Finding Where I Fit: An Autoethnography on Integrating Ethnomusicology into Music Therapy

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ABSTRACT

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Music therapy researchers and theorists throughout the field are calling for collaboration with ethnomusicologists (Ansdell, 2004; Bright, 1993; Bruscia, 2002; Chiang, 2008; Moreno, 1995; Rohrbacher, 1993, 2008; Ruud, 2010; Stige, 2002, 2005). Through autoethnography research, exploring and describing my own narrative of hybridization, bringing ethnomusicology into music therapy, I hope to illuminate some new understandings relevant to the discussion of theoretical integration. This research highlights perceived differences in academic culture between the two disciplines, in particular the uncritical academic environment of music therapy and the hypersensitivity to cultural issues in ethnomusicology that may contribute to philosophical hesitation towards 'doing something' with music, as music therapy of course must do. Relevant theoretical activities and approaches are identified, possibly expanding the view of ethnomusicology's role in music therapy as being beyond one of simply providing cross-cultural information.

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Chapter 1. Introduction

Music therapy researchers and theorists throughout the field are calling for collaboration with ethnomusicologists (Ansdell, 2004; Bright, 1993; Bruscia, 2002; Chiang, 2008; Moreno, 1995; Rohrbacher, 1993, 2008; Ruud, 2010; Stige, 2002, 2005); however, very few studies provide concrete suggestions on how to integrate ethnomusicology into music therapy or how ethnomusicological influences might best fit. These circumstances have left me feeling hopeful yet directionless as an ethnomusicology graduate in the process of equivalent music therapy studies, in terms of the relevance of my previous studies. As music therapists are also exploring in the literature how to apply ethnomusicology, it may be prudent to probe the possibility of theoretical hybridity between ethnomusicology and music therapy, a process that I embodied through this research. As the saying goes, 'if you know who you are, you'll know what to do.' As a graduate in ethnomusicology and a student of music therapy, my personal relationship to this topic is very current. It is imperative for me to consider where ethnomusicology may or may not fit in or relate to music therapy in order for me to negotiate my authentic identity and approach as a music therapist. It is through autoethnography research, exploring and describing my own narrative of transition from ethnomusicology to music therapy that I illuminate some new understandings that readers may find relevant to the theoretical discussion of integrating ethnomusicology into the field of music therapy.

Personal Context

I graduated from my small-town Alberta high school declaring that I wanted to be a music therapist or an ethnomusicologist. Now I have some experience of both. As a non-disabled, middle-class, second-generation Canadian prairie-dweller with a normative gender presentation and the nonindigenous German/Polish/Ukrainian background common to that region, my privileged identity became clearer as I traveled and pursued studies elsewhere, and pursued studies *about* elsewhere. Ethnomusicology may have been a path that began for me as a touristic curiosity, but it transformed into an important education in critical and anti-oppressive thought, this realization becoming clearer as part of the current study. Nevertheless, accomplishing a master's degree in ethnomusicology did not satisfy my longing to work hands-on with people, using music to help, a longing likely inspired by my mother's entrepreneurial career in holistic,

inclusive music education, and my father's deeply practical and service-oriented persona. Music therapy absolutely excites this purpose for me. Even before delving into my first year of music therapy studies and training, I immediately perceived at a national music therapy conference that there were rather great differences between music therapy and my previous 'home' discipline, ethnomusicology. This circumstance was not exactly troubling, but felt like something that could benefit from further 'figuring out', at least for myself if not for other music therapists and theorists.

In ethnomusicology I saw a field skilled at pointing to marginalization and oppression in all sorts of musical practices, or at least seeing complex social and political meanings in those practices. Music therapy then seemed to me like a field intentionally planted right in the middle of the exact kind of sociocultural mess that I deemed ethnomusicology to be taking all music practices to be. I suppose the struggle for me was to see how I could put my hands into the mess that I had been trained through ethnomusicology to see and still feel comfortable doing something with music and people in a therapy context. This research is the result of choosing to explore this struggle.

Statement of Purpose

This autoethnographic inquiry is situated in the academic culture of a master's level music therapy program and this advanced music therapy coursework and literature was the context of my transition process from ethnomusicology to music therapy. I saw my liminal and transitional subjective position, as an ethnomusicology graduate (2009) in the process of advanced studies in music therapy, as a unique opportunity to examine my perceptions of the relationship between ethnomusicology and music therapy. Clarifying this relationship for myself, it was hoped, would not only help me understand my personal struggle of negotiating the relevance of my previous studies for my future career, but also offer some new dynamics to the current interdisciplinary discussion of integrating ethnomusicology into music therapy. It was my intent to potentially reveal target areas for the integration of ethnomusicological knowledge and further explore the question of *how* music therapy as a discipline can more fully respond to calls from within the field for interdisciplinary collaboration with ethnomusicology.

Definitions

The Society for Ethnomusicology (SEM) defines ethnomusicology as "the study of music in its cultural context" (What is Ethnomusicology? section, 2013, para. 1). In my own elaboration, ethnomusicology is an academic field that studies the meanings of musical experiences for people, especially groups with shared patterns of belief, behaviour, values, and/or language. Music is conceptualized very broadly, and viewed especially in terms of its political, cultural, social, and economic meanings, instead of as music 'itself'. Anthropology is a definitive influence in ethnomusicology. The key methodological approach is ethnography, usually characterized by researcher immersion, theoretical explanation, thick description, and 'insider' perspective, but also taking on many various and unorthodox manifestations. Aspects of ethnomusicology that are particularly salient to me are a well-developed relationship with critical and postmodern theories, including feminist and queer theories, and a very nuanced and sensitive dialogue about human difference.

The Canadian Association of Music Therapy (CAMT) states that, "Music therapy is the skillful use of music and musical elements by an accredited music therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health" (Music Therapy section, 2014, para. 1). By my own definition, music therapy is a professional field of practice defined by the intentional and credentialed use of customized music experiences designed to create specific desired changes for individuals, groups, or communities experiencing a perceived limitation to their quality of life. Theories from counselling and clinical psychology, social work, and special education, among others, are especially influential in music therapy. Practitioners are trained musicians who use music for therapeutic purposes. Music therapy is a very diverse and pluralistic discipline incorporating many theoretical and clinical approaches under the umbrella of professional associations that set out ethical and organizational guidelines and required competencies. My conception of both fields is situated in a Canadian and North American context.

When I use the word 'academic', I am referring to the theoretical realm and the pursuit of scholarly knowledge that is not primarily applied, clinical, or vocational. In this sense, I use the terms 'academic', 'scholarly', and 'theoretical' interchangeably. However, since this research is limited to literature and data gleaned from a university educational setting, the definition of

'academic' pertaining to the institutional dissemination of knowledge also applies here. I acknowledge that not all participants in academic cultures are necessarily affiliated with universities or other research institutions, but I want to be clear that my university training programs are the locale for my experience of 'academic' cultures of ethnomusicology and music therapy.

Research Questions

The primary research question was: How does a new music therapist integrate ethnomusicology into music therapy on a theoretical level in the context of advanced studies in music therapy? Subsidiary questions included (a) what are the researcher's personal experiences of encountering ethnomusicology-related music therapy literature and theory during her studies?; (b) how do these experiences relate to perspectives learned in ethnomusicology studies?; and (c) what do these experiences reveal about the potential relationship between ethnomusicology and music therapy as suggested in the literature?

Assumptions and Bias

The personal perspective I brought to this study suggested that integrating ethnomusicology into music therapy is a more complex process than might be expected by many music therapists, but my hope and belief was that it is also a highly beneficial process. Based on my own prior research on the implications of applying the concept of multiculturalism as an ideal in a community singing group, another bias I carried was an overly critical appraisal of multiculturalist efforts in music therapy. Nevertheless, I was likely to assume that integrating ethnomusicology into music therapy theory is a beneficial endeavour, given that this was part of the vision for my career in music therapy. While leaning into these complexities helped to counter any subconscious push to fabricate a positive influence of ethnomusicology, I also took reflexive care not to create complexities and benefits where there were none.

Relevance to Music Therapy

Based on the review of music therapy literature, there are more calls specifically to integrate ethnomusicology into music therapy (Ansdell, 2004; Bright, 1993; Bruscia, 2002; Chiang, 2008; Moreno, 1995; Rohrbacher, 1993, 2008; Ruud, 2010; Stige, 2002, 2005) than there are scholars or clinicians doing so. This proposed move seems quite stagnant, but with notable exceptions that make it particularly relevant, such as introductions to ethnomusicological concepts (Forrest, 2002) and culture-based theories (Stige, 2002). The methodology chosen for this research helps to set another side of the discussion into motion and uses a personal process to parallel the thrust to incorporate ethnomusicology that these music therapy authors have introduced. Conversations in which this research is able to participate include: What is the nature of the relationship between music therapy and ethnomusicology theory? What does it look like to cross disciplines, coming from ethnomusicology and going into music therapy?

