are allowed to stretch, to revel in and describe our own music, to live out our own life’s poetry in the presence of others, what freshness, what beauty, what breathless excitement can make its way into staid, sterile classrooms that now pulsate with true communal music-making! As I conclude this phenomenological study, I consider what my phenomenon has done with me as I continue to stretch and come to grips with my own soundscapes.

### **Becoming My World: Music as a Cosmic Thesaurus**

True translation is not really possible, so that music teachers can never know the complete internal world of their students. Even when one looks for synonyms in a thesaurus, one finds multiple synonyms for a word, and none of these words has the exact meaning as the original an author has chosen. However, language, and also the language of music, does connect us, despite—or perhaps because of—our individual differences. Through the work of doing this dissertation, I find that I am “being” in and through this dissertation. I have had to consider very profound questions, such as *What has the process of doing this research meant to me in my world view of music education?* and *What happens to me as a researcher having lived through this study?* As a wiser researcher and teacher, I now see these as questions of being.

I can think of recent instances in my own classroom where I can see and feel the changes in myself and in my teaching. For example, in an instrumental class, while I was helping one of my Black students negotiate fingerings on her instrument, I had a eureka moment when I questioned: Why *this* instrument? I suddenly felt there was a huge blanket of Western, White music tradition covering all of my teaching, and thought, *Did it ever occur to me that this young lady and her parents have lived traditions that I know nothing about and that are completely different from the world I embody in the music classroom?* Another thought that presented itself was, *Why aren't more music teachers—teachers who are mostly White—having this moment?* While I cannot change other people, I can share the possibilities for change as they live within me.

I see and feel that my ethical core is much more solid than it was before I embarked on this study. In my view, music teacher educators have a responsibility to hone their own ethical core by availing themselves of the types of resources and opportunities that live within the pages of this dissertation, and to pass on that sense of a living, embodied ethics to future music teachers. I find in my own teaching that my ethical core is already there before I enter the classroom, as outside the classroom I reflect on what it means to be a music teacher. Prepared with this solid albeit constantly expanding core, I am able to see it bloom every day in my classroom through my own tactful teaching. This core has been immeasurably enriched by *being* in this dissertation, because I have gone beyond the naïve notion that employing multicultural music in my curriculum consists, in effect, of gathering varied musics in a bucket and then drawing them out when I need an “example” of a particular music and culture.

I have learned and lived that not only is music more than just sound, but also that, even with an understanding of a certain culture, there are always individual musickers within that culture who do not fit neatly into that culture as a category. We can perhaps make generalizations about what “Black” music is or what “Jewish” music is, but it is truer to life to find out precisely what I have unconcealed in this dissertation: the lived experience. I find myself with a new awareness of living in my own soundscape and being open to my students’ lifeworlds and soundscapes with the intention of participating in “teachable moments.” My goal is to have teachable moments that last not just a moment but for the duration of each class, and I can accomplish this by remembering that I am also teaching myself and being taught by my students. More and more, I hope to orient toward the Other with care. The idea is to train one’s focus so that it is simultaneously internal and external. What, then, is the broader view I have gained from this study? Part of the answer lies once again in service to the Other and what I call “priming the ethical core for living service to the Other.”

**Priming the Ethical Core: Are You ready to “Be There” in the Music?”**

I referred above to a “eureka moment” that occurred while I was teaching an instrumental music class. While this was a very important moment, I must ask larger questions: (1) What have I learned, in a newly-augmented view, about the being of music teacher educators in academe? And, (2) What have I learned, in the broader, sense, of the role of the music teacher in general? To answer these types of questions, I find it helpful to think of both the act of translation mentioned earlier, as well as the creation of poetry. These metaphors for the being of teaching are valuable ingredients needed for my “cosmic musical thesaurus,” my term for one’s internal storehouse of ways to access the

diverse musical soundscape of the Other. Music teacher educators and music teachers generally need access to such a storehouse. Why is this so?

