

Inquiry in the Space Between: A Researcher's Perspective Senior Researcher Award Acceptance Address

Journal of Research in Music Education

2023, Vol. 71(1) 10–21

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Music Education 2023

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DOI: 10.1177/00224294221147489

jrme.sagepub.com**Marie McCarthy¹**

I'm honored to accept the Senior Researcher Award (SAR), humbled too, and immensely grateful for this recognition. To Carlos Abril, Chair of the Society for Research in Music Education (SRME), and other colleagues who wrote in support of the nomination, I offer deepfelt thanks. To the SRME Executive Committee and the National Executive Board of NAFME, thank you for bestowing this honor. Former and current colleagues at the two institutions where I have been fortunate to spend my career—the University of Maryland and the University of Michigan—you have supported and sustained me as a scholar, and I thank you. Graduate students have consistently inspired curiosities and enriched my perspective—to all I've had the privilege of sharing a seminar or guiding their studies, I'm ever so grateful.

I extend thanks also to colleagues in various research communities who encouraged me along the way—in history, narrative inquiry, sociology, spirituality, Irish studies, and in professional groups, particularly the International Society for Music Education (ISME), the MayDay Group, Mountain Lake Colloquium, and of course, NAFME, a constant source of professional growth throughout my career. The first NAFME biennial conference I attended was in Indianapolis in 1988, the same year the SRA was inaugurated and presented to Cliff Madsen. I recognize and am humbled to join the distinguished past SRA recipients whose published addresses have been a source of wisdom and inspiration as I prepared this address.

Intersections of Biography, Worldview, and Research Motivation

We gather to celebrate the legacy of this research community—to look back, to question, and to possibly open new spaces for inquiry. I enjoyed this time of reflection,

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making sense of my experiences as a researcher during the past thirty-five years. But then, what to share, what observations may be of interest to different generations in the SRME community? I noticed that several SRA recipients—Allen Britton, Al LeBlanc, Jim Carlsen, Rudy Radocy, John Geringer, and Harry Price¹—talked about sources of motivation that sustain a research career: to fill a gap in knowledge, satisfy curiosity, fulfill a professional responsibility, or press on with the same big question. Whatever the source of motivation, it emerges from the researcher's life experiences and values—shaping the direction and focus of their inquiry and forming what Estelle Jorgensen calls “a truly generative question,”² that which holds our attention through years collecting empirical data, refining philosophical perspectives, or gathering historical evidence.

Personalizing the idea of research motivation, I reflected on interactions between biography and research in my own career. I thought of my roots in rural Ireland—a family of teachers; a village primary school where Irish songs had a central place in forming national identity; later a convent boarding school with choir, orchestra, and all the trimmings of a fine classical music education; and further musical training in two teacher education programs leading to national certification in primary general and secondary school music teaching that aligned with the school music curriculum at both levels. Coming to the University of Michigan as an international student after a decade of primary teaching in Ireland, I was immersed in the disciplines of music education and ethnomusicology (and the spaces between them) with faculty whose influence was immense; one of them, Paul Lehman, is present today. The rather insular worldview I brought to Michigan was transformed in a culture of intellectual pluralism and musical diversity, played out in the constant negotiation of living between cultures.

As a dual citizen, one among a growing number in the profession, I've lived in a suspended state between continents and nationalities, learning what it means to traverse the spaces of immigrant and emigrant identities, here some and there some, and always in a space between. In his SRA address, Bennett Reimer cast research as “a spiritual journey . . . a search for wholeness,” a perspective I find profoundly meaningful.³

In addition to a binational identity, my research interests were also shaped by the prevailing intellectual life. Rumbblings of change in academic culture and paradigms when I came to higher education in the 1980s forecast things to come in music education—agitation in philosophical discourse, recognition of the limitation of binaries, the erosion of historical metanarratives, and the embrace of perspectives from multiple disciplines. The profession responded in a myriad of ways. In this forum in 1996, Cornelia Yarbrough recommended that researchers “broaden ourselves by developing *interdisciplinary* knowledge and skills.”⁴ Borderlands between disciplines created new spaces for inquiry and gradually took hold in scholarly discourse. Looking back on the same turn-of-the-century time period, in their SRA addresses, Pat Flowers and Peter Webster both noted the expansion of research culture in the field—more special interest groups, conferences, journals, societies, networks.⁵ Change was everywhere—in the places where research was conducted, in the voices brought forth, in new and exciting theories used to frame studies, and in the sophisticated research tools used to

analyze and interpret data. The rate of change in research culture in those past three decades may surpass that of the entire preceding century.

