Disciplinary Journeys of Tuned Listening: From Musicology to Qualitative Research

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Abstract: This paper is written as an homage to Yehudit Cohen, attending to multi-disciplinarity and the contrapuntal relationships among disciplines. Yehudit's musicological work centered on early Baroque, yet simultaneously engaged with contemporary Israeli music and the music education scene. This paper addresses methodological worldviews and practices in musicology and music education with their distinct trajectories, recognizing that eventually both were affected by similar macro forces of the social sciences. Writing from the qualitative research methodology of music and arts education, the second half of the paper reflects, in an autoethnographic style, on the ways that my disciplinary journey has been shaped by broader academic as well as personal contexts. I explore the kind of tuned listening that has guided my research, a listening cultivated by both musicology and qualitative educational research, noting that not only do we research who we are, but that in the process, we become what we research. The paper is written as an invitation for readers to weave in their own disciplinary experiences, attending to differences of perspective and what it may mean for their own inquiries.

Keywords: Music Education; qualitative research methodology; autoethnography; multi-disciplinarity; listening in research

Prelude: An homage

An homage to Yehudit appropriately encompasses multi-disciplinarity and the contrapuntal relationships among disciplines.[1] Yehudit's musicological work centered on early Baroque, yet simultaneously engaged with contemporary Israeli music and the music education scene. This paper addresses methodological worldviews and practices in musicology and music education with their distinct trajectories, recognizing that eventually both were affected by similar macro forces of the social sciences. Writing from the qualitative research methodology of music and arts education, I reflect on the ways that my disciplinary journey has been shaped by broader academic as well as personal contexts. I explore the kind of tuned listening that has guided my research, a listening cultivated by both musicology and qualitative educational research, noting that not only do we "research who we are," but that in the process, we "become what we research" (Bresler, 2008).[2] This paper is written as an invitation for readers to weave in their own disciplinary experiences, attending to differences of perspective and what it may mean for their own inquiries.

[1] In spite of being known among international professionals as "Judith," for me she was, and forever will be, called by her Hebrew name: Yehudit.
[2] Liora Bresler, "Research as Experience and the Experience of Research: Mutual Shaping in the Arts and in Qualitative Inquiry," *LEARNing Landscapes,* 2, no. 1 (2008): 267–79.

I met Yehudit in Fall 1977, when she was the Department Head of Musicology at Tel-Aviv University. At that time I considered enrolling in a master program in musicology, and inquired if my undergraduate degrees in the Music academy and philosophy would qualify me for the program. Yehudit's informality (we soon discovered that our birthdays were just a few days apart), humor, and interest in what I could bring to the program provided a heartening welcome. Initially in a teacher role, she became a close colleague and friend during my various professional junctures and stations, from my work at the Open University and the Tel-Aviv Museum, through my doctoral studies at Stanford University, and thereafter to my faculty positions at the University of Illinois. Remembering the words of the educational philosopher Israel Scheffler, who aimed "to counteract the prevalent amnesia of universities by recalling the conduct of scholars of past generations who still have things to teach us,"[3] I acknowledge, with deep appreciation and gratitude, Yehudit's wise, informed and caring presence, a fine model for my own academic career.

Yehudit's teaching introduced me to Renaissance Motets; her scholarship led me to Salamone Rossi,[4] whose name was vaguely familiar before, and later, to Giovanni Ghizzolo,[5] about whom I have never heard before or after. Both Yehudit's teaching and scholarship highlighted detailed analysis of musical qualities in the prevalent formalist tradition, a practice that was not unusual in musicology. Her writing on the contemporary Israeli musicological and educational scene, on the other hand,[6] was of a different style, attending to cultural context, recognizing the centrality of time and space as shaping musical events, often with an explicit acknowledgement of her own situated position, all key aspects of qualitative research methodology. The juxtaposition of great attention to detail with a kind-hearted spirit that I noted in her teaching, is evident, for example, in her review of a book on Robert Lachmann's research (Cohen, 2006), combining meticulous attention to editorial details with high praise for the ability of the author, Ruth Katz, to engage and expand the knowledge of her readers.[7] Yehudit's involvement in music education through her leadership position in the Levinsky College and extensive service in institutional and doctoral committees were characterized by the same style, as I witnessed first-hand when we served on the same committee. Her contributions, manifesting a sharp

[3] Israel Scheffler, *Gallery of Scholars: A Philosopher's Recollections.* (Dordrecht: Kluwer Academic Publishers, 2004), ix.
[4] Judith Cohen, "Salamone Rossi's Madrigal Style: Observations and Conjectures," *Orbis Musicae* IX, Tel-Aviv: Tel-Aviv University (1986/7): 150–163.
[5] Judith Cohen, *Giovanni Ghizzolo: Madrigale et Arie per sonare e cantare*, libri *1 & 2 (1609, 1610): A Critical Edition* — Recent Researches in the Music of the Baroque, vol. 138 (Madison, Wisconsin: A-R Editions, 2005).
[6] For example, see "Leo Kestenberg Ve-Chazon Ha-Chinuch Ha-Muzicali Be-Israel [Leo Kestenberg and the music education vision in Israel], *Min-Ad*, VII, no. 1 (2009): https://www2.biu.ac.il/hu/mu/min-ad/, (in Hebrew).
[7] Judith Cohen, review of *"The Lachmann Project": An Unsung Chapter in Comparative Musicology,* by Ruth Katz, *Min-Ad* V, no. 1 (2006): https://www2.biu.ac.il/hu/mu/min-ad/.

mind and a deep understanding of the task, were made with integrity and clarity of purpose, attending to both big picture and details, forest and trees. I see those two modes of thinking and being—(i) the scholarly, analytical mode in the style of modern musicology, in which Yehudit was trained (and trained me), and (ii) the situated, contextual, service-oriented engagement in contemporary music and music education culture—as complementing each other, both modes central to academic professions.

