EUPAE

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

An Autoethnodrama in Four Acts

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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.

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An Autoethnodrama in Four Acts

Carl Holmgren[1]

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

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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

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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 formed[10] reflections about scientific inquiry and poetry in general.[11]

<div align="center">❊ ❊ ❊</div>

gagement 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 researcher[12]

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

RICHARDSON
texts are always subject to multiple readings[13]

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 in-
tended to be possible to interpret in many ways); and (3) it (mostly) adheres to the tradi-
tion 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 reflec-
     tions 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 life[14]

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 poem[16]

❋ ❋ ❋

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, philo-
sophical 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 be[17]

POETRY

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

LEGGO

my poetry is often personal
autobiographical[19]

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 nonpoetry[20]

LEGGO

I often wonder if anybody
besides other poets
really care about poetry[21]

---

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]

<div align="center">

LEGGO

even while I look
for interpretation
I do not trust
the interpreters[23]

</div>

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?

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

23 Leggo 2018, 79

<div align="center">

Leggo

we need a healthy inner life
this is where poetry can help[24]

</div>

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

<div align="center">

Lee

autoethnography
an epiphany that heals
deeper understanding[25]

Rogers

if I really understand
I might be changed
we all fear change[26]

</div>

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 speak-
ing, I am, or perhaps preferably, we are monozygotic twins: my sibling 'inter-
pretation' (who is a noun) and myself 'to interpret' (who is a verb).

THEORETICAL FRAMEWORK. I, your slightly newer (at least for you) philosophical–in-
tellectual 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 philosopher[27]

❀ ❀ ❀

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 in-
terpretation. Let the characters representing Musical interpretation start.

TEACHERS
the short answer
to make a text come to life
that I can make comprehendible
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 purpose[28]

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 are[29]

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

composed[30]

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 epiphany[31]
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
differently[32]

PRENDERGAST ET AL.
interviews   the data
research method   haiku

---

30   Kidel 2001
31   Richardson 2001, 880
32   Richardson 2001, 881

results   haiku poetry
interpretation   the poems[33]

haiku
excess of meanings
constrained structure[34]
free of clutter   numerical obscurity
                              obfuscation[35]

POETRY
The first poem below is participant-voiced,
the second researcher-voiced,[36]
whereas the third is a reflective poem:

tekniskt-musikaliskt   music-technical
mindre genier som vi   dwarfs standing on giants' shoulders
måste förhålla oss   must behave oneself

likt en Odysseus   like a Ulysses
kryssar Skylla–Karybdis   beats Stretto di Messina
god smak som sextant   with acquired taste

tomhetens triumf   the pain of wisdom
vet vad allting är utom   knowing everything except
härledningen av hur   how to deduce how

WITTGENSTEIN
refined taste
has *nothing* to do

---

33   Prendergast et al. 2009, 312
34   Prendergast et al. 2009, 312
35   Prendergast et al. 2009, 312
36   For a broad idea of how the two first poems relate to the interview transcripts, see Teach-
      ers' second statement in this scene.

with creative power[37]
taste rectifies[38]

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 poets[39]

❋ ❋ ❋

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 world[40]

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 experience[41]

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 means[42]

TEACHERS
scientific research
on interpretation
measuring milliseconds
a bit pointless

RICOEUR
reading
like the execution
of a musical score[43]

PALMER
a musical score
mere shell
the "meaning"
must be grasped
to interpret[44]

---

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 language[45]

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
<div style="text-align:right">his work[46]</div>

IRVIN

the authors
choosing the works' features
determine the interpretation[47]

PALMER

integration
the true task
of hermeneutics[48]

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 modern[49]

RICOEUR

to interpret
to explicate the type of being-in-the-world
unfolded *in front* of the text[50]

WITTGENSTEIN

different 'interpretations'
correspond to different applications[51]

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 time[52]

DAVEY

inability to arrive at a final interpretation[53]
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 understanding[54]

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 incompetence[55]

BRENDEL

nothing was further from my mind
than a definitive solution
I just plunged into an adventure[56]
curator, executor, and obstetrician[57]

HIRSCH

each interpretive problem
requires its own distinct context
of relevant knowledge[58]

the only methods advocated
are those for weighing evidence[59]

the question is not
"How are we to interpret the text?"
but "Which text are we to interpret?"[60]

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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 autoethnodrama.

