Music in an a/r/tographic tonality

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A Fancy

My foray into arts-based educational research has taken a somewhat circuitous path. In retrospect, it seems that I have been writing in the realm of arts-based educational research for the past ten years, without knowing that I was either thinking or acting like an arts-based researcher. One of my doctoral students invited me to write an article with her based on my reaction to a journal article she had given me to read a few years ago (Gouzouasis & Lee, 2002). She always told me that I sounded like an artist-researcher, especially when I shared my lengthy, colorful, musician stories during our discussions regarding her dissertation. I always considered myself to have had strong training in various qualitative forms of music research—aesthetics, music history and music theory. And although I was a professional singer in "a prior lifetime," outside of writing lyrics for songs, I was never encouraged to write freely and creatively by my mentors.

As I became familiar with some of the arts-based educational research literature, I noticed one peculiar thing. Because there is such an emphasis on language arts, and an emergence of arts-based research in visual arts (Irwin & deCosson 2002; Springgay, Irwin, Leggo, & Gouzouasis, 2007), I wondered how one goes about creating music and "thinking musically" in an arts-based research context. To elaborate, I became interested in the music endeavors of musicians—how music

knowledge (i.e., music theory, history, performance and performance practice, aesthetics) and how it informs educational research may be(come) a form of research in and of itself, how music was related to arts-based educational research, and how a/r/tography has evolved as a dynamic form of arts-based educational research.

Since those notions have only been explored in a previous contrapuntal composition (Gouzouasis & Lee, 2002), in a single movement from a Vivaldi concerto (Gouzouasis, Grauer, Irwin & Leggo, 2005), and in a composition concerned with explaining specific aspects of a/r/tography to possibilities in music education research (Gouzouasis, 2006) this self-reflective piece is recursive in nature. Thematic motifs that were 'exposed' in the previous compositions—ontological and epistemological issues, musician's identities, narrative discourse, performativity—will be reintroduced and further developed. Those motifs will be illuminated and aurally 'embellished' within the framework of the theoretical analysis of the first movement (in sonata-allegro form) of Beethoven's Piano Sonata in E major (Opus 109). The analysis is placed throughout the dialog at metaphorically significant points.

Metaphor and metonymy are one of the renderings of a/r/tography. Renderings are the ways that *artistresearcherteachers* look at research data to make sense of the world. For Overton (1984) and Black (1962), a model is a systematically developed metaphor. Models and metaphors allow us to transfer features from one situation that is better understood to one that is less understood. For Barbour (1974), models, like metaphors, are analogical and open ended. Metaphors are used in the moment or in a specific situation, models are systematically developed. Moreover, models are embodied in myth. Myths are "useful fictions," stories that are ways of organizing our experiences. A theoretical model may be considered as an imagined process, and from that perspective, the Beethoven form functions as both metaphor and model.

The form of a work of art echoes that shape of what needs to be expressed (Langer, 1953 pp. 25–26). The shape of the form is an interpretive component of this research—it is something that informs the reader in the way that formal structures in music overtly and subliminally inform the listener of what has been heard previously and what may be heard in the future, in various guises, in the same

composition. Like motivic development in music, sometimes it may seem as if textual ideas in this composition are fragmentary, and they may reappear in different guises at different points in this composition to increase tension and assist in (re)transitions. That is the nature of the musical form and its influence on the writing. It is intended that the harmonic analysis may help the reader "get inside the music," to understand the harmonic structure of music and develop a deeper aural awareness. In a sense, the most important aspect of this research process is for the reader to aurally conceptualize the voice of the writer while reading this paper and listening to the pianistic voice of Beethoven (i.e., with a recording) while reading the score with the analysis at hand.

In a/r/tographic inquiry, one may begin a paper with questions, e.g., notions regarding the nature of data, the possible influences of music form in narrative research, and the (mis)uses of music terminology, and finish with many more questions than were posed at the beginning of the inquiry. Through the form of the present paper, I intend to explore some of the "unanswered questions" (with due respect to Charles Ives) and issues raised in a prior composition (Gouzouasis & Lee, 2002). As with the characteristics of a transition from a development to a recapitulation section in music, this deep self-reflection will unfold in a stream of consciousness as thematic motifs are (re)exposed and developed, and the composition as a whole is intended as a discourse in reasoned logic and creative writing (Diamond & Mullen, 1999, p. 38).

EXPOSITION   Measures 1–15)

(I) E   Measure 1–4:   <u>First theme group</u>—a four bar melody employing motive 1 in descending sequence (the pitches G#, B, E, G# in the top stave) over motive 2, a descending scale in the bass (E, D#, C#, B, A, G# in the bottom stave).

5–8:   The second phrase cadences on the second beat of mm. 8 leading to the dominant area (B major) on the downbeat of measure 9

(V) B Measure 9–11: Second theme group—a change of meter (from duple to triple) and a dramatic change in tempo (one measure of the second theme; a diminished 7th chord (of the supertonic, c#m) introduces this new thematic material. Also, note the texture change between the first and second theme group.