On a practical level, culture, multiculturalism, and diversity are extremely timely and pertinent topics in music therapy. Insufficient cultural sensitivity amongst music therapists risks ineffective or harmful treatment to numerous vulnerable populations served by music therapy (Young, 2009). 'Cultural issues' are 'ethical issues' (L. A. Rasar, personal communication, May 27, 2013). Given this risk of doing harm, I consider it essential that ethnomusicological concepts be incorporated only with great care and consideration.

Delimitations

This theoretical, qualitative research project was contained to fit the scope of a master degree program. No interviews or artefacts other than scholarly literature were included, in order to focus on quality analysis of the personal data and to honour my voice and implicit knowledge in the short time available. Journal entries were selective, focusing on narrative and personal responses to my training program in music therapy, specifically relating to readings and lectures regarding music therapy theory and approaches, as well as music therapy concepts related to humans, culture, and music. Literature review and responses focused on music therapy theory, and included and occasionally went beyond readings assigned for music therapy classes. I took the somewhat one-sided view of looking forward into music therapy, focusing primarily on music therapy literature and on my epistemological stance as a future music therapist. While there were

a few intriguing sources about ethnomusicology and music therapy clinical practice unearthed, this study is limited to a theoretical discussion.

Criteria for Evaluation

As commonly suggested for many qualitative methodologies, credibility, transferability, dependability, and confirmability should be sought to ensure a quality contribution to the fields of research (Patton, 2002). It should be demonstrated that the researcher is a qualified and trustworthy candidate, and one who is advantageously situated to gain knowledge about the research question. The research should resonate with readers and be presented in a way that readers find relatable to their own experience or situation. The research should have a sense of consistency and it should be possible for readers to verify the basis of the claims made. According to Creswell (2013), qualitative studies should begin with a single focus topic, but present multiple views of reality and multiple levels of abstraction. The methodology should be detailed and personal views clearly identified as autobiographical. Writing should be clear and engaging, and give the reader an 'experience'.

According to Ellis (2004), the autoethnographer must be self-aware and self-critical enough to reach a deeper understanding of the question, and must take into account cultural constraints and possibilities. Some specific questions that I adopted as criteria by which to evaluate my research were: (a) does the researcher experience a changed awareness of the topic?; (b) is action prompted?; (c) is the story useful?; and (d) is a feeling evoked in the reader that the story is believable? Using Ellis' (2004) description of Patty Lather and Virginia Olesen's counter-practices of authority in research, I also invite evaluative readers to be open to honouring uncertainty, multiplicity, irony, and reflexivity.

Chapters Summary

Following this Introduction, Chapter 2 outlines a literature review targeting (a) references to ethnomusicology in the music therapy literature; (b) an overview of concepts incorporated in music therapy literature that originate in anthropological studies; (c) aspects of ethnomusicology and music therapy that might serve as strengths in cases of interdisciplinary dialogue or

collaboration; and (e) a conclusion. Chapter 3 introduces the methodology selected for this study, defining autoethnography, detailing the author's methodological rationale, and describing the processes of data collection and analysis. Chapter 4 presents major themes that emerged in the data analysis. Ethnomusicological links that I found in music therapy theory, based on a transforming notion of what I found meaningful in ethnomusicology, are presented. The following section presents my interpretation of some overtures in music therapy where literature or concepts from ethnomusicology would be a relevant reference or contribution. Finally, I explore the personal struggle contained in this research, revealing a potentially problematic perceived difference between the scholarly cultures of music therapy and ethnomusicology. The Conclusion summarizes these findings and revisits the evaluative criteria set out in the current chapter.

Chapter 2. Literature Review

The intersection in academic literature between the fields of music therapy and ethnomusicology consists of cross-disciplinary references in two main directions: ethnomusicologists referring to music therapy research, and vice versa. Two recent subfields emerge as key participants in a cross-disciplinary discourse between ethnomusicology and music therapy: *medical ethnomusicology* (Koen, 2008) and *culture-centred music therapy* (Stige, 2002), showing substantial growth in overlapping literature. Each of these subdisciplines possesses a relatively recent, comprehensive publication that served as an anchor for literature review.

Medical ethnomusicology is defined by Koen, Barz, and Brummel-Smith (2008) as, "a new field of integrative research and applied practice that explores holistically the roles of music and sound phenomena and related praxes in any cultural and clinical context of health and healing" (p. 4). Simply put, medical ethnomusicology is the scholarship of the cultural dynamic underlying music in and as medicine and healing, where 'medicine' is meant in a broad sense including diverse preventative and curative contexts and practices.

Culture-centred music therapy denotes a metatheoretical subfield of music therapy that is informed by culture-sensitive principles and cultural theories (Stige, 2003). I consider community music therapy to be the practical approach upheld by culture-centred music therapy theory and at the theoretical level the two are closely intertwined. Community music therapy is one area where theories of ethnomusicology, such as the importance of sociocultural contexts of

music, music in and as culture, and local musical meanings and knowledge, have been especially considered and often attributed to anthropology and sometimes ethnomusicology itself (Pavlicevic & Ansdell, 2004; Stige, 2003; Stige & Aaro, 2012; Stige, Ansdell, Elefant, & Pavlicevic, 2010). Prior to these developments, music therapy has also had a history of attempts at integrating ethnomusicology from as early as the 70's (Chiang, 2008).

Previous Attempts

One of the most published and longstanding authors in music therapy explicitly attempting to relate ethnomusicology and music therapy is Joseph Moreno. Chiang (2008), in describing historical uses of ethnomusicology in music therapy literature, refers to many titles amongst Moreno's numerous publications and conference presentations, many resembling the particularly relevant, *Ethnomusic Therapy: An Interdisciplinary Approach to Music and Healing* (1995), after which he seemed to switch his academic focus to psychodrama. To Chiang (2008), ethnomusic therapy is the music therapy counterpart to medical ethnomusicology, beginning to bridge a perceived gap between ethnomusicology and music therapy. The focus of ethnomusic therapy is on understanding the effects of traditional music & healing elements for their use in music therapy (Moreno, 1995). However, Chiang (2008) notes that ethnomusic therapy remains a proposed field only, and that no real theoretical or practical changes in either music therapy or ethnomusicology have come about as a result.

Practical and Conceptual Influence of Ethnomusicology

Ongoing calls for interdisciplinarity between ethnomusicology and music therapy in general are abundant (Moreno, 1995; Kenny & Stige, 2002; Pavlicevic & Ansdell, 2004; Rohrbacher, 2008; Ruud, 2010), and several authors suggest contributions that each field can offer to this dialogue. Stige (2005) specifies that music therapy as a whole could be enhanced by the use of ethnographic methodology in the following ways: to gain understanding of music and health in context, to examine the cultures of music therapy institutions and communities, and to provide interpretations of music therapy in action. Criticism of ethnocentric perspectives and awareness of researchers' self-representation could also add to music therapists' self-

understanding and sensitivity (Stige, 2002). Aigen (2014) suggests that music-based models such as Nordoff-Robbins music therapy as well as community music therapy are particularly receptive to ethnomusicological theory because of the view within these models that there is continuity between nonclinical and clinical musical experience. Music-centred approaches are defined by metatheory in which music therapy's clinical value is based in its musical essence (Aigen, 2005).

From practical to theoretical, Rohrbacher (2008) and Aigen (2014) also express value for methods of ethnomusicological fieldwork and critical dialogue for the development of music therapy theory, a current need in the relatively new discipline of music therapy. Ethnomusicology also permeates music therapy on a theoretical level, through inclusion of fundamental concepts that have their roots in anthropology, such as culture and context, reflexivity (i.e., self-reflection), local versus general knowledge, and social situatedness, as outlined in Bruscia's forward to the book, *Culture-Centered Music Therapy* (Stige, 2002). Stige does link these concepts directly to anthropology and ethnomusicology, unlike many writings about culture in music therapy. Extensive readings in these fields supply the groundwork for Stige's culture- and context-sensitive theoretical standpoint, as well as for his conception of community music therapy (Stige, 2002, 2003). Aigen (2005) and Ruud (1997) have used ethnomusicologist Steven Feld's concept of participatory discrepancies (i.e. slight out of syncness) in understanding the experience of 'groove' in clinical settings. Ethnomusicology's theories of music and identity construction and performance have also influenced Ruud (1997), a music therapy theorist who takes on sociological perspectives from the humanities.