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 vehicles[61]

PELIAS

science
looking at a tree and seeing lumber
poetry
looking at a tree and seeing a tree[62]

LEAVY

poetry
as research strategy

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61   Sinner et al. 2006, 1226
62   Pelias 2004, 9

challenges
the fact–fiction dichotomy[63]

HANAUER
normalization of data into academic prose
illusion of disembodied objectified data[64]

RICHARDSON
Nobody talks in prose.[65]

PELIAS
sometimes using fiction
to tell the truth[66]

RICHARDSON
poetic representation
convey meanings
multiple and open
readings[67]

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
principle[68]

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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 state[69]
magnifying glass
in front of reality[70]

LANGER AND FURMAN

research poems
condensed
powerful
forced to focus on
content and meaning   FURMAN AND DILL
subject's voice as   only words and phrases
primary transmitter[71]   found in the original data[72]

interpretative poems
researcher   poetry that they believe
present themselves   captures the essence
fuses   as a means of reflecting
the subject   on the relationship
and   between
the insights   researcher
of the researchers[73]   and those being
                                      researched[74]

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 do[75]

❋ ❋ ❋

LEGGO

poetry
act of transformation
art of transformation
minding and mining
possibilities for translating
the stories we live[76]

swinging between knowing and not knowing
writing in the air
                like music
a ladder from here to there[77]

researching autobiography
asking unsettling questions
learning to dream again
to imagine other possibilities[78]

LEE AND GOUZOUASIS

autoethnographic duet
dramatic and evocative account[79]

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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 appropriateness[81]

analyzed and dramatized selections
interview transcripts   field notes   written
artifacts
characters
the research participants[82]

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

ethnographic performance
an entertainingly informative experience[83]

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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 conflict[84]
the playwright's way of showing character
                interaction and interplay
not only advance the action[85]

          GOUZOUASIS AND LEE
emotional dialogue
graduate supervisor and doctoral student
the importance of providing support[86]

          LEGGO
read   interrogate   thematize   expand
                summarize[87]

show don't tell[88]

          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 concerts[89]

❋ ❋ ❋

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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 sug-
gested that it will not be long before we are in vogue yet again. You have to ex-
cuse 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 …

<div align="center">

LATIN
</div>

Omnis traductor traditor.

<div align="center">

ENGLISH
</div>

Every translator is a traitor.

<div align="center">

KASPAREK
</div>

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 translators[90]

<div align="center">

FROST
</div>

poetry is that which is lost
in translation

---

90   Kasparek 1983, 85–6

any book in any but your own
language or languages
is a closed book[91]

DAVIDSON
what makes interpretation possible
is the fact that we can dismiss a priori
the chance of massive error[92]

ROBINSON
a translation and an original
aptly analogous to a young writer and
                                        a classic[93]

FROST
for self assurance
there should always be a lingering
                                    unhappiness
in reading translations[94]

ROBINSON
translational confidence can be sustained
human situations are analogous[95]
shared reference points[96]

that there can be no literal translation
allows fidelity and accuracy
these terms require an acknowledged gap[97]

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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's[98]

VENUTI
an interpretation that imitates yet varies
foreign textual features in accordance with the
translator's situation[99]
limited by its address and intended function[100]

ROBINSON
no clear distinction between a poem and a
translation[101]
what is produced is not the same
it never is with any translation[102]

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 variations[104]

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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 valued[105]
translations from experience are original
poems[106]

MIDGLEY
data and interpretations
shaped by weaknesses, choices, interests,
myths[107]

ROBINSON
in writing trust requires
writer, text, and reader
in translation
writer, text, reader, translator, related text,
and reader[108]

DAVIDSON
for speakers of the same language
how can it be determined
that the language is the same[109]

TRANSCRIPTION. … in transcribed form.

OLIVER, SEROVICH, AND MASON
social sciences
frequently overlook
transcription[110]

---

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 stutterings 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;

<div align="center">

BRENDEL

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

</div>

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.

<div align="center">

VENUTI

an interpretation made by the translator
not necessarily open to every reader[113]

ROBINSON

use the limitations of translationese

as a means[114]

WITTGENSTEIN

strike a coin from every mistake[115]

VENUTI

transparency conceals the translator's

interpretation[116]
inscribes the foreign text with a partial

interpretation
excluding the very differences that translation

is called on to convey[117]

</div>

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.