There's a conundrum, though, in what has happened. Numerous specialty groups formed and flourished, and we're the richer for it in deepening understanding of important aspects of music teaching and learning. As we "find our people" and build community, many commit to sustained participation in special interest groups. Are the towers of the silos created by such groups growing taller as areas of specialism grow deeper? Has the research community possibly closed off some of the fertile spaces that can flourish in dialogue between specialties? How might those spaces be cultivated and become integrated into the ecology of research? In what ways might intradisciplinary and interdisciplinary teams be positioned to advance a broader vision of the functions of music in education?

For today's address, I chose a related theme, "Inquiry in the Space Between: A Researcher's Perspective." It emerges in large part from the intersection of my experience as a binational and the intellectual climate of the time. It's also rooted in exploring the notion of spaces between, or interstitial spaces, a core concept in science fields and one that I believe holds promise for music education research at multiple levels, from classroom practice to professional networks.⁶ I apply the idea to three areas: the space between practice and research, between national cultures, and between present and past. All three have elements that are real, imagined, and metaphorical.

In the Space between Practice and Research

Music teachers and researchers were recently reunited in this conference forum after being apart for a decade, and it seems timely to look again at this key intersection between practice and research. As a historian, I was curious about how that space evolved since the founding of the Educational Council within the Music Supervisors National Conference (predecessor of NAFME) in 1918.⁷ The duties of the Council were "to make a thorough study of the problems of school music."⁸

In the early years the Council surveyed teachers to inform their work, and they published regular research bulletins aimed to help schoolteachers.⁹ It was very practical work with a close connection between the mission and work of the Council and music teachers in the schools. The nature of that connection was to change in the 1950s as research programs in higher education developed and the *Journal of Research in Music Education* was founded,¹⁰ followed a decade later with the founding of the *Bulletin of the Council for Research in Music Education*. As research activity increased, the role of the Council was placed under the umbrella of the SRME in 1960 (and here we're convened sixty-two years later). In the second phase, from the 1950s to the 1980s, there was a refocusing of energies, perhaps a weakening of the practice-to-research connection as graduate programs expanded, research literature increased, and Special Research Interest Groups (SRIGs) began to be added to the SRME structure in 1978.

By the early 1980s, the need to reconnect practice with research was evident in the founding of the journal *Update: Applications of Research in Music Education* and the Society for Music Teacher Education. Along with these developments, some of us will

remember a focus on teacher knowledge and reflective practice in the 1990s,¹¹ coinciding with the rise of qualitative methods and practitioner inquiry—all leading to a new synergy between practice and research, between P–12 and higher education.¹²

Also in the 1990s, after the launch of the first National Standards in 1994, then MENC PresidentCarolynn Lindeman convened a Task Force to create a research agenda for the profession. It included three researchers who were later SRA recipients—Pat Flowers, Judy Jellison, and Harry Price—and the fifth member of the group was Phyllis Kaplan.¹³ Like the early days of the Council, the task force invited MENC members to identify issues in need of study, which they incorporated into a published report.¹⁴ Other efforts to connect practice and research were evident in the sharing of research findings on music education advocacy in practitioner journals, development of research-informed strategies for best practice, and more recently, the use of research-based evidence to support implementation of the 2014 National Core Arts Standards, a move that Peter Webster applauded in his SRA address.¹⁵

What might the next phase look like as the profession seeks to connect practice and research? What’s to be learned from the past? Over the century, the chasm between P–12 and higher education became greater as research became more specialized, teachers who pursued higher degrees frequently didn’t return to P–12 positions, and schools became less accessible as sites for conducting research. How might the space be opened up again? Perhaps it begins with a reorientation of language to achieve a better balance between the role of all partners: “practice to research” as well as “research to practice.” Furthermore, partners extend beyond teachers and research faculty. I envision the team to also include teachers of related arts, music/arts coordinators, research staff in larger school systems, and students when appropriate. From such dialogue, models can emerge for integrating practice, professional development, professional learning communities, and teacher education. Leadership from state music education associations and their research chairs can also play a role in nurturing the space, strengthened by a regional or national network that further develops a synergy between the practice of teaching and the study and scholarship of teaching.

