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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PROLOGUE

Where the disposition of the autoethnodrama, 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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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.
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(henceforth abbreviated to CH), Interpretation, and some other rather self-invited characters including philosophers on the topics of hermeneutics, musical interpretation, and poetry. 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”.

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” 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.

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, (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, or (3) as haiku formed reflections about scientific inquiry and poetry in general.

* * *

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.

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.

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

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

RICHARDSON
texts are always subject to multiple readings

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

LEE

I switch hats
visit the hat store

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

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

11 Richardson 2001, 878
12 Richardson 2001, 879
the sense of a hat unfolds who I want to be
I play with the hats of my life\textsuperscript{14}

CH. I need to be more pragmatic.

\textsc{leggo}
what is this poem good for?\textsuperscript{15}

\textsc{wittgenstein}
one should write
philosophy
only as one writes
a poem\textsuperscript{16}

\hspace{1cm} \star \star \star \star \star \star \star \star \star \star \star \star \star \star \star \star \star \star

\textsc{scene 3}

\textsc{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 \textit{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.

\textsc{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
\textit{no more piano}

\textsuperscript{14} Lee 2005b, 935
\textsuperscript{15} Leggo 2012, 143
\textsuperscript{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.\footnote{Bernhard 1991, 11}

**POETRY**

förtviningsprocess: fortification: 
inget mer pianospel no more piano playing 
snart är jag hemma soon I will be home.\footnote{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.}

**LEGGO**

my poetry is often personal autobiographical\footnote{Leggo 2006, 85}

**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.\footnote{Hirsch 1967, 150}

**LEGGO**

I often wonder if anybody besides other poets really care about poetry\footnote{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 remenition 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.  

LEGGO

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

CH. What do you think?
I. Sometimes it seems as if peoples’ views about me are more interesting than what I am, do, or how I can be used to fulfil different humans’ objectives. I find that tiring.
CH. Personally, when I first made contact, I felt somewhat uncomfortable addressing you directly. Also, it quite frankly, made me question my mental health.
I. Do you think that you should be worried about your mental health?

22 These interview transcripts also constitute the empirical material for yet another article (in review) by me (Holmgren 2018).
23 Leggo 2018, 79
LEGGO
we need a healthy inner life
this is where poetry can help

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

LEE
autoethnography
an epiphany that heals
deeper understanding

ROGERS
if I really understand
I might be changed
we all fear change

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 repres-
entation.

24 Leggo 2005, 446
25 Lee 2006, 1154
26 Rogers 1961, 18
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Musical Interpretation. I, your old friend since the 1980s. However, strictly speaking, I am, or perhaps preferably, we are monozygotic twins: my sibling ‘interpretation’ (who is a noun) and myself ‘to interpret’ (who is a verb).

Theoretical Framework. I, your slightly newer (at least for you) philosophical–intellectual challenge.

Tool for Analysis and Representation. I, your postmodern (or am I only modern, who knows?) menace.

Davidson
theory of interpretation
the business jointly of the
linguist, psychologist, and philosopher

* * *

Scene 2

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

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

27 Davidson 1984, 141–2
the object of interpretation
no automatic given
a task that the interpreter sets
decides what he wants to actualize
and the purpose  

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

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

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

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

eventually you acquire good taste
to relate organically

---

28 Hirsch 1967, 25
if you do not
music starts pulling faces

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

Feyerabend
traditions
neither good nor bad
they simply are29

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

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

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

29 Feyerabend [1975] 1993, 268
or the composer what he ought to have composed

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
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

PRENDERGAST ET AL.
interviews the data
research method haiku

30 Kidel 2001
31 Richardson 2001, 880
32 Richardson 2001, 881
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results haiku poetry
interpretation the poems

haiku
excess of meanings
constrained structure
free of clutter numerical obscurity
obfuscation

POETRY
The first poem below is participant-voiced,
the second researcher-voiced,
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

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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 Teachers’ second statement in this scene.
with creative power

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

***

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

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$^{44}$

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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

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

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

*IRVIN*
the authors
choosing the works’ features
determine the interpretation

*PALMER*
integration
the true task
of hermeneutics

*DAVEY*
an interpretation of interpretation
what “happens” to us
when we are challenged

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45 Palmer 1972, 14
46 Ricoeur 1981, 109
47 Irvin 2015, 104
48 Palmer 1972, 186
by texts and artworks
ancient and modern\textsuperscript{49}

\textbf{RICOEUR}
to interpret
to explicate the type of being-in-the-world
unfolded \textit{in front} of the text\textsuperscript{50}

\textbf{WITTGENSTEIN}
different ‘interpretations’
correspond to different applications\textsuperscript{51}

\textbf{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

\textbf{RIBEIRO}
that recording
not the full range of possible interpretations
even a parrot
“declare” differently each time\textsuperscript{52}