This homage to Yehudit and the journey that my meeting with her launched, focuses on key methodological issues in musicology and qualitative educational research, noting their "stretto-like" sequence, as in a fugue, their noticeable dissonances as well as some underlying commonalities. My writing is informed by ethnography with its focus on cultural values, and by phenomenology with its emphasis on lived experience.[8] Specifically, the paper reflects on my *listening*, shaped by the traditions and practices of performance and musicology, and the transplanting of that listening, embodied and conceptualized, to the social sciences. At times I noted those transplants in a dramatic "aha!" insight; at other times the transplant was internalized and invisible, making its presence known and articulated through the ethnographic interplay of "seeing the strange as familiar and the familiar strange,"[9] where my familiar musical ways of listening, activated in a new context, became significant. The autoethnographic writing of this paper highlights the nested nature, the close connections among the personal, the communal, and the broader academic world.[10] I start with the latter, the macro context of the methodological paradigms in the second half of the twentieth century.

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[8] For example, see Max van Manen, *Researching lived experience*, (London: SUNY Press, 1990).

[9] It is interesting to watch the ways in which this idea, originated in literary criticism as a description of good poetry (Coleridge, *Biographia Literaria*, chapter xiv), was coined into a phrase (T.S. Eliot, "Andrew Marvell," in *Selected Essays by T.S.Elliot*, London: Faber and Faber, 1948, p. 301). The concept was later transferred into other disciplines, such as ethnography, and reinterpreted: for example, in *Coming of Age in Samoa: A Psychological Study of Primitive Youth for Western Civilization* (New York: William Morrrow and Company, 1928), Margaret Mead described the life of Samoan adolescents familiarly, comparing them with American teenagers' habitual characters, this time from the point of view of an "outsider." Since that study, this approach, originated in poetry criticism, have been rooted in ethnographic (and ethnomusicological) studies to this day, from Horace Miner's satirical "Body Ritual among the Nacierma," (*American Anthropologist*, 58, no. 3 (1956): 503–507), to Bruno Nettl who attempts to inform about Western music education, in a way, "as an outsider" ("What's to be Learned? Comments on Teaching Music in the World and Teaching World Music at Home," in *The Arts in Children's Lives: Context, Culture, and Curriculum*, edited by Liora Bresler and Christine Marmé Thompson, (New York: Kluwer Academics Publishers, 2002: 29–42), to description of unexpected "ethnomusicological" empathies in Gabriela Currie's "Close Encounters of the Musical Kind: Persian Vignettes in Seventeenth-Century European Travel Writings" (*Itineraria: Rivista della Società Internazionale per lo Studio del Medioevo Latino*, 20, 2021: 77–105).

[10] Compelling examples of autoethnographic writings are Arthur Bochner's *Coming to Narrative: A Personal History of Paradigm Change in the Human Sciences* (Walnut Creek, CA: Left Coast Press, 2014); Arthur Bochner and Carolyn Ellis, *Evocative autoethnography: Writing lives and telling stories*, (Abingdon, UK: Routledge, 2016); and Betsy Hearne, "'Your One Wild and Precious Life': A Tale of Divergent Patterns in Narrative and Musical Development," *Bulletin of the Council for Research in Music Education* 210–11, (Fall 2016/Winter 2017: 153–165).

Shifts in Musicology and Music Education

Academic disciplines come with their respective traditions, practices, and venues, and yet are inherently permeable. Like all human creations, from nations and cultures to artistic styles and institutions, they are in constant flux, shaping and being shaped by inner as well as outer forces around them. Disciplinary status waxes and wanes. In the social sciences, the worldview of positivism as manifested in experimental psychology, for example, has enjoyed a privileged status throughout the twentieth century, providing a model for research in education and music education among other disciplines, setting paradigmatic conventions, acceptable research goals, questions, and methods. In the second half of that century, the worldviews of postmodernism, first developed in the discipline of cultural anthropology, gradually emerged, creating a rippling effect as their influence spread to new disciplines.

Disciplinary paradigm shifts are marked by key moments, but occur through a laborious incubation, both gradual and precipitous. In *The structure of scientific revolutions* Thomas Kuhn describes the change of scientific paradigms, where, similar to changes in musical styles, proponents of both old and new paradigms can coexist.[11] Some disciplines are more porous than others. In the paradigmatic shift from positivism to postmodernism, history, for example, was an early paradigmatic adopter. Music education, an inherently hybrid discipline, accommodated later,[12] opening to qualitative research methodology a couple of decades after this methodology had infused its close disciplinary kins, the broader educational field and its arts education sisters. This late adoption, as I discuss below, can be traced to the robust traditions of classical music.

In the field of Western music and musicology, Christopher Small was a groundbreaking voice in introducing a sociological perspective.[13] In a field governed by formal analysis, Small questions the supremacy of "music objects"—music compositions—as the focus of the field.[14] He argues that "Music is not a thing at all but an activity, something that people do."[15] He attributes the focus on compositions to the nature of language and conceptualizations:

> The apparent thing "music" is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely. This habit of thinking in abstractions, of taking from an action what appears to be its essence and of giving that essence a name, is

[11] Thomas Kuhn, *The Structure of Scientific Revolutions*, (Chicago: University of Chicago Press, 1962).

[12] See Liora Bresler, "Qualitative paradigms in music education research," *The Quarterly Journal of Music Teaching and Learning*, 3/1, (1992): 64–79; and Bresler, "Qualitative methodologies in music education: A contextual framework," *Council of Research in Music Education* 122, (1994): 9–13; See also Margaret S. Barrett and Sandra L. Stauffer, "Editorial: Narrative Soundings," *Research Studies in Music Education* 27 (December 2006): 2–4.

[13] Christopher Small, *Music-Society-Education* (New York: Schirmer, 1977).

[14] Christopher Small, *Musicking: The Meanings of Performing and Listening.* (Middletown, CT: Wesleyan University Press, 1998), 5.

[15] Small, *Musicking*, 2.

