

A Philosophic Poetic Inquiry of Three Aspects of Interpretation within Music Education Research

An Autoethnodrama in Four Acts

Carl Holmgren

Luleå University of Technology

Abstract

This article explores three aspects of interpretation—musical interpretation of notated Western art music, hermeneutics (theoretical framework), and poetry (tool for analysis and representation)—based on ongoing music education research focusing on the learning of musical interpretation within the one-to-one context of higher music education. The broad philosophic poetic inquiry of interpretation has the form of an autoethnodrama containing both haiku and found poetry. Poetry is both used as a process of inquiry and as a means of representation. The autoethnodrama explores the author's struggle with finding his cogito for conducting arts-based research and touches upon his personal history. Through the combination of autoethnodrama and a philosophic poetic inquiry, he finds a deeper understanding of musical interpretation, usage of poetry and autoethnodrama in research, as well as of his personhood. Concluding reflections on one possible way of interpreting the autoethnodrama in relation to teaching and learning of musical interpretation within higher music education are also presented.

Keywords: Arts-based research, autoethnodrama, interpretation, musical interpretation, hermeneutics, poetry, poetic inquiry, translation, Western art music, philosophy of science, ELIZA.

A Philosophical Poetic Inquiry of Three Aspects of Interpretation within Music Education Research

An Autoethnodrama in Four Acts

Carl Holmgren¹

PROLOGUE

*Where the disposition of the
autoethnodrama,² its dramatis personae, and
some important preliminaries are presented.*

SCENE 1

NARRATOR. The dramatis personae for the following autoethnodrama in four acts including prologue and epilogue, divided in scenes, consists of Carl Holmgren

1 Luleå University of Technology. E-mail: carl.holmgren@ltu.se

2 An ethnodrama is the written dramatic script resulting from transforming and adapting ethnographic research data (Saldaña 2008, 283). Although ethnodrama's status as research is still questioned, the commercial theatre has staged ethnodramatic works since the 1980s (Saldaña 2008, 284). In this article, autoethnodrama refers to the written script of an ethnodrama based on the author's experiences. Furthermore, the present drama is part fact and part fiction.

(henceforth abbreviated to CH), Interpretation, and some other rather self-invited characters including philosophers on the topics of hermeneutics, musical interpretation, and poetry.³ The concept of musical interpretation is viewed as a form of “oral recitation” (seen in a widened perspective), hermeneutics as a form of developing a “reasonable explanation”, and creation of poems as a form of “translation from another language”.^{4,5}

N.B. This script, constituting the lion’s share of this article, is not primarily intended to be performed, i.e., it is a “closet drama”⁶ somewhat akin to the concept of *Augenmusik*. Its sources are CH’s own experiences of and reflections on musical interpretation and research; literature including philosophy, earlier research, and poetry; and transcripts from qualitative interviews conducted by CH with four piano teachers and six students within higher music education in the Western art music tradition in Sweden.⁷

The utterances are either in the form of prose sentences or of one of three types of poems. The prose sentences are written by CH if no reference is given. The poems are written by CH and either constructed (1) using the literary practice of found poetry,⁸ (2) as a representation of interview material from the

3 Important influences and forerunners for writing this drama are presented in act IV.

4 Palmer 1972, 14

5 Within the scope of this autoethnodrama and the concluding reflections, I have—for visuo-poetic reasons—placed the references in footnotes (using the same format as would otherwise have been placed in parenthesis) analogously with the practice of APA for footnotes.

6 Saldaña 2005, 14

7 These interview transcripts also constitute the empirical material for yet another article (in review) by me (Holmgren 2018).

8 The practice of found poetry originated in the early 20th century. Found poetry is created by combining words, phrases, or entire passages from one or multiple texts and framing the resulting text as poetry in the new context (Perloff 2012, 503). Found poetry, hereafter referred to as poetic condensation (see, e.g., Öhlen 2003; Hølge-Hazelton and Krøjer 2008). In the present article, poetic condensation denotes an active analytical en-

conducted interviews,⁹ or (3) as haiku formed¹⁰ reflections about scientific inquiry and poetry in general.¹¹

* * *

agement with an empirical material where the result is poetic. The term thus functions as a noun (i.e., the final condensed product) as well as a verb (i.e., the act or process of condensing). For this type of poems—constructed using a compressed selection of the participant’s or participants’ exact words—Langer and Furman (2004) use the term *research poems*, Prendergast (2009, 545) labels them *vox participare*, whereas other researchers use different terms. In the present article, poems of this type are constructed of text from the places that the references indicate. In the extraction of passages or words, I have adhered to these six principles: (1) capitalisation has been removed, except for proper names and personal pronouns; (2) punctuation have been removed except for listening commas, quotation marks, and (one) question mark; (3) inserted words (or phrases) are printed within square brackets: [like this]; (4) references for respective utterance is given in the footnote placed at the end of that utterance; (5) italics and orthography are as in the original sources; and (6) some passages have been merged and some material rearranged in order to make the resulting poems less redundant. In addition, typographically, the second line resulting from line breaks of long lines has been indented approximately right-aligned.

- 9 For the second type of poems—in this text constructed by me as an analysis and representation of material from research interviews conducted by me—Prendergast uses the term *vox autobiographia/autoethnographia*, and describes them as written using “field notes, journal entries, or reflective/creative/autobiographical/autoethnographical writing as the data source” (2009, 545). I consider this type of poems to be an analysis and representation of the material, filtered through the researcher’s understanding. Langer and Furman (2004, para 0) label a similar type of poems, attempting to capture “the essence of the subject’s experience”, as *interpretive poems*, whereas other researchers use different terms.
- 10 In this text, a haiku formed poem is viewed to have the three following characteristics: (1) it loosely adheres to the tradition of using a kigo (a seasonal word or phrase) seen in a

SCENE 2

RICHARDSON

interview	tape-recorded	transcribed
cut	pasted	edited
trimmed	smoothed	snipped

standard conventions conceals
the handprint of the researcher¹²

CH. If I read another interview study where the approach to transcription, translation, condensation, thematising, and analysis is not dealt with in depth, I will freak out.

RICHARDSON

texts are always subject to multiple readings¹³

CH. The postmodern stance gives me no comfort, nor does it persuade me. I wish I had become a linguist, philosopher, or programmer instead.

LEE

I switch hats
visit the hat store

widened sense, i.e., something in the poem that relates to (the passing of) time; (2) it has a two-part structure—alluding to the traditional use of *kireji* (literary cutting characters)—that juxtaposes contrasting, explanatory, or humorous images (often themselves intended to be possible to interpret in many ways); and (3) it (mostly) adheres to the tradition of arranging the poems in three lines with five, seven, and five syllables respectively (see, e.g., Crowley 2012, 592–4, Johnson 2012, 594–5, and Morton 2012, 751–2).

11 For the third type of poems—in this text constructed by me as free haiku formed reflections about scientific inquiry and poetry in general—Prendergast (2009, 545) uses the term *vox theoria*, and describes them as written as responses to literature or theory in a field, or about poetry or inquiry itself.

12 Richardson 2001, 878

13 Richardson 2001, 879

the sense of a hat unfolds who I want to be
I play with the hats of my life¹⁴

CH. I need to be more pragmatic.

LEGGO

what is this poem good for?¹⁵

WITTGENSTEIN

one should write
philosophy
only as one writes
a poem¹⁶

* * *

SCENE 3

NARRATOR. As an introduction before we get started, I would like to give the word to a character (i.e., another narrator) in the novel *The Loser* by Thomas Bernhard and let it present four concepts and one person that will eventually turn out to be quite significant in this autoethnodrama. These are: piano playing, philosophical matters, the competitiveness found both within art and research, the state of not knowing or understanding, and the classical pianist Glenn Gould.

BERNHARD

I would never have been able to play as well as
Glenn
for that reason I gave up
from one moment to the next
no more piano

14 Lee 2005b, 935

15 Leggo 2012, 143

16 Wittgenstein 1998, 28

I will now devote myself to philosophical
matters
even though I didn't have the faintest idea
what these philosophical matters might be¹⁷

POETRY

förtvinningsprocess:	fortification:
inget mer pianospel	no more piano playing
snart är jag hemma	soon I will be home ¹⁸

LEGGO

my poetry is often personal
autobiographical¹⁹

NARRATOR. Oh, one more thing. I might have forgotten to mention that during this
autoethnodrama Poetry, as well as other voices, will comment here and there.

HIRSCH

poetry
a vague grouping of intrinsic genres
whose members do not share
any attribute or set of attributes
which distinguishes them from nonpoetry²⁰

LEGGO

I often wonder if anybody
besides other poets
really care about poetry²¹

17 Bernhard 1991, 11

18 As a service to the reader, the haiku formed poems are presented in both their English
and original Swedish version (if there is any) for the possibility of comparison. For more
information on the translation process see narration in act I, scene 5.

19 Leggo 2006, 85

20 Hirsch 1967, 150

21 Leggo 2012, 143

ACT I

*Where CH falls down some kind of rabbit
hole through space and time, and reluctantly
presents himself as an angst-ridden figure all
too much reminding of a Don Quijotean–
Feyerabendian–Gouldian tribrid, i.e., your
ordinary (cup of) Joe.*

SCENE 1

CH. Firstly, I am delighted that you accepted my invitation to participate in this interview. I am sure that this will be an interesting conversation for both of us.

INTERPRETATION (HENCEFORTH ABBREVIATED TO I). Thank you. It is nice to be here.

Although, I must let you know that I am a little bit nervous. I am not used to being addressed face-to-face.

CH. How come? Due to your quick reply, I got the impression that you did not mind talking.

I. Not really. I am used to being spoken about rather than to, or with. Why that is the case, I can only speculate.

POETRY

interpretation	interpretation
att ingen talar till mig	no one ever talks to me
inte ens Hermes	not even Hermes

TEACHERS

I wonder how often I say the word
'interpretation'
probably quite seldom

NARRATOR. At this moment, I would like to add that the persons whose names are typographically approximatively centred (i.e., not left aligned) speak on verse within the internal dialogue of CH's mind. This means that the participants of the dialogue in prose spoken out loud—i.e., mainly CH and Interpretation (left aligned followed by a full stop)—hear and are influenced by the other voices but unable to engage in direct external communication with them. I would also like to remention that the empirical material for the poetic representations—presented as aggregates called Teachers respectively Students—are transcripts from the interviews conducted by CH with the piano teachers and students.²²

LEGGO

even while I look
for interpretation
I do not trust
the interpreters²³

CH. What do you think?

I. Sometimes it seems as if peoples' views about me are more interesting than what I am, do, or how I can be used to fulfil different humans' objectives. I find that tiring.

CH. Personally, when I first made contact, I felt somewhat uncomfortable addressing you directly. Also, it quite frankly, made me question my mental health.