Having a cosmic musical thesaurus is necessary because in my view pedagogy is an orientation toward students, each of whom has their own unique world that our practice needs to translate as a living soundscape/lifescape in the classroom. Why bother to undertake such an arduous task of “translating” the worlds of my students? After all, as the eminent translator Edith Grossman (2005) notes in her translators’ preface to *Don Quixote*:

Endeavoring to translate artful writing, particularly an indispensable work like *Don Quixote*, grows out of infinite optimism as the translator valiantly, perhaps quixotically, attempts to enter the mind of the first writer through the gateway of the text. It is a daunting and inspiring enterprise. (p. xviii)

To answer my previous questions regarding the being of music teacher educators and the role of the music teacher in general, I offer some insights that have come to me through my “being” in this study. Teaching as a profession is a way of life, a way of life that teachers can make a noble endeavor that “grows out of infinite optimism” if they are willing to stretch their outlook again and again, because, to paraphrase van Manen, we are always “becoming.”

Such infinite optimism comes alive through tact and is enacted through our use of language. Our soundscapes, too, embody language, and song combined with breath can breathe all of our lifescapes so that they vibrate freely, each inhalation and exhalation serving as the catalysts for the melodious mixing of shared mystery. Translation cannot be perfected, but singing together helps unite us in goodness. Shared soundscapes and lifescapes, although constituted very differently, can live together. Exact translation is not possible, nor is it necessary. Rather, I turn to Merleau-Ponty (1945/1962) to assist me in

elucidating the musicality of language. In the passage below, Merleau-Ponty is writing about different languages and the impossibility of translating exactly from one language to another. However, if I borrow his words and use them as a metaphor for music, one gets a clear picture of the potential that lives within shared soundscapes:

The predominance of vowels in one language, of consonants in another, and constructional and syntactical systems, do not represent so many arbitrary conventions for the expression of one and the same idea, but several ways for the human body to sing the world's praises and in the last resort to live it. (p. 187)

If, as a music teacher, I have the infinite optimism that Grossman espouses and can easily “pass the ball of poetry” from one corner of my classroom to another, then the world’s praises can be sung in my classroom. If I “riff” on van Manen regarding action sensitive pedagogy, I see that infinite optimism lives within a phenomenological outlook on teaching and on life itself, and so below I put to use some of the valuable ideas I have learned from van Manen as elucidated in plain sight by this dissertation.

### **Embodying infinite optimism.**

Just as every phenomenological conversation or study is unending, teaching provides a daily chance to reflect on what we have done so that, in doing so, we can improve our teaching the next time. Part of my reflection is an intimate knowing that the better I teach, the more I am putting out care into the world and helping my students grow. This knowing lives inside my very core. By constantly questioning how I can augment my pedagogical competence, I get more competent.

Teaching is quite unlike any other job. I would say to anyone who is thinking of becoming a teacher that teaching is a life, a life that truly “takes us over.” I remember, when I started out as a general music teacher, being unable to listen to the radio as a “normal” person would. Every classical piece was a lived experience that made me

ponder how I could use that piece to teach something about which I was excited. The methods that I employed for my teaching from the very beginning were versatile and workable, but I realize now how very small my soundscape formerly was. In my car, I listened to, felt, and lived the music I heard. Again, I was listening to see how something that “grabbed” me would translate into a classroom setting. Perhaps the piece of music had a rhythmic component that complemented rhythms I might be teaching at that very time to, say, a second-grade class. I was sure—and I was usually right—that I could awaken the wonder, mystery, and excitement that are all part of the child’s world. Part of my life’s work now is to get excited about the possibilities for magic in the classroom provided by the enlarged soundscape and pedagogical outlook I have gained from this phenomenological journey.

**Striving to musically “be here now.”**

Music teaching demands that the teacher be in the here and now. Any teacher can tell you that the job of teaching does not begin when one enters the classroom, nor when one enters the school building, nor even when one pulls into the school parking. Teaching is a being that already inhabits our mind and mindset when we arise in the morning. Personally, it takes me a while in the morning to inhabit the role of a music teacher. Beyond morning stretches, having a quick breakfast, and making sure I have all of the teaching materials that I need, I have to be a teacher. I need to mentally and bodily navigate a positive, dynamic mindset because those are the qualities necessary to even begin to have a successful day of truly being there for the Other—my students.