The Methodological Link

One scholar who actively integrates music therapy and ethnomusicology with great clarity and intent is Michael Rohrbacher (2008). He links ethnomusicology and music therapy directly through the subject of music and healing and explains that he chose ethnomethodology specifically to convey the complexity of factors influencing music therapy (Rohrbacher, 1993). This work is an example of explicitly putting ethnomusicology and music therapy research together into methodological practice.

While few studies are as explicit or in-depth as Rohrbacher's (1993), the major current relationship between ethnomusicology and music therapy seems to be methodological.

Ethnography, the almost essential defining methodology in ethnomusicology, is listed as a major qualitative research approach in music therapy. Stige even suggests that all practicing music therapists are always doing ethnography, in the sense that clinical work demands "the study of culture as lived, experienced, and expressed by a person or a group of people" (2005, p. 392), taking a particularly phenomenological bent. He lists the following names as music therapy authors whose works contain ethnographic perspectives: Chava Sekeles, Joseph Moreno, David O. Akombo, Carolyn Kenny, Even Ruud, and David Aldridge (Stige, 2002). Nevertheless, he acknowledges that there are very few examples of full-scale ethnographies in the field of music therapy. There are a few cases of more radical, theatre and communications approaches to ethnography in music therapy literature, however. Shelley Snow, Stephen Snow, and D'Amico (2008), for example, use performance ethnography as action research to answer questions about the lives of a particular group of people living with developmental disabilities.

Music Therapy's Contributions to Ethnomusicology

Evidenced in *The Oxford Handbook of Medical Ethnomusicology* (Koen, 2008), music therapy brings to the conversation an especially pragmatic view. Since ethnomusicologists study musical expression, music therapists could point out the importance of individuality, cognitive ability, and motor functioning on those expressions (Rohrbacher, 1993). Rohrbacher suggests that a perspective from music therapy could provide a change in definition of what is considered 'normal' behaviour in any given cultural context, reminding ethnomusicologists of a gap in their research represented by differently-abled musical expressions. A similar suggestion comes from Aigen, picturing music therapy as a neglected subject in ethnomusicology, saying, "No music discipline can approach comprehensiveness in its efforts unless it considers what happens in music therapy" (2014, p. *xii*). Rohrbacher (1993) also suggests that music therapists might help ethnomusicologists demonstrate the value of music in the community at large.

Cautions and Gaps

The vastly predominant view is that a deeper relationship between music therapy and ethnomusicology would be beneficial. Yet, a few authors raise concerns. Roseman (2008)

wondered, “Can we remain sociohistorically specific and cross-culturally resonant, as anthropologists and musical ethnographers try to, while being clinically relevant and biomedically viable, as social activists or medical clinicians might desire?” (p. 19). Chiang (2008) quotes statistics of the American Music Therapy Association that only 5% of the membership hold a doctoral degree, concluding, “Most of the music therapists are clinicians and practitioners rather than researchers” (p. 76). This raises some unasked questions concerning research collaborations with ethnomusicology. Stige (2002) also wisely brought up the question of ethnographic competency amongst music therapy researchers, saying, “I am not suggesting that clinical researchers should or could be professional ethnographers. I am rather suggesting that clinical research needs to be *informed* by ethnography” (p. 258). Despite these very few cautionary voices, an overall conclusion is represented by Stige’s declaration, “I am suggesting that music therapists should take interest in other relevant ethnographically-informed research, such as ethnomusicology” (2002, p. 258).

One expected link might have been to find references to ethnomusicology in music therapy literature on systemic or ecological music therapy; however, no explicit links were found. In fact, Stige (2002) suggested that the anthropological concept of ‘plurality’ rests in opposition to the notion of ‘systems’, as it implies unified cultural systems that do not acknowledge the fragmented nature of postmodern identities (p.40). This is debatable, but may partly explain the absence of ethnomusicology specifically in systemic music therapy theory.

Summary

The music therapy literature shows a strong proposed relevance to ethnomusicology, especially a methodological connection through ethnography. There have been several introductions to ethnomusicological concepts and some suggestions as to what the interdisciplinary contributions of each field might be. A major and most specific avenue for the integration of ethnomusicology thus far has been culture-centred music therapy. Music therapy authors have cited the most important historical works in ethnomusicology, including Alan Merriam, Bruno Nettl, and John Blacking from the 1960’s and 1970’s, and Mantle Hood from as far back as 1957. I look forward to seeing the reading list grow.

Chapter 3. Methodology

Philosophical Position

As a researcher, I value interpretive qualitative approaches as ways of knowing. From this perspective, subjective experience is essential to understanding. Furthermore, reality is socially constructed and nothing is independent from its cultural and political context. Research in this constructivist vein seeks complexity rather than simplification (Creswell, 2013). While a strong critical theory impulse underlies my previous research and present motivation, the current study leans more towards philosophical pragmatism; I seek a platform for the construction of integrated ways of thinking and theorizing that will 'work' in the field.

Autoethnography: Description and Rationale

The methodology chosen for this study was a written *autoethnography*, a self-narrative genre that uses the researcher's subjectivity to examine questions related to their context. Autoethnographic narrative examines a single person's experience, beginning with meaningful biographic experience and analyzing personal stories for emerging themes and shifting meanings (Creswell, 2013). Poignantly, Holman Jones elaborates, "Autoethnography is… Setting a scene, telling a story, weaving intricate connections among life and art, experience and theory, evocation and explanation… and then letting go, hoping for readers who will bring the same careful attention to your words in the context of their own lives" (2008, p. 209). Her impulse to include autobiography, personal narrative, memoir, short fiction, and performance in the definition of autoethnography certainly allows space for my own relatively conservative incorporation of personal data.

Based on the literature review, the conversation within music therapy on collaboration with ethnomusicology may benefit from being explored in a new way, a need which evocative autoethnographic writing serves well (Ellingson & Ellis, 2008). The current research question is also autoethnographic in that the academic culture of music therapy was a field in which I, the researcher, was concurrently a participant. Furthermore, Bochner and Ellis (2006) explain that autoethnography depicts "people in the process of figuring out what to do, how to live, and the meaning of their struggles" (p. 111), which was exactly my state of becoming during this

research. Autoethnographic writing makes use of "the moment of texting in which identities and experiences are constructed, interpreted, and changed" (Holman Jones, 2008). Denzin says, "We are free in these spaces to explore painful experiences, to move forward into new spaces, into new identities, new relationships, new, radical forms of scholarship, new epiphanies" (2013, p. 139). I chose the methodology of autoethnography intending that it would interrupt my struggle and stimulate movement in the discussion of bringing ethnomusicology into music therapy, by adding 'live', personal details to the dialogue.

Participants

For an autoethnography within a master's degree timeline, this research focused specifically on the personal data of my story alone as primary participant.

Data Collection

Current and retroactive self-reflective journals, literature review, and personal responses to theory and literature were the data collected, presented in analytical and theoretical authorial voices, alternating with reflexive narrative, fictional anecdotes, and excerpts of personal journaling. Data was collected through simultaneous immersion in and personal/creative response to course materials, specifically relating to readings and lectures regarding music therapy theory and approaches, as well as music therapy concepts related to people, culture, and music. Paraphrased notes and summaries of the content of the literature were followed immediately by personal data differentiated by text colour. Personal data took the form of expressive writing. In this approach, rules are relaxed and ideas are explored and reflected upon freely and without judgement, foregrounding the personal and emotional, as advocated by Colyar (2013). Collection of personal data included free-writing personal memories (raw recall), journaling current and concurrent self-observational data (present actions and thoughts), journaling self-reflections (interpretation), creating fictional anecdotes, and noting methodological memos. This phase spanned a time period of approximately 1.5 months, and referred to course notes and readings collected over the two years prior.

Extending the literature review involved creating extended methodological and topic bibliographies, compiling literature, and reading, taking notes on content, and writing personal responses to said literature. Databases were consulted for peer-reviewed periodicals and theses in the fields of psychology, music, and social science, while music therapy books and journals were a primary focus. Besides searching for 'ethnomusicology' specifically, 'culture', 'multiculturalism', and 'diversity' were included amongst search terms in combination with 'music therapy', and these topics were investigated for their mention of ethnomusicology. Literature review and responses focused on music therapy theory, and included and went beyond readings assigned for music therapy classes. The perspective of looking forward as a music therapist was chosen explicitly; therefore, data collection was skewed towards music therapy.