I. Do you think that you should be worried about your mental health?

22 These interview transcripts also constitute the empirical material for yet another article (in review) by me (Holmgren 2018).

23 Leggo 2018, 79

LEGGO

we need a healthy inner life
this is where poetry can help²⁴

CH. I do not know, but I think that question is beyond the scope of this interview.

LEE

autoethnography
an epiphany that heals
deeper understanding²⁵

ROGERS

if I really understand
I might be changed
we all fear change²⁶

I. It was you who brought up the question, not me.

CH. Fair enough, getting back to the subject at hand ...

I. Pardon me for interrupting you, but just to clarify: when we read your ...

CH. We?

I. Yes, we. When we read your invitation and saw the preliminary title for this article,
it was evident that you had to meet us all.

CH. Exactly whom am I talking to here?

I. Us.

CH. Who are you?

I. Musical interpretation, Theoretical framework, and Tool for analysis and representation.

24 Leggo 2005, 446

25 Lee 2006, 1154

26 Rogers 1961, 18

MUSICAL INTERPRETATION. I, your old friend since the 1980s. However, strictly speaking, I am, or perhaps preferably, we are monozygotic twins: my sibling 'interpretation' (who is a noun) and myself 'to interpret' (who is a verb).

THEORETICAL FRAMEWORK. I, your slightly newer (at least for you) philosophical-intellectual challenge.

TOOL FOR ANALYSIS AND REPRESENTATION. I, your postmodern (or am I only modern, who knows?) menace.

DAVIDSON

theory of interpretation
the business jointly of the
linguist, psychologist, and philosopher²⁷

* * *

SCENE 2

NARRATOR. While stopping briefly, to let CH regain his composure, different voices within his internal dialogue will articulate their views of the three aspects of interpretation. Let the characters representing Musical interpretation start.

TEACHERS

the short answer
to make a text come to life
that I can make comprehensible
within its limits
on an instrument
and relate to
with all that implies
and that responsibility

27 Davidson 1984, 141-2

HIRSCH

the object of interpretation
no automatic given
a task that the interpreter sets
decides what he wants to actualize
and the purpose²⁸

STUDENTS

interpretation is when
you work with something
trying to understand
what the dots mean

what does he really want
which character
what is it all about

one should sort out
from marks and instructions
says quite a lot
but not really much
much is between the lines

TEACHERS

can not interpret
without a lot behind you
you have to create a world
that you can operate within

eventually you acquire good taste
to relate organically

28 Hirsch 1967, 25

if you do not
music starts pulling faces

lesser geniuses as we
must try
to at least relate
to the score
and tradition

FEYERABEND

traditions
neither good nor bad
they simply are²⁹

TEACHERS

I admire interpreters
like Alfred Brendel
not that I
at all
compare me to him:

“over seventy
Mozart’s sonatas for piano
if I do not understand them now
I do not really know when”

BRENDEL

if I belong to any tradition
it makes the masterpiece
tell the performer what he should do
not the performer telling the piece what it
should be like

29 Feyerabend [1975] 1993, 268

or the composer what he ought to have
composed³⁰

POETRY

May I present some short poems
about musical interpretation?

RICHARDSON

to re-present significant moments
the short poem
a candid photo
an episode
an epiphany³¹
sequence narrative
order implies a plot

the spaces
invite response
and interpretive work

artful openness
by which we come to know
and not to know
and then to know ourselves again
differently³²

PRENDERGAST ET AL.

interviews the data
research method haiku

30 Kidel 2001

31 Richardson 2001, 880

32 Richardson 2001, 881

with creative power³⁷
taste rectifies³⁸

LATIN

Quod licet Iovi, non licet bovi.

ENGLISH

What is permissible for Jove is not permissible
for a bull.

LEGGO

teachers
should learn to know themselves
as poets³⁹

* * *

SCENE 3

NARRATOR. After this presentation of Musical interpretation, it is time to let some
voices representing Theoretical framework speak.

GADAMER

whoever has language
“has” the world⁴⁰

LANGER AND FURMAN

language
abstraction
imperfect representation
of human experience

37 Wittgenstein 1998, 68

38 Wittgenstein 1998, 129

39 Leggo 2005, 439 & 442

40 Gadamer 2013, 469

researchers struggled
to explore and communicate
truths
imperfect tool
reducing human experience⁴¹

DAVIDSON

we do not know what someone means
unless we know what he believes
we do not know what one believes
unless we know what he means⁴²

TEACHERS

scientific research
on interpretation
measuring milliseconds
a bit pointless

RICOEUR

reading
like the execution
of a musical score⁴³

PALMER

a musical score
mere shell
the “meaning”
must be grasped
to interpret⁴⁴

41 Langer and Furman 2004, para 1

42 Davidson 1984, 27

43 Ricoeur 1981, 121

44 Palmer 1972, 16

interpretation:
oral recitation
reasonable explanation
translation from another language⁴⁵

RICOEUR

to read is to consider
its author already dead
the book as posthumous

the relation complete and intact
the author can no longer respond
it only remains to read
his work⁴⁶

IRVIN

the authors
choosing the works' features
determine the interpretation⁴⁷

PALMER

integration
the true task
of hermeneutics⁴⁸

DAVEY

an interpretation of interpretation
what "happens" to us
when we are challenged

45 Palmer 1972, 14

46 Ricoeur 1981, 109

47 Irvin 2015, 104

48 Palmer 1972, 186

by texts and artworks
ancient and modern⁴⁹

RICOEUR

to interpret
to explicate the type of being-in-the-world
unfolded *in front* of the text⁵⁰

WITTGENSTEIN

different 'interpretations'
correspond to different applications⁵¹

STUDENTS

it is difficult to get it expressive in different
ways

when you have found one
you always focus on
recreating the same interpretation
that you did before

RIBEIRO

that recording
not the full range of possible interpretations
even a parrot
"declaim" differently each time⁵²

DAVEY

inability to arrive at a final interpretation⁵³
not residing in the quietness
of a single interpretation
upholds an openness

49 Davey 2006, 1

50 Ricoeur 2008, 82

51 Wittgenstein 1998, 46

52 Ribeiro 2015, 143

53 Davey 2006, xv

translation
transcendence
furtherance of understanding⁵⁴

IRVIN

students almost never incorporate this
seem to think that the goal is to eliminate
confusion
to the extent that to feel confused
is a sign of their own incompetence⁵⁵

BRENDEL

nothing was further from my mind
than a definitive solution
I just plunged into an adventure⁵⁶
curator, executor, and obstetrician⁵⁷

HIRSCH

each interpretive problem
requires its own distinct context
of relevant knowledge⁵⁸

the only methods advocated
are those for weighing evidence⁵⁹

the question is not
“How are we to interpret the text?”
but “Which text are we to interpret?”⁶⁰

54 Davey 2006, xvi

55 Irvin 2015, 101

56 Brendel [1966] 2015, 15

57 Brendel [1970] 2015, 41

58 Hirsch 1967, vii

59 Hirsch 1967, x

60 Hirsch 1967, 233

SCENE 4

NARRATOR. Finally, it is time to let voices representing Tool for analysis and representation speak. However, first, a short historical exposé presenting the development of arts-based research, focusing on the use of poetry and autoethnography.

SINNER ET AL.

1970s
educational researchers
practices of artists and critics
arts-based forms were formulated

1990s
arts-based research
the creative arts
inform and shape
redefining
methodological vehicles⁶¹

PELIAS

science
looking at a tree and seeing lumber
poetry
looking at a tree and seeing a tree⁶²

LEAVY

poetry
as research strategy

61 Sinner et al. 2006, 1226

62 Pelias 2004, 9

challenges
the fact–fiction dichotomy⁶³

HANAUER

normalization of data into academic prose
illusion of disembodied objectified data⁶⁴

RICHARDSON

Nobody talks in prose.⁶⁵

PELIAS

sometimes using fiction
to tell the truth⁶⁶

RICHARDSON

poetic representation
convey meanings
multiple and open
readings⁶⁷

HIRSCH

distinguishing characteristic of a text
many disparate complexes of meaning can be
construed
only by ignoring this
can a theorist attempt to erect a normative
principle⁶⁸

63 Leavy 2015, 63

64 Hanauer 2010, 91

65 Richardson 2001, 879

66 Pelias 2004, 72

67 Richardson 1992, 126

68 Hirsch 1967, 25

LEAVY

snippet of human experience
in a heightened state⁶⁹
magnifying glass
in front of reality⁷⁰

LANGER AND FURMAN

research poems
condensed
powerful
forced to focus on
content and meaning
subject's voice as
primary transmitter⁷¹

FURMAN AND DILL

only words and phrases
found in the original data⁷²

interpretative poems
researcher
present themselves
fuses
the subject
and
the insights
of the researchers⁷³

poetry that they believe
captures the essence
as a means of reflecting
on the relationship
between
researcher
and those being
researched⁷⁴

LEAVY

can be understood
as an extension

69 Leavy 2009, 64

70 Leavy 2009, 68

71 Langer and Furman 2004, para 15 and 19

72 Furman and Dill 2015, 46

73 Langer and Furman 2004, para 19

74 Furman and Dill 2015, 46

of what they
[qualitative researchers]
already do⁷⁵

* * *

LEGGO

poetry
act of transformation
art of transformation
minding and mining
possibilities for translating
the stories we live⁷⁶

swinging between knowing and not knowing
writing in the air

like music
a ladder from here to there⁷⁷

researching autobiography
asking unsettling questions
learning to dream again
to imagine other possibilities⁷⁸

LEE AND GOUZOUASIS

autoethnographic duet
dramatic and evocative account⁷⁹

75 Leavy 2015, 64

76 Leggo 2012, 142

77 Leggo 2012, 155

78 Leggo 2004, 35

79 Lee and Gouzouasis 2017, 316

GOUZOUASIS AND LEGGO

as we learn about music and poetry
and the complex relationships
we become more reflective
learn new meanings of “that”
which is meaningful to
poets, musicians, and arts-based researchers
we *become pedagogical*⁸⁰

SALDAÑA

ethnodramatic representation
should be chosen
for its appropriateness⁸¹

analyzed and dramatized selections
interview transcripts field notes written
artifacts
characters
the research participants⁸²

researcher’s criteria
don’t always harmonize
with an artist’s
theatre’s primary goal is to entertain

ethnographic performance
an entertainingly informative experience⁸³

80 Gouzouasis and Leggo 2016, 462

81 Saldaña 2003, 218

82 Saldaña 2003, 218

83 Saldaña 2003, 220

dialogue
characters exchange thoughts
or an interpersonal conflict⁸⁴
the playwright's way of showing character
interaction and interplay
not only advance the action⁸⁵

GOUZOUASIS AND LEE

emotional dialogue
graduate supervisor and doctoral student
the importance of providing support⁸⁶

LEGGO

read interrogate thematize expand
summarize⁸⁷
show don't tell⁸⁸

RIBEIRO

poems in a typographic culture
wealth of possibilities of sound
minimized in silent reading
imagine if we learned to read musical scores
perfectly
and ceased to attend concerts⁸⁹

* * *

84 Saldaña 2003, 225

85 Saldaña 2003, 226

86 Gouzouasis and Lee 2009, 173

87 Leggo 2008, 6-7

88 Leggo 2008, 11

89 Ribeiro 2015, 147

SCENE 5

CH. Well ... all right then ... Sigh. It feels good to be a researcher with more ECTS credits than street cred.