> probably as old as language; it is useful in the conceptualizing of our world but it has its dangers. It is very easy to come to think of the abstraction as more real than the reality it represents...[16]

Small's shift of focus from the musical work to the process of musicking heralded a paradigm shift with implications for research goals, questions and methods. He argued, for example, that "A musical performance is a much richer and more complex affair than is allowed by those who concentrate their attention exclusively on the musical work and on its effect on an individual listener."[17] Highlighting process and lived experience, Small introduces sociological and phenomenological aspects, with their corresponding methods when he asks: "So if the meaning of music lies not just in musical works but in the totality of a musical performance, where do we start to look for insights that will unite the work and the event and allow us to understand it?"[18] Small argues that meaning of the act lies in the relationships between the people who are taking part in the performance, making music and listening to it.

Shortly after the publication of Small's *Music-Society-Education*, musicologist Joseph Kerman, whose expertise was in the English Golden Age, voiced a criticism of the narrowness of objective musical analysis that leaves no place for aesthetic criteria.[19] Kerman's criticism of objective methodology and its abandonment of aesthetic values is caused, he claimed, by the discipline's ambition to emulate real science. Kerman reminds his readers that aesthetic values were important in the work of earlier musicologists like Donald Tovey and Heinrich Schenker. Kerman's book, published five years after his groundbreaking article, aims to establish the place of music study within the broader postmodern intellectual scene, and to open musicology to humanistic approaches.[20]

Another force in the paradigmatic shift was Susan McClary, a musicologist grounded in feminist perspective, who argued for the cultural significance of musical style.[21] McClary's writing on the dominant culture-specific musical expressions compatible with the pro-masculine, misogynistic imagery of much late nineteenth-century European art, was highly influential. Acknowledging the impact of McClary's work, musicologist Claire Detels has argued for a critical paradigm of "soft boundaries" in music, the arts and aesthetics, arguing that the onus would be on the formalists to defend the view

[16] Ibid.
[17] Small, *Musicking*, 8.
[18] Small, *Musicking*, 13.
[19] Joseph Kerman, "How we got into analysis and how to get out of it," *Critical Inquiry*, 7, no. 2 (1980): 311–31.
[20] Joseph Kerman, *Contemplating Music: Challenges to Musicology*, (Cambridge, MA: Harvard University Press, 1985).
[21] Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: University of Minnesota Press, 1991)

that a distinctive style feature has no relationship to the culture in which it is created and formed.[22]

If the discipline of traditional musicology was characterized by hard boundaries, the scholars who pioneered the paradigmatic shift were grounded in multi-disciplinarity. Multi-disciplinarity allowed them to draw on different worldviews and conceptualizations that addressed their respective concerns, and address the blind disciplinary spots of formalistic musicology. Small's interest in non-Western music and anthropology is evident in his discussion of music outside Europe, as are his extensive references to the work of cultural anthropologists Margaret Mead, Gregory Bateson, and Clifford Geertz, and to ethnomusicologists Kwabena Nketia, William Malm and Colin McPhee, among others.[23] Kerman's knowledge of literature and its relationship to music, manifested in his writing on opera as drama and the Elizabethan madrigals, and his aspiration to communicate to broader audiences, served a convincing case that the methods of musicology should aim, like literary criticism, at the goals of humanistic education. In the case of McClary, it was her academic foundation in women's studies, an interdisciplinary field that is grounded in social and cultural constructs of gender, that provided a critical anchor for her conceptualization of musical styles. Claire Detels acknowledged the role of the 1991 National Endowment for the Humanities' Summer Institute on Philosophy and the Histories of the Arts as instrumental in broadening her thinking. Sharing five weeks with a group of philosophers specializing in the broader field of aesthetic, Detels realized the extent to which different disciplinary backgrounds and training affect one's perception, not only of what the answers are to questions about the arts, but also what the questions should be.[24] The Institute was directed by Arthur Danto, a philosopher of history and aesthetics and an early postmodernist voice in the humanities who had established—some 30 years before—the institutional theory of art.[25] This theory was major in shifting the concept of art from its traditionally essentialist definition to one recognizing its embeddedness in human culture and institutions.

While noticing a broader range of references in the work of Small, Kerman, McClary and Detels, it is also interesting to note which relevant writings are missing. Small did not seem to be aware of John Dewey's 1934 *Art as Experience*, where Dewey makes a similar claim to Small's, arguing that the focus on artwork is an obstacle to a theory of aesthetics, instead grounding aesthetic theory in lived experience and culture.[26] Neither Kerman nor Detels referred to Christopher Small's 1977 book. Looking into the intellectual journeys of the key methodological "shifters" and what enabled them provides a glimpse into the inner dynamics of disciplines.

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[22] Claire Detels, *Soft Boundaries: Re-visioning the Arts and Aesthetics in American Education* (Westport, CT: Bergin & Garvey, 1999).
[23] Christopher Small, *Music-Society-Education*, 34–59.
[24] Detels, *Soft Boundaries*…, ix.
[25] Arthur Danto, "The Artworld," *The Journal of Philosophy*, 61, no. 19 (1964): 571–84.
[26] John Dewey, *Art as experience*, (New-York: Minton, Balch & Company, 1934).

