

# Evoking A Soundscape: Inquiring Into Musician-Music Teachers' Narratives

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This research provides participants with an opportunity to share multiple perspectives on musician-music teacher narratives, offering a unique view into the stories of three elementary teachers (and myself as a co-participant). Evoking a soundscape provides a new layer to the sensitive recounting and retelling of a narrative, igniting the possibility for other musician-music teachers to musically inquire into their lived experiences as a means of deepening professional practice.

## Introduction

The participants in my study are elementary musician-music teachers who have spent a lifetime developing their craft. The arts-based data captures participant stories in a conversational interview, and through the craft of creating music. While foundationally supported by the three-dimensional framework of narrative inquiry (Clandinin & Connelly, 2000) this dynamic research opens a creative process. According to Eisner (2002), the arts provide a way of creating our lives by “expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, and establishing contact with others and sharing culture” (p. 3).

## Research Questions

- 1) When musician-music teachers reflect and express their stories of journeying to and through music, what experiences provide a deepened connection to their practice, resonating in and beyond the classroom?
- 2) When musician-music teachers evoke a soundscape, what might we hear from their musical story that engages them with their craft?

## Theoretical Framework

The theoretical framework supporting this research is the three-dimensional framework of narrative inquiry; Temporality, Sociality, and Place (Clandinin, 2007; Connelly & Clandinin, 2006).

- Events in Temporal transition - always moving and shifting
- Sociality - paying attention to the personal and social aspects, conditions
- Place - referring to the physical place and where events take place

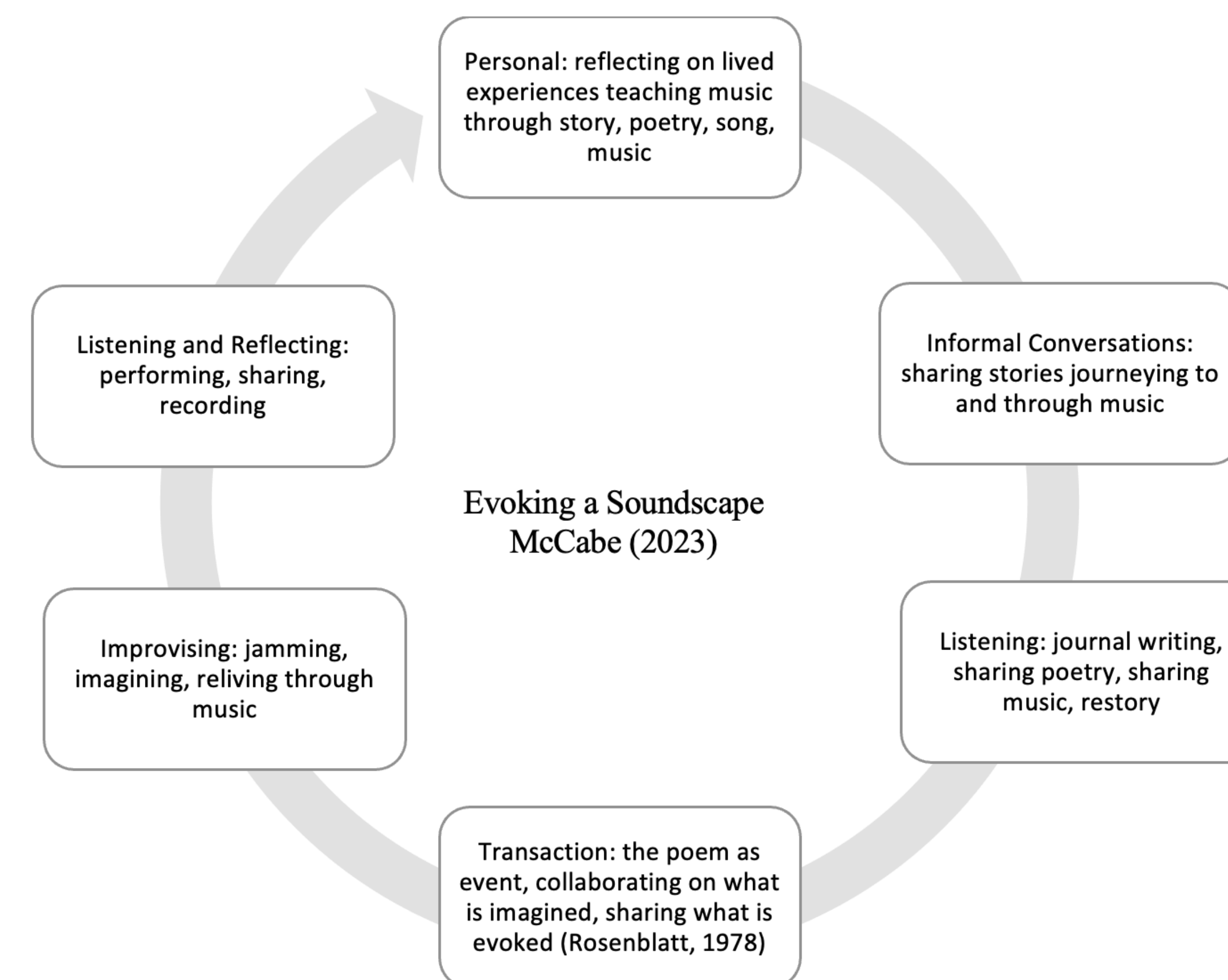
By expanding upon the three-dimensional framework (Clandinin 2013; Clandinin & Connelly, 2000), I aimed to deepen an understanding, both individually and socially through the art of creating music to express story.