Data Analysis

Narrative analysis was used, considering autoethnographic story as an inherently analytic and theoretical technique to interpret the world (Ellis, 2004). Frank's concept of 'thinking *with* story' (1995) was used as a frame for experiencing truths about life through the effects of the story. Similarly, Richardson's argument for writing as inquiry (2000) acknowledges the analytical process involved in the act of writing itself. An analysis of the literature further framed and grounded the personal and/or fictional stories in what Ellis calls "a sandwich," where the story is surrounded by theory (2004, p.198).

The following procedures were used in analysis (Creswell, 2013):

- Restorying (reorganizing into a narrative framework)
- Rewriting chronologically (beginning, middle, end)
- Implying causality, providing causal links (plot, continuity)
- Portraying conflict or struggle, interaction, and situation
- Looking for and detailing themes/categories that arise
- Deconstructing dichotomies, silences, contradictions
- Probing meanings of words, phrases, etc., using multiple layers of consciousness/identity (as student-self, as researcher-self, etc.)

Analysis involved immersion and review of data, followed by organizing data thematically and/or narratively. The written presentation required selecting and refining personal narratives

exemplifying major themes, theoretical writing supported by literature, and editing and review. The research process went through semi-concurrent phases of collecting personal data, extended literature review, analysis, and writing this paper. Data collection and analysis overlapped as recommended by Chang, Ngunjiri, and Hernandez (2013).

Ethical Considerations

While I am the only human participant involved in the study, and therefore ethics review was not a requirement, ethical issues were nevertheless given some attention. I disagree with the premise that the more objective a study is, the more ethical it is. Inspired somewhat by Pinnegar and Daynes' questions (2007) – Who owns the story? Who can tell it? – I believe the most ethical research happens when people speak for themselves. Therefore, I speak only for myself.

In writing my personal story, I accepted the risks of self-disclosure, such as perhaps regretting revealing certain information, and experiencing confusion and ambiguity that may cause distress or anxiety. There were supports in place through university personal counselling services, as well as in a department populated by professors who are also trained and experienced therapists. Several of these professors are also experienced resources on autoethnography in particular.

In terms of confidentiality and informed consent, my narrative centred on myself encountering theoretical ideas, not referring to specific people apart from their theoretical publications, thus posing no risk to the privacy or reputation of others. Without an ethics review, I did not have the right to mention nonfictional others in my texts.

Chapter 4. Findings and Discussion

Asking Questions: From Ethnomusicology to Critical Theory

This research paper documents how I explored the question of integrating aspects of ethnomusicology into music therapy on a theoretical level through the process of writing autoethnographic journals and narrative based on the context of studying in a master's level music therapy program. I invite readers to be aware of a change of voice at this point, not

entirely to a confessional writing style, but to a deeper engagement with the 'researcher self' than was heard in the previous chapters. The autoethnography begins.

As I wrote journals about instances where ethnomusicology has been specifically incorporated in music therapy theory in some way, and noticed feelings that arose as evidenced in personal data, I realized that I was not satisfied by straightforward answers to the research question. Based on my emotional reactions to readings, I gradually uncovered what was truly meaningful to me from my ethnomusicology studies. While I did not have the scope in this project to expand my target theories and data sources, the findings presented in this section are sorted according to my transforming view of the felt significance of ethnomusicology for music therapy. My search for ethnomusicology in music therapy was actually a search for theory, which was actually a search for critical theory, and the entry points for ethnomusicology along the way.

In the personal data I referred to the field and theory of ethnomusicology as 'Ethno', reverting to full terms for other forms of the word such as 'ethnomusicologist'. I referred to music therapy as 'MT'. Further on the topic of confessional writing, my personal data was written spontaneously and emotionally, not meant as the final word, and sometimes without the intention of it ever having an audience. Quotes from personal data are presented in a slightly unconventional format – in italics – to emphasize the change of voice and give the text a more flowing, stylized aura.

Where is ethno? While the literature review shows references to ethnomusicology in the music therapy literature, a few resources that emerged during the data collection and analysis phase are worthy of note. In fact, one answered almost directly to the research question. In the conference proceedings for Forrest's presentation, "A Question of Theory and Practice: Applying Ethnomusicological Theory to Music Therapy Practice" (2002), she intends to respond to growing global diversity and mobility amongst and between music therapy practitioners and their clients by offering ethnomusicology theory as a tool for thinking about the cultural dimensions of music therapy practice. It is a valuable educational piece introducing ethnomusicology to music therapy. Concepts that Forrest brings include (a) music versus non-music; (b) role and function of music in culture; (c) interpreting musical events and processes (instrumentation, notation, and transcription); (d) enculturation; (e) and migration and change. Forrest does aim beyond the theoretical domain to imply practical suggestions, yet her proposals are very much on the

philosophical level closely akin to theoretical thinking. "I hope that the following discussions will provide some food for thought for you, to benefit you in examining and exploring the cultural dimensions of your music therapy practice," she states (2002, p. 604), going on to introduce the ethnomusicologist concepts listed above.

My reaction collected as personal data was revealing; in my response writing I expressed a sense of acceptance and basic interest, not the spark of excitement that I was expecting from a quality work that is so clearly relevant. Why was I not thrilled? This is one of several examples indicating that there is more to this question for me than educating music therapy about ethnomusicological concepts, as some music therapists have evidently begun to achieve.

Where is theory? It was entertaining to review my journal responses and find one that could now be taken as a direct answer to the question "Where is theory?":

> *A lot of theory is just sitting there, ready. If we [MT] can say, "Oh yeah, I use such-and-such theory," a scholar in philosophy or lit crit or sociology or whatever will say, "Oh, nice. What does that look like in your field?" and they'll conceive of MT as being part of the theoretical community.*

Fresh off the presses at the time of this writing, Ken Aigen's book, *The Study of Music Therapy: Current Issues and Concepts* (2014), is targeted to communicate to other disciplines in that way.

The impetus behind Aigen's new book validates the direction of my actual desire regarding the relationship between ethnomusicology and music therapy. Aigen is targeting *The Study of Music Therapy* (interestingly inspired by an ethnomusicology volume of a similar nature) at readers seeking a *scholarly understanding* of music therapy, using multi-disciplinary theoretical concepts as entry points for academic disciplines outside music therapy (Aigen, 2014). Would there be an entry point for ethnomusicology?

Early on in my personal responses to this book, I was resolved to the following:

> *Maybe my "Where is Ethno?" question is really a "Where is theory?" question. Or more like, "Where is the theoretical depth?" If I feel some resolution, relief of tension, etc., from this [Aigen's] book, it could be evidence of this.*

Aigen's work did indeed help to explain my feeling that the entry point for ethnomusicology was not obvious. First, he argues solidly that other music disciplines that focus on the cultural situatedness of musical experience are relevant to music therapy. Then, he points out a theoretical imbalance in music therapy, stating that, "Because music therapists have tended

to draw theory more from non-musical health-related domains than from nonclinical musical domains, an important focus of the present work is to support redressing of this imbalance" (2014, p. *xii*). Edwards (2005) also describes the overly clinical nature of most music therapy research, and Stige says that, "One of the reasons why there is need for more sophisticated music thinking in music therapy is that most theories in disciplines such as medicine and psychology have had little to say about music" (Stige, Ansdell, Elefant, & Pavlicevic, 2010, p. 6).

Ethnomusicology has been on the wrong side of a disciplinary bias for non-musical, clinical theory in music therapy, with examples of non-musical theories being fields such as counselling psychology, medicine, social work, and education. As welcoming as the field of music therapy seems, the soil has not really been prepared for ethnomusicology. Perhaps, with scholars like Aigen, Stige, Kenny, and Ruud beginning the tilling, seedlings such as those provided by Forrest will increasingly take root. Aigen's thrust to put more weight on nonclinical theories of music certainly gives ethnomusicology some purpose in integrating with music therapy.

Having found a welcome explanation of the theoretical climate of music therapy as it may relate to ethnomusicology, my personal data indicated in several places that there was still another step to take.

> *What about RACE? POWER? POLITICS? That's the fun stuff from Ethno. And the stuff that has to do with marginalized people, which is where MT has so much hands-on experience.*

Where is critical theory? While here I ask, "Where is critical theory?" as a sort of progression from previous questions, this section also encompasses related themes that arose from personal data, including experiences of differing cultures of academic criticism and critical thinking between ethnomusicology and music therapy.