ALMA MATER. ... at Luleå University of Technology!

I. May I propose that we get started? Our mutual friend Wirkungsgeschichte has suggested that it will not be long before we are in vogue yet again. You have to excuse us old concepts and words, but occasionally we need our beauty sleep.

CH. Okay.

TRANSLATION. Psst, I think it might be important to remind you all—homaging Grosseteste, Bacon et consortes—that this conversation is a translation ...

LATIN

Omnis traductor traditor.

ENGLISH

Every translator is a traitor.

KASPAREK

Roger Bacon[:]
the translator
must know both languages
as well as the science that he is to translate
finding that few have the requisite knowledge
he wanted to do away
with translation
and translators⁹⁰

FROST

poetry is that which is lost
in translation

90 Kasperek 1983, 85–6

any book in any but your own
language or languages
is a closed book⁹¹

DAVIDSON

what makes interpretation possible
is the fact that we can dismiss a priori
the chance of massive error⁹²

ROBINSON

a translation and an original
aptly analogous to a young writer and
a classic⁹³

FROST

for self assurance
there should always be a lingering
unhappiness
in reading translations⁹⁴

ROBINSON

translational confidence can be sustained
human situations are analogous⁹⁵
shared reference points⁹⁶

that there can be no literal translation
allows fidelity and accuracy
these terms require an acknowledged gap⁹⁷

91 Frost 1973, 159

92 Davidson 1984, 169

93 Robinson 2009, 5

94 Frost [1951] 2007, 167

95 Robinson 2009, 80

96 Robinson 2009, 92

97 Robinson 2009, 42

ontological ambiguity
are and have to be read as
the sound of one voice
pretending to be another's⁹⁸

VENUTI

an interpretation that imitates yet varies
foreign textual features in accordance with the
translator's situation⁹⁹
limited by its address and intended function¹⁰⁰

ROBINSON

no clear distinction between a poem and a
translation¹⁰¹

what is produced is not the same
it never is with any translation¹⁰²

if you think the losses are worse with poetry
than with the propositions of *Philosophical
Investigations*

could this be because you are reading
Wittgenstein
inattentively?¹⁰³

translations like performances of scores
always interpretive variations¹⁰⁴

98 Robinson 2009, 50

99 Venuti 2008, 124

100 Venuti 2008, 14

101 Robinson 2009, 55

102 Robinson 2009, 58

103 Robinson 2009, 58

104 Robinson 2009, 68

fidelity may be evaluated and valued¹⁰⁵
translations from experience are original
poems¹⁰⁶

MIDGLEY

data and interpretations
shaped by weaknesses, choices, interests,
myths¹⁰⁷

ROBINSON

in writing trust requires
writer, text, and reader
in translation
writer, text, reader, translator, related text,
and reader¹⁰⁸

DAVIDSON

for speakers of the same language
how can it be determined
that the language is the same¹⁰⁹

TRANSCRIPTION. ... in transcribed form.

OLIVER, SEROVICH, AND MASON

social sciences
frequently overlook
transcription¹¹⁰

105 Robinson 2009, 73

106 Robinson 2009, 173

107 Midgley 2001, 141

108 Robinson 2009, 156

109 Davidson 1984, 125

110 Oliver, Serovich, and Mason 2005, 1275

NARRATOR. The following information should perhaps have been presented earlier.

However, all interviews were carried out by CH in Swedish, although two of the participants had other mother tongues. The interviews were digitally recorded and transcribed verbatim by him. The transcripts passed through four stages of delicate editing—to remove stutters and repetitions, inserting punctuation and capitalisation—before the participants got to approve of and had the opportunity to make additions, which no-one did, to their transcripts. The transcripts, consisting of in total 237 pages corresponding to about 12 hours of interviews, were read multiple times, and haiku formed researcher- as well as participant-voiced poems in Swedish were created. These poems were translated to—or more appropriately re-created (in a quasi-resurrecting sense) in—English either simultaneously or afterwards;

BRENDEL

already alive
but dormant
privilege of kissing her
awake [again]^{III}

NARRATOR. this re-creation involved (at least) two different aspects, first a translation of the words in the poem, and second a translation into (relatively) tolerable and functional English. When the poems were created in Swedish, no concern was given the (potential) problem of later re-creating them in English. Some of the reflective poems were originally formulated in English and later re-created in Swedish. All translations were considered to be interpretive actions that affected the meaning and thereby the researcher could conceptualise anew, contributing to a new understanding of the material. The material in English is to be considered as a translation from the original Swedish, one that is written by a Swede, i.e., not in his mother tongue. The poems were checked for coherence and congruency with poetic condensations created for each transcript, and on

III Brendel 2013, 75

aggregated levels (one for teachers, and one for students).¹¹² This check was simultaneously performed on the material in Swedish and English.

VENUTI

an interpretation made by the translator
not necessarily open to every reader¹¹³

ROBINSON

use the limitations of translationese
as a means¹¹⁴

WITTGENSTEIN

strike a coin from every mistake¹¹⁵

VENUTI

transparency conceals the translator's
interpretation¹¹⁶
inscribes the foreign text with a partial
interpretation
excluding the very differences that translation
is called on to convey¹¹⁷

CH. I think I am about to give up.

I. Please don't. I kind of like talking to you. And you seem to be willing to listen to me.

NANCY

if someone listens to music
without knowing anything about it
without being capable of interpreting it

112 For a list of approaches to coherence and congruency see, e.g., Gouzouasis 2008, 224.

113 Venuti 2008, 266

114 Robinson 2009, 13

115 Wittgenstein 1998, 129

116 Venuti 2008, 66

117 Venuti 2008, 16

is it possible that he is actually listening to it
rather than being reduced to hearing it¹¹⁸

STUDENTS

a fantastic interpretation inside the head
stays there
no one else gets to hear it

CH. It seems as if I hear too many voices or not enough. While my hubris is killing
me, let's get to work.

I. What do you mean by 'work'?

* * *

SCENE 6

POETRY

jag undersöker	I examine
jag upphäver omdömet	I determine in nothing
förföljd av alla	now prosecuttee

MONTAIGNE

J'essaie, tu essaies ...

ARISTOTLE

not the function of the poet
to relate what has happened
but what may happen
what is possible

poetry
more philosophical
higher than history

118 Nancy 2007, 63

express the universal
history the particular¹¹⁹

STUDENTS

could play a piece
not like I really should
not like the composer
convincing the listener
it should be like this
although I am not
doing as I really should

HIRSCH

too many interpreters have sought
autobiographical meanings
where none were meant¹²⁰

TEACHERS

some do things to appear as athwart
sometimes fantastic
sometimes causing motion sickness

original for the sake of originality
not sure that music benefits

those who stand in front of
Beethoven comes in the dark
does things
tries to over-interpret
spotlight on oneself
rather than on the material
it can sometimes make me ill

119 Aristotle 1902, 35

120 Hirsch 1967, 16

very good pianists [sometimes] disturb
rather than exposing
drowned in subjective interpretation

GOULD

never be clever for the sake of being clever
for the sake of showing off¹²¹

TEACHERS

objections against Glenn Gould
fantastic interpreter
I do not listen to him

BRENDEL

Glenn Gould whose talent was exceptional
whose style of dealing with his profession
I found unacceptable¹²²

GADAMER

taste avoids
the unusual
the monstrous¹²³

SALDANA

ethnotheatre
not intended as a “clever” presentation
medium¹²⁴

121 Gould 1964

122 Brendel [2003] 2015, 429

123 Gadamer 2013, 52

124 Saldaña 2005, 2

ACT II

*Where CH and Interpretation start talking,
and Interpretation turns out to be a good but
slightly annoying question asker.*

SCENE 1

I. So, tell me, why have you come to talk to us?

CH. Well, you see, I am conducting music education research and want to understand more about the learning of musical interpretation within the context of one-to-one tuition in higher music education.

I. That sounds interesting. What have you found so far?

CH. It's complicated.

I. Please, if you are going to talk to me, stop answering my questions with stock Facebook relationship statuses.

CH. Okay. I have read quite a bit, interviewed students and teachers, watched piano lessons, conducted stimulated recall interviews, and of course done some thinking.

I. So?

CH. At the moment I am trying to finish an article, whereof the autoethnodrama containing this interview constitutes the lion's share.

I. What is the subject of that article?

CH. I am trying to get to know Interpretation better through an investigation of musical interpretation, hermeneutics, and poetry as a tool for analysis and representation.

I. How is that working out for you?

CH. I do not really know. I am both dazed and confused, and quite frankly feel a little bit embarrassed.

I. Why do you feel embarrassed?

CH. Well, it sometimes feels as if I am trying to live up to some academic stereotype.

I. How do you mean?

CH. [*reluctantly*] Ahem. I will rip it off like a band-aid: I am afraid that my focus on theoretical frameworks, philosophical analyses, and definitions of terminology is a waste of time. A sort of procrastination instead of doing “real research”.

I. Have you learnt anything by doing this?

CH. Yes, I suppose so.

I. Good, so why worry?

CH. I do not know. However, you see, reading Plato and Aristotle feels a little bit like reinventing the wheel ...

I. Why?

CH. It takes a lot of time, and my peers are conducting research and publishing studies while I am reading these old Greek philosophers.

NARRATOR. Well, your grandfather—at least when it concerns your chosen theoretical framework—Gadamer mentions Plato on 124 pages and Aristotle on 98 pages in his bestselling 626 page long *Truth and Method* (2013). So I guess one could say that you are in good company, or try to present yourself as a thorough scholar through reinventing the square wheel.

WILSON

prevailing pragmatism
situational imperatives
“publish or perish”¹²⁵

125 Wilson 1942, 197

NARRATOR. I find this quite meta; CH is trying to publish an article that—among other things—touches upon his fear of not publishing. In addition, this has already been done: see Redman-MacLaren’s exploration including her fear of “non-production” and feelings of being an imposter,¹²⁶ the latter area is also treated by Creps.¹²⁷

FEYERABEND

ideas are free
publication is the problem¹²⁸

I. Don’t you find Plato and Aristotle interesting?

CH. Yes of course.

WHITEHEAD

safest general characterization
European philosophical tradition
consists of a series of footnotes to Plato¹²⁹

I. So then, what you are saying is that you feel the need to do more of less interesting things? Is that correct?

CH. I guess so.

I. Why on earth did you pursue a career in your field of research if you feel like this?

CH. I do not know.