According to Caine et al., 2022, “Diverse forms of field texts invite participants into the research in ways that enable them to actively document their unfolding lives so that complex connections between their experiences in particular times and places can be understood” (p. 57).

## Conceptual Framework

The conceptual framework, “Evoking a Soundscape”, allowed participants to highlight experiences that provided a deepened connection to practice, both inside and outside of the classroom, through the medium of music and their craft. When we transact (Rosenblatt, 1978) with each other’s stories, we listen and record responses that resonate with our own story.

In my conceptualization, a soundscape is what we are hearing played out in the open as well as the metacognition that has not yet been evoked.



We shared our new narratives that were evoked through our retelling and awakened a connection to each other’ stories.

Alongside the poetry, creating original music allowed us to “riff” on each other’s ideas, follow the flow of learning, and use the original music to provide an interplay on a soundscape of experience, allowing participants multiple layers through which to interpret what the poems evoked and render our transaction (our poem) as an event (Rosenblatt, 1978).

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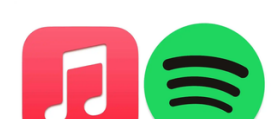
## Widening a Sensory Scope

As the music teachers and I engaged with the telling, reliving, and retelling our stories through music, we will reflected on how the journey to and through teaching had shaped our personal practical knowledge (Clandinin 2015; Connelly et al., 1997; Elbaz, 1981).

By engaging with our narratives, we will gained insight into our teaching practice in the music classroom (Smith & Hendricks, 2020).

Together, we listened empathetically and discussed what resonated (Barrett & Stauffer, 2009, 2012) sharing thoughts around what musical dimensions (Bresler, 2005) had value in our new composition. Theoretically, “within narrative inquiry, time is always on its way, always in the making, always unfolding and enfolding” (Caine et al., 2022, p. 68).

## The Findings Resound

- Findings revealed relationships developed due to personal connections in learning, the music room is a place of belonging (Song: Band is Family)
- Exploring creativity alongside your students positions the teacher as a guide (Song: Guide On The Side, Giant)
- Music affords the possibility of extending beyond the sole reliance on written text (Songs: Adrift in The Fog, Resound)
- The theory of transaction allowed for a deepened exchange of ideas through text (Song: Drifting, Clockwise Critical)
- Future research utilizing the conceptual framework of evoking a soundscape could highlight what resonates across multiple musician-music teachers’ stories (Song: The Music’s in Your Heart)
- As a way of exploring researcher reflexivity during the PhD, I recorded a 5-song album to share what resonated as a co-inquirer (McCabe, 2023) 

Evoking a soundscape, as a concept for this research, provided a place where musician-music teachers explored beyond textual information as they engaged with what was imagined. Leavy (2015) shared: “The power of music as a vehicle for sharing information is being harnessed by researchers who are creating research methodologies that use music as a model for data analysis and interpretation as well as representational form that may be textual or performance based” (p. 124).

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