Measure 12–15: This harmony continues through measure 12, which emphasizes the vii/ii (arpeggiated) and slides into the next measure to the remote key of D# major (III); this harmony slides back to the B major tonic (I6). In measure 14, the cadential 6–4 chord resolves to the dominant (A#'s). Measure 15 reiterates the idea of tonic (I) and dominant (V) harmony. Overall, measures 12-15 closely parallel the harmonic function of measures 9-11.

Form in music

Form is perhaps the broadest, most pervasive concept in music. It may be approached on both micro (tonal and rhythm patterns, motives, harmonic patterns, phrases, periods) and macro levels (sections; forms such as binary, ternary, rondo, sonata, fugue). Moreover, like world views and paradigms in research, it may be conceptualized top-down or bottom-up. The recognition and identification of patterns, on both micro and macro levels, may be considered fundamental to music understanding. That is because all music, even the most abstract examples, exhibits some aspect of formal concepts.

Humans organize and create patterns of sound and silence. It may be argued that even purposeful attempts at randomness in music composition are patterned. Numerous examples abound in the 20th century. Serialism, musique concréte, indeterminacy, avant garde, and modified serialism are a few of the broad labels used to describe music that many casual listeners have avoided their entire lives. Popular listening habits aside, all of those compositional forms were written with unique structures in mind. One music example stands out in my mind. Ornette Coleman's spontaneous, double quartet improvisation from 1960 was a "free" jazz experiment that was recorded without intended form. This is the first recording of "free jazz" and it provides some unique insights into the art of spontaneous music composition. Each musician solos in turn, while the others accompany the soloist as they thought best. All solos are linked by pre-arranged interludes, some as brief as a single chord. Strikingly, what seems to begin as a random morass of noise eventually settles into a sensible 40-minute groove that demonstrates how musicians who start with even the most minimal plan intuitively and logically organize their music ideas to form a coherent, lyrical music composition.

Metaphorically, research may be considered in the same manner. All aspects of research have some type of form. Considering the broad variety of designs, they may seem more obvious in quantitative research. For example, the traditional quantitative study begins with a brief intro, general purpose and problems (usually stated as questions or hypotheses), then moves through a literature review; typically the

methodology comes next—including sample and site description, procedures and description of measurement tools, data collection techniques, organization of the data, and design and analysis (e.g., a 2x2 ANOVA), followed by the results and interpretations, and ending with conclusions and suggestions for further research. Organizing data into coherent patterns is a large part of doing any kind of research. Even the most seemingly abstract narrative form of research, such as this composition, possesses an underlying structure. The problem, as it is with Ornette Coleman's "Free Jazz," is that many listeners and readers have difficulties interpreting the form (i.e., macro structures that emerge in the context of an unplanned improvisation) and patterns (i.e., micro structures—riffs and lengthy motives—as the content that do not settle into a "groove" until midway through the improvisation) as they temporally evolve in this purely improvisation recording. The improvisational nature of the form deters and obscures our understanding of the music in that ensemble recording. Metaphorically speaking, in a classical context, unless one has studied 19th century music and possesses an understanding of how thematic material unfolds in a development section of sonata allegro form, some aspects of this paper may seem troublesome to some readers. However, listeners may still experience or enjoy the performance without the vocabulary to understand it. That especially may be the case with the way many thematic ideas are weaved in and out of different sections of the present composition.

DEVELOPMENT   (measures 16–47)

(V) B	Motive 1 appears in the bass, this time as a rising sequence and
(vi) c#	immediately emphasizes supertonic harmony (ii – c# minor). A strong, descending bass line is prevalent from measures 17–21, and the same bass line (motive 2) appears in the soprano voice at
(iii) g#	measure 22, where it is worked out in the new key area of g# minor (mediant). The development only contains the first theme.

Dualisms, dyads, binaries, and the kitchen sink

As a person with interests in developmental psychology and the history of philosophy (and the relationship of the two fields), one recurrent theme seems troublesome in some educational research literature. That is, there seems to be some confusion on the nature and existence of "dualism" in rationalist, modern rationalist and post-modernist thought. Specifically, dyadic and binary relationships and dualistic perspectives frequently seem to be confounded. Without sounding too simplistic, for amodernist metatheorists (Overton, 1984; 2002), dualism was born of Descartes (1596–1650) and died through the continuum of thought that evolved through Leibniz (1646–1716), Kant (1724–1804), and Hegel (1770–1831). When Locke (1632–1704) proposed that there was "nothing in the mind that is not first in the senses," Leibniz replied, "nothing but the mind itself" (Leibniz, 1996). Kant's metaphysical positions attempted to 'reunite' the mind and body, as was adroitly illustrated in his aphorism, "concepts without percepts are barren, percepts without concepts are blind" (Overton, 1982). In other words, he believed that both human thoughts and human experiences are necessary epistemological constructs. Hegel followed Kant's progressive ideas on human knowledge and revived the dialectic as a form of explanation. For Hegel, the way humans come to have knowledge changes across time, and that change may be explained by the dialectic. As such, change is a necessary dimension of both 'becoming' and ontogenetic development. Because of the importance of life-span development in all aspects of human knowledge, the basic notion of "becoming" is fundamental to organicist epistemology and ontology (Overton, 1984; Gouzouasis, 1994, 1996). Twentieth century organicist psychologists (i.e., Heinz Werner, Jean Piaget) used Hegel's ideas as a template to elaborate seminal, 20th century, constructivist theories of learning, and all of those perspectives have coalesced over the past 20 years into the amodernist metatheory.