In regards to music education research, its emphasis on quantitative, objective methodology in North America and England, where most empirical research took place, is evident in books, journal papers and dissertations throughout the twentieth century. In the 1990s, music education research started to open to other disciplines, especially ethnomusicology and education in its broadest explorations. One influential discipline was the anthropological cultural approach in ethnomusicology,[27] an approach which aims to understand music in the context of human behavior, examining such broader questions as the use and function of music, the role and status of musicians, and the concepts that lie behind music behavior. Qualitative Methodology in Education was another major influencer, in particular the genres of case-study, and later, narrative inquiry.[28]

A centering on skilled performance of music compositions of the classical tradition has also influenced school practice of music and its pedagogies. In my studies of music education in American public high-schools I witnessed the solid as well as the softer boundaries of music teaching. Even in settings where the arts were integrated with other academic disciplines, the majority of music teachers who were trained in the classical tradition resisted the whole school project of integration, keeping within their disciplinary borders of perfecting musical skills.[29] This was in sharp contrast to the visual arts, dance, and drama teachers who embraced integration of connections across curricula. Classically trained teachers were different from those (less common) music teachers trained in jazz and guitar, who embraced integration across curricula and even took leadership roles in forwarding such a goal (Bresler, 2011).[30] I realized that the educational context in which music teachers operated was different from that of the other arts and general teachers. The emphasis on competitions in American high schools, often high-stake competitions, corresponded to the performance-centered enculturation of the Western classical style, where taking time from skills would be a liability. Jazz, folk and popular music styles came with different traditions, more open to social and intellectual value systems.

Underlying paradigms in the social sciences: from objective to constructed realities

The move from objective to a postmodern paradigm has roots in philosophical worldviews of the late nineteenth century as well as in cultural anthropology of the twentieth century.

[27] Alan P. Merriam, *The anthropology of music* (Evanston, IL: Northwestern University Press, 1964); Bruno Nettl, *Twenty-nine issues and concepts* (Champaign, IL: University of Illinois Press, 1983).
[28] For a more detailed overview of qualitative research in music education see, for example, Liora Bresler and Robert E. Stake, "Qualitative research methodology in music education," in *The handbook on research in music teaching and learning*, edited by Rita R. Colwell, (New-York: Macmillan, 1992), 75–90; and Oxford *handbook of qualitative research in American music education*, edited by Colleen M. Conway (Oxford: Oxford University Press, 2014).
[29] Liora Bresler, "Out of the trenches: The joys (and risks) of cross-disciplinary collaborations," *Council of Research in Music Education* 152, (2003)": 17–39.
[30] Liora Bresler, "Integrating the Arts: Educational Entrepreneurship in a School Setting," *Hellenic Journal of Music, Education, and Culture* 2, no. 1 (2011): 5–17.

This section, perspectival rather than comprehensive, discusses underlying methodological assumptions that shaped research in music education and musicology.

The argument that the social sciences have a different ontological and epistemological status, given that humans are both the subject and the object of inquiry, challenged the positivist approach.[31] The complexity of the social world makes it impossible to discover laws as happens in the physical sciences. Rather than a series of overarching causal laws, social scientists argued, emphasis must be on understanding the individual case. The subject matter of the human sciences is inseparably connected to our minds, bringing along all our subjectivities—cognitions, emotions, and values.[32] The researcher recognizes the importance of objective "reality" but her goal is understanding lived experience rather than causal explanation,[33] with a focus on *meaning* making rather than prediction.[34]

In the qualitative paradigm there is a range of positions, from the idealist belief that social and human reality are created, to the milder conviction that reality is shaped by our minds. All qualitative positions posit a degree of mental involvement with subject matter not acceptable to the positivist, quantitative, realist tradition.[35] Social reality is constructed individually and culturally. The aim of qualitative research is not to discover facts, but to construct a clearer experiential understanding. The understanding reached by each individual will, of course, be to some degree unique, but much will be held in common. For research data or interpretation of findings, not everyone's personal reality is of equal use.[36]

The perspective of the researcher shapes interpretation. The process of research, always in a specific context and time, is both external and internal, and calls for a personal voice in the writing and communication of research. The design of qualitative studies attends to physical, temporal, historical, social, and aesthetic contexts. Contextual epistemology requires in-depth studies of just selective cases.

The roots of qualitative research *methods* can be traced to the ethnographic fieldwork. From early 20th century anthropologists, such as Bronisław Malinowski and Margaret Mead, advocated and practiced spending extensive periods of time in a natural setting, studying cultures with the intent of learning how the culture was perceived and understood by its members. Malinowski was the first one to argue that a theory of culture

[31] See Wilhelm Dilthey, *Introduction to the Human Sciences* [1883] in *Wilhelm Dilthey: Selected Works*, Vol. 1, Book 1, translated by Michael Neville, edited, with an introduction, by Rudolf A. Makkreel and Frithjof Rodi (Princeton, NJ: Princeton University Press, 1989); Max Weber, "Objective Possibility and Adequate Causation in Historical Explanation," in *Methodology of the social sciences*, translated and edited by Edward A. Shils and Henry A. Finch. (Glencoe, IL: Free Press, 1949), 164–187.
[32] See Alan Peshkin, "In search of subjectivity—One's own," *Educational Researcher*, 17 no. 7, (1988): 17–21.
[33] See Georg Henrik von Wright, *Explanation and understanding* (London: Routledge & Kegan Paul, 1971).
[34] See Bresler & Stake "Qualitative research methodology…"
[35] Ibid.
[36] Ibid.

had to be grounded in particular *human experiences*, based on observation and inductively sought.[37]

It took the social crises of the 1960s in the USA and Europe, in particular the civil rights and feminist movements, to open educational research to a qualitative worldview. National foci on back-to-basics curricula changed to an emphasis on values and minority perspectives. Prompted by the political and educational crises, many, including prominent figures in curriculum studies, acknowledged the gap between educational research and practice, recognizing that we did not know enough about the educational experience of children not succeeding.[38] Qualitative emphasis on understanding the perspective of all participants challenged the idea that the views of those in power are worth more than others' views. The perception of school as a system of discipline helped shift concern from student achievement to what students were actually doing in school, to the processes of teaching and learning within their cultural and institutional contexts, and the lived experiences of students and teachers.[39] These changes in focus and goals generated the need for naturalistic methods, drawing on immersive, unstructured observations, and semi-structured interviews, and opening up educational researchers to diverse qualitative approaches, from educational ethnographies and case-studies to action research.[40]

Within the field of curriculum research, key writings include Philip Jackson's in-depth observational study of classrooms that highlighted a hidden curriculum;[41] Elliot Eisner's notion of expressive objectives[42] and the implicit and null curricula;[43] Robert Stake's concept of responsive evaluation[44] and the case-study approach, developed by both Stake and, across the Atlantic, by Lawrence Stenhouse;[45] and John Goodlad's

[37] Bronisław K. Malinowski, *Argonauts of the Western Pacific: An Account of Native Enterprise and Adventure in the Archipelagoes of Melanesian New Guinea* (London: Routledge, 1922); and Margaret Mead, *Coming of age in Samoa*...