What I was especially drawn to in Aigen's (2014) book was the aspect of intellectual challenge, critique, and academic argument.

> *I'm finding this all very satisfying to read. Aigen's writing challenges my thinking in a familiar way, like Stige's and a few others too, something that feels like it engages skills that I developed in Ethno studies. It feels like he's saying things in a way that doesn't assume that they're true, but doesn't try to <u>prove</u> that they're true either, that argues*

multiple sides of the coin. He's saying things in a thinking way, not a 'how to' way. It's great.

I could tell that Aigen's was a kind of writing that emulated values and customs of an academic cultural context that could reach ethnomusicology. Furthermore, the critical argument writing style from Aigen actually lent more clarity to my sense of having a preferred music therapy approach, as shown by increasing conclusive statements and flourishing new ideas about my beliefs and affiliations within music therapy. This kind of critical theoretical debate seems to be relatively sparse within music therapy, as further elucidated by Aigen.

The Study of Music Therapy begins with what is to me an endearing disclaimer about academic critique: "Music therapists tend to be a charitable group when it comes to professional discourse. There is much less published disagreement and very little critique of the writings of others in the music therapy literature compared to other academic disciplines" (Aigen, 2014, p. *xiv*). He goes on to describe how a 'noncritical professional dynamic' is not conducive to conditions for growth. Kenny (1998) also calls for academic criticism, but in terms perhaps more palatable to the culture of music therapy. She calls for 'open dialogue' and 'listening to feedback' from those with views alike and different from one's own, in the service of growing a strong, diverse academic culture for music therapy.

The personal data I collected certainly supports Aigen's view that the academic culture of music therapy has an uncritical quality. From the very beginning, perhaps even more pronounced at the beginning because of the novelty of the new environment, I already felt that there were different values in music therapy about critical thinking. The theme of my earliest narrative of music therapy training was the difference in academic priorities between ethnomusicology – asking questions, and music therapy – seeking answers. This is clearly an oversimplification, and of course music therapy needs some 'answers' to make progress towards clients' goals. However, this distinction between asking questions and seeking answers was useful at the time, containing what felt like an unwieldy cultural difference. This theme continues throughout my personal data.

Going through my notes, I found a sheet from one of the first days of my music therapy classes. I had to choose what I wanted to 'leave behind', something to put away during my time there. Interestingly, what I picked was "my critical mind." Ha, great. So the first thing I did when I entered this field was to drop my 'thinking' at the door, my

judgement, my criticism. I'm sure I meant I didn't want to 'be judgemental' towards people or ideas. But… looking back and perhaps putting a different spin on it than I felt at the time… it's interesting that I had some impulse to leave my 'critical thinking' at the door. It's good, because it's also like opening myself up to experiences of knowing through feeling and creating, ways of knowing which are essential to MT work… But obviously right from the beginning I had the sense that overthinking was not going to be useful all the time here, or even that it might get in the way… Laying down my 'thinking' once in a while let me have less anxiety somehow, in the culture and environment of my new field.

This contrasts starkly with the academic culture that I experienced while studying ethnomusicology, where there was a deep value for challenging, critical questions.

Oh yeah, there's a word for this. 'Problematize.' This is something Ethno owns. This is something that Ethno knows, especially via critical and constructivist theories. 'Unpack.' Sorry, Ethno isn't studying what notes are used to make some person in an 'exotic,' 'pretechnological,' 'primitive,' 'tribe' on the other side of the planet enter into a 'trance.' Ethno's job is making problems, questions, out of everything. Yay!

Here I suppose I show an only lightly veiled indignation at simplistic perceptions of what ethnomusicology does, along with some sarcasm towards the joys of what I perceive to be its truer task: critique. This is one example of the "Where is theory?" research question morphing into "Where is critical theory?" To hint at the relevance of critical questioning in music therapy, I quote Stige: "Cultural sensitivity is willingness to accept that what is taken for granted may be questioned" (2002, p. 321).

While I respected the limits of this study rather than going off track in an actual search for critical theory (beyond ethnomusicology) in music therapy, a few admirable instances were already nestled amongst my course notes and other collected data. Aigen (2014) describes how postmodernist concepts of musical meaning can be used to argue for anti-essentialism in music therapy, in which meaning is determined by context and varies according to difference in subjectivity. Stige (2002) incorporates postcolonial cultural critique from Edward Said in formulating culture-centred music therapy. Scholars like Curtis (2012) and Vaillancourt (2012) delve into the hands-on side of critical theory, exploring social justice in music therapy from

feminist and community music therapy perspectives including components of peace activism and empowerment approaches.

Interestingly, *Feminist Perspectives in Music Therapy* (Hadley, 2006) was the only music therapy book that came up for a basic library search on music therapy and critical theory. Rolvsjord (2006) uses feminism and constructivism to bolster resource-oriented music therapy and to call for political activism and client empowerment through critique of diagnostic systems, evidence-based medicine, excessive focus on problems, individualism regarding healthy concerns, and other power structures.

> *Well, I feel good with this. Comfy and super stimulated. Like coffee. There's so much else in everything I touch of feminist MT that thrills me. See? I was actually looking for critical theory and didn't know it. And I found it. Maybe one of the big messages of this work is just that Ethno can be about more than gathering specimens of healing rituals in the jungle, more about supporting the causes of feminist and critical MT, adding complexity to 'diversity' training, and radicalizing MT. OR that's just my 'spin'… This is all just my spin. Suddenly I feel like rapping…*

I realize that here I am conflating feminist and critical theory, a distinction that has been teased apart by music therapy scholars like Baines (2013). I look forward to investigating this body of literature in music therapy further, but for the current study, what is important is that critical and feminist perspectives are happening in music therapy, but that they generally do not explicitly refer to ethnomusicology.

Can critical theory in music therapy come from ethnomusicology? Having the sense that authors like Rolvsjord, Baines, and Hadley were getting close to what I desired to bring from ethnomusicology, I still had to speculate whether this would be a useful move.

> *Realizing how the main social and critical philosophies that I got out of Ethno were things like feminist theory, notions of empowerment and decolonization, reflexivity, social constructivism, unity vs. difference, egalitarianism, power, qualitative research, critical race theory, etc… These are all things that don't 'belong' to Ethno. These all come through any social science, perhaps. I suppose the thing with Ethno is that it's still about people and music (which sociology, comparative literature, human geography, etc. aren't necessarily). So if MT were to get its politics and critical theory from anywhere, getting them from Ethno makes a lot of sense.*

In this excerpt I struggle with whether or not music therapy 'needs' ethnomusicology to fill the role of conduit for critical theories.

Despite the fact that critical theory could easily come from another direction to music therapy, ethnomusicology also has the benefit of added proximity to the subject of music. Although Aigen is talking about explaining a certain phenomenon and not critical theory in particular, I take the following quote to validate the importance of music-based theories to understanding the essence of music therapy. "To explain the value of music by any theory not created to explain music… is to miss the very things that define and characterize music as music and that differentiate it from related spheres of human activity" (2014, p. 186). Ethnomusicology may also offer a critical push regardless of its musical content.

From Stige's (2002) description of the anthropological turn in musicology, which moved the discipline more towards 'new' and critical musicology, perhaps ethnomusicology's anthropological bent can fuel a similar development in support of critical music therapy. In promoting the writing of contemporary ethnography in music therapy, Stige does imply that this would have ethical, philosophical, and political implications. In *Music Therapy Research* (2005), he similarly instructs that ethnography involves acts of interpretation including feminist, postmodern, and other critical perspectives. Perhaps the methodological link between ethnomusicology and music therapy already carries implications for critical theory in music therapy.

Closing anecdote. Ethnomusicology and music therapy have met. In a fictional narrative, each discipline represented by a character in a one-sided phone call to their own friend, each concludes their description of their first encounter, perhaps their first date:

> *MT: "Kind of challenging, sometimes, a lot of questions. But whatever. Yeah! I'm like, 'totally, let's do this again!'"*
>
> *Ethno: "Well, I feel like a bit of a token date, like I'm someone who it's good to be able to say you know. But yeah, I'll give it a try. I'm worried about being a bit of a buzzkill though, ha ha, and kind of a roadblock. But there might be some stuff we can really do together."*

I find these excerpts represent some of my impressions of where the two disciplines are at now in their relationship. In this story, music therapy is energetic, if a little overenthusiastic and naïve, while ethnomusicology is somewhat hypersensitive and doubtful.