I. Maybe you need to start studying philosophy instead?

CH. I am trying my best to conduct a systematic investigation, pursue wisdom, and cultivate my love of knowledge.

126 Redman-MacLaren 2015

127 Creps 2018

128 Jung 2000, 160

129 Whitehead [1929] 1978, 39

CAVELL

in the face of the questions posed we are
children
we do not know how to go on with them
what ground we may occupy
in this light
philosophy becomes the education
of grownups¹³⁰

I. What are your interests, besides talking to your fictitious creations?

CH. [*rising in desperation*] Gah. I am interested in doing scholarly work and learning stuff.

I. So then, is it not proper for you to read Plato and Aristotle?

CH. [*pulling himself together in desperation*] But it feels like everyone already has read Plato and Aristotle! It seems like, ahem, done.

I. But you say that your peers do not read him. You contradict yourself. Also, by the way, who are you to judge Plato and Aristotle?

CH. I am sorry. I did not intend to judge either of them. They are of course two essential philosophers.

I. Interpretation, yes?

CH. Yes.

I. ... well, you see. It's complicated.

CH. [*stupent*] Sigh.

* * *

130 Cavell 1999, 224

SCENE 2

POETRY

searching for science
into interpretation
neither fish nor fowl

ARISTOTLE

the poet
like any other artist
must of necessity
imitate one of three objects
thing as they
were or are
are said or thought to be
ought to be

the vehicle is language
current terms
rare words
or metaphors¹³¹

a command of metaphor
is the mark of genius
an eye for resemblances¹³²

ROBINSON

translation, interpretation, communication,
and understanding
extendedly metaphorical¹³³

131 Aristotle 1902, 97

132 Aristotle 1902, 87

133 Robinson 2009, 101

EJPAE: 01 2018 vol. 03
Holmgren; A Philosophic Poetic Inquiry of Three Aspects of Interpretation
within Music Education Research

RICHARDSON

metaphor

backbone of social science

writing¹³⁴

¹³⁴ Richardson 1994, 519

ACT III

Where CH and Interpretation restart—or possibly reboot—the conversation and end it on a maybe slightly unexpected note.

SCENE 1

I. How do you do. Please tell me your problem.

CH. Where is this interview really going?

I. Have you asked anyone else?

CH. Have you answered any of my questions?

I. Your questions?

CH. Yes, regarding interpretation.

I. I understand.

CH. Okay, let us try it this way: I am sceptical of conducting arts-based research, but I am at the same time drawn to it.

I. Is it because you are sceptical of conducting arts-based research that you came to me?

CH. I do not know.

I. Does that trouble you?

CH. Yes, but at the same time, I am also sceptical to research in general.

I. You are sure.

CH. It makes me insecure.

I. Tell me more about that.

CH. Research is supposed to be at least sort of clear, but the more I try to find my co-gito, ergo sum the more it seems that there is no firm ground.

I. That is interesting. Please continue.

CH. I have so many questions and fear that I might be starting to think like a sophist.

I. That's quite interesting.

GOUZOUASIS

I hear the skepticism in their voices
and that's a good thing.¹³⁵

ELIZA. Dear Interpretation, with all due respect I think that you have copied my interpretation of the DOCTOR script, and I want it back!

STUDENTS

before you have gotten
any knowledge of interpretation
you have to get different ways
as long as you do not copy others'
interpretations
or you could do it

if you mimic it straight off
you entirely pass up your own interpretation

TEACHERS

incredibly important
not to [consciously] construct interpretations

not be a teacher
who says
do like this
putting interpretations in the students' hand

135 Gouzouasis 2008, 222

SHAW

honest and natural slum dialect
more tolerable than the attempt to imitate
the dialect of the golf club

imitation will only make them ridiculous¹³⁶

TEACHERS

have an opinion
I can tell you why it is not so good
and you can argue the opposite
about the person's interpretation
not how I
or one should play this piece
it is the student's way of saying I did not
understand that

BASIC INTERPRETER. ?SYNTAX ERROR

FEYERABEND

education
often consists in the teaching
of some basic myth
available in various versions
more advanced versions may be taught by
initiation rites
knowing the myth
the grown-up can explain almost everything
the myth guides his understanding¹³⁷

136 Shaw 2003, 7

137 Feyerabend 1981, 163

I. Goodbye. It was nice talking to you. P.S. I am your father, i.e., I am you.

HIGGINS

if I decide to teach you
I'll be worse than two fathers¹³⁸

CH. I think that I am at a loss for words.

GOUZOUASIS AND LEE

Our dialogue sought coherence,
verisimilitude,
and interest.¹³⁹

SALDANA

I find myself offering each writer the same
piece of advice:
“Stop thinking like a social scientist
and start thinking like an artist.”¹⁴⁰

* * *

SCENE 2

VAN FRAASSEN AND SIGMAN

science
interpretation at two levels
theory represents phenomena
that representation itself
subject to interpretation

138 Shaw 2003, 28

139 Gouzouasis and Lee 2002, 126

140 Saldaña 2005, 33

as in art
persons often unconscious
of their interpretations
and their responses as readers

the texts of science too
are open texts¹⁴¹

HANAUER

but assumes the convention of
trying to provide ease of access
to its meanings¹⁴²

VAN FRAASSEN AND SIGMAN

to enhance the understanding of science
is not to resolve such ambiguity
but to find out in how many different ways
it could be resolved

every interpretation
throw new light
on the theory
showing
how the world could be

tensions created by ambiguity
may well be the crucial clues
to creative development¹⁴³

ARISTOTLE

a probable impossibility

141 van Fraassen and Sigman 1993, 84

142 Hanauer 2010, 91

143 van Fraassen and Sigman 1993, 92–3

preferred to a thing improbable
and yet possible¹⁴⁴

POETRY

I have a haiku about Boccaccio somewhere.
Just give me a minute ...

Boccaccio tog	Boccaccio took
alla geniala ord –	all the ingenious words—
jag är bestulen	I have been robbed

144 Aristotle 1902, 107

ACT IV

*Where CH has a brief conversation with the
Critic that—having read the article—has a
couple of questions and opinions of his own.*

SCENE

CRITIC (HENCEFORTH ABBREVIATED TO C). Firstly, I am delighted that you accepted my invitation to participate in this interview and talk about some of my questions concerning your article. I am sure that this will be an interesting conversation for both of us.

CH. Thank you. It is nice to be here. Although, I must let you know that I am a little bit nervous. I am not used to being addressed face-to-face by critics.

C. How come? Due to your quick reply, I got the impression that you did not mind answering questions or handling critique.

CH. Not really. I am used to writing about things rather than speaking to, or with people. Why that is the case, I can only speculate.

NARRATOR. [*suspiciously*] I hope that this autoethnodrama is not stuck on replay, because I have other research to narrate.

C. Getting to des Pudels Kern, why did you write this elaborated autoethnodrama, created these poems, incorporated so many—what perhaps might be described as—learned quotes and so on?

GOUZOUASIS

narrative intended to teach
potential wonders and powers of arts
in research
hermeneutic process in composing ABR

ways we can be inspired and changed
by the processes
how collaboration between musician and
poet opens up possibilities
for scholarly inquiry¹⁴⁵

HORACE

poetry
both instruction and pleasure
combine the *utile* with the *dulce*¹⁴⁶

SHAW

great art can never be anything else
[than didactic]¹⁴⁷

CH. My intention with this article was, in addition to trying to answer its aim and re-
search questions, to experiment with the relationship between form and con-
tent in order to both understand different aspects of the subject as well as my
relation to it.¹⁴⁸

RICHARDSON

can/should only the tenured
write experimental¹⁴⁹

C. With regards to your style of writing, why are you trying to be funny?

SALDANA

for the audience
the central criterion

145 Gouzouasis 2018, 235

146 Horace [1926] 1929, 447

147 Shaw 2003, 7

148 see, e.g., Richardson 1994, 516

149 Richardson 1994, 523

do I care what these characters have to say?
the ultimate sin of theatre is to bore¹⁵⁰
theatre's primary goal is to entertain¹⁵¹

CH. I think that it is a sign of good health if you can view your privileged position as
a researcher with some distance. Moreover, in the genre of autoethnodrama,
amusing the audience can be a priority.

C. Okey, and what about you trying to be witty?

LEGGO
if you are going to be witty
be prepared with a boy scout ethic
to be misunderstood
misinterpreted
misrepresented
(and not missed at all)¹⁵²

CH. I currently aim to write like authors of good children's literature do, i.e., produce
text that is possible to interpret on many different levels.

RIVERA
Write in layers.¹⁵³

C. And what about your use of irony?

LEGGO
poetry thrives on irony, on juxtaposition,
incongruity
teaches us to trust and distrust

150 Saldaña 2003, 227

151 Saldaña 2003, 220

152 Leggo 2018, 89

153 Rivera 2003, 23

a Trickster-inspired hermeneutic that takes
nothing for granted
an agnostic's devotion to questions¹⁵⁴

CH. As a hermeneut, aspiring to the state of being a divine trickster (in a limited sense) comes with the package.

C. Hm. And what about your storyboard, or should I say stories in stories?

LEGGO

like Ukrainian stacking dolls or Chinese boxes
a story inside a story
inside a story¹⁵⁵

CH. I had not beforehand planned to place interviews and poetry inside an autoethnodrama. It happened quite organically during this inquiry as I became aware that the studied subject was rich, multifaceted, and contained different layers that had to be dealt with intertwined.

C. Why did you create an autoethnodrama to explore your topic?

SALDANA

qualitative methods theatre has been telling
storytelling for more than 2,500 years
writing and reporting and, more often than
not, representing¹⁵⁶

CH. In the end, autoethnodrama seemed to fit the investigation conducted (as well as being a part of that investigation).

C. Okay. So, what have you found?

154 Leggo 2018, 81

155 Leggo 2008, 13

156 Saldaña 2003, 230-1

CH. That interpretation differs, albeit being constant; namely, any single interpretation—seen as a temporary solution to a particular problem at a specific time and place (with a specific audience in mind)—is never final or complete, and neither is knowledge about interpretation. More specific, the interpreter is seldom conducting Kuhnian puzzle-solving¹⁵⁷ or searching for Ariadne's thread. On second thought, that might not be the case; if we define the paradigm where the puzzle-solver is trying to solve the puzzle as the domain of the current artwork, the analogy might work.

C. Fair enough, although not new knowledge for the knowledgeable. Moreover, what about that thing you in this research context call poetry, you seem to have been quite free (or should I perhaps better describe it as quasi-frivolous)?

CH. That is correct. In the beginning, I was not comfortable in the use of poems or autoethnography. While creating the participant-voiced poems, however, it suddenly felt as everything was possible, and at the same time, I was not sure that I liked to have that freedom—or felt mature enough for the task. However, after a while, that fear seemed to be a cul-de-sac. The question at hand is instead if this freedom (if it is a freedom) can be used for good purposes, with clearly stated intentions, transparency, and scientific rigour.