[38] For example, see Joseph Schwab, *College Curriculum and Student Protest* (Chicago: University of Chicago Press, 1969).

[39] Robert Dreeben, *On What is Learned in School* (Boston: Addison-Wesley, 1968); Michel Foucault, *Discipline and Punish: The Birth of the Prison*, translated by Alan Sheridan, (New-York: Pantheon books, 1977); Jules Henry, *Jules Henry on Education*, (New York: Random House, 1972).

[40] See Bresler & Stake "Qualitative research methodology…"

[41] Philip W. Jackson, *Life in Classrooms* (New York: Holt, Rinehart, and Winston, 1968).

[42] Elliot Eisner, "Instructional and Expressive Educational Objectives: Their Formulation and the Use of Curriculum," in *Instructional Objectives*, AERA monograph series on curriculum evaluation, by William James Popham, Elliot W. Eisner, Howard J. Sullivan, and Louise L. Tyler (Chicago: Rand McNally, 1969), 1–18.

[43] Elliot Eisner, *The educational imagination: on the Design and Evaluation of School Programs*, (New York: Macmillan, 1979).

[44] Robert Stake, "Program Evaluation, particularly Responsive Evaluation," paper presented at a conference on *New Trends in Evaluation*, Göteborg, Sweden, October 1973. https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.200.333&rep=rep1&type=pdf, retrieved September 28, 2022.

[45] Robert Stake, "The Case Study Method of Social Inquiry," *Educational Researcher* 7 no. 2 (1978): 5–8; Lawrence Stenhouse, "Case Study and Case Records: Toward a Contemporary History of Education," *British Educational Research Journal* 4 no. 2, (1978): 21–39.

conceptualization of the operational, perceived and experienced curricula.[46] Underlying all of these studies is the recognition that objectivity in the social sciences masks the complexity of the singular setting, the process involved in teaching and learning, and the richness of meaning for different participants. Preceding but essentially similar to the future arguments of Small, Kerman, and McClary,[47] this shift turned away from a formal, objectivist view of educational research and Western music towards a view that highlighted constructed, contextual, and process-oriented notions of both curriculum and music.

Navigating disciplines: A personal journey

My struggle to find a research topic that would speak to me occurred in the late 1970s, just before the early calls signaling the new musicology. At that time, not long after graduating from the music academy, with its emphasis on the formal-historical dimensions of music, and equipped with a degree in philosophy, where the classic aesthetic theories we encountered felt abstract and remote, I was still unaware of the emerging postmodern paradigm in the social sciences. My interest in culture as a shaping power of musical and artistic styles was encouraged by the presence of a supportive, broad-minded advisor, Eli Schleifer, and facilitated by the topic of my thesis, where cultural and social contexts had a deep-seated presence. [48] Only years later did I realize it was precisely this cultural aspect that drew me to the topic of the Mediterranean Israeli music style.[49] The topic of this style, as it was expressed during the 1940s and early 1950s,[50] around the time of Israel's achieving independence, resonated with my enculturation in Israel of the 1950s and 1960s, in a home where the mission of building a homeland was central. While the detailed analysis of musical compositions (including by some obscure composers...) was central to the thesis, the connections with broader cultural and historical forces of the period, in which this musical style had emerged, permeated the findings, becoming the framework and focus in a subsequent publication for a journal of Israeli history.[51]

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[46] John I. Goodlad, M. Frances Klein, and Kenneth A. Tye, "The Domains of Curriculum and Their Study [sic]," in *Curriculum inquiry: The study of curriculum practice*, edited by John Goodlad (Columbus, OH: McGraw-Hill, 1979), 43–77.

[47] Small, *Music-Society-Education…*; Kerman, *Contemplating music…*; McClary, *Feminine endings…*.

[48] Liora Bresler, "The Mediterranean Style in Israeli Music," unpublished Master's thesis in Musicology, Tel Aviv University, Israel, 1983 (in Hebrew).

[49] A term coined by composer Alexander Uriah Boskovich in conversations with the Israeli poet Avraham Shlonski. See Max Brod's *Israel's Music* (Tel-Aviv: Sefer Press, 1951).

[50] Not a common topic at that time; although it gained popularity with time, initially in the visual arts, and later expanding to other areas.

[51] Liora Bresler, "The Mediterranean Style in Israeli Music: Ideology and Characteristics," *Cathedra: For the History of Eretz Israel and Its Yishuv*, 38 (December 1985): 137–60, retrieved September 30, 2022 (in Hebrew). Methods-wise, to deepen my understanding of what I found and provide a cultural context, I used semi-structured interviews and conversations with key figures of the 1940s, those still alive. Paralleling Molière's *Le Bourgeois Gentilhomme*, without being aware of it, I used qualitative methods and frameworks.

The connection of music to the ethos of the young nation was clearly communicated in credos, articulated in papers published shortly after its independence,[52] and in interviews with composers,[53] sharing their experience of participation in a new musical language that would reflect and shape the new Israeli reality and identity. This national spirit was evident in the titles of the compositions relating to both specific and general Israeli localities, and in the prevalence of shepherds, farmers, harvesters and pioneers. Dances and suites were the most popular form, including the Hora and Debka. Wanting to break away from the musical style of the European culture that rejected them, some of the composers (who were educated in the Western European musical tradition) articulated startling similarities to the anti-Semitic writing of Wagner as they condemned the decadence the Jewish spirit of the diaspora.[54] Everything highlighted the influence of the new land, its landscape, climate, and lived reality, sometimes alluding to East-Mediterranean musical qualities which they aspired to adopt in their work.