As I enter the building each day, I am often besieged before I can even get my keys out of my pocket to open the music room. Why is this so? The reason is that

children are in their own lifeworlds that do not immediately correspond to my own. There is a felt “vibe” of busyness and exhilaration in my elementary school: squeals of delight, anxiety about the day, colorful bulging backpacks, and a rapid gait that exudes excitement for the mysteries about to unfold. The children demand that I be part of that; they don’t notice my harried look. Most of them call me “Mr. G.” rather than “Mr. Glabman.” “Hi, Mr. G.!” “Mr. G., what time is our lesson today?” “Mr. G., look!” “Mr. G., I practiced this week!” Especially in this time of Covid, I need a minute at my desk to put the day in order: coat away, closets unlocked, air filtration system on, instrument mask out, computer on. Finally, I am able to enter the world of school and be completely open to my students’ varied, diverse, lifeworlds. Even if teachers do all of these things, however, they may not be ready to teach, because a teacher has to be the living embodiment of pedagogy. There is an urgency in teaching. As van Manen (2007) writes: “Pedagogy is the action of teaching, parenting, educating, or generally living with children, that requires *constant practical acting in concrete situations and relations* (p. 2, emphasis mine). We teachers must question ourselves daily, and this can be taxing. However, if one sees this daily questioning as a noble endeavor and one that is bursting with possibility for positive change, then the teaching life can be an endlessly rewarding one, as it has been for me. This much has become even more clear to me having lived through this dissertation. Mystery and magic can surprise if we keep our eyes opened wide.

**A final charge: Take the world by surprise!**

Is it possible to enter the world of the Other? Teachers can certainly enjoy the constant attempt to do so. New soundscapes and lifescapes await us with each new

generation of musickers occupying our classrooms. We may think of ourselves as perpetual beginners, open to new musical worlds that we haven't yet imagined. We can choose to undertake the teaching of music, this "daunting, inspiring, enterprise" that holds so much possibility for change and growth. If we are committed to the continual renewal and expansion of our ethical core and are willing to enact our expanded ethics every day in the music classroom through tactful, heartfelt teaching, then the enterprise of "translation" is well worth the effort.

Henry Wadsworth Longfellow describes the lived experience of hearing, seeing, and feeling that awaits us if only we would go beyond our present selves—whatever those may be—and live at least for a moment in the world of children or in the fascinating world of the child within each of us. An excerpt from his poem, "The Children's Hour" (1860/2003), can help us to approach the Other as a source of unending possibility. Longfellow's title refers to a time of day that is reserved for playfulness. In keeping with the title of this dissertation, we may substitute more diverse names for the ones supplied by the author. The third and fourth stanzas consist of the following:

From my study I see in the lamplight,  
 Descending the broad hall stair,  
 Grave Alice, and laughing Allegra,  
 And Edith with golden hair.

A whisper, and then a silence:  
 Yet I know by their merry eyes  
 They are plotting and planning together  
 To take me by surprise. (Longfellow, paras. 3-4.)

I challenge myself and all music educators to enter this world of surprises with a solid ethical core, tact, and above all, a willingness to risk some discomfort in the service of the Other. In doing so, we embody the infinite optimism just waiting to be brought forth

through the sacred soundscapes of life, soundscapes that are ready to show themselves through wonder, mystery, and our own courage to move bravely between the fragile space of what we know and musical worlds yet undiscovered.

## APPENDIX A: LETTER OF INVITATION

Seth I. Glabman  
 10104 Quinby Street  
 Silver Spring, Maryland 20901  
 301-717-3625

Dear Participant,

Thank you for your interest in participating in my research study that explores the lived experience of music teacher educators with diverse musical soundscapes. I am conducting my research as a doctoral candidate in the department of Teaching and Learning, Policy and Leadership at the University of Maryland College Park under the guidance of Dr. Francine H. Hultgren, my dissertation advisor. Our engagement with this phenomenon will consist of conversation, reading, and listening. An equally important text in our process together will be the journal reflections that each of us composes as an adjunct to these activities. Guidelines for these activities are provided below.

The purpose of this study is to explore the lived experience of music teacher educators with diverse musical soundscapes. Entering into such an investigation requires deep engagement *with one's unique soundscape*. Our soundscapes are *the aural vistas always present in our consciousness*. These soundscapes are influenced by our unique cultural capital. Such capital is informed by our personal characteristics such as race, ethnicity, religion, and geographical home culture and by the ways in which these characteristics have played into—cognitively and/or bodily—our experiences with music. Those experiences have become part of us, and I hope that together we can shed light on them. Doing so will lead to insights that may help us see our lives and our teaching of music in a new way.