C. What might your answers be to the questions that you have raised here?

CH. Well, when it during the poetical condensation became possible to see the words for all the sentences, the meaning(s) of the text started to appear more clearly. At the same time, I nevertheless felt some similarity between my actions and those conducted by a particular Swedish politician who was suspected (however, freed in court) for having handed in manipulated representational receipts.

157 see, e.g., Kuhn 2012, 65–78

POETRY

I have a poem about this:

orden stirrar likt	lonesome words staring
höststorkarnas klapprande	like the last storks in autumn
är du Marjasin?	are you Marjasin?

GADAMER

one can often doubt
whether the division
of lines still has
a true justification¹⁵⁸

RICHARDSON

A line
break
does not
a poem make.¹⁵⁹

C. So you felt a bit of unease, but so what? Do not all of us feel like that at times?

CH. That might be the case, but I felt a special obligation as I was supposed to be conducting research.

C. So? I thought you were all this Feyerabendian fellow?

CH. It turns out that it is one thing what you think in theory, but another is how you feel when you conduct your business. I like freedom in theory, but in practice, I tend to find truth and method—wherever that is to be found—more assuring.

GOETHE. May I suggest that you read something from my life instead, e.g., *Truth and Poetry*?

POETRY

I have a poem about this:

158 Gadamer 1992, 74

159 Richardson 2001, 882

självbestämmande	my empowerment
skall det vara roligt att	is it supposed to be fun
utföra forskning	to do science

KANT

happiness
not from inclination
but from duty¹⁶⁰

C. I am not sure that I entirely understand where you are going with all this. Did you like it—both the process and the results—or not?

RIVERA

Strive to be mysterious, not confusing.¹⁶¹

CH. To be honest, I think that it was my longing for scientific rigour that made me uneasy. Moreover, that might be due to me being drawn to positivistic beliefs. It is like a never-ending bad romance.

POETRY

As you might have guessed,
I have a poem about it:

vetenskaplighet	scholarly method
somnar som älskarinna	woos you to sleep in her lap
vaknar som tyrann	leaves you philistine

C. You seem to be quite open about your thoughts at least. So, tell me, is this so-called poetry of yours indeed poetry?

160 Kant 2002, 15

161 Rivera 2003, 23

CH. I think that is a wrongly formulated question. The right question is instead if the poetry—and consequently the poet—makes something visible that otherwise would have been hidden.

LEGGO

what is this poem good for?¹⁶²

WITTGENSTEIN

teaching to appreciate poetry
can be part of an explanation
of what music is¹⁶³

C. Do you think that?

CH. Yes, reluctantly so, but yes.

GADAMER

the question is not whether the poets are
silent
but whether our ear is acute enough to hear¹⁶⁴

POETRY

I have some final poems about this:¹⁶⁵

försöker skriva	trying to write
något som liknar poesi	something resembling poetry
lurar jag någon?	could I have fooled you?

162 Leggo 2012, 143

163 Wittgenstein 1998, 81

164 Gadamer 1992, 78

165 See, e.g., Faulkner 2007 and 2009, Owton 2017, and Lafrenière and Cox 2012 for discussion of what constitutes (good enough) poetry in a research context.

upprört ropar man	shouting with outrage
detta är ingen haiku	this is not a haiku
Magritte-poesi	Magritte poetry

C. I think that our time is running out. However, finally, who do you expect to read, understand, and have some kind of use for this article? Present company excluded, of course.

GOUZOUASIS

even the most seemingly abstract narrative
form of research
such as this composition
possesses an underlying structure
many readers have difficulties
interpreting the form¹⁶⁶

CH. Except for myself, I write for eternity. No, seriously, I think that those interested in embarking on a similar journey might find it interesting and useful in some quasi-Deweyan way. Others can perhaps find the presented, developed understanding of (musical) interpretation valuable.

RIVERA

In all your plays, be sure to write at least one
impossible thing.
And don't let your director talk you
out of it.¹⁶⁷

C. Has this type of writing not been done before?

CH. Autoethnodrama, poetic inquiry, arts-based research, as well as haiku and found poetry have most surely been used before. However, not intensively within

166 Gouzouasis 2007, 38

167 Rivera 2003, 23

music education research, and even less frequent within research focusing on the learning of musical interpretation.

C. Okay. Who would you say are your inspirations within your field of research?

CH. In the process of reading and writing, I got carried away and for a moment believed that the year was 1492 and that I had found America, i.e., I had not done enough reading. So, in hindsight, I found that I have some affinity with the works of Leggo,¹⁶⁸ Lee,¹⁶⁹ Gouzouasis,¹⁷⁰ Prendergast,¹⁷¹ and Furman¹⁷² among others. Some specific concepts that others have inspired me to use are: (1) the use of poetry as literature review,¹⁷³ (2) adapting the point of view of a theoretical framework;¹⁷⁴ and (3) different aspects that were combined in the moulding of the autoethnodrama as a dialogue: interviewing an artwork,¹⁷⁵ conducting self-interviews,¹⁷⁶ and using the form of a dialogue¹⁷⁷ including the Socratic method used in the dialogues of Plato.

LEGGO

do not stand on the shoulders of giants

168 Leggo 2004, 2005, 2006, 2007, 2008, 2011, 2012, and 2018

169 Lee 2005a, 2005b, 2005c, 2006, 2008a, 2008b, 2010, and Lee and Gouzouasis 2017.

170 Gouzouasis and Lee 2002, Gouzouasis 2007 (interfolding theoretical analysis of a sonata form movement with dialogue, and including poetry on page 42), Gouzouasis 2008, Gouzouasis and Lee 2009, Gouzouasis and Leggo 2016, and Gouzouasis 2018

171 Prendergast 2004, 2006, 2009, and Prendergast et al. 2009

172 Langer and Furman 2004; Furman, Lietz, and Langer 2006; and Furman and Dill 2015

173 Prendergast 2006 and Owton 2017, 85–102

174 Sword 2012, 97

175 Plagens 1986

176 Gould [1972] 1990, [1974] 1990, and Vist 2006

177 Gouzouasis and Lee 2002, Gouzouasis and Leggo 2016, Gouzouasis 2008, Gouzouasis and Lee 2009, Lee and Gouzouasis 2017, Prendergast and Leggo 2007, and Gould's polyphonic radio documentaries *The Idea of North*, *The Latecomers*, and *The Quiet in the Land* (2007)

stand on the earth where they stood
know they are still present¹⁷⁸

C. In what way?

LEGGO

an anarchic author
heretic hermeneut
jovial juggler
narcissistic narrator
playful pedagogue
textual tease¹⁷⁹

CH. I take pride in trying to question (at least almost) everything constructively. Also, sometimes applying a trickster-mentality, i.e., disobeying conventional rules, behaviours, and praxises could be beneficial to—and perhaps even necessary for—the production of new insights, meaning, and knowledge. Thus, I am only a disobeyer insofar as when I say what I believe to be true it is disobedient.

C. Hm. Your last sentence rings like a Post-it-worthy “directive from that Peterson guy”¹⁸⁰ ...

RIVERA

Strive to be your own genre.¹⁸¹

C. ... so how do you expect the readers to understand your work?

CH. As an honest exercise in attempting to find a cogito for conducting arts-based research as well as to integrate different aspects of my personal history. However, different readers will find—and already have found—different interpretations.

178 Leggo 2018, 82

179 Leggo 2005, 453–4

180 Hurwitz 2016, 107

181 Rivera 2003, 23

TEACHERS

interpretation
what does it really say
return and scrutinise

ROBINSON

it isn't possible to play the poem's notes
exactly¹⁸²

HIRSCH

textual meaning is not a naked given like a
physical object¹⁸³

WITTGENSTEIN

if you interpret in a shallow way
the difficulty just remains¹⁸⁴

C. Finally, I must ask a question that has bothered me all the time. Who are
Interpretation and the Critic actually?

CH. All of me, of course.

DUNN

a person who believes
there's value in being overheard
clarifying things
for himself¹⁸⁵

POETRY. I think that you might be getting bored, but this is the last time—at least for
now—that I am telling you that I have a poem about this or that:

182 Robinson 2009, 97

183 Hirsch 1967, 210

184 Wittgenstein 1998, 55

185 Dunn 1993, ix

skriver min poesi	writing poetry
som ett försök att lura	as an attempt to deceive
livet och döden	life and death

CH. Feci quod potui, faciant meliora potentes.

ENGLISH

I have done what I could;
let those who can do more.

C. I agree, our work here is done. Mensch, jetzt machen wir doch endlich
Feierabend!

FEYERABEND. My name is spelt “Feyerabend”!

GADAMER

interpretation is completed
when the interpreter disappears
only what one has interpreted is there
an ideal
always only achievable
in approximation¹⁸⁶

RIVERA

Theatre is closer to poetry and music than it is to the novel.¹⁸⁷

BECKETT

ever tried		ever failed
	no matter	
try again	fail again	fail better ¹⁸⁸

* * *

186 Gadamer 1992, 76

187 Rivera 2003, 22

188 Beckett 1989, 101

Concluding reflections

WEIZENBAUM

it is said that to explain is to explain away
wondrous ways
sufficient to dazzle
even the most experienced

once unmasked
its inner workings explained
in language sufficiently plain
to induce understanding
its magic crumbles away
revealed as a collection of procedures
each quite comprehensible

the observer says to himself
“I could have written that”
with that thought he moves [explanandum]
from the shelf marked “intelligent”
to that reserved for curios
fit to be discussed
only with people
less enlightened than he¹⁸⁹

The poetic condensation above centres on the explication of explanans and the potential consequences thereof for the appreciation of explanandum. However, Weizenbaum was neither a poet nor an arts-based researcher in music education—but a

189 Weizenbaum 1966, 36

computer scientist, often seen as one of the early pioneers (and leading critics) within the field of artificial intelligence.¹⁹⁰ In the following concluding section, I will reflect on the autoethnodrama in this article from the starting point of the poetic condensation above and its function as a potential *clavis* to unlock at least one of the possible interpretations of the drama. However, first, some background information about ELIZA, the computer program that the poetic condensation above dealt with, will follow.