Many of the problems we face in all forms of research in the 21st century are rooted in the breadth of understanding of the connectedness of philosophical thought in emerging forms of research. It seems we could engage in a much broader, more meaningful dialog if we

embraced the entire continuum of thought—within, between, and across philosophies of the arts and sciences—and the research programs (Overton, 1984) and metatheories (Overton, 1998) associated with those fields of thought. For a musician writing in a/r/tographic research, this overwhelming web of knowledge is magnified as much in the attempt to explain these issues in writing as it is in process of preparing a piece of music for performance.

One may propose that performance and research are a dyad. From my perspective, they may be envisioned as "two sides of the same coin," just as night and day, open and closed, nature and nurture are *necessary* in the explanation of each other. Undeniably, there is the edge of the coin and the 'stuff' we never see (i.e., the sandwiched centre), that is a coherent part of the whole coin—the in-between, the cross-over, the gray area, the 'vanishing point' (McLuhan and Parker, 1968). One may consider all of those aspects of the coin as related and inclusive. In another realm, from a musician's viewpoint, it seems reasonable to propose that we may move from a dyadic to a triadic perspective that includes not only performance and research, but also 'practice' (in the music sense of the term). From that perspective, we may consider an artist/researcher/teacher (i.e., performer/researcher/practitioner as a/r/tographer) from a holistic perspective.

One way to think about those ideas is to revisit the ideas of Hegel (Stace, 1955). For Hegel, as a category of understanding, the notion of 'being' was purely abstract, and as such it has no particular content. That emptiness was not "any thing," but he reasoned that the absence of everything is "no thing." "A" cannot equal "not A" as that proposition does not exist in dialectical logic. In dialectical logic, positives and negatives do not simply exclude each other. Rather "A" and "not A" are *identical*, yet they are also *distinct*. As pure negation (i.e., contradiction rooted in dialectic), for Hegel the category of being leads directly to the category of nothing. In the history of philosophical thought, that was a huge leap from the linear logic of his predecessors.

In relation to the dialectic, being is to nothing as thesis is to antithesis (Overton, 1982). And the passage from being to nothing entails a third idea, the passage (i.e., the change, or transformation, and processes) in and of itself—the 'becoming' (i.e., synthesis). And for Hegel, the category of becoming subsumes both being and nothing. Becoming is implicit in

being; becoming is a necessary condition on which being depends. And the categories of knowledge cannot be fixed; they develop and change across time. One may imagine that there is 'being in becoming,' 'something in nothing,' 'order in chaos,' "silence in music' and vice-versa. Ultimately, based on dialectic logic, amodernists think of both parts of the dyad, as well as their active, changing processes.

In an extension of that notion, John Searle (1992) postulated, "the fact that a feature is mental does not imply that it is not physical; the fact that a feature is physical does not imply that it is not mental" (p. 15). Similarly, the fact that a feature is research does not suggest that it cannot be artistic; the fact that a feature is artistic does not suggest that it cannot be research. Like musicians who are able to bring music meaning to a score, we bring understanding to the creation and recreation of our inquiries and our selves. As expert musicians who learn new music, rather than merely take meaning from an experience (e.g., the music on the page), we breathe meanings into our artist/researcher/teacher inquiries (i.e., our performances and newly composed works of arts-based educational research). To perform Op. 109, a pianist needs to bring much more than music reading skills and technique to the study, interpretation, and expert performance of the sonata.

Understanding process is fundamental to the amodernist research program. Amodernists reject materialist, atomistic, reductionistic views of 'parts' of dyads in and of themselves. Rather they think of dyads, triads, tetrads, or pentads (or other combinations) that form inclusive, whole, organic, relational, developing entities. Moreover, from an ontological perspective, if one starts with the notion of becoming and how those entities change as a fundamental heuristic, one emerges with a very different research program that is holistic in nature, taking into account the heart, mind, spirit, and body of humans.