Another key factor is the role of the college curriculum, a consistent theme in SRA addresses. Recommendations ranged from integrating “actual music problems” into methods courses,¹⁶ fostering a positive attitude to research,¹⁷ faculty spending a sabbatical teaching music in a P–12 setting,¹⁸ to creating strategic research agendas related to effective practice.¹⁹ More generally, how can virtual communication and digital culture help to reduce the distance between? Will ongoing communication help build trust with schools to the point where gatekeepers are more likely to allow research studies to be conducted in classrooms?

A final point: Language can present a barrier when the cultures of P–12 and higher education come together, a challenge often addressed by SRA recipients. Allen Britton asked researchers to use “plain English” rather than “Educationese,” while Al LeBlanc recommended that every published report should have “a section of plain-language implications for teaching.”²⁰ Their thinking remains relevant today, possibly even more so, as theories that frame studies can challenge the reporting of findings in a language that translates well to practice. At the same time, the professional language

of schooling and curriculum has become more sophisticated, possibly creating a deeper chasm rather than a bridge to connect the worlds of P–12 and higher education. The time seems right to explore models that can fill the space between practice and research.

In the Space between National Cultures

I move now to inquiry that examines music education in different national settings, while recognizing that one does not have to cross a national border to find cultural differences between research settings. Cross-cultural exchange in music education has a long history,²¹ but it wasn't until the late 1960s that an international forum for research was created—the Research Commission within ISME. From the beginning and across the decades since, members of the SRME community have served as leaders—among them, SRA recipients Allen Britton, Cliff Madsen, Harry Price, and Wendy Sims. The Commission has been a bedrock for the exchange of research among international scholars and a space for exploring comparative research.

In this century, there's been a surge of interest in cross-cultural and comparative music education.²² This is in part an outcome of networks within ISME and also the creation of international groups within music education—groups on assessment, cultural diversity, narrative inquiry, philosophy, and sociology, among others.²³ Advances in technology facilitate such study, and recent global crises highlight the interdependence of nations and provide compelling reasons for knowing how music education is valued and sustained (or not) in countries around the world.

Just as music is a cultural practice embedded in local knowledge, so also is music education. Local knowledge of national and regional contexts is key when conducting cross-cultural study in order to compare findings meaningfully and to offer interpretations true to the contexts of origin. This is complex work with a relatively short history in music education research. What are some unique demands of working in this space?

Guiding studies of international students and working with international authors as editor of the *Journal of Historical Research in Music Education* have revealed challenges about reading and conducting research across national borders. Such work pushes me to listen in at a number of levels and to constantly question my translation and interpretation of concepts of cultural significance that can permeate many facets of life, including aesthetics and education—for example, *ubuntu* in South Africa or *ma* in Japan. Coming to know the nuance of local knowledge involves close work with collaborators.

Linguistic diversity is a second aspect of doing cross-cultural work that sets it apart. There's the obvious need to be conversant in the primary language of the host country, less so if there are bilingual, binational researchers on a research team who are insiders to the cultures being studied. Linguistic literacy involves more than competence in a language. U.S. scholars researching music education in Australia, the UK, or Ghana, speak a common language with their collaborators, but knowledge of how music and music education are named and where they're located in the education system and in the larger community is vital to understanding the research context.²⁴

The position and perspective of the researcher—the angle of viewing and the lens of seeing, respectively—are always relevant, and particularly so working in the space between national cultures. Does cross-cultural research give primacy to emic perspectives, or does working in the space between challenge the dichotomy of emic-etic, favoring a more dialectical and dynamic view of insider/outsider? Going forward, it will be helpful to consider what intercultural competence and cross-cultural literacy mean when conducting research across national cultures.

And to what end? Wherein lies the power of such inquiry? Working in the space between cultures can be a ground for challenging assumptions about human musicality; it can shed light on where pedagogies originated and how they were carried along (what I call) “the Silk Road” of music education across time, often transported across continents during centuries of colonization. Also, such work can inform areas of common concern globally. Knowing how music education is valued within the cultural landscape of one nation can enlighten music educators in another. How music education in its various contexts—formal, informal, nonformal—is configured in one nation can inspire innovation in another. In the present moment, a common area of concern is how each nation is centering indigenous musical and cultural knowledge in the curriculum. Pat Campbell, in her SRA address twenty years ago, challenged this body as she advocated for the inclusion of “the marginalized populations whom we have tended to overlook and under-serve in our research.”²⁵ It’s encouraging to see in the intervening years that researcher after researcher is centering voices of the marginalized in their inquiry—whether it’s empirical study, historical narrative, or philosophical discernment. Among those modes of inquiry, history is a powerful site for this work, leading to the third and final interstitial space to be explored, that between present and past.