My interest in culture intensified with a move to the United States, initiated by my husband who was looking for a combination of a top Engineering school and good weather, and my subsequent experience of a cultural transplant. The natural choice of discipline, given my degrees, was a Ph.D. in Musicology. Realizing that what I perceived as unique to the Israeli musical style was actually a wider theme, occurring in diverse countries and eras, I considered expanding this theme to explore its variations and manifestations in other settings. The cordial Stanford professor at the School of Music, with whom I spoke, proposed instead the area of French baroque, a topic that held no resonance for me. That same week, a visit to Elliot Eisner's aesthetics doctoral seminar in the School of Education softened my own firm musical identity and enculturation. Eisner's vibrant presence, and his course readings centering on big ideas that connected aesthetics to life and to education, had a strong pull. Unperturbed by my lack of background in educational practice and research, Eisner offered me a research assistantship in a project initiated by the newly established Getty Center of Education, focusing on visual arts in elementary schools. I took that turn. Initially experienced as a dead-end, the move metamorphosed into a crossroad—a career in educational research with a concentration in music and arts education.

Just as my piano playing of Israeli folksongs preceded formal lessons, my immersion in educational research preceded coursework. The Getty project was a veritable playground with no prescriptive methods or revered theory except the curricular framework of Discipline-Based-Art-Education. With few guidelines, centering on the tools of contemplation (turned into systematic albeit unstructured observations) and conversations (turned into semi-structured interviews), this experience of research

[52] Alexander Uriyah Boskovich, "The problems of music — and of the original music in Israel," *Orlogin* 3 (1951): 177–87 (in Hebrew); and "The problems of the original music in Israel," *Orlogin*, 9 (1953): 280–93 (in Hebrew).
[53] for example, in an interview I conducted with composer Menachem Avidom; see Bresler, "The Mediterranean style…Ideology…," 146.
[54] Ibid., 141–43.

embraced fresh meaning making and welcomed interpretation, the very things I was missing in both my piano lessons and aesthetics classes. Even in the role of a novice research assistant, I was given the freedom to be the composer of my research, within an existing style, for sure, yet with plenty of room to improvise and with an expectation of a personal, communicative voice. Eisner's conceptualization of connoisseurship and educational criticism, grounded in the visual arts, expanded modes of inquiry from the verbal and numerical to an "enlightened eye."[55] For me, it was the *ear* that felt central to the process of inquiry, an ear tuned to a body, mind and inner resonance. It started me on a journey of exploration of tuned listening.

My first fieldwork experience prompted me to draw on my analytic musical listening, and transplant it to the context of classroom teaching. Lacking educational frameworks to organize what I observed, I turned to my area of expertise—analysis of Western music. The turning towards musical concepts transformed an ordinary classroom activity to an experience rich with meaning and provided a new viewpoint. I noted a coherent form (introduction to the lesson, development, closure); a clear orchestration (teacher as conductor, students organized in various ensembles, with different musical qualities); texture; and rhythm. The use of dynamics and tone quality, in teachers' and students' expressions, from pianissimo to fortissimo, was clearly shaped by the context just as it is in musical performances, when silence feels different just before the music starts as compared to immediately following a climax or as closure. Listening to the timbres of student voices, some louder, brighter, projecting more widely, others softer and introverted, sensitized me to classroom undercurrents including issues of gender and minorities. Using this musicological framework allowed me to notice the strangeness, the curiousness, of the familiar musical qualities, and to note their power in constructing meaning. It also allowed me to make the peculiar phenomenon of classroom teaching familiar.

The notions of the implicit and null curricula[56] meant a kind of listening that was not focused only on the tangible. My evolving interest in values and cultural messages, which were indeed implicit rather than explicit, was heightened by the shift of cultures I was experiencing. The most important elements, I realized, did not come overtly labeled. The active interplay between the strange (USA) and the familiar (Israel) allowed me to notice through differences, to perceive in fresh ways. The familiar Israeli behavior of informal, direct communication, body language, and an internalized sense of community, in which I was raised in the late 1950s and 1960s, was not part of the USA reality I encountered. An anthropology course with George and Louise Spindler, pioneers in establishing the field of anthropology of education and comparative anthropology that

[55] See Eisner, *The Educational Imagination…*; and *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice*, (New York: Macmillan, 1991).
[56] See Eisner, *The Educational Imagination…*

focused on cultural differences,[57] provided language and conceptual frameworks for my very real, non-academic grappling with the new culture. Though I had traveled abroad before coming to the USA, it was as a tourist, spending a week or a month here and there. *Living* in a different country, being part of its institutions complete with their etiquette and rituals, created a different kind of positioning and expectations.[58]

Even more important than a particular interpretation of research results was the metamorphosis of my identity as a researcher. The habits of ear and mind I cultivated as a musician, I realized, could be relevant to educational research, allowing me to reach beyond the explicit. While my fellow Stanford research assistants were impressively knowledgeable, sophisticated, and articulate, their focus on the visible could overshadow their hearing. That experience was the beginning of my evolving interest in how tuned listening could expand our understanding of cultural and personal lived experience.[59] This turning point of disciplinary focus generated new kinds of research listening.

Tuned listening: The interplay of the conceptual and the experiential

As a pianist listening to music, I have noted two clear modes of listening that work in tandem, typically one foregrounded and the other backgrounded: (i) listening conceptually from a knowledge base, identifying a composer, a musical piece, forms and harmonic progressions. This mode was typically accompanied by an evaluation of what I heard: is it accurate? Is it played well? Is it stylistically informed? (ii) listening for expressivity, for vitality, hoping to be nurtured, expanded, moved.