Seeking Answers: Gesturing Towards Welcoming Communities

> *Everyone in MT says, 'yes, Ethno good.' So here comes Ethno and says, "Totally. How can I help you?" And MT says, "Uuuuuuuhhhh…" So, let's answer that question properly.*

Heading into music therapy, a discipline where it seems that answers are highly valued or at least culturally appropriate, some time and space here is devoted to clear suggestions of what ethnomusicology might contribute to music therapy theory, and where it might fit. The following collection is organized into theoretical actions and approaches in music therapy to which ethnomusicology might especially contribute. It is not a list of gaps in music therapy, but a list identifying possible matches with ethnomusicology from within music therapy. In other words, these are areas that music therapists and music therapy theorists could point to in the case of proposed collaborations, or as a more specific invitation to ethnomusicologists or those with a background in ethnomusicology. Criteria for inclusion in this list included (a) reference in the music therapy literature on the topics below, as found amongst the collected literature for the current research in particular, with or without reference to ethnomusicology; and (b) my own personal assessment of whether or not it sparks ethnomusicological interest based on collected personal data.

Consulting ethnomusicological theorists might be especially beneficial to music therapists whose work pertains to the topics listed. For those with an ethnomusicological background, these are areas where a particular impact might be made. These categories and topics appear for now to be communities of thought and theoretical action where those with ethnomusicological background might either (a) feel at ease; or (b) feel they have something to say, based on my own experiences either feeling theoretically at home or provoked. Although they are presented here as 'future' topics, I acknowledge that some of them are well elaborated in music therapy already, but they are nevertheless relevant to ethnomusicological input. Mentioned in almost painful brevity here, I leave the following in the hands of readers to further educate themselves and explore.

Ethnomusicology in action. Theory-based activities where ethnomusicology might participate include theory building, providing academic critique, and doing research, all areas undergoing current development in music therapy.

Theory building. In terms of theory building, ethnomusicology may be able to help populate music therapy theory with some relevant concepts, many of which are well developed and already contain a multi-disciplinary discourse. Rohrbacher (2008) and Aigen (2014) suggest the use of ethnomusicology for theory building in music therapy.

Music and/in/as culture/context. "The study of *music in culture* has traditionally belonged to disciplines such as cultural anthropology and ethnomusicology" (Stige, 2002, p. 92). Stige goes on to declare that in music therapy, examining 'music as heard' is insufficient; context too must be analyzed and interpreted. In discussing Stige's work, Aigen (2014) states that, "Examining the way that culture is contained in music is a necessary part of developing comprehensive music therapy theory" (p. 52). One of the major, historic, and evolving definitions of ethnomusicology is the concept of music *in* and *as* culture (Nettl, 2005), which shows ethnomusicology's relevance for understanding 'the way that culture is contained in music'. Aigen (2014) suggests that in order to understand health-promoting functions of music, music therapists must enter the debate about the extra-musical significance of music. Regula Qureshi is one example of an ethnomusicologist who specifically writes about the extra-musical meaning of musical gesture in a particular culture (1990). Perhaps theories on the cultural context and extra-musical meaning of music would also function as an antidote to the notion of 'music itself' as an autonomous object, as discussed in the following section about providing critique.

Music therapy in context. For music therapy, using theories of music in context means looking at the profession as a music practice in cultural context, as music therapy theorists have well begun to do. Stige writes, "Culture-centered perspectives suggest that music therapy be conceived as a situated practice" (2002, p. 181). Ruud (2010) and Wheeler (2005) also declare that music therapists work within layered treatment cultures, institutional cultures, and so on. Ethnomusicological work on the cultural situatedness of music practices could be useful here. In a discussion of transdisciplinary dialogue in music research, ethnomusicologist Jocelyne Guilbault states, "ethnomusicological research can contribute to theoretical debates through the study of situated musical practices" (2014, p. 325).

Cultures of music consumption. This is a more specific example that arose in music therapy regarding the topic of music therapy in cultural context. As part of his discussion of music and identity and its relevance for music therapy, Ruud (1997) summarizes how cultures of music consumption serve as markers of identity. Ethnomusicology could speak to the meanings of music in cultures of consumption. One example would be Mauerhofer's "Listening to Music: Attitudes of Contemporary Austrian Youth" (1997).

Music & multiculturalism, and music & pluralism. Once theories of culture are deemed relevant, theories of relationship and identity between/amongst/within cultures become relevant as well. The multidisciplinary hot topic of multiculturalism (Estrella, 2001; Toppozada, 1995; Young, 2009) can certainly be illuminated by ethnomusicologists like Martin Stokes (2003). Ruud (2010) did elaborate extensively on notions of context, culture, and multiculturalism in his chapter on ecological music therapy, but his only reference related to ethnomusicology was to the brief idea of using anthropological assessment to access deeper understandings of the context of clients' specific relationships to music (p. 123).

Music and difference/diversity. Hand in hand with multiculturalism lies diversity. Valentino (2006) points to difference as a source of misunderstanding between clients, music therapists, and supervisors, and Dileo (2006) refers to difference as a potential source of oppression creating a mandate for moral action and empowerment. Especially because it has been thus demonstrated to be an ethical issue in music therapy, discussions of difference such as Deborah Wong's article "Ethnomusicology and Difference" (2006) could be targeted within ethnomusicology as part of this mandate.

Music and power. Discussion of diversity and difference is then likely to broach the topic of power, which I commented on in regards to finding critical theory in music therapy. Ruud also points out that music therapists are increasingly focusing on "how music can build networks, provide symbolic means for underprivileged individuals, or use music to empower subordinated groups" (2010, p. 126). These meanings and uses of music have been explored quite prevalently in ethnomusicology, for example by Gage Averill (1997).

Music and identity. One of the more salient features of culture is the concept of identity. Ruud (1997) shows how ethnomusicology can add theoretical eloquence to this topic for music therapy, using ethno/sociomusicologists such as Steven Feld, Simon Frith, and Martin Stokes to theorize that music can be used as a way of positioning and experiencing the self in context.

Providing critique. As expert question-askers, ethnomusicologists may be able to help stimulate some theoretical growth in the following areas, by providing academic critique from a different but relevant perspective.

Music as an autonomous object. Aigen (2014) refers to Rolvsjord's critique of music as an autonomous object here:

> According to Rolvsjord, the conventional view of music as an autonomous object is problematic for music therapy because it leads to a mechanistic perspective that attributes the clinical value of music primarily to its formal properties rather than to how it is used interactively by people. (p. 39)

Stige (2002) also outlines arguments from ethnomusicology that the notion of 'music itself' is an abstraction, and that music is not a 'thing' that has meaning in itself, but rather an action and interaction. Ethnomusicologist Kofi Agawu states directly that "Ethnomusicologists reject the idea of an autonomous musical object" (2014, p. 174), a statement based on a long history of theoretical argument that may be useful to the music therapy theoretical perspectives mentioned here.

Western music. The above critique is one of the major criticisms of Western music, a critical discourse in which ethnomusicologists have frequently participated. For example, see Born and Hesmondalgh's edited volume, *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (2000). Stige (2002) also brings up Western music's cultural situatedness.

Musical appropriation & cross-cultural implementation. The cultural-situatedness of music has implications for its cross-cultural uses. Ethnomusicology can contribute theories regarding musical and cultural appropriation (Born & Hesmondalgh, 2000) to critique music therapists' engagement with indigenous musics and shamanism, an issue outlined by Aigen (2014). Stige's comment that, "There is no basis for directly transplanting such traditional practices to contemporary modern contexts," (2002, p. 233) could be elucidated from an ethnomusicological perspective, and Ruud (2010) emphasizes that there are problems with exporting music therapy between contexts.

Notions of universality. The critiques above also oppose romantic notions of music as a universal language. Ruud (2010) argues that universalist theories in music therapy lead to romantic and dogmatic approaches. Estrella (2001) calls for pluralist instead of universalist

approaches. Ethnomusicology could further reinforce these arguments (Nettl, 2005) and add musical significance to Stige's (2002) comment that, "With an ethnographic perspective added, universals are less obvious or dominating or at least integrated with diversity, and this diversity, anthropologists insist, is important" (p. 87).

Exoticism. Another romantic imagining of diverse musics is that of the exotic Other. "Far away from where, and exotic to whom, one might ask" (Pavlicevic, 2004). Ethnomusicologist Tore Tvarnø Lind (2007) states, "'Culturalist' approaches by ethnomusicologists and others might contribute to a more critical consideration of the role of music and sound, and help avoid gross exoticism and naturalization in medical discourses on music and healing" (p. 237). One author from medical ethnomusicology who discusses exoticism is Lind (2007).