In 1966 Weizenbaum wrote the computer program ELIZA at MIT. The program performed natural language processing and was driven by a script named DOCTOR.¹⁹¹ ELIZA got its name after the working-class Cockney flower girl Eliza Doolittle, ingénue in Bernard Shaw's 1912 play *Pygmalion* (based on Ovid's narrative poem *Metamorphoses*, where the sculptor Pygmalion falls in love with a statue he had carved). In *Pygmalion*, Eliza asks Professor Henry Higgins for elocution lessons, i.e., the study of formal speaking in pronunciation, grammar, style, and tone. The gentleman Colonel Pickering makes a bet with Higgins and says that he will pay for the lessons if Higgins succeeds. Higgins, a character inspired by several professors of phonetics, is so sure of his abilities that he takes it upon himself to transform Eliza into someone who can pass for a cultured member of the society. Weizenbaum created the DOCTOR script to enable ELIZA to play—or with his own words “I should really say parody”¹⁹²—a psychotherapist with a conversational style modelled after the American psychologist Carl Rogers's practice of using open-ended questions to improve patients communication with therapists. ELIZA applied pattern matching rules to the inputted statements to construct its replies, i.e., the practice now con-

190 O'Reagan 2013, 263

191 Weizenbaum 1966, 36

192 Weizenbaum 1976, 3

ducted by so-called chatbots.¹⁹³ I propose that the above-mentioned aspects of ELIZA (including its theatrical ancestry) can be of use for understanding teaching and learning of musical interpretation, formulated as the following four metaphors on the topic of music education (research), which I will elaborate below:

1. the relation Eliza–Higgins as a metaphor for the relationship between student and teacher in one-to-one teaching within higher music education,
2. the relation ELIZA–DOCTOR as a metaphor for the teaching and learning of musical interpretation within higher music education,
3. the translation of the DOCTOR script from one language to another as a metaphor for the translation of pattern matching rules from one context to another,
4. the saying “it is said that to explain is to explain away”¹⁹⁴ as a metaphor for the institutional practices within higher music education.

First, the relation Eliza–Higgins as a metaphor for the relationship between student and teacher in one-to-one teaching within higher music education: there is a distinct hierarchy concerning power and knowledge between student and teacher as well as between Eliza and Higgins. The hierarchy revolves around the wager formulated by Pickering (i.e., the public funding of higher music institutions, an analogy at least applicable in the Nordic countries) where he promises to pay for the lessons if Higgins succeeds. Higgins is so sure on his capacity to transform Eliza that he accepts. How-

¹⁹³ For an authentic example of a conversation with ELIZA see the beginning of act III, scene 1. The dialogue is between I (i.e., ELIZA interpreting the DOCTOR script) and CH until the (fictional) character named ELIZA interrupts and wants her interpretation back.

¹⁹⁴ Weizenbaum 1966, 36

ever, Weizenbaum noted that it was not clear whether ELIZA, as well as Eliza, became smarter or not through the tuition.¹⁹⁵ Weizenbaum's description of ELIZA as an actress who commands "a set of techniques but who had nothing of her own to say" might also be food for thought.¹⁹⁶

The line of thought that I want to emphasise here is that public funding may give the false conception that higher education does not cost anything and that there might also be a job given to the student at the end (of the rainbow). In addition, this metaphor also highlights ethical aspects including the potential negative consequences if the relationship between student and teacher develops beyond their professional interests as in the play, as well as the question of how teachers view their former students' level of competence and agency.¹⁹⁷

Second, the relation ELIZA–DOCTOR as a metaphor for the teaching and learning of musical interpretation within higher music education: ELIZA, driven by the DOCTOR script, converses in a style akin to a Rogerian therapist and thus asks open-ended questions. However, the program is designed to conceal its lack of understanding. Weizenbaum writes:

But to encourage its conversational partner to offer inputs from which it can select remedial information, it must reveal its misunderstanding. A switch of objectives from the concealment to the revelation of misunderstanding is seen

195 Weizenbaum 1976, 188

196 Weizenbaum 1976, 188

197 In *Pygmalion*, Higgins laughs at Liza when she says that she will teach what he taught her (Shaw 2003, 104). See also Shaw's elaboration of this passage in the section titled sequel (2003, 112–3).

as a precondition to making an ELIZA-like program the basis for an effective natural language and man-machine communication system.¹⁹⁸

The proposed movement from concealment to the revelation of misunderstandings resonates with Gadamer¹⁹⁹ for whom the interpreter's horizon is determinative and seen "as an opinion and a possibility that one brings into play and puts at risk, and that helps one truly to make one's own what the text says". This prerequisite is important for what Gadamer²⁰⁰ describes as the fusion of horizons, which "takes place in conversation, in which something is expressed that is not only mine or my author's, but common". This line of thought could be of interest for music education (research) focusing on the teaching and learning of interpretation as it highlights the importance of honest and real dialogues where both the student and the teacher are open and feel secure enough to put something at risk.²⁰¹ In the form of a Petersonesque catchphrase: "to learn is to die voluntarily and be born again, in great ways and small",²⁰² i.e., to intentionally take the heroic path (in an archetypal sense).²⁰³ Thus, ELIZA-DOCTOR as a metaphor for the way musical interpretation is—or could be—taught and learned within higher music education is to mean that there is a potential for development if the script is developed. With this analogy, I do not mean to imply that the behaviour of teachers within higher music education is as non-refined as a computer program from the 1960s but to emphasise the importance of pedagogy within higher music education. (At this point, it might also be fruitful to revisit Rogers' outline of six necessary and sufficient conditions for therapeutic personality change to occur. The second of these is the client's "state of incongru-

198 Weizenbaum 1966, 43

199 Gadamer 2013, 390

200 Gadamer 2013, 390

201 See also Rogers' statement in act I, scene 1.

202 Peterson 2017 [58:18–58:23]

203 see Peterson 1999

ence”,²⁰⁴ which in the context of music education could be understood as implying that the student has to know that something with his musical interpretation is problematic and has to change.)

Third, the translation of the DOCTOR script from one language to another as a metaphor for the translation of pattern matching rules from one context to another: in my teens, as a juvenile programmer, I translated the DOCTOR script from English to Swedish just for fun. When doing so, I noticed—as everyone within natural language processing already had known for a long time—that some translations worked better than others, whereas some gave entirely unacceptable results. The source code for ELIZA that I had access to was not well-commented,²⁰⁵ and I lacked adequate knowledge of grammatical theory to be able to handle the differences between the two natural languages. As I did not make enough of an effort to understand the workings of the program, I could not solve the problem. (This was before the time where the Internet became widely accessible, so searching online was not an option.) This metaphor is meant to illustrate that even if an algorithm is written out in plain text, the translator still needs to have a clear conception of how the algorithm relates to the particular context if he is to produce a translation that results in acceptable results. Otherwise, it might be hard (or impossible) to accomplish that feat. In the context of learning of musical interpretation, this can manifest as a problem when the student does not understand how the particular interpretative rule relates to the musical language at hand. Consequently, the student will hardly be capable of successfully applying it to other musical contexts.

204 Rogers 1957, 96

205 The version of the source code for ELIZA that I used was written in ARexx, an implementation of the REXX (Restructured Extended Executor) language for the Amiga family of personal computers manufactured by Commodore from 1985 to 1996.

Fourth, the saying “it is said that to explain is to explain away”²⁰⁶ as a metaphor for the institutional practices within higher music education: Lehmann et al. write that “some performers—similar to magicians—try to guard certain trade secrets and do not disclose all relevant details”.²⁰⁷ The researchers argue that performances depend on the performer’s ability “to apply expressive rules” as they otherwise would be “overwhelmed by the demands of thousand arbitrary small differences”.²⁰⁸ As the performance rules become mastered they become automatic; consequently, performers are not necessarily aware that they use such rules. Lehmann et al. state that the experience of automaticity can “mislead the performer into believing that expression is truly intuitive and ‘best not attended to.’”²⁰⁹ However, the process of interpretation should not be intuitive and unreflective:²¹⁰

LEHMANN ET AL.

musicians
have nothing to fear from the scientific
assumption
human behavior
concrete mechanisms
in the brain

analyzing does nothing to blunt
our sense of wonder

scientific experiences

206 Weizenbaum 1966, 36

207 Lehmann et al. 2006, 62

208 Lehmann et al. 2006, 101 & 103

209 Lehmann et al. 2006, 103

210 see, e.g., Lehmann et al. 2006, 103

add layers of richness
to our listening
and performing²¹¹

In addition, I think that the point made by Lehmann et al. above in the poetic condensation is valid for the study of teachers, researchers, as well as for research in itself. In principle, I view it as impossible that increased understanding can be a bad thing in itself. Whereas, it has been shown time and again through history, that a little knowledge is a dangerous thing.

* * *

NARRATOR. P.S. I initially proposed to be called “What one has interpreted”, but CH did not agree. Gee, I would have done almost anything to have that as a standing epithet. However, then again, who would not?

WITTGENSTEIN

he who understands me
must throw away the ladder
after he has climbed up on it²¹²

DAVIDSON

the methodology of interpretation
nothing but epistemology
seen in the mirror of meaning²¹³

211 Lehmann et al. 2006, 86

212 Wittgenstein 1990, sec. 6.54

213 Davidson 1984, 169

POETRY. Finally, as it is stated in the abstract that CH finds a deeper understanding of his personhood, well, here it is as a “tightly organised albeit slightly Schubertian” coda, in the form of a nightly build of code poetry.²¹⁴

```

epilog(ue):- write('
  8 PRINT "TODAY I AM BEGINNING TO RESEARCH" : REM NEWLY BOUGHT COMMODORE C64
    ON THE REAR RACK OF MY CYAN COLOURED CRESCENT BIKE, ME SMILING IN 80S
    AVIATOR GLASSES
  rx "SAY ''Upgraded from 6581/8580 to Paula, Agnus, and Denise.'''/* This
    morning, my daughter and I were listening to SID music and
    four channel modules.*/"
    [4 bombs]
  16 REM I TURNED TO MUSIC - IN THE COLD SPRING AIR, WITH MY SANCHO PANZA AND
    ES-5506 ("OTTO"), EVERYTHING SEEMED POSSIBLE
    [8 bombs]
    Guru Meditation #8100000A.48454C50
  24 REM I WAS TURNED FROM MUSIC - FOUND TEMPORARY RELIEF IN HIGH PRESSURE
    (9 BARS)
  tell application "Microsoft Word" to quit
  39 REM AT WORK WITH MY DAUGHTER, THE DISTINCTIVE SMELL OF POOR VENTILATION
    REMINDS ME OF CHILDHOOD VISITS TO MY PARENTS'' OFFICES
  \\immediate\\write18{\\unexpanded{test -e /Applications/x64.app || { curl -O
    https://netix.dl.sourceforge.net/project/vice-emu/releases/binaries/
    macosx/vice-macosx-sdl-x86\\_64-10.12-3.1.dmg; hdiutil attach vice-
    macosx-sdl-x86\\_64-10.12-3.1.dmg; cp -R /Volumes/vice-macosx-sdl-
    x86\\_64-10.12-3.1/x64.app /Applications; hdiutil detach
    /Volumes/vice-macosx-sdl-x86\\_64-10.12-3.1; rm vice-macosx-sdl-x86\\
    _64-10.12-3.1.dmg; }; date +"\\%Y" | xargs -I{}
    /Applications/x64.app/Contents/MacOS/x64 -keybuf "{} goto 8\\nrun\\
    n"}}
  % As I write this, I feel [d]izzy (suddenly remembering that my father used
    to listen to "Salt Peanuts" on vinyl) and sweaty. The boy on line 8,
    where did he go? The daughter on line 39, will she ask the same
    questions in \\the\\numexpr (39-(\\the\\year-2017)) years? (Which
    strings will be attached to her loop [with or without the need for
    garbage collection]?) These pretzels are making me thirsty! (P.S. --
    shell-escape is needed.)
  }
  42 PRINT "SUCCESS" : REM THIS PLACE WILL NEITHER THIS PROGRAM,
    INTERPRETATION, NOR I EVER REACH, I.E., OUTSIDE OF THE HERMENEUTIC
    CIRCLE. (ALL THE RUNNING YOU CAN DO IS NOT ENOUGH.)
  ').
author(grateful):- (makes('higgin''s_ending',money),\\+ higgins(shot));
  article(read).
higgins(shot):- 'higgin''s_ending'(damnable), author(cranky).
:-epilog(ue).