To carry out our four-month exploration together between May 2017 and August 2017, it is necessary to engage in conversation, reading, listening, and journaling. Therefore, I will ask you to:

- Engage in three (3) conversations with me via Skype that will be videotaped and audiotaped;
- Write reflections in your journal (about those conversations) and then email those reflections to me;
- Reflect, in a written or audiotaped journal entry to be emailed to me, on a very brief excerpt from a book about Duke Ellington; and
- Reflect, in journal entries to be emailed to me, on a listening activity consisting of your re-listening to a piece of music that influenced your life in some way.

You may also email me any general comments that occur to you regarding our engagement with the phenomenon. Such comments are welcome throughout our exploration.

Regarding the videotaped and audiotaped conversations, I will ask you to review and verify the content of the transcript. You may choose, as part of this process, to make known to me any changes you deem necessary; comments are also welcome. I will also provide copies of the video recordings to you should you wish to review them.

Throughout this process, we will do our best to protect your privacy and maintain your confidentiality. Therefore, I will not use your name with regard to any research report, article, or oral presentation on this topic. Instead, I will ask you to provide a pseudonym to be used in this research in order to safeguard your identity. You may choose to use your first name, however. In addition, all data will be stored in a password protected computer or in a locked file cabinet to which only the principal investigator has access. Also, all videotapes and audiotapes will be destroyed upon completion of the research.

Your participation in this research is completely voluntary. You may choose not to take part at all. If you do decide to participate in this research, you still have the option of withdrawing from the study at any time without penalty, and you may also decline to answer any question asked.

If you find the above procedures and information agreeable, I will send you a consent form that I would like you to return to me either via the regular mail to the address provided above or a scanned Word document that you email to me.

If you have any questions or concerns about this undertaking, please feel free to contact me by email at [sglabman@umd.edu](mailto:sglabman@umd.edu) or by phone at 301-717-3625.

Thank you for your interest in this project. I very much look forward to working with you as we contribute to understanding the lived experience of music teacher educators with diverse musical soundscapes.

Sincerely,

Seth I. Glabman, Ph.D. Candidate  
Department of Teaching and Learning, Policy and Leadership  
University of Maryland, College Park

**APPENDIX B: CONSENT FORM**

<b>Project Title</b>	The Lived Experience of Music Teacher Educators With Diverse Musical Soundscapes
<b>Purpose of the Study</b>	<p>This research is being conducted by <b>Seth I. Glabman</b> at the University of Maryland, College Park under the guidance of Dr. Francine H. Hultgren. We are inviting you to participate in this research project because you are a music teacher educator who has shown an interest in diverse musical soundscapes and who has attended both SMTE (Society of Music Teacher Education) symposia and NAFME (National Association for Music Education) Music Research and Teacher Education National Conferences.</p> <p>The purpose of this project is to explore the lived experience of music teacher educators with diverse musical soundscapes.</p>
<b>Procedures</b>	<p>The procedures involve three (3) conversations over a period of four months between May 2017 and August 2017, as well as journal activities. Conversations will last between one and two hours. The conversations will take place via Skype and will be videotaped/audiotaped. Some sample questions are: <i>What were some of your earliest experiences with music? Did you listen to different types of music in church, in school, or at home? What are some examples of these types of music? In later life, did you travel either to other states in the United States or outside the U. S.? Did you hear different kinds of music in these places? What was it like to have heard/played/sung these kinds of music in these places?</i></p> <p>Regarding journaling, I will ask you to keep a written reflective journal after each conversation. After the first conversation has been professionally transcribed I will send you, via email, a copy of that conversation so that you can reflect on what has been discussed through journal writing. I will also ask you to review and verify the content of the transcription, as well as make changes and add comments (if necessary). I will provide you with writing prompts for your journal entries that may assist you in this endeavor. When you complete your reflection for each conversation, I ask that you email it to me. The same procedure will take place after the second and third conversations. We will use your reflections to enhance our understanding of diverse musical soundscapes as we allow fresh ideas and possibilities into the flow of our conversations and/or our thinking in general.</p>