Notions of musical 'authenticity'. Despite these criticisms, there is still often a need for music therapists to practice and perform music that is not part of their life experience. Lee and Houde (2010) recommend using 'authentic' sources for learning to improvise in various musical styles or cultural idioms. Ethnomusicological perspectives may shift what 'authenticity' means to music therapy, through critiques like Keister's in "Seeking Authentic Experience: Spirituality in the Western Appropriation of Asian Music" (2005).

Researching. The methodological link between ethnomusicology and music therapy, through ethnographic research, is perhaps the most developed and specifically recommended connection so far, according to music therapy literature. Beyond the basic benefits of using ethnography in music therapy research documented in the literature review (Stige, 2005), the following research areas might be points of entry for ethnomusicology.

Developing 'cultural knowledge'. A very common understanding of ethnomusicology is that it is a field that studies musics of 'other' cultures, and Nettl still includes in his chapter on defining ethnomusicology that "ethnomusicology is the study of the world's musics" (2005, p. 13). Stige says, "Examining the practices of other cultures may stimulate our ability to reflect upon ideas taken for granted in our own culture" (2002, p. 234). However, Valentino (2006) uses school counselling theory to caution that cultural education does not equal cultural sensitivity. Taking this practical warning into consideration, ethnomusicology is certainly a conduit of cultural knowledge.

Informing on diverse musical 'styles'. The 'music itself' part of developing cultural knowledge of music involves understanding the musical idioms, patterns, and elements that make up musical styles. Lee and Houde (2010), in their work on improvising in styles, advise that cultural assumptions are intricately intertwined with musical styles. Ethnomusicology can certainly elucidate some of the ways that this is true, and probably reveal the complexity of musical meanings in various styles, one clear but un-nuanced example being "Style in Traditional Irish Music" (McCullough, 1977).

Music as data. The 'evidence' for understanding the elements of style and the cultural meanings of music often includes extensive musical data. Analysis and presentation of music as data are areas thoroughly considered in ethnomusicology, especially in terms of informal, spontaneous, and communal musical expression, and the politics of representation. "Music therapy is a multimedia experience and the study of it soon creates huge amounts of data" (Stige, 2002, p. 269). Nettl (2005) reminds readers not to make light of the processes of data gathering, sampling, and interpretation required of ethnomusicologists.

Research competency. Ethnomusicology may offer other practical research tools. Stige says, "Clinical researchers may develop their competency by learning from ethnographers" (2002, p. 256). Exploring the connection between ethnography and case study, which is prominent in music therapy and more closely related to clinical practice, may be interesting as well. It has also been indicated that replicability is a problem in music therapy research because the variables involved are very mysterious and human beings are not really comparable (M. Bargiel, personal communication, March 28, 2013). Ethnomusicology, as an established qualitative discipline, could provide models of research that can contain complexity and preserve difference in a rigorous way.

Including and representing marginalized voices. As music therapy theorists know, part of representing complexity in research is including multiple perspectives and voices from the margins. It has been suggested that one strategy for ethically confronting power differentials in clinical and research ethics in the creative arts therapies is to view the client or participant as the expert in their own experience (C. Armstrong, personal communication, September 21, 2013). A defining feature of the ethnomusicology research framework is seeking the 'insider' perspective, the perspective of those who are immersed in a particular context or experience.

Reflexivity. Beyond including marginalized voices, the reflexive turn in ethnomusicology (and other disciplines) insists that the author's self-reflective voice be included and situated in research as well. Stige (2002) pointed out that very few music therapists were using and discussing the concept of reflexivity, a concept pushed in music therapy by Even Ruud and a key feature of the research framework of ethnomusicology. Music therapists Abrams (2005), Young (2013), and Stige and Aaro (2012), among others, went on to discuss reflexivity for music therapy research evaluation, yet more interdisciplinary dialogue with ethnomusicology could be beneficial.

Interdisciplinary topics. Certain research topics are especially well suited meeting grounds. Some examples of multidisciplinary topics between music therapy, ethnomusicology, and others include music & identity (Ruud, 1997), music & trance (Herbert, 2011), music & ritual, and music & medicine.

Approaches. Thus far this collection has shown specific topics and theoretical activities where ethnomusicology might be further integrated. Throughout my own research process I also gradually accumulated evidence that certain music therapy approaches appear especially welcoming to ethnomusicological theory.

Culture-centred music therapy. The most obvious metatheoretical area where ethnomusicology has been and can be integrated is culture-centred music therapy, as evidenced in the literature review for the current study. The SEM's own definition of ethnomusicology as the study of music in cultural context (2013) supports this clear bridge between disciplines, and I would go so far as to say that ethnomusicology is culture-centred music research, a clear match.

Community music therapy. Nestled under the wing of culture-centred music therapy, is community music therapy. Ruud (2010) describes community music therapy as an approach that considers the client's cultural, institutional and social context and aims at changing the systems that are part of the client's situation. Other concepts in community music therapy that suit ethnomusicology are the inspiration from community healing and ritual, the focus on sociocultural factors, a less clinical/medical approach, and music as social action. Aigen (2014) says that community music therapy believes, "The key to understanding music therapy lies in its everyday, naturalistic uses" (p. 230). Ethnomusicology is a key to understanding everyday, naturalistic uses of music.

Client-centred music therapy. From the communal to the individual, ethnomusicology also has a very nuanced understanding of identity in relation to music and musical activity. Baines' "reassessment of client-centeredness to fully include the clients' expertise, both personal and musical," (2013, p. 3) in my mind harkens to the emphasis in ethnomusicology on the legitimacy of local knowledge and insider perspective. I suspect that ethnomusicology could support viewing each participant in therapy for their unique relationship to cultural experience, rather than making generalizations based on any particular perceived social membership.

Feminist music therapy. Closely linked to studies of identity and cultures of oppression, ethnomusicology could help feminist music therapy theorists analyze how certain uses of music uphold patriarchal, white, middleclass, heterosexual values, and gender and culture stereotypes, a task suggested by Susan Hadley in a personal communication cited by Forinash (2006), and perhaps in line with some of ethnomusicologist Ellen Koskoff's work (2014).

The Struggle: Doing Something

Cautionary tales. Throughout this research I received a great deal of encouragement and interest from music therapists. However, for the most part it appeared very unspecific and seemed to be based on a lot of assumptions about the nature of ethnomusicology and its importance to music therapy. It would require further research to know music therapists' views of ethnomusicology, but questioning the assumption that ethnomusicology will necessarily do good in music therapy emerged in my personal data.

> *I would probably say that cultural considerations are <u>always</u> relevant. But when are they transformative or change-inducing? When does it <u>make a difference</u> to think about these things?*

I periodically had the feeling that maybe what ethnomusicology has to offer music therapy is not pertinent, and yet, there are very few cautionary arguments against it, thus far. In my experience music therapy and ethnomusicology remain very different disciplines, often with different goals, values, and perspective, and perhaps a more hesitant view could be a useful addition to this discourse.

Although Kenny (1998) is not talking specifically about ethnomusicology, I think the following quote complicates attempts at interdisciplinarity in music therapy.

> In the critical discourse about our research culture how do we "cross-cultures" within different research approaches? Indeed, when one chooses a research approach, one also chooses a worldview, a set of assumptions, values, norms, language, and behavior. These are some of the elements of culture. (Introduction, para. 4).

Kenny states that interdisciplinarity is also intercultural in terms of academic culture. In emphasizing the cultural elements of academic approaches, the complexity of interdisciplinary work is revealed.

Assumptions about practicality. One major assumption that I began with, and that was reflected in general reactions to this research, was that ethnomusicology would be a clear contributor to cultural competence. While I decided that this was a more practical question than a theoretical one, it bears mentioning, since it absolutely 'sparked ethnomusicological interest' for me. Ethnomusicology was quite absent from discussions of cultural competence in music therapy literature, and there are probably legitimate reasons for this.

> *Aaaaaaaand ethnomusicology? Anywhere? I guess that's another question… What is the relationship of ethnomusicology to cultural competence and/or cultural literacy? I absolutely feel like Ethno has contributed mountains to anything I might consider my own cultural competence or cultural literacy… The thing is, ethnomusicology isn't practical in the same way as MT, it doesn't have a scope of practice, professional credentialing bodies, or a professional ethics code the same way that MT does. Ethno treads softly at the borders of 'intervening' with people. Aha, here's another question: is Ethno relevant at all to the 'therapy' part of music therapy?? And to what extent does it need to be in order to be useful or make a difference?*

The questions posed here are worth theses of their own, perhaps seeking instances of psychological and service-based concepts such as empathy, trauma, and disability appearing in ethnomusicology literature (one example being Lubet, 2004), and involving an in-depth look at the guidelines and competencies for 'applied' ethnomusicology, the section of the field dedicated to putting music to use in various contexts such as education, policy, programming, and – yes – medicine.