In informal conversations, Tom Barone noted that early in his career, Elliot Eisner encouraged him to read the work of Pepper (1926, 1942). Pepper, Kuhn, Laudan (1977), Overton, and Reese (1980) are some of the great contributors to human thought of the 20th century and their writings have profoundly influenced my research program, now considered as "amodernist" (Overton, 1998; Latour, 1993), in this new millennium. Hopefully, my perspectives in the remainder of this paper

will demonstrate that this realm of thought has potential in developing an approach to 'thinking musically' in a/r/tography.

Performative aspects of music

<div align="center">

still strings
dead wood
mindful music thoughts
speak
through
each finger
a voice
that
sounds ideas
from the passages
of my soul

DYNAMIC variations
timbreal rainbows
art ic u la tions abound
I pluck
my heartstrings
thinking
and
feeling
vibrations
I breathe life
into my guitar
a genesis
of music
and truth

</div>

To a musician a/r/tographer, it seems that notions of what constitutes "performance" (and "performative") have been narrowly defined. Music is a performance art form, yet McCall's (2000) landmark work on performance ethnography ignores music. It seems odd that very early influences on performance art in the first part of the 20th century—

through the dynamic collaborations of choreographers (Vaslav Nijinski, Michel Fokine, Leonide Massine, Bronislava Najinska, George Balanchine,) costume and set designers (Jean Cocteau, Henri Matisse, Marc Chagall, Pablo Picasso, Isamu Noguchi) and composer Igor Stravinsky, for one example—are not acknowledged. Even the more direct influences of Isodora Duncan, Mary Wigmnan, Merce Cunningham, Ruth St. Denis, Ted Shawn, Doris Humphrey, Martha Graham and their musician/visual artist collaborators are omitted from McCall's introduction. Yet they were the forebears to 'performance art' leading into 1950s and 1960s cross-performance (i.e., multi-media beginnings).

For a professional performing musician, research, rehearsal, and performance may be considered as an ever changing, contiguous whole. At their very essence, they may be considered one and the same. My musicianship, which has developed over the past 40 years, includes the research-rehearsal-performance continuum. It may seem that they are triadic, and as such they may be considered from a dialectic perspective; I consider them holistically and developmentally for a number of reasons. For example, when I learned to play J. S. Bach's *Fugue in A minor*, I first needed to transcribe it for guitar. In 1975, there were no guitar recordings and no published transcriptions of that work; however, my teacher gave me what we considered to be a mediocre transcription that was handwritten by a teacher of his in the 1960s.

Notions of praxis and pedagogy for guitar were nearly non-existent in the 1970s, and most transcriptions were poorly researched. The lute suite, which contained this fugue, was pre-dated by a violin suite that contained the same fugue that was written in G minor. There were numerous recordings of the violin fugue, and I made it a point to listen to as many as I could find. I transcribed, transposed, and crafted my arrangement based on both the original violin and lute scores. As I transcribed each section of the fugue, I learned not just to practice, but also to perform it. I learned that for a performer, much of what is considered "practice" is actually performance, because the overall mind set one attains while exploring both familiar (old) and unfamiliar (new) music is always focused on performance. Rather than the mindless, heartless repetition of scales and passages, practice is performance, it

possesses aspects of performativity, and it is a process that leads one to a mindful, soulful performance.

As my guitar teacher approved each section of my transcription, he would help me with the technical aspects of the performance. However, I learned more about performance from that piece, and every subsequent piece of music I have ever learned, from a cellist who won the silver medal at the world-famous famous Tchaikovsky Competition in Moscow. He was my ensemble coach, and it was from him that I learned of the holistic perspective (i.e., a consideration of technical, expressive, and music analytical characteristics) that master musicians bring to and take from the research-rehearsal-performance triad. Perhaps it was his lineage—he had studied with Janos Starker and performed in master classes with every world-famous cellist in the world at that time. Perhaps it was an Eastern philosophy acquired through his Japanese upbringing. I am not certain to this day. And though I was initially disappointed that my flautist would regularly miss my ensemble sessions, I learned more about musicianship—through research, practice, and performance—from a cellist than any other teacher I have ever had.

To elaborate on the triad, rehearsal (i.e., practice) and performance exist in the same mental space. Practice is more than mere preparation. It is a search and *research* for everything needed to perform music. Laypersons may not realize that when a musician researches a score, they bring meaning *to* the score. Master musicians learn to "think" the sound of a score, as well as mentally execute the executive technique, necessary to perform the music. That form of research and mental practice may happen anywhere anytime, with or without an instrument. Ontologically speaking, music exists in both physical (i.e., acoustic, physical sense of sound waves) and cognitive (i.e., mental creation and recreation when the sound does not physically exist) realms. So when performing, a guitarist not only thinks of their torso, breath, hands, fingers, guitar strings, acoustic production (i.e., sound) and appropriate performance practice, they are in fact more immersed in the music itself as they (re)create it in their mind before it is expressed (i.e., emoted and presented in acoustical space). Rather than reading a novel, I often find myself reading music (e.g., Charlie Parker solos) while traveling on the bus and try to consider all I need to do to make the music sound as I aurally conceptualize it.