In the Space between Present and Past

Historical research has occupied a marginal space in research culture in general education²⁶ and in music education. And within music education, historical studies until recently focused on narratives of dominant groups, much of the time portraying a “rose-tinted view of the educational past,” as Gordon Cox put it.²⁷ In his SRA address, Jere Humphreys spoke to the uncritical nature of historical research as its biggest shortcoming, challenging scholars “to mature in the realm of researcher interpretation.”²⁸ There’s evidence to show that scholars are bringing more critical perspectives to historical inquiry in music education, at the same time being alert to the pitfall of presentism and the risk of “becoming mere echoes of current thinking,”²⁹ as Bruce Wilson put it. This is a core challenge of writing about things past—the need to have an intimate knowledge of the facts and values of the era under study and to interpret evidence with savvy and compassion.

At the same time as history making in music education is shifting in form and content, interest in history in the public forum has witnessed a renaissance. Scholars, media figures, and folklorists document everyday life and examine legacies of American and world history to highlight roots of racism, effects of colonialism, and traditions of inequity. Many refer to how present the past is. James Baldwin writes that

history is “that which we owe our frames of reference, our identities, and our aspirations.”³⁰ Ken Burns says he’s “stunned about how contemporary everything is,” seeing lots of what he calls “evergreen themes” across time.³¹ In the evolution of those evergreen themes—for example, music education as a site for justice and equity—we must know past practice to keep us vigilant in the present. Using the metaphor of an old house to describe this nation, Isabel Wilkerson argues that in order to reveal systemic racism today, one must look at the foundations of the house: “You can’t repair what you don’t acknowledge, and you can’t fix what you can’t see.”³²

In contrast to these positive developments in the space between the present and the past, we also witness nationally the control of historical knowledge to serve political ends, evident in school curriculum and the sanctioning of books. Historical knowledge, then, on the one hand can empower and do right by people; on the other hand, it can serve to further divide by determining which narrative of the past is and is not transmitted to youth in schools. History making in the contested space between present and past is complex, more so when one begins to tell stories rooted in practices of injustice and social marginalization.

I look briefly at two core aspects of the historical research process—interpretation and primary sources. In Bob Duke’s SRA address, he emphasized the role of explanation in the research process: What does this explain? How is the world more understandable as an outcome?³³ He sensed that historians are after the same things and that prompted reflection. To explain and understand better the relationships between music in educational contexts and in society across time, yes, that’s at the heart of historical inquiry. As I reflected more, it brought up some questions, and my response moved to “yes, and . . .” Explanation has its place in interpretation—to trace cause-effect patterns across time and compare trends, leaning in the direction of social science analysis. Coming at the same process from a humanities standpoint, I believe, positions the researcher within an interpretive space that invites more questions of primary sources, “seeing the apparent and beyond the apparent, wondering, allowing for uncertainty,” as Mary Oliver described the work of poets.³⁴ Convergent and divergent processes in tension and complementing one another; an explanation and closure as well as “a moment of arrival, and therefore a possible new beginning,” as Oliver put it.³⁵ The historian embraces ambiguity even as they arrive at an interpretation of primary sources.

At a time when scholars are broadening the landscape of music education history, access to primary sources for work outside mainstream education and prior to the twentieth century can be a challenge. There’s a dearth of sources when studying communities that depended on oral transmission of music and whose life stories were passed on but not often written down. At the same time, increasing access to sources through digital repositories facilitates research in immeasurable ways. I could elaborate on those points but instead want to talk a little about leaving the computer screen and going out into the field, to the place where events happened or are memorialized. Doing so affords an interesting space between present and past.

I draw on a few examples. The first is a trip I made to the Mission Churches in California in 2011 with a curiosity about musical encounters in times of colonization.