It is no wonder that I turned to conceptual listening in that Californian classroom back in January 1983, in the classroom assigned by Eisner, in search for a lens to support me in that research project. Drawing on musical dimensions as conceptual and aesthetic tools, it was temporal form that struck me first, then and in subsequent fieldwork in schools and performing arts centers. Form has been important to me in organizing my days, weeks, and school year, noting its centrality in the very first chapter of Genesis that describes God's work each day.

The construct of theme and variations was key to inquiry. My realization that the Israeli musical style was part of broader phenomena generated curiosity about the variations in other settings—for example, Hungary, Mexico, and Brazil. When shadowing a high schooler in inner city San Francisco school for another project with Eisner, I added a second, African-American participant, to the Vietnamese-American student I was assigned in order to provide a variation, a frame of reference, to refine my understanding

[57] See, for example, *Interpretive Ethnography of Education: At Home and Abroad*, edited by George and Louise Spindler (Mahwah, NJ: Lawrence Erlbaum Associates, Inc., 1987).
[58] Liora Bresler, "Interdisciplinary, Intercultural, Travels: Mapping a Spectrum of Research(er) Experiences," in *The International Handbook of Intercultural Arts Research*, edited by Pamela Burnard, Elizabeth Mackinlay, and Kimberly Powell (Abingdon, Oxon: Routledge. 2016), 321–32.
[59] Liora Bresler, "What Musicianship Can Teach Educational Research," *Music Education Research* 7 no. 2, (2005): 169–83.

by contrast. Later in Illinois, in my work for the National Endowment for the Arts—investigating arts education in American Elementary schools—the diverse contexts for music teaching in urban and rural, East Coast, mid-West, and Western States provided compelling variations on the key issues we observed.[60] Another type of variation was the micro-contexts of the individual music teachers as they interacted with the institutional contexts in which they were teaching.[61]

Form has been central in my writing, editing, reviewing of dissertations and papers and in creating of syllabi. It provided a structure to my doctoral dissertation, following the schema of a sonata form: Allegro, Adagio, Scherzo and Vivace.[62] Form supported cohesion in the two-volume *Handbook of Research in Arts Education* with its range of arts subjects: music, visual arts, dance, drama, and poetry/literature.[63] Organizing the Handbook into 13 sections, each with its own theme, I structured each section with preludes, interludes, and the inclusion of an artwork, variations of rock formations that represented the respective theme.

The live performance of teaching calls for a different, temporal and semi-improvised form. Courses and lessons are composed by the relationships of new and old material, introductions and developments, often spiral. A tuned listening to the dialogue between concepts and experiences aims to make what could be perceived as abstract and remote concepts alive and personal. Course location varied, with the officially assigned classroom serving as a refrain in a rondo, alternating locations with an Art Museum, Performing Art Center, and Japan House and garden, among other places. Other aspects of temporal form included the time allocated to processing of experiences and ideas, and for interchange among students, as well as between teacher and students. As a teacher, I found improvisation to be as essential as careful planning, both necessary for the meaningful unfolding of classroom experience.

Tuned listening in both teaching and research highlighted the intangible, the layers surrounding what was explicitly articulated. The connections between listening and the intangible were beautifully articulated by the Jewish-Austrian musicologist, theorist and conductor Victor Zuckerkandl, (whose own crossing of disciplinary borders in the 1940s and 1950s included Gestalt psychology and phenomenology.) Zuckerkandl has pointed out the distinction between sound and objects, observing that "in seeing, touching, tasting, we

[60] Robert E. Stake, Liora Bresler, and Linda Mabry, *Custom and Cherishing: The Arts in Elementary Schools: Studies of U.S. Elementary Schools Portraying the Ordinary Problems of Teachers Teaching Music, Drama, Dance, and the Visual Arts in 1987-1990* (published by the Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign, 1991).
[61] Liora Bresler, "Visual art in primary grades: A portrait and analysis." *Early Childhood Research Quarterly* 7 (1992): 397–414; and "The Genre of School Music and its Shaping by Meso, Micro, and Macro Contexts," *Research Studies in Music Education* 11 (1998): 2–18.
[62] Liora Bresler, "The Role of the Computer in a Music Theory Classroom: Integration, Barriers, and Learning," Doctoral dissertation, Stanford University, 1987.
[63] Liora Bresler (ed.), *International Handbook of Research in Arts Education*. Dordrecht, the Netherlands: Springer, 2007.

reach through the sensation to an object, to a thing. Tone is the only sensation not that of a thing."[64] Commenting on listening as related to the fluidity of process was articulated by musicologist David Burrows, who noted that "we see the world as a noun and hear it as a verb."[65]

The notion of listening to a culture has been articulated by the cultural anthropologist Paul Stoller, referring to the words of Sorko Seyni, a healer in Songhay, Africa. As Seyni was teaching Stoller about the Songhay culture he cautioned that "without sight or touch one can learn a great deal. But you must learn how to hear or you will learn little about our ways."[66]

Process, I came to realize, is intimately connected with vitality. Tuning into vitality, shyly present in my conceptual listening in that Eisner-assigned classroom, became foregrounded in my later studies, as I came to own and create my research style. The experience of vitality is, of course, part of the human condition and my experiences. I felt it, vividly and viscerally, from ages 3 when I played Israeli songs to a singing community. It was the search for vitality that guided my search for a Master thesis topic, and that prompted my decision to pursue a degree with Eisner. Articulating it as fundamental, for my own research and in the role of research educator, as the charged concept of resonance—dissonance *and* consonance—in working with pulls and pushes, the same kind, I believe, that guide us in creating research topics. In particular, assigning doctoral students to choose an artwork that evoked dissonance and to stay with it, almost always opened us to new insights. Encountering dissonance may cause chaos and confusion but if we stay with it with curiosity and spaciousness, I found out, it often transforms to fresh insights, offering an opportunity to learn not just about the challenging artwork but also about our own self as we stay with our responses.[67]Tuning to both outer and inner, vitality functioned as a compass to identify research issues, and provided a conceptual organizer around my papers and presentations. In advising and serving on doctoral committees, I looked for, and asked students about the vitality of their findings.