In support of a broader notion of performative arts, noted jazz pedagogue Jerry Coker (1964) suggests that intuition, intellect, emotion, sense of rhythm and pitch, and habit all play roles in a musician's approach to jazz improvisation (p. 3). For Coker, and most professional musicians, the "creative process occurs at all levels of consciousness, ranging from minimal to total awareness. This, in turn, is possible because 'inspiration' occurs precisely at the moment when the most complete mental and psychological preparation for a given task has been achieved" (p. ix). Moreover, that mental preparation is "really the crux of the matter," for all forms of performing musicians (p. x). From those perspectives, and others, it seems reasonable to suggest that most professional musicians cannot relate to a reductionist, exclusive notion that only performance is *performative*.

DEVELOPMENT   (continued)

(V) B	Starting in measure 28, the dominant of B major appears, but
(iii/V) d#	there is a brief excursion to the mediant of the dominant key (d# minor). After working though the secondary dominant area (V of V), beginning in measure 33, an extended dominant pedal cadence to the home key of E major begins around measure 35.

Fact, fiction, and faction: And that's the 'truth'

In our first contrapuntal composition (Gouzouasis & Lee, 2002), I deduced that for an artist, the truth may be found in the "thing" in and of itself. Moreover, truths may be revealed to those who choose to seek them through art and to those who are able to experience them in (and through) art. In other words, for me, *art is truth*, in and of itself. My idea is congruent with James Joyce's, who said, "art is true to itself when it deals with the truth" and "beauty is the splendor of truth" (Joyce, 1991). It is also closely related to the notions of Gadamer (1994), who is considered as a foundational amodernist philosopher. More recently, I

have been challenged to think about truth in relation to notions of fact and fiction.

   In a class he taught as a visiting professor at UBC, Tom Barone (2002) asked the group to write two vignettes, one factual and one fictionalized. Because I was a few days from a trip to Europe in which I would visit a childhood friend who I hadn't seen in 20 years, I choose to write the following stories. One is "fact," the other "fiction."

>   Story One: We used to drive to Central High School every Saturday morning for our classical guitar ensemble rehearsal. Roger's mom had an old, 1960, faded green Rambler station wagon. She'd drive us to Broad Street and Erie Avenue, which was just beginning to transition from a nice, safe neighborhood to a dangerous ghetto. One Saturday in late February, there was a huge snowstorm, but we made it to rehearsal anyway. The parking lot at nearby LaSalle College was cleared during the week, after three days of heavy snowfall, and the nearest corner to our rehearsal room window featured an unbelievably huge, packed mountain of snow that next Saturday morning. That spring, we worked on a transcription of a Vivaldi concerto for three solo guitars, four supporting guitar parts, and string orchestra. Roger, with his long waist length blonde hair, and I, with my shoulder length hair and moustache, played two of the supporting parts. Every week, as we turned the corner to be dropped off for rehearsal, the pile of snow got smaller and smaller. We'd laugh and bet on whether or not that dingy mound of snow would still be there the next week. Unbelievably, that pile of snow did not completely melt away until the last Saturday in May.

>   Story Two: In the early Spring of 1971, Roger and I would drive to our classical guitar ensemble rehearsal at Central High School in his hot, metallic blue 1968 Malibu SS 396. What a car! We thought we were really hot stuff. One Saturday morning in early March, it snowed like never before. We made the rehearsal, but barely, since Roger didn't have snow tires. It snowed the next three

days. The next week there was a 40-foot mound of snow that had been cleared from the LaSalle College parking lot. We would look out the window at that mountain of snow from our rehearsal room window, wondering what it would be like to slide down it riding the soundboards of our guitars, screaming like banshees and smashing our guitars to smithereens like Hendrix and Townsend. That spring, we worked on a transcription of a Vivaldi concerto. Roger and I were both featured soloists. He and I were both non-traditionalists—whereas all of our friends had long hair and moustaches, we had crew cuts and were clean-shaven (Roger's dad was a retired USAF pilot). We were "greasers" that didn't like or play rock and roll, we only performed classical music. "Street Fightin' Men" with musical sensibilities. It seemed that pile of snow never melted. By the end of May, there was still a dirty patch of gray muck in the corner of the parking lot.

Which story was "fact" and which story was "fiction?" Barone asked us to discard the opposition of fiction and reality. He proposed that we consider the notion of "faction" (a term coined by Alex Haley, 2007), "invented fact" that had fiction in it. As I wrote the two stories, I asked myself, "how much of my memory itself is fictionalized?" Moreover, I wondered how much of the story would Roger remember. And in considering the stream of thought from fact to fiction to faction, I wondered, "if Roger remembered the story, what parts would we disagree with?" In other words, would there be "friction" between our memories (i.e., faction) of what actually happened (i.e., the facts)? Was I telling *the truth* and how much did it matter?