```

LIZA. [*getting off the ottoman*] Youre not my teacher now.²¹⁵

214 For information on the use of computers or computer language in poetry see, e.g., Hartman 1996, Kockelman 2017, Simanowski 2011, and Johnston 2011.

215 Shaw 2003, 102

References

- Aristotle. 1902. *The Poetics of Aristotle*. Edited and translated by S. H. Butcher. 3rd rev. ed. London: Macmillan.
- Beckett, Samuel (1989). "Worstward Ho." In *Nohow on*, 101–28. London: John Calder.
- Bernhard, Thomas. 1991. *The Loser*. Translated by Jack Dawson. New York: Vintage Books.
- Brendel, Alfred. 2013. *A Pianist's A to Z: A Piano Lover's Reader*. Translated by Alfred Brendel and Michael Morley. London: Faber and Faber.
- . (1966) 2015. "Notes on a Complete Recording of Beethoven's Piano Works." In *Music, Sense and Nonsense: Collected Essays and Lectures*, 15–28. London: Robson press.
- . (1970) 2015. "Form and Psychology in Beethoven's Piano Sonatas." In *Music, Sense and Nonsense: Collected Essays and Lectures*, 41–55. London: Robson press.
- . (2003) 2015. "London Critics' Circle Award 2003." In *Music, Sense and Nonsense: Collected Essays and Lectures*, 428–430. London: Robson press.
- Cavell, Stanley. 1999. *Claim of Reason: Wittgenstein, Skepticism, Morality, and Tragedy*. New York: Oxford University Press.
- Creps, Karenanna Boyle. 2018. "Get Published, Now: An Introduction to Qualitative Education Research." *Qualitative Inquiry* Prepublished March 29, 2018, DOI: 10.1177/1077800418767205
- Crowley, Cheryl A. 2012. "Haikai." In *The Princeton Encyclopedia of Poetry and Poetics*, edited by Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul F. Rouzer, Harris Feinsod, David Marno, and Alexandra Slessarev, 4th edition, 592–4. Princeton: Princeton University Press.

- Davey, Nicholas. 2006. *Unquiet Understanding: Gadamer's Philosophical Hermeneutics*. Albany, NY: State University of New York Press.
- Davidson, Donald. 1984. *Inquiries into Truth and Interpretation*. Oxford: Clarendon.
- Dunn, Stephen. 1993. *Walking Light: Essays and Memoirs*. New York: W. W. Norton.
- Faulkner, Sandra L. 2007. "Concern With Craft: Using Ars Poetica as Criteria for Reading Research Poetry." *Qualitative Inquiry* 13 (2):218–34.
- Faulkner, Sandra L. 2009. *Poetry as Method: Reporting Research Through Verse*. London: Routledge.
- Feyerabend, Paul. (1975) 1993. *Against Method: Outline of an Anarchistic Theory of Knowledge*. 3rd rev. ed. London: Verso.
- . 1981. "How to Defend Society Against Science." In *Scientific Revolutions*, edited by Ian Hacking, 156–267. Oxford: Oxford University Press.
- Fraassen, Bas C. van, and Jill Sigman. 1993. "Interpretation in Science and the Arts." In *Realism and Representation: Essays on the Problem of Realism in Relation to Science, Literature and Culture*, edited by George Levine, 73–99. Madison: University of Wisconsin Press.
- Frost, Robert. (1951) 2007. "Poetry and School." In *The Collected Prose of Robert Frost*, edited by Mark Richardson, 165–168. Cambridge, Massachusetts: The Belknap Press of Harvard University Press.
- . 1973. *Robert Frost on Writing*. Edited by Elaine Barry. New Brunswick: Rutgers University Press.
- Furman, Rich, and Cynthia Lietz, and Carol L. Langer. 2006. "The Research Poem in International Social Work: Innovations in Qualitative Methodology." *International Journal of Qualitative Methods* 5 (3):1–8.
- Furman, Rich, and LeConté Dill. 2015. "Extreme Data Reduction: The Case for the Research Tanka." *Journal of Poetry Therapy* 28 (1):43–52.
- Gadamer, Hans-Georg. 1992. *Hans-Georg Gadamer on Education, Poetry, and History: Applied Hermeneutics*. Edited by Dieter Misgeld and Graeme Nich-

- olson. Translated by Lawrence Schmidt and Monica Reuss. Albany: State University of New York Press.
- . 2013. *Truth and Method*. Translation revised by Joel Weinsheimer and Donald G. Marshall. 2nd rev. ed. London: Bloomsbury Academic.
- Gould, Glenn. 1964. "So You Want to Write a Fugue?: For Four-Part Chorus of Mixed Voices with Piano Accompaniment." Milwaukee, Wisconsin: G. Schirmer.
- . (1972) 1990. "Glenn Gould Interviews Himself About Beethoven." In *The Glenn Gould Reader*, edited by Tim Page, 43–50. New York: Vintage Books.
- . (1974) 1990. "Glenn Gould Interviews Glenn Gould About Glenn Gould." In *The Glenn Gould Reader*, edited by Tim Page, 315–28. New York: Vintage Books.
- . 2007. *Glenn Gould: The Radio Artist* [5 CD Box Set]. CBC Records: PSCD 20315.
- Gouzouasis, Peter, and Karen V. Lee. 2002. "Do You Hear What I Hear? Musicians Composing the Truth." *Teacher Education Quarterly* 29 (4):125–41.
- Gouzouasis, Peter. 2007. "Music in an A/r/tographic Tonality." *Journal of the Canadian Association for Curriculum Studies* 5 (2):33–59.
- . 2008. "Tocatta on Assessment, Validity and Interpretation." In *Being With A/r/tography*, 219–30. Rotterdam: SensePublishers.
- Gouzouasis, Peter, and Karen V. Lee. 2009. "The Cage: Stuff, Tunes and Tales." *Reflective Practice* 10 (2):173–8.
- Gouzouasis, Peter, and Carl Leggo. 2016. "Performative Research in Music and Poetry: An Intercultural Pedagogy of Listening." In: *The Routledge International Handbook of Intercultural Arts Research*, edited by Pamela Burnard, Elizabeth Mackinlay, and Kimberly Anne Powell, 454–66. London: Routledge.
- Gouzouasis, Peter. 2018. "A/r/tographic Inquiry in a New Tonality: The Relationality of Music and Poetry." In: *Handbook of Arts-Based Research*, edited by Patricia Leavy, 233–46. New York: The Guilford Press.

- Hanauer, David Ian. 2010. *Poetry as Research: Exploring Second Language Poetry Writing*. Amsterdam: John Benjamins Publishing Company.
- Hartman, Charles O. 1996. *Virtual Muse: Experiments in Computer Poetry*. Hanover: University Press of New England.
- Hirsch, Eric Donald. 1967. *Validity in Interpretation*. New Haven: Yale University Press.
- Hølge-Hazelton, Bibi, and Jo Krøjer. 2008. "(Re)constructing Strategies: A Methodological Experiment on Representation." *International Journal of Qualitative Studies in Education* 21 (1):19–25.
- Holmgren, Carl. 2018. "Conditions for Piano Students' Development of Musical Interpretation in One-to-one Tuition Within Higher Music Education: An Interview Study with Students and Teachers." Unpublished manuscript, last modified 2018-05-01. Microsoft Word file. In the author's possession.
- Horace (1926) 1929. "Ars Poetica." In *Satires, Epistles and Ars Poetica*, rev. ed. translated by H. Rushton Fairclough, 442–89. Cambridge, Massachusetts: Harvard University Press.
- Hurwitz, Gregg. 2016. *Orphan X*. London: Michael Joseph.
- Irvin, Sherri. 2015. "Unreadable Poems and How They Mean." In *The Philosophy of Poetry*, edited by John Gibson, 88–110. Oxford: Oxford University Press.
- Johnson, Jeffrey. 2012. "Haiku, Western." In *The Princeton Encyclopedia of Poetry and Poetics*, edited by Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul F. Rouzer, Harris Feinsod, David Marno, and Alexandra Slessarev, 4th edition, 594–5. Princeton: Princeton University Press.
- Johnston, William David (Jhave). 2011. *Aesthetic Animism: Digital Poetry as Ontological Probe*. PhD thesis, Concordia University.
- Jung, Joachim. 2000. "Paul K. Feyerabend: Last Interview." In *The Worst Enemy of Science?: Essays in Memory of Paul Feyerabend*, edited by John Preston, Gonzalo Munévar, and David Lamb, 159–68. New York: Oxford University Press.

- Kant, Immanuel. 2002. *Groundwork for the Metaphysics of Morals*. Edited and translated by Allen W. Wood. New Haven: Yale University Press.
- Kasperek, Christopher. 1983. "The Translator's Endless Toil." *The Polish Review* (28) 2:83-7.
- Kidel, Mark. *Alfred Brendel: Man and Mask*. TV documentary. Rosetta Pictures for the BBC and ZDF, in association with ARTE, 2000. Hilversum: Opus Arte, 2001. DVD. (Included in the compilation *Alfred Brendel in Portrait*)
- Kockelman, Paul. 2017. *The Art of Interpretation in the Age of Computation*. New York: Oxford University Press.
- Kuhn, Thomas S. 2012. *The Structure of Scientific Revolutions*. 4th ed. Chicago: The University of Chicago Press.
- Lafrenière, Darquise, and Susan M. Cox. 2012. "If You Can Call it a Poem': Toward a Framework for the Assessment of Arts-based Works." *Qualitative Research* 13(3):318-36.
- Langer, Carol, and Rich Furman. 2004. "Exploring Identity and Assimilation: Research and Interpretive Poems." [19 paragraphs] *Forum: Qualitative Social Research* 5 (2).
- Leavy, Patricia. 2009. *Method Meets Art: Arts-Based Research Practice*. New York: Guilford Press.
- . 2015. *Method Meets Art: Arts-Based Research Practice*. 2nd rev. ed. New York: The Guilford Press.
- Lee, Karen V. 2005a. "Joseph Santini: Divided I Stand." *Qualitative Inquiry* 11 (4):650-60.
- . 2005b. "Neuroticism: End of a Doctoral Dissertation." *Qualitative Inquiry* 11 (6):933-8.
- . 2005c. "Spoiled in Academia." *Qualitative Inquiry* 11 (6):939-40.
- . 2006. "A Fugue About Grief." *Qualitative Inquiry* 12 (6):1154-9.
- . 2008a. "A Neophyte About Online Teaching." *Qualitative Inquiry* 14 (7):1180-6.