As I walked through an old building that housed the Museum at Mission Antonio de Padua in Monterey County, I saw before me a mural of the Guidonian hand and figured music that filled the wall space in one room. In that moment, I contemplated what those teaching tools might have meant to a native American youth who came in contact with them. The legacy of colonialism was stark, the reverberation of cultural imposition strong, and the musical encounter of a monastic tradition and a native people with their own music still resonated in the space, long after the sounds were no more.

Recalling other such moments in the field brings me to Keokuk, Iowa, in 2007 when I attended the MENC Centennial Symposium organized by the History SRIG.³⁶ Scholars spent time in the same spaces that the founders of the association did 100 years before. We compared professional conversations and musical performances of both meetings and revisited aspects of the familiar, albeit incomplete, story of music education over the span of that century. But change was in sight. Untold narratives began to sound the silence—in music education and in society at large. I recall a visit to the Whitney Plantation outside New Orleans in 2017 where for the first time a museum tour was designed to represent life on the plantation from the perspective of the enslaved. Walking the ground and learning about/imagining life there as I listened to the tour guide stimulated questions about the nature of music in the lives of young people and how music functioned as they moved between the cabin and the mansion, and back, and in their community life—important questions to pursue.

These three impactful experiences highlight the power of place as historical evidence—whether it was gaining insight from traveling the historic El Camino Real, understanding the roots of NAFME at a gathering in a Midwestern town, or intensifying my motivation to advance the status of research on African American music education history. Such experiences develop historical consciousness over time, an idea that resonates with what Estelle Jorgensen shared in her SRA address when she noted that the development of scholarly ideas takes time and one should approach the journey slowly and patiently.³⁷ Chronicling the past takes time and patience—whether entering the *zeitgeist* of an era, learning the language of the time or the dialect of a community, or reading and walking your way toward an understanding of what was valued, how things worked, who was empowered to act.

What can be gained from inquiry in the space between present and past? Coming to know the human stories of music educators in past eras enlightens music teaching and learning in the present. Such narratives illuminate the roots of current practices and amplify the resilient voices of marginalized persons and communities. Above all, they honor and celebrate the diverse ways each generation transmits music to sustain practices, innovate tradition, and contribute to cultural heritage.

Closing Thoughts

The interstitial spaces I described—between practice and research, between national cultures, and between present and past—may or may not represent the direction of your research. I invite you to think of applications in your area of inquiry. Working in “the space between” can create bridges over chasms, help translate across difference,

and reposition center and periphery. These are spaces to challenge divisive concepts, to grow connective tissues, and to enrich the ecology of research.

Observing my research journey, I notice that the in-between spaces I was drawn to study revealed how the human endeavor of music education sustains a vision, provides resistance to oppression and injustice, and engenders hope—whether it was music education in nineteenth-century colonial Ireland, in the curriculum of African American schools during segregation, in the actions of music educators to create ISME in the aftermath of World War II, or during the Civil Rights movement as Detroit youth leveraged their musical talents singing in their public school choir and building their careers and singing for freedom as Motown artists.³⁸ Music is important to individuals, to communities, to human flourishing and spiritual sustenance. As a research community, let us press on, using the many modes of inquiry to deepen understanding of music as a significant expression of the human condition.

Declaration of Conflicting Interests

The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding

The author received no financial support for the research, authorship, and/or publication of this article.

Notes

1. Allen P. Britton, “American Music Education: Is It Better Than We Think? A Discussion of the Roles of Performance and Repertory, Together with Brief Mention of Certain Other Problems,” in *Basic Concepts in Music Education, II*, ed. Richard J. Colwell (Niwot, CO: University Press of Colorado, 1991), 175–88 [Britton’s acceptance address is the only address to date not published in the *Journal of Research in Music Education*.]; Albert LeBlanc, “1992 Senior Researcher Award Acceptance,” *Journal of Research in Music Education* 40, no. 3 (1992): 180–84; James C. Carlsen, “‘The Need to Know’: 1994 Senior Researcher Award Acceptance Address,” *Journal of Research in Music Education* 42, no. 3 (1994): 181–89; Rudolf E. Radocy, “Personal Perspectives on Research: Past, Present, and Future,” *Journal of Research in Music Education* 46, no. 3 (1998): 342–50; John M. Geringer, “On Publishing, Pluralism, and Pitching,” *Journal of Research in Music Education* 48, no. 3 (2000): 191–205; Harry E. Price, “2018 Senior Researcher Award Acceptance Address: Open-Mindedness for ALL Available Research Data,” *Journal of Research in Music Education* 66, no. 3 (2018): 253–60.
2. Estelle R. Jorgensen, “Senior Researcher Award Acceptance Address: Reflections on a Scholar’s Life in Music Education,” *Journal of Research in Music Education* 69, no. 3 (2021): 250.
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4. Cornelia Yarbrough, “‘The Future of Scholarly Inquiry in Music Education’: 1996 Senior Researcher Award Acceptance Address,” *Journal of Research in Music Education* 44, no. 3 (1996): 198.