	<p>Besides these three conversations and the journaling that you do related to them, I will also request two other activities that involve journaling. Before our first conversation, I will ask you to read a passage from a book about Duke Ellington. As with the above conversations, I will provide you with written prompts to facilitate your reflective journaling. I ask that you provide either a written or audio reflection and then email that reflection to me at <a href="mailto:sglabman@umd.edu">sglabman@umd.edu</a>.</p> <p>In addition, I will ask you to engage in a listening activity. For this activity, I will ask you to re-listen to a piece of music that influenced your life in some way. Again, I will provide you with written prompts to facilitate your reflective journaling. I ask that you provide a written reflection and then email that reflection to me at the aforementioned email address. This reflection should arrive via email in time for the second conversation.</p> <p>Besides the above journaling activities, I will also invite you to email me any general comments that occur to you regarding our engagement with the phenomenon.</p>
<p><b>Potential Risks and Discomforts</b></p>	<p>There are possible risks from participating in this research. I will ask you questions about your musical experiences, and since these experiences have a connection to one's race, ethnicity, religion, and geographical home culture, it is possible that you will sometimes feel a bit uncomfortable as you bring these facets of your cultural capital forward. However, you have the option of whether or not to respond to questions. In addition, you are welcome to contact me by telephone or email to discuss any questions you may have during our work together. As well, you may exercise your option to withdraw from this research without penalty at any time. Also, I will be happy to make copies of the video recordings available to you should you wish to review them.</p>
<p><b>Potential Benefits</b></p>	<p>There are no direct benefits from participating in this research. However, possible benefits include examining the ways in which your diverse musical soundscapes may enhance your teaching of future music teacher educators. In addition, your new understandings may lead you to reconsider the ways in which we prepare educators. Also, you may find that the experience of conversing and journaling may make you more open to exploring the diverse musical soundscapes of the students in your classes. We hope that, in the future, other people might benefit from this study through improved understanding of diverse musical soundscapes.</p>

<p><b>Confidentiality</b></p>	<p>We will do our best to maintain your confidentiality. Any possible loss of confidentiality will be minimized by storing data in a locked file cabinet or password protected computer. Only the principal investigator will have access to the file cabinet. I will invite you to choose a pseudonym for this exploration and will not use your name on any documents pertaining to it. However, some participants may choose to use their first name if that is their preference. All videotapes and audiotapes will be destroyed upon completion of the research.</p> <p>If we write a report or article about this research project, or present an oral presentation about it, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.</p> <p>Please initial below on the appropriate line regarding the use of videotape/audiotape.</p> <p>—I agree to be videotaped/audiotaped for this study.  —I do not agree to be videotaped/audiotaped for this study.</p>
<p><b>Right to Withdraw and Questions</b></p>	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify. If you are an employee or student, your employment status or academic standing at UMD will not be affected by your participation or non-participation in this study.</p> <p>If you decide to stop taking part in the study or if you have questions, concerns, or complaints related to this study, please contact the investigator or dissertation chair:</p> <p>Seth I. Glabman  10104 Quinby Street  Silver Spring, MD 20901-2121  Phone: (301)-717-3625  Email: <a href="mailto:sglabman@umd.edu">sglabman@umd.edu</a></p> <p>Dr. Francine H. Hultgren  2311B Benjamin Building</p>

	University of Maryland College Park, MD 20742-1115 Phone: (301) 405-4501 Email: fh@umd.edu	
<b>Participant Rights</b>	<p>If you have questions about your rights as a research participant please contact:</p> <p style="text-align: center;"> <b>University of Maryland College Park            Institutional Review Board Office            1204 Marie Mount Hall            College Park, Maryland, 20742            E-mail: <a href="mailto:irb@umd.edu">irb@umd.edu</a>            Telephone: 301-405-0678</b> </p> <p>This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.</p>	
<b>Statement of Consent</b>	<p>Your signature indicates that you are at least 18 years of age; you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree to participate in this research study. You will receive a copy of this signed consent form.</p> <p>If you agree to participate, please sign your name below.</p>	
<b>Signature and Date</b>	<b>NAME OF PARTICIPANT</b> [Please Print]	
	<b>SIGNATURE OF PARTICIPANT</b>	
	<b>DATE</b>	