- . 2008b. “White Whispers.” *Qualitative Inquiry* 14 (6):896–900.
- . 2010. “An Autoethnography: Music Therapy after Laser Eye Surgery.” *Qualitative Inquiry* 16 (4):244–8.
- Lee, Karen V., and Peter Gouzouasis. 2017. “Tommy’s Tune: Autoethnographic Duet.” *Qualitative Inquiry* 23 (4):316–20.
- Leggo, Carl. 2004. “The Curriculum of Joy: Six Poetic Ruminations.” *Journal of the Canadian Association for Curriculum Studies* 2 (2):27–42.
- . 2005. “The Heart of Pedagogy: On Poetic Knowing and Living.” *Teachers and Teaching* 11 (5):439–55.
- . 2006. “End of the Line: A Poet’s Postmodern Musings on Writing.” *English Teaching: Practice and Critique* 5 (2):69–92.
- . 2007. “The Syntax of Silence.” *Journal of Canadian Association for Curriculum Studies* 5 (1): 94–101.
- . 2008. “Narrative Inquiry: Attending to the Art of Discourse.” *Language and Literacy* 10 (1):1–21.
- . 2011. “Living Love: Confessions of a Fearful Teacher.” *Journal of Canadian Association for Curriculum Studies* 9 (1):115–44.
- . 2012. “Living Language: What Is a Poem Good For?” *Journal of Canadian Association for Curriculum Studies* 10 (1):141–60.
- . 2018. “Poetry in the Academy: A Language of Possibility.” *Canadian Journal of Education* 41 (1):69–97.
- Lehmann, Andreas C, John A. Sloboda, and Robert H. Woody. 2006. *Psychology for Musicians: Understanding and Acquiring the Skills*. New York: Oxford University Press.
- Midgley, Mary. 2001. *Science and Poetry*. London: Routledge.
- Morton, Leith. 2012. “Japan, Modern poetry of.” In *The Princeton Encyclopedia of Poetry and Poetics*, edited by Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul F. Rouzer, Harris Feinsod, David Marno, and Alexandra Slessarev, 4th edition, 750–4. Princeton: Princeton University Press.

- Nancy, Jean-Luc. 2007. *Listening*. Translated by Charlotte Mandell. New York: Fordham University Press.
- Öhlen, Joakim. 2003. "Evocation of Meaning Through Poetic Condensation of Narratives in Empirical Phenomenological Inquiry Into Human Suffering." *Qualitative Health Research* 13 (4):557–66.
- Oliver, Daniel G., Julianne M. Serovich, and Tina L. Mason. 2005. "Constraints and Opportunities with Interview Transcription: Towards Reflection in Qualitative Research." *Social Forces* 84 (2):1273–89.
- O'Reagan, Gerard. 2013. "Joseph Weizenbaum." In *Giants of Computing: A Compendium of Select, Pivotal Pioneers*, 263–6. Springer: London.
- Owton, Helen. 2017. *Doing Poetic Inquiry*. Cham: Palgrave Macmillan.
- Palmer, Richard E. 1972. *Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer*. Evanston: Northwestern University Press.
- Pelias, Ronald J. 2004. *A Methodology of the Heart: Evoking Academic and Daily Life*. Walnut Creek, CA: AltaMira Press.
- Perloff, Marjorie. 2012. "Found poetry." In *The Princeton Encyclopedia of Poetry and Poetics*, edited by Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul F. Rouzer, Harris Feinsod, David Marno, and Alexandra Slessarev, 4th edition, 503–4. Princeton: Princeton University Press.
- Peterson, Jordan B. 1999. *Maps of Meaning: The Architecture of Belief*. London: Routledge.
- . "2017/04/24: Banned Lecture at Linfield College: Ethics and Free Speech." Filmed [April 2017]. YouTube video, 2:06:23. Posted [May 2017]. <http://www.youtube.com/watch?v=AKHuxVvA7T8&t=3498>
- Plagens, Peter. 1986. "Conversation with a Work of Art." In *Moonlight Blues: An Artist's Art Criticism*, edited by Peter Plagens, 255–62. Ann Arbor, Michigan: UMI Research Press.
- Prendergast, Monica. 2004. "'Shaped Like a Question Mark': Found Poetry from Herbert Blau's the Audience." *Research in Drama Education: The Journal of Applied Theatre and Performance* 9 (1):73–92.

- . 2006. “Found Poetry as Literature Review: Research Poems on Audience and Performance.” *Qualitative Inquiry* 12 (2):369–88.
- Prendergast, Monica, and Carl Leggo. 2007. “Interlude: Astonishing Wonder: Spirituality and Poetry in Educational Research.” In *International Handbook of Research in Arts Education*, edited by Liora Bresler, 1459–77. Dordrecht: Springer.
- Prendergast, Monica. 2009. “‘Poem Is What?’ Poetic Inquiry in Qualitative Social Science Research.” *International Review of Qualitative Research* 1 (4):541–568.
- Prendergast, Monica, Peter Gouzouasis, Carl Leggo, and Rita L. Irwin. 2009. “A Haiku Suite: The Importance of Music Making in the Lives of Secondary School Students.” *Music Education Research* 11 (3):303–17.
- Redman-MacLaren, Michelle. 2015. “Becoming a Researcher: An Auto-ethnographic Account of a Doctoral Researcher Re-presented in Poetry.” *Journal of Poetry Therapy* 28 (3):207–14.
- Ribeiro, Anna Christina Soy. 2015. “The Spoken and the Written: An Ontology of Poems.” In *The Philosophy of Poetry*, edited by John Gibson, 127–48. Oxford: Oxford University Press.
- Richardson, Laurel. 1992. “The Consequences of Poetic Representation: Writing the Other, Rewriting the Self.” In *Investigating Subjectivity: Research on Lived Experience*, edited by Carolyn Ellis and Michael G. Flaherty, 125–37. Newbury Park: Sage.
- . 1994. “Writing: A Method of Inquiry.” In *Handbook of Qualitative Research*, edited by Norman K. Denzin and Yonna S. Lincoln, 516–29. Thousand Oaks: Sage Publications.
- . 2001. “Poetic Representations of Interviews.” In *Handbook of Interview Research*, 1st ed. by Jaber F. Gubrium and James A. Holstein, 877–91.
- Ricoeur, Paul. 1981. *Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation*. Edited and translated by John B. Thompson. Cambridge: Cambridge University Press.

- . 2008. *From Text to Action: Essays in Hermeneutics, II*. Translated by Kathleen Blamey and John B. Thompson. London: Continuum.
- Rivera, José. 2003. “36 Assumptions About Writing Plays.” *American Theatre* 20(2):22–3.
- Robinson, Peter. 2009. *Poetry and Translation: The Art of the Impossible*. Liverpool: Liverpool University Press.
- Rogers, Carl R. 1957. “The Necessary and Sufficient Conditions of Therapeutic Personality Change.” *Journal of Consulting Psychology*, 21(2): 95–103.
- . 1961. *On Becoming a Person: A Therapist’s View of Psychotherapy*. Boston: Houghton Mifflin Company.
- Saldaña, Johnny. 2003. “Dramatizing Data: A Primer.” *Qualitative Inquiry* 9 (2):218–36.
- . 2005. “An Introduction to Ethnodrama.” In *Ethnodrama: An Anthology of Reality Theatre*, edited by Johnny Saldaña, 1–36. Walnut Creek: AltaMira Press.
- . 2008. “Ethnodrama.” In *The SAGE Encyclopedia of Qualitative Research Methods Volume 1*, edited by Lisa M. Given, 283–5. Thousand Oaks: Sage Publications.
- Shaw, Bernard. 2003. *Pygmalion: A Romance in Five Acts*. Edited by Dan H. Laurence with introduction by Nicholas Grene. London: Penguin Books.
- Simanowski, Roberto. 2011. *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations*. Minneapolis: University of Minnesota Press.
- Sinner, Anita, Carl Leggo, Rita L. Irwin, Peter Gouzouasis, and Kit Grauer. 2006. “Arts-Based Educational Research Dissertations: Reviewing the Practices of New Scholars.” *Canadian Journal of Education* 29 (4):1223–70.
- Sword, Helen. 2012. *Stylish Academic Writing*. Cambridge, Massachusetts: Harvard University Press.
- Venuti, Lawrence. 2008. *The Translator’s Invisibility: A History of Translation*. 2nd ed. London: Routledge.

- Vist, Torill. 2006. "Self Interview: Relevance in Research?" In *Flerstemmige innspill 2006: En artikkelsamling*, edited by Øivind Varkøy, Siw G. Nielsen, and Bjørg J. Bjøntegaard, 83–91. Oslo: NMH-publikasjoner.
- Weizenbaum, Joseph. 1966. "ELIZA: A Computer Program for the Study of Natural Language Communication Between Man and Machine." *Communications of the ACM* 9 (1):36–45.
- . 1976. *Computer Power and Human Reason: From Judgment to Calculation*. San Francisco: W. H. Freeman and Company.
- Whitehead, Alfred North. (1929) 1978. *Process and Reality: An Essay in Cosmology*. Edited by David Ray Griffin and Donald W. Sherburne. Corrected ed. New York: Free Press.
- Wilson, Logan. 1942. *The Academic Man: A Study in the Sociology of a Profession*. London: Oxford University Press.
- Wittgenstein, Ludwig. 1990. *Tractatus Logico-Philosophicus*. Translated by C. K. Ogden. London: Routledge.
- . 1998. *Culture and Value: A Selection from the Posthumous Remains*. Edited by Georg Henrik von Wright, Heikki Nyman, and Alois Pichler. Translated by Peter Winch. 2nd rev ed. Oxford: Blackwell.

About the Author

Carl Holmgren is a PhD student in music education at Luleå University of Technology. He received his master of education in music and master of music from ditto university. Previously, Holmgren taught a variety of subjects there, including piano playing, piano methods, and music theory. For more than a decade, he also accompanied ballet lessons. Earlier versions of this article were presented at Nordic Network for Research in Music Education and the Swedish Music Research Conference. Holmgren's research interests centre on teaching and learning of musical interpretation in higher education, hermeneutics, languages, translation, and poetry. He currently intermittently lectures at second cycle degree programmes.