5. Patricia J. Flowers, "2012 Senior Researcher Address Acceptance Address: The Value and Community of Research in Music Education," *Journal of Research in Music Education* 60, no. 3 (2012): 243–53; Peter R. Webster, "2014 Senior Researcher Award Acceptance Address: Cautious Optimism for the Future of Research in Music Teaching and Learning," *Journal of Research in Music Education* 62, no. 3 (2014): 203–14.
6. For example, Rebecca Kan and Rose Martin, "Shifting Lights through the Interstices: Extending Notions of What It Means to Learn Music in Higher Education," *Research Studies in Music Education* 44, no. 2 (2022): 331–44; Douglas Lonie and Luke Dickens, "Becoming Musicians: Situating Young People's Experiences of Musical Learning between Formal, Informal and Non-Formal Spheres," *Cultural Geographies* 23, no. 1 (2016): 87–101.
7. The Educational Council was renamed the National Research Council in Music Education in 1923 and the Music Education Research Council in 1932.
8. Edward B. Birge, *History of Public School Music in the United States*, new and aug. ed. (Reston, VA: MENC, 1984), 254.
9. Holdings in the archives of the NafME Historical Center located in the Special Collections in Performing Arts, University of Maryland, include an incomplete set of research bulletins (ranging from No. 1 [1921] to No. 18 [1936]). It is unclear when the bulletins ceased publication. The latest bulletin this researcher identified was No. 20, published in 1940.
10. For background on the founding of *JRME*, see Allen P. Britton, "Founding 'JRME': A Personal View," *Journal of Research in Music Education* 32, no. 4 (1984): 233–42.
11. See Liora Bresler, "Teacher Knowledge in Music Education Research," *Bulletin of the Council for Research in Music Education* 118 (1993): 1–20.
12. I recall conversations with fellow MEA Research Chair, Joanne Rutkowski, Penn State University, about a network of teacher research groups she had organized in Pennsylvania; inspired by her initiative, I engaged teachers in a similar effort in Maryland.
13. At the time, Phyllis Kaplan was music coordinator of the Montgomery County Public Schools, MD, and former President of the Eastern Division of MENC.
14. *A Research Agenda for Music Education: Thinking Ahead* (Reston, VA: MENC, 1998). The Task Force developed three areas of inquiry based on responses from "students, music teachers, researchers, college and university faculty, arts education specialists, and members of state departments of education" (p. 5). They were: Music Teaching and Learning in a Time of Innovation and Reform (Curriculum, Learning and Development, Assessment, Teaching and Teacher Education); Music Education for New, Diverse, and Underserved Populations (Diversity and Inclusion, School and Community); and Supporting and Surrounding Issues (History, Research and Dissemination, Advocacy).
15. Webster, "2014 Senior Researcher Award Acceptance Address," 205.
16. Clifford K. Madsen, "Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 36, no. 3 (1988): 137.
17. Judith Anne Jellison, "It's about Time," *Journal of Research in Music Education* 52, no. 3 (2004): 202; Wendy L. Sims, "Developing Productive Researchers through Mentoring, Rethinking Doctoral Dissertations, and Facilitating Positive Publishing Experiences," *Journal of Research in Music Education* 64, no. 3 (2016): 264–65.
18. Flowers, "2012 Senior Researcher Address Acceptance Address," 250.
19. Reimer, "Research in Music Education," 200–201.
20. Britton, "American Music Education," 178; Albert LeBlanc, "1992 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 40, no. 3 (1992):