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[64] Viktor Zuckerkandl, *Sound and Symbol, Music and the External World*, translated by William Trask, (Kingsport, TN: Kingsport Press, 1956), 70. I encountered Zuckerkandl's book in the library of the Tel-Aviv Music Academy in the 1970s, but it was only twenty years later, in my explorations of listening, that his words have sunk in.

[65] David Burrows, *Sound, Speech and Music* (Amherst, MA: University of Massachusetts Press, 1990), 21. Burrows, the son of an ethnomusicologist, is described as having a "healthy sense of irony and distance towards the kind of positivism that dominated North American academia and specifically the scholarly study of music," (see Robert Kendrick, obituary 2020) https://www.amsmusicology.org/news/484803/David-L.-Burrows-1930-2019.htm)

[66] Paul Stoller, *The Taste of Ethnographic Things: The Senses in Anthropology.* (Philadelphia: University of Pennsylvania Press, 1989), 115.

[67] See Liora Bresler, "The Spectrum of Distance: Cultivating empathic understanding in research and teaching," in *Aesthetics, Empathy and Education*, edited by Boyd White and Tracie Costantino (New York: Peter Lang, 2013), 9–28; and "Aesthetic-based Research as Pedagogy: The Interplay of Knowing and Unknowing towards Expanded Seeing," in *The Handbook of Arts-Based Research*, edited by Patricia Leavy (New York: The Guilford Press, 2018), 649–72.

Coda

I have become intrigued by what it is that I do not listen to, and the ways in which I may listen but do not hear. Small's observations of the Western ear not tuned to other musics across cultures reflected my own limited listening, shaped by my primary enculturation into Western music. As a researcher, I note my embracing of some theories, resistance to others, and having blind spots as a third response, alerting me to the state of neutral. Operating in my research experience in music education, and my more limited experience in musicology, tuned listening is an ongoing exploration, nurtured and expanded by the research community and by participants in research project.

The work of contemporary voices in the Israeli music education research scene, in which Yehudit played a key role, has expanded my listening, illuminating compelling issues not addressed in the Israel in which I grew up. In this concluding section I point to some recent work, done with authenticity and depth, that has extended the scope of music education research in Israel. One manuscript that has a wide lens in showing music education across the different stages of Israel, from pre-independence to present day, is Lia Laor's chapter on music education (Laor, 2016).[68] Grounded in rich understanding of and involvement in this constantly changing cultural scene, this history and policy chapter portrays the unique heritages of Israel's diverse Jewish groups including those constituting a new map of identities undergoing a tacit or explicit struggle for recognition, and the ways they seek cultural symbols and activities to represent their uniqueness.[69]

Recent work in music education that explore in depth these and other groups with a noteworthy juxtaposition of insider-outsider researcher positioning, combines sophisticated qualitative skills while engaging with contemporary music teaching and learning. Based on intensive documented interviews/conversations, the work of Belal Badarne and Amira Ehrlich centers on interreligious dialogue exploring the lived Experience of Arab and Jewish religiously observant music educators in Israel. Aiming to communicate their respective culturally grounded perspectives to one another, the study illuminates taken-for-granted norms and habits in each community and expands our understandings of cultural assumptions that currently underlie structures of religious segregation in Israeli music teacher education. The personal/professional reflections are grounded in institutional structures and broader cultural issues.[70] Amira Ehrlich's study of

[68] Lia Laor, "Israel: From Visions of Nationhood to Realization through Music," in *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling*, (London: Bloomsbury Press, 2nd expanded edition, 2016), 92–102.

[69] For a reflection on the diverse motivations of music education in Israel and their multi-cultural manifestations, see also Veronica Cohen and Lia Laor, "Struggling with Pluralism in Music Education: The Israeli Experience," *Arts Education Policy Review* 98, no. 3 (1997): 10–15.

[70] Belal Badarne and Amira Ehrlich, "Dancing on the Limits¨: An Interreligious Dialogue Exploring the Lived Experience of Two Religiously Observant Music Educators in Israel," in *Music, Education and Religion: Intersections and Entanglements*, edited by Alexis Anja Kallio, Philip Alperson, and Heidi Westerlund. (Bloomington: Indiana University Press, 2019), 262–72.

the spiritual agency through music teacher education details the possible functions of music, music education, and music teacher education within Jerusalem's Jewish Ultra-orthodox women's campus through a case study conducted within this unique, self-segregated religious community, and the ways in which music functions as an outlet of independent spiritual agency for the young women .[71] Another set of voices absent from earlier research in music education is that of LGBT and immigration experiences in Israel. Evan Kent's autoethnography (Kent, 2020), opens up critical themes, pointing at a layered live experience of immigration including dissonances and connecting his heritage of grandparents to his contemporary Israeli experiences.[72] These research studies, grounded in the present Israeli cultural and political realities of Israel, invite their readers to a tuned listening to communities that had little place in the previous dominant discourse, with an emphasis on personal rather than ideological voice. Music education has been my home for the past thirty-plus years, whereas my musicological perusal has been sporadic. Still, I encounter occasionally vital musicological scholarship which resonate with both my professional and personal background. I can imagine Yehudit's interest and appreciation of this rich emerging scholarship, and in my mind's ear I listen to her responses.

[71] Amira Ehrlich, "The Emergence of Spiritual Agency Through Music Teacher Education in Jerusalem's Jewish Ultraorthodox Women's Campus," in *Remarks on a Visionary's Journey: An Anthology Celebrating Heidi Westerlund's*, edited by Tuulikki Laes and Liisamaija Hautsalo, (Helsinki: Sibelius Academy Publications, 2020).

[72] Evan Kent, "The accidental autoethnographer: "Dancing on grandmother's shoes," in *Narratives and reflections in music education: Listening to voices seldom heard*, edited by Tawnya D. Smith and Karin S. Hendricks, (Cham, Switzerland: Springer, 2020), 165–178.