<div align="center">

NANCY

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

</div>

---

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 it[118]

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 prosecutee

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 particular[119]

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 meant[120]

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 off[121]

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 unacceptable[122]

GADAMER
taste avoids
the unusual
the monstrous[123]

SALDAÑA
ethnotheatre
not intended as a "clever" presentation
                              medium[124]

---

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.

<div align="center">

WILSON

prevailing pragmatism
situational imperatives
"publish or perish"[125]

</div>

---

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 problem[128]

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 Plato[129]

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 grownups[130]

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 metaphors[131]

a command of metaphor
is the mark of genius
an eye for resemblances[132]

ROBINSON

translation, interpretation, communication,
                              and understanding
extendedly metaphorical[133]

---

131   Aristotle 1902, 97
132   Aristotle 1902, 87
133   Robinson 2009, 101

RICHARDSON

metaphor
backbone of social science
writing[134]

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 cogito, 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.

<div align="center">

GOUZOUASIS
</div>

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 in-
terpretation of the DOCTOR script, and I want it back!

<div align="center">

STUDENTS
</div>

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

<div align="center">

TEACHERS
</div>

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 ridiculous[136]

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 understanding[137]

---

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.

<div align="center">HIGGINS</div>

if I decide to teach you
I'll be worse than two fathers[138]

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

<div align="center">GOUZOUASIS AND LEE</div>

Our dialogue sought coherence,
                              verisimilitude,
                                        and interest.[139]

<div align="center">SALDAÑA</div>

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

<div align="center">❋ ❋ ❋</div>

<div align="center">SCENE 2</div>

<div align="center">van FRAASSEN AND SIGMAN</div>

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 texts[141]

HANAUER
but assumes the convention of
trying to provide ease of access
to its meanings[142]

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 development[143]

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 possible[144]

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 inquiry[145]

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 experimental[149]

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

SALDAÑA
> 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 bore[150]
theatre's primary goal is to entertain[151]

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 questions[154]

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?

<div align="center">

LEGGO

</div>

> like Ukrainian stacking dolls or Chinese boxes
> a story inside a story
> inside a story[155]

CH. I had not beforehand planned to place interviews and poetry inside an autoeth-nodrama. 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?

<div align="center">

SALDAÑA

</div>

> qualitative methods   theatre has been telling
> storytelling for   more than 2,500 years
> writing and reporting and, more often than
>   not, representing[156]

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-solving[157] 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	RICHARDSON
one can often doubt	A line
whether the division	break
of lines still has	does not
a true justification[158]	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 duty[160]

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.

<div align="center">

LEGGO

what is this poem good for?[162]

WITTGENSTEIN

teaching to appreciate poetry
can be part of an explanation
of what music is[163]

</div>

C. Do you think that?

CH. Yes, reluctantly so, but yes.

<div align="center">

GADAMER

the question is not whether the poets are
                                    silent
but whether our ear is acute enough to hear[164]

POETRY

I have some final poems about this:[165]

</div>

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 form[166]

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 Furman[172] 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 dialogue[177] including the Socratic method used in the dialogues of Plato.

<div align="center">

LEGGO

do not stand on the shoulders of giants

</div>

---

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 present[178]

C. In what way?

Leggo

> an anarchic author
> heretic hermeneut
> jovial juggler
> narcissistic narrator
> playful pedagogue
> textual tease[179]

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.

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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
exactly[182]

HIRSCH
textual meaning is not a naked given like a
physical object[183]

WITTGENSTEIN
if you interpret in a shallow way
the difficulty just remains[184]

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 himself [185]

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:

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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 approximation[186]

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]

❋ ❋ ❋

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186 Gadamer 1992, 76
187 Rivera 2003, 22
188 Beckett 1989, 101

Concluding reflections

<div align="center">Weizenbaum</div>

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 he[189]

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

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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-

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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-

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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

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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 Gadamer[199] 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 im-

portant for what Gadamer[200] describes as the fusion of horizons, which "takes place

in conversation, in which something is expressed that is not only mine or my au-

thor'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-

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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.

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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]

<div align="center">Lehmann et al.</div>

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

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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 performing[211]

In addition, I think that the point made by Lehmann et al. above in the poetic con-densation 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.

<div align="center">❋ ❋ ❋</div>

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 stand-ing epithet. However, then again, who would not?

> WITTGENSTEIN
> he who understands me
> must throw away the ladder
> after he has climbed up on it[212]

> DAVIDSON
> the methodology of interpretation
> nothing but epistemology
> seen in the mirror of meaning[213]

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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]

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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

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