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21. Marie McCarthy, "The Birth of Internationalism in Music Education, 1899-1938," *International Journal of Music Education* 21 (1993): 3–15; Marie McCarthy, "Canticle to Hope: Widening Horizons in International Music Education, 1939-1953," *International Journal of Music Education* 25 (1995): 38–49. Ed Cykler was an early advocate of comparative music education. See Edmund Cykler, "Comparative Music Education," *Music Educators Journal* 48, no. 4 (1962): 61–2; Edmund A. Cykler, "Comparative Music Education," *Journal of Research in Music Education* 17, no. 1 (1969): 149–151.
22. For example, Pamela Burnard, Steve Dillon, Gabriel Rusinek, and Eva Saether. "Inclusive Pedagogies in Music Education: A Comparative Study of Music Teachers' Perspectives from Four Countries," *International Journal of Music Education* 26, no. 2 (2008): 109–26, <https://doi.org/10.1177/0255761407088489>; Alexandra Kertz-Welzel, "Lessons from Elsewhere?: Comparative Music Education in Times of Globalization," *Philosophy of Music Education Review* 23, no. 1 (2015): 48–66, <https://proxy.lib.umich.edu/login?url=https://www.proquest.com/scholarly-journals/lessons-elsewhere-comparative-music-education/docview/1720057911/se-2>; Jing Liu, "Conservation of Melody with Varied Harmonizations: A Comparison of Adult Listeners from China and the United States," *Journal of Research in Music Education* 70, no. 2 (2022): 228–43, <https://doi.org/10.1177/00224294211031448>; Anu Sepp, Inkeri Ruokonen, and Heikki Ruismäki, "Musical Practices and Methods in Music Lessons: A Comparative Study of Estonian and Finnish General Music Education," *Music Education Research* 17, no. 3 (2015) 340–58, <https://doi.org/10.1080/14613808.2014.902433>.
23. Cultural Diversity in Music Education, International Society for Philosophy in Music Education, International Society for the Sociology in Music Education, International Symposium on Assessment in Music Education, Narrative Inquiry in Music Education.
24. Marie McCarthy, "International Perspectives," in *The Oxford Handbook of Music Education*, ed. Gary E. McPherson and Graham Welch. Vol. 1 (New York: Oxford University Press, 2012), 40–62.
25. Patricia Shehan Campbell, "A Matter of Perspective: Thoughts on the Multiple Realities of Research," *Journal of Research in Music Education* 50, no. 3 (2002): 195.
26. John. L. Rury, "The Curious Status of the History of Education: A Parallel Perspective," *History of Education Quarterly* 46, no. 4 (2006): 571–98. The author's points remain relevant today—in the number of current positions in higher education dedicated to the history of education and in the volume of historical research produced in higher education. Also notable is the lack of inclusion of historical methods in educational research textbooks.
27. Gordon Cox, *Living Music in Schools 1923-1999: Studies in the History of Music Education in England*. 2nd ed. (London: Routledge, 2018), 142.
28. Jere T. Humphreys, "2006 Senior Researcher Award Acceptance Address: Observations about Music Education Research in MENC's First and Second Centuries," *Journal of Research in Music Education* 54, no. 3 (2006): 188.
29. Bruce D. Wilson, personal communication to author, October 14, 2022. Wilson is longtime historian of music education and founding curator of the NAFME Historical Center at the University of Maryland.
30. James Baldwin, "White Man's Guilt," in *The Price of the Ticket: Collected Nonfiction 1948-1985* (New York: St. Martin's Press, 1985), 410.
31. Ken Burns, "Ken Burns and Isabel Wilkerson in Conversation," Penny Stamps Speaker Series, University of Michigan, October 2, 2020.
32. Isabel Wilkerson, "Ken Burns and Isabel Wilkerson in Conversation," Penny Stamps

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33. Robert A. Duke, “2010 Senior Researcher Award Acceptance Address: What if Research Was Interesting?,” *Journal of Research in Music Education* 58, no. 3 (2010): 210–11.
 34. Mary Oliver, *Winter Hours: Prose, Prose Poems, and Poems* (Boston and New York: Houghton Mifflin, 1999), 20.
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 36. The *KEOKUK II: The MENC Centennial Symposium* program was published in the October 2007 issue of the *Journal of Historical Research in Music Education*. The April 2007 issue of the journal was devoted to articles marking the centenary and examining “the evolution of MENC from its modest inception through this centennial year.” Mark Fonder, “Editorial,” *Journal of Historical Research in Music Education* 28, no. 2 (2007): 84.
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Submitted December 9, 2022; accepted December 9, 2022.