Connections between applied and medical ethnomusicology, and music therapy, are probably very interesting. Nevertheless, the point of entry for ethnomusicology in cultural competence does not appear to me as obvious as it seems like it should be. Ethnomusicologists

are not automatically anti-oppression or anti-racism specialists, simply based on their ethnomusicology training; they are not automatically experts in multicultural organizational management; they are not automatically diversity trainers. Perhaps there is a mismatch between what would be desired, imagined, and expected from integrating ethnomusicology, and what realistic manifestations of that might be (some of which I have attempted to outline in the previous chapter). In any case, cultural competence was one area where I expected music therapy to be propelled forward by ethnomusicology, because of what I perceive to be the cultural expertise of ethnomusicology and a sense of having developed cultural sensitivity through ethnomusicology studies. What I experienced more often was a feeling of being held back as a music therapist.

"Don't do things." There is probably a reason, or many, that music therapy has favoured clinical but non-musical theories. Perhaps it is because of the obvious fact that these theories are more relevant to clinical practice, which is the defining activity of the vast majority of music therapists. In referring to fields such as music education, social work, and so on, I journaled:

There we might find scholars who are less likely to say, "Don't do things."

Music therapy should not expect to necessarily get the same kind of established practical models from ethnomusicology as it would from these other clinical and/or service-oriented fields (for example, a series of phases of acculturation from cultural psychology, or theories of behaviour management from education).

My impulse towards employing critique, as I believe I learned in ethnomusicology, appeared again and again as a troubling hesitation in my personal data. I expressed feeling doomed to skepticism and to a debilitating hypersensitivity to cultural issues. The following excerpt is one example, however in this case with a hopeful turn.

> *I think Ethno instilled in me this deep, deep sense of criticism. Questioning constantly whether I really have the right to do something, especially with music. Whether I'm hypothetically allowed to sing that Mohawk song with a group of white, upper class, Jewish seniors. Not just whether it's appropriate, but whether it's even permissible. I found myself thinking over and over again, throughout my music therapy training, "You can't just <u>do</u> that!" But we [MT's] have to do something. Maybe if I change the emphasis, "You can't <u>just</u> do that." You have to also think. And doubt. Along with 'do.' Is that cultural humility?*

It is as though trying to integrate ethnomusicology led to a philosophical stuckness that was not proving useful, that stuckness seemingly emerging from both unrealistic assumptions regarding practicality and an inbuilt, paralyzing over-critique.

In a fictional piece I created within the context of this research, two characters, Ethno and MT, discuss the issue of cultural appropriation, arguing the morality of cross-cultural uses of music. In the following excerpt, the conversation culminates in the character representing music therapy, or the part of me that culturally identifies as a music therapist, trying to summarize and explain the conflict surrounding 'doing something'.

Ethno: "Why do I feel so threatened by you?"

MT: "Because I'm the one who has to take the 'risk'. I'm the one who's going to make a choice and do something, no matter what. I know you think you're not talking in absolutes, that critical thinking is not 'black and white.' But seriously, my purpose is to try and do something, and I always get the feeling you're just going to say, 'no.' That's pretty 'black' if you ask me, unwilling. I think to you it seems dangerously black and white, dangerously oversimplifying, to choose an answer and an action, to choose what to do. And I do think it's because you don't want harm to be done. But let me tell you, 'doing something' is never black and white either, and we know it. There will be pros and cons to what happens, and every moment will be part of a huge web of possibilities and consequences and un-isolable influences and moralities. And it won't be the final 'doing of something'; future 'doings' will be – can be – different. But <u>doing</u> something is worth it."

Here, it is as though the music therapy-identified part of myself is countering, but also reassuring, the ethnomusicology-identified part of myself. The music therapy character is interestingly confident and possesses great vitality, standing up for their work in the face of ethnomusicology's criticism. Perhaps this bodes well for the integration of ethnomusicology in music therapy.

A hopeful path. There are many music therapists working in ways that flex the boundaries of traditional practices of therapy. For example, Bruscia (1998) describes Ecological Practices in music therapy as working with a 'natural' community, group, or context, where different layers of experience are all considered part of the whole. Perhaps this more 'open' approach to music therapy, especially in its tendency to go beyond the treatment room, is

especially within reach of the nonclinical theories of ethnomusicology. Looking the other direction, perhaps a path to remedying the conflict of 'doing something' is in fact to carefully seek the connection between ethnomusicology and 'the clinical', again suggesting that a closer look specifically at medical and applied ethnomusicology could be fruitful for music therapy.

Closing

The process of writing personal and creative data did prove very revealing and certainly interesting. Strong emotional responses were sometimes distracting (for example, in reaction to discussions of the relationship between shamanism and music therapy), but they always stimulated deeper reflection, and presented here they hopefully engage the reader meaningfully. Personal writing served inner 'dissonances' well, elaborating underlying issues and values in a way that moved the research forward in cases where I experienced critical and conflicted responses. Positive emotions and agreement in the personal data simply identified points of cohesion without much development. This methodology may therefore have been overly conflict-focused, but also very useful for working through those conflicts.

One limitation on my ability to carry out this study was my novice level of clinical music therapy experience, which may limit my ability to make practical conclusions regarding music therapy clinical practice. This inexperience is part of what fuelled the decision to focus on theory and introspective experience explicitly. Similarly, my background in ethnomusicology, while advanced, does not exceed a master's degree, limiting my ability to obtain the deepest possible insights for this study. Also, my perception of the academic cultures of each discipline must be in part influenced by the academic cultures of the institutions themselves in which I participated as a student. I do situate myself amongst music therapy theorists throughout this research, but I also see the limitations of restricting the narrative to my own voice alone. This research is a small part of a broader dialogue and readers should relate to and critique it in order to add their own voices and experiences.

Answering to the evaluative criteria set out in Chapter 1, it is clear to me that a deeper understanding was reached on the topic of integrating ethnomusicology in music therapy, especially in terms of my own inner processes and struggles and what they suggest for the parallel path on a disciplinary level. Multiple views and levels of abstraction were clearly articulated, as shown through examples of personal writing interspersed with theory and

analytical writing. My own awareness of the topic is changed, without imposing any overgeneralized certainties on readers.

My experience of transitioning from ethnomusicology into the field of music therapy highlights perceived differences in academic culture between the two disciplines, in particular the uncritical scholarly environment of music therapy and the hypersensitivity to cultural issues in ethnomusicology that may contribute to a philosophical hesitation towards 'doing something' with music, as music therapy of course must do. My sense of what is important to bring from ethnomusicology transformed from basic concepts to critical theory, pinpointing the connection to music as a reason that ethnomusicology in particular could contribute to discussions of critical theory in music therapy. The integration of ethnomusicology in music therapy theory may face some unrealistic expectations in terms of providing specific practical models in issues of cultural competence. However, a substantial number of suggested relevant theoretical activities and approaches are identified here, possibly expanding the view of ethnomusicology's role beyond that of providing cross-cultural information. While ethnomusicology may be important in balancing out the bias in music therapy towards clinical, non-musical theories, further exploration of the relationship between ethnomusicology and 'the clinical', more specifically through the subfields of applied and medical ethnomusicology may be beneficial to this discussion. Future inquiry should also investigate the stories of others with similar and differing experiences, could explore the origins of the cultural differences felt in this study, and could be expanded to consider anthropology-influenced approaches in other creative arts therapies. I look forward to getting critical and political with music therapy, and 'doing something' with ethnomusicology.

> *Now, at the end (or <u>this</u> end, since there's only the end of this product, not the end of my journey or this dialogue), I feel myself floating somewhere beyond these boundaries, boundaries that perhaps I've clung to too tightly. Feeling undefined for a moment, not in between, but beyond and around – health, healing, change, music, community, culture, ethno-, auto-… Letting Ethno and MT be separate from each other, and feeling some relief from applying the pressure to squish them together. How much energy should it take? What I really need to do is dive straight for the things that excite me in each field, and learn them more and do them. Community and anti-oppressive MT, I'm coming for you. Applied and emancipatory ethno, I'm coming for you. Don't worry too much about*

namings and who owns what and where it fits, just do what it takes to do it well. And 'do no harm'.

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