In music, jazz improvisation is like a continuum of fact, fiction, faction and 'friction.' The melody, or head (i.e., 'capo' in Italian), of a popular tune is the point of reference for a small jazz ensemble. The 'facts' are the specific, agreed upon chord changes and melody that the composer intended to be followed (e.g., "Autumn Leaves"). That melody and harmony (i.e., chord changes) are written on a lead sheet, and quite literally, that sheet of music 'leads' the ensemble through the performance. Once everyone is familiar with the agreed upon template,

there is freedom to improvise 'fictions' in a variety of ways, with numerous 'voices.'

As another example, the typical twelve-bar blues tune is constructed with three different chords over twelve measures. However, there are at least a dozen commonly accepted alternate chord progressions (Coker, p. 85). Moreover, there are numerous forms of chord substitutions (e.g., minor third substitutions, augmented fourth substitutions) that may be interjected at various points of a harmonic (i.e., chord) progression. The variations sometimes seem endless. And even without verbal discussion, well-trained musicians can 'hear' those alterations as they are presented in the stream of improvisatory consciousness. However, the blues progression is a 'rule' in the broad sense of the word, and based on non-verbal, agreed upon aural information (i.e., music "data" or fact) musicians create a melodic story (i.e., an improvisatory "fiction) within the specified framework. We may agree that each improvisational story may be novel and unique. In fact it may be considered a form of faction, especially when parts or characteristics of an original melody are skillfully interwoven into the scheme of a novel solo. Usually, because musicians both listen to themselves and their peers, there may also be much shared melodic information across solos. That is, the improvisers may simultaneously share fact, fiction and faction within the same performance. From this perspective, fact, fiction, and faction may exist in relation to each other in that type of performance.

RECAPITULATION   (measures 48–65)

(I) E	Measure 48–54:	The recapitulation begins with motive 2 of the first theme group, an octave lower (it was a descending bass line in the development section), but in a different accompanimental context/texture. Also, whereas the recapitulation of the first theme is only 6 measures, the theme in the exposition was 8 measures in length.
	Measure 54–57:	Whereas measures 4–8 of the exposition were originally stated in the dominant key of B major, they now appear in the tonic key of E.

A funny thing happened on the way to the editor

Pepper (1942) proposed that there is no such thing as pure data (i.e., fact). Pure data may only exist for researchers who adhere to a materialist worldview (i.e., a mechanistic research program). For Pepper, and Kuhn (1962), all data has some theory in it, and as such Pepper considered data that is influenced by theory as "danda." In other words, since humans conduct research and all researchers are influenced by various theoretical orientations and presuppositions, there is no pure data.

Pepper was also interested in common sense. He believed that common sense (1) was "not cognizable" (i.e., the moment we attempt to describe or analyze something we move away from common sense), (2) was not secure (i.e., 'nervous' in the more contemporary sense that Pollack, 1998, p.90, describes it) and (3) was cognitively irritable (i.e., muddled and unclear in the sense that common sense is contradictory). One example of a common sense proposition is "humans create music." Once we begin questioning — how humans create music, why they create music, how they learn to create music—we move away from common sense to forming research questions.

As with Heidigger (1889–1976), whose notion of the "ready at hand" (1954) is essentially equivalent to Pepper's common sense, Husserl was interested in "bracketing" theoretical assumptions to allow us to look at the world (i.e., our experiences, "phenomena") without theory. Thinkers bracket their explicit theoretical assumptions to allow them to get to common sense, but for Husserl (1859–1938), who believed that Descartes was "close to discovering the purely phenomenological sphere" with his aphorism 'ego cogito, ego sum' (Husserl, 1917; reader's note: that is Husserl's interpretation of Descartes famous statement) common sense was not a totally neutral kind of experience. One can imagine that a position where humans rid themselves of all theoretical assumptions and examine the "real" world could easily be interpreted as a realist position. However, one may interpret that if we begin living inquiry (e.g., a/r/tography with a music focus) in common sense, we may be able to bracket major theoretical components of our research programs and

recognize that common sense is 'phenomenal' (i.e., laden with human thought) and not exclusively nominal (i.e., of the "real," material world).

My inquiries in a/r/tography begin in common sense knowledge of music, and common sense is "irritable" (Pepper, 1942) and always tipping toward a state of flux. It seems reasonable to suggest that there may be many metaphoric parallels between data, danda and dubitanda (i.e., that which is dubitable, may be doubted) and fact, faction, and fiction in music. For example, the music notation of a composition may be considered a form of "data." Holistically speaking, the composition represented by that notation may be considered "danda" in the sense that it is created by humans and interpreted by humans in performance. In some ways music performance, music composition and narrative writing may be most creative in an unquestioning state of common sense. For me, some of the perplexing "irritability" occurs when narrative "data" or "danda" is altered by an editor. Does it obscure the original intended meanings of the writers? Does it affect the form of the composition, especially if the linguistic aspect of composition follows a musical form?