## APPENDIX C: DUKE ELLINGTON EXCERPT WITH WRITING PROMPTS

*Please read the excerpt below from the book *Beyond Category: The Life and Genius of Duke Ellington* by John Edward Hasse before our first conversation. After you read the excerpt, use the prompts that follow it to reflect on what you have read. You may either write down your reflections or record them in an audio format such as a voice memo on your cell phone. Think of the prompts as suggestions for your reflection rather than as questions you are required to answer. Kindly email either your written or audio reflections to [sglabman@umd.edu](mailto:sglabman@umd.edu).*

### Excerpt

As Ellington disliked the way that black Washington maintained strata based on income and pigmentation, he could only have chafed at the greater restrictions the white community placed on him, his family, and friends—restraints based solely on his racial category. And the way many of his teachers, performers, audiences and venues would mix one kind of music with another probably led him to feel that the musical categories the larger society imposed had little meaning. Later, other experiences would intensify his aversion to categories, for example the way people would limit their praise with the word “Negro”: “Ellington is a fine Negro composer.” The designations “jazz music” and “jazz composer” served to restrict his music, and in later years he would speak out against such labels. (p. 51)

### Writing Prompts

Think about your own musical soundscape. I define *soundscape* as the aural vista always present in one’s consciousness. Your soundscape takes into account your own cultural capital influenced by personal markers such as race, ethnicity, and religion.

Have you ever had experiences such as those quoted above? Have others—others in the broad sense of not just other people but institutions—fairly or unfairly labeled you and your musical choices? How did it feel to be labeled in this manner?

Our diverse musical soundscape is always evolving. Have you ever labeled yourself only to find that new experiences alter your previous conceptions either partially or to a large degree?

In either or both of the above experiences, how did it feel to “live” in the musical spaces outlined above? Are *you*, like Duke Ellington, “beyond category”?

How does the experience of sharing your soundscapes with your students—and having them share theirs with you—make you feel?

**APPENDIX D: WRITING PROMPTS (BETWEEN CONVERSATIONS)**

*After each of our conversations, please write your reflection about the conversation in your journal, and then email it to me at [sglabman@umd.edu](mailto:sglabman@umd.edu) in time for the next conversation. You may find one or more of the following prompts useful for your thought process and writing:*

As you read over and think about the transcript of our conversation, what meanings are you able to glean from the words we have exchanged?

As you think about the lived experience with your diverse musical soundscapes, is there some larger meaning to be gained from these experiences? What does it mean to “live” in these worlds of music?

What might *being in this music* mean to you?

In what ways do some of your soundscapes overlap or conflict with each other? Think of your subsequent courses of action or ways of thinking after interacting with the different types of music you have described. Have you made a new “home” for yourself with a new musical experience? What is the meaning of “living” in these different homes?

When you think about the different musical soundscapes you and I discussed, what meaning might the lived experience of them bring to your life as a music teacher educator? What does it mean to you, as a person and particularly as a music teacher educator, to be the “owner” of these varied soundscapes?

Looking back on the musical experiences and soundscapes that we discussed, what might they disclose about music’s role in your life as a teacher and as a person?

## APPENDIX E: LISTENING EXPERIENCE WITH WRITING PROMPTS

*Please listen to a piece of music that is important to you. Perhaps this piece served as the catalyst for changing your life or moving in a different musical or life direction. The following prompts are suggestions you may wish to consider as you write your reflection. The prompts serve as suggestions for your reflection that may be used (or not) as you wish. They are not necessarily specific questions to be answered. Kindly email either your written or audio reflections to [sglabman@umd.edu](mailto:sglabman@umd.edu).*

Think deeply about the experience of “being” with this music. Consider all of the senses: hearing, touch, smell, sight, and taste. How do the senses enhance the overall experience of being with the music?

Think of the first time you heard this particular piece of music. Describe everything you can about that experience. How did the music make you feel?

When you first heard this music, how did it relate to other parts of your personal musical soundscape? What new meanings have you gained from repeated listenings, even over a period of years?

Describe any conflicting feelings that you felt when listening to this piece of music in the past. Do any arise now? What about the music made or makes you uncomfortable? How so? Have any of these conflicting feelings been resolved? If so, describe the ways in which they have been resolved.

Describe the musical “space” that you enter when you listen to this music. What makes this space special for you? What does this particular piece of music do *to* you or *with* you or *for* you?

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