On a related theme, I had a difficult time with the editing process on the fugal composition that I composed with my colleague (Gouzouasis & Lee, 2002). Not only did the editing distort the musical form of our linguistic composition, which most casual readers missed, it drew into question the notion of relationships between music forms, narrative writing and research data. In other words (and with admiration and respect to all editors), it seems reasonable to argue that if a journal article is written with a particular music form in mind (e.g., fugue; Gouzouasis & Lee, 2002), and the linguistic expression is directly linked to that form, it seems illogical to severely alter that written narrative. No matter how much a musician explains the structure of a piece to a non-musician, unless they can conceptualize both a fugue and a spoken narrative, and relationship of the music form and narrative, the music form may only be considered merely a novel writing platform. In fact, our narrative was initially based on the form of a musical fugue I had written for guitar some 25 years ago, and in my mind, I had crafted the dialog between the co-author and myself to parallel the progression of that music composition. The composition as a whole had been distorted and for me, and it lost much of its intended meaning. To date, only one person has

recognized the attempted structural coherence and subsequent flaw in the written composition as a whole.

Part of the 'problem' lies in the notion that while many music researchers believe that music is not a language, there are many metaphors and some research that may be drawn upon to explain the relationship between music acquisition and language acquisition (Gouzouasis & Taggart, 1995). Also, there are many obvious relationships in the way that music and language are used to create songs, and the socio-historical development of song is a large part of what makes us human. And it is common sense to propose that songs may be considered an early form of "multi-media"—a marriage of music and "logo." However, not all music is song (i.e., not all music has lyrics) and not all instrumental music is inspired by "logo." Moreover, since music is not "logo" (i.e., "the word") it may be considered by some to transcend both spoken and written language in many ways (e.g., in compositional process and product, in affective domains). Obviously, music does not need words. Music can inspire words, discussion, and dialog. Music is a *techne*, in the "artful' sense of the Greek prefix. For those reasons alone, the art of "thinking musically" may provide new perspectives in a/r/tography.

Returning to a previously proposed metaphor, when considered in terms of fact, fiction, and faction (and in terms of data, danda, and dubitanda) music may reveal interesting, alternative insights. Whereas a music score may be considered as a form of data, music theory is the precise study of the elements and structures of music. As such, and as with the present paper's harmonic analysis of op. 109, musicians use various forms of analysis to reveal "factual" details of a composition. That is how we come to understand, for example, the structure of the blues and its variations and the tonal and rhythmic information we may choose to improvise and create blues. Certainly, much of improvisation is inspirational and "thinking in the moment," but it is equally based on technical and music theoretical understanding. Broadly, metaphorically speaking, weaving a chorus of improvisation in a twelve bar blues is like telling a story—a novel "fiction" (in the Latin sense of the word, "to fashion, to shape"), that is based upon a "fact" (i.e., a prescribed twelve bar structure), that may be considered "faction" (i.e., especially if the musicians adroitly 'bend' the rules while 'blowing' a solo).

RECAPITULATION (continued from measures 48–57).

(I) E   Measure 58–66:   We are presented with a recap of measures 9-11, but now in the home key of E major. The diminished 7th chord (vii/ii) is still prevalent until measure 61, where it chromatically (G# to G natural) resolves to the dominant of C major (bVI). Measure 62 is in the tonic of C major, which in second inversion chromatically slides back from bVI to I6 (G to G# in the bass) to the home tonic key of E major. This time, the resolution of the cadential 6-4 chord (measures 63-64) is delayed until the end of measure 65, where it finally cadences to an arpeggiated tonic chord in measure 66.

Voices in narrative, voices in music

There seems to be "much ado" in narrative research regarding "voice." Bakhtin (1990) posed the broad question of whether there was a way of creating a text in which there is no privileged, authoritative position. Yet in drama or film, the director as *auteur* is the commonly used metaphor. In that realm, actors are merely pawns of the plot and the vision of the director is supreme. Playwrights often complain that directors want to hire the wrong scriptwriter or that they want to make excessive changes to the original story to make it more marketable. More often than not, actors also complain about their lines and demand script changes. From a dramatic perspective, one may ask what it would mean to have a variety of voices where no one voice is privileged over the other.

As a musician I find this line of thought, and the issues involved, peculiar on a number of levels. First, many composers write music with very specific ideas in mind regarding the performance of their pieces. Obviously, music notation frequently provides the most fundamental instructions in the performance of a composition. The expressive elements of music—tempo, dynamics, and articulation—are also usually

specifically noted and followed, with some degree of interpretation. Certainly, because humans perform music, and because music is an expressive art form, there is some leeway for artistic interpretation. This can be heard in the numerous recordings of the Beethoven sonata at hand as well as any other piece of music that has been performed or recorded by more than one musician. And notions of "power" and "privilege" are usually not an issue of concern, even when the relationship between a conductor and instrumentalists and vocalists are the focal point in the midst of a performance of Beethoven's Ninth Symphony. Give and take, gestures and implicit understandings, breathing as one, trust, openness, and music awareness of the moment at hand are the focus. Breath is life (Ramacharaka, 1904) and voice is rooted in the flow of breathing and exhalation.

Second, within a four voice choral composition, there are many times when some voices dominate the harmonic texture and other voices provide harmonic "filler" or support. Rarely are all voices equal in a choral composition, even in the most homophonically sounding Bach chorale. One may musically imagine (i.e., audiate) if every instrumentalist in an orchestra played Beethoven's Fifth Symphony at the same dynamic level from start to finish. To a musician, that is inconceivable on both music theoretical and aesthetic levels– imagine how boring music would sound if all voices were created equally. In my immediate reflection on this portion of my composition, it seems that more needs to be written on the relationships and dynamics of voice and performance in music and voice and performance in linguistic narrative (Phelan, 1993; Pollock, 1998). Performance in music exists beyond mere being, beyond a singular present (Phelan, p. 146); rather performance in music seems more aptly explored in becoming (Allport, 1955). From that perspective, it seems reasonable to suggest that arts-based educational researchers could learn from how musicians learn to complement each other in ensemble performance settings and what can we learn from studying vocal relationships in music.

Related to the discussion on blues improvisation, solos are what they are—a featured, individual voice "solos" as they are supported by a group. Sometimes everyone solos on a particular song, and at other times, only one person solos. Frequently, the leader of a group (e.g., Sonny Rollins) performs the majority of the solos because they have the

most to "say." And that is accepted and readily acknowledged by both the ensemble and audience. And usually, for example, each member of a jazz quartet plays a different instrument and each instrument has a unique "voice" and role in the ensemble. For example, the rhythm section is usually intended to provide rhythmic and harmonic support, while "horns" are more likely soloists. However, even though it may seem to the casual listener that some voices may dominate more than others, musicians recognize and appreciate the roles of all voices in a dynamic ensemble. One may extend this metaphor quite readily to the field of dance and draw similar ideas.

Coda

Measure 66–99: From a textural perspective, the coda seems to be in ternary (three-part) form. Motive 1 moves from the subdominant (IV) to tonic (I) over a four-note descending figure in the bass that seems like an abbreviated motive 2. In a strong cadential passage (mm. 70–76), the previously mentioned four note figure appears inverted in the bass. The dominant (V, B major) harmony in measures 77–78 leads into the contrasting section of the coda, which moves from submediant through supertonic harmony, a cadential sequence, and back to tonic. The final section of the coda (measure 87–100) is defined by a strong tonic pedal, with measures 90–94 interpreted as emphasizing minor subdominant and submediant harmonies (or may be interpreted as merely a melodic play on C – B/b6 – 5, C# – B/6 – 5).

A/r/tography is a relatively nascent form of research. Though music research is perhaps one of the oldest forms of research in the fields of psychology and education, it seems to be mired in traditional forms of academic discourse. As a musician—as a soloist and ensemble performer—a/r/tography offers the both the flexibility of improvising over challenging chord progressions and exploring classical music forms that provide many exciting possibilities and musically influenced research discoveries.

Patterns of relationship and forms of understanding exist in both research and music. In a performative sense, music compositions may enable some researchers to reveal new perspectives of research models (i.e., through patterns and forms) and research processes. The difficulties lie not only in understanding the processes of music composition and performance but also in how those processes may relate to educational research. There are limits to textual and visual understanding, and music

seems to provide the potential for many new perspectives into human understanding in general, and a/r/tography in specific.

Music brings a rich, aural-cognitive aspect to all forms of art and on numerous levels and in many dimensions, music is performative. Moreover, music is unencumbered by boundaries of language and literacy, and as such, musicians think differently. The performing and visual arts and the artistic knowledge of those domains transcends material explanation rooted only in experience by providing a rich tapestry of cognitive, aesthetic, and spiritual realms of understanding and explanation. Through a lifelong immersion in artistic process and development, a/r/tography enables us to challenge, change and extend our understanding of all aspects of research endeavors. That notion underscores the importance that musicians who possess broad understandings of both music and research engage in the evolving (i.e., becoming) a/r/tographic dialog and share meaningful, musical insights on various areas of discourse with artist colleagues. To that end, another musical opus in a/r/tography is forthcoming (Gouzouasis, 2007).

Codetta

A "fancy" is a term that was used by Renaissance lutenists to name an introductory warm up in a composition in the style of a fantasia. In the story about the mound of snow, the car was black Plymouth Satellite (i.e., a "sporty" Dodge Dart of that period). I had mistakenly recalled the car that Roger's mom drove when we were in kindergarten, but he reminded me that she had an accident with that car in 1965. Everything else about the first story was corroborated and formed a truth. And on a train ride through the lush Scottish countryside, we laughed about those recollections and more, 32 years and 3000 miles from our youth.

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