\textbf{DAVEY}
inability to arrive at a final interpretation\textsuperscript{53}
not residing in the quietness
of a single interpretation
upholds an openness

\textsuperscript{49} Davey 2006, 1
\textsuperscript{50} Ricoeur 2008, 82
\textsuperscript{51} Wittgenstein 1998, 46
\textsuperscript{52} Ribeiro 2015, 143
\textsuperscript{53} Davey 2006, xv
translation
transcendence
furtherance of understanding

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

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

Hirsch
each interpretive problem
requires its own distinct context
of relevant knowledge

the only methods advocated
are those for weighing evidence

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

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\textsuperscript{63}

\textbf{Hanauer}
normalization of data into academic prose
illusion of disembodied objectified data\textsuperscript{64}

\textbf{Richardson}
Nobody talks in prose.\textsuperscript{65}

\textbf{Pelias}
sometimes using fiction
to tell the truth\textsuperscript{66}

\textbf{Richardson}
poetic representation
convey meanings
multiple and open
readings\textsuperscript{67}

\textbf{Hirsch}
distinguishing characteristic of a text
many disparate complexes of meaning can be
only by ignoring this
can a theorist attempt to erect a normative
principle\textsuperscript{68}

\textsuperscript{63} Leavy 2015, 63
\textsuperscript{64} Hanauer 2010, 91
\textsuperscript{65} Richardson 2001, 879
\textsuperscript{66} Pelias 2004, 72
\textsuperscript{67} Richardson 1992, 126
\textsuperscript{68} Hirsch 1967, 25
Leavy

snippet of human experience
in a heightened state\textsuperscript{69}
magnifying glass
in front of reality\textsuperscript{70}

Langer and Furman

research poems
condensed
powerful
forced to focus on
content and meaning
subject’s voice as
primary transmitter\textsuperscript{71}

Furman and Dill

only words and phrases
found in the original data\textsuperscript{72}

interpretative poems
researcher
present themselves
fuses
the subject
and
the insights
of the researchers\textsuperscript{73}

Leavy

can be understood
as an extension

\textsuperscript{69} Leavy 2009, 64
\textsuperscript{70} Leavy 2009, 68
\textsuperscript{71} Langer and Furman 2004, para 15 and 19
\textsuperscript{72} Furman and Dill 2015, 46
\textsuperscript{73} Langer and Furman 2004, para 19
\textsuperscript{74} Furman and Dill 2015, 46
of what they
[qualitative researchers]
already do

❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❉❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❉❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊歙❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❉❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❉❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊❊fea
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\(^{80}\)

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\(^{83}\)

\(^{80}\) 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
the playwright’s way of showing character
interaction and interplay
not only advance the action

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

LEGGO
read interrogate thematize expand summarize

show don’t tell

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

***

84 Saldaña 2003, 225
85 Saldaña 2003, 226
86 Gouzouasis and Lee 2009, 173
87 Leggo 2008, 6–7
88 Leggo 2008, 11
89 Ribeiro 2015, 147
SCENE 5

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

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

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

CH. Okay.

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

LATIN
Omnis traductor traditor.

ENGLISH
Every translator is a traitor.

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

FROST
poetry is that which is lost
in translation

⁹⁰ 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\(^97\)

\(^91\) 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.\textsuperscript{98}

\textbf{Venuti}
an interpretation that imitates yet varies
foreign textual features in accordance with the
translator’s situation\textsuperscript{99}
limited by its address and intended function\textsuperscript{100}

\textbf{Robinson}
no clear distinction between a poem and a
translation\textsuperscript{101}
what is produced is not the same
it never is with any translation\textsuperscript{102}

if you think the losses are worse with poetry
than with the propositions of \textit{Philosophical Investigations}
could this be because you are reading
\textit{Wittgenstein}
inattentively?\textsuperscript{103}

translations like performances of scores
always interpretive variations\textsuperscript{104}

\textsuperscript{98} Robinson 2009, 50
\textsuperscript{99} Venuti 2008, 124
\textsuperscript{100} Venuti 2008, 14
\textsuperscript{101} Robinson 2009, 55
\textsuperscript{102} Robinson 2009, 58
\textsuperscript{103} Robinson 2009, 58
\textsuperscript{104} Robinson 2009, 68
fidelity may be evaluated and valued\textsuperscript{105}
translations from experience are original poems\textsuperscript{106}

**MIDGLEY**
data and interpretations
shaped by weaknesses, choices, interests, myths\textsuperscript{107}

**ROBINSON**
in writing trust requires
writer, text, and reader
in translation
writer, text, reader, translator, related text, and reader\textsuperscript{108}

**DAVIDSON**
for speakers of the same language
how can it be determined
that the language is the same\textsuperscript{109}

**TRANSCRIPTION.** ... in transcribed form.

**OLIVER, SEROVICH, AND MASON**
social sciences
frequently overlook
transcription\textsuperscript{110}

\textsuperscript{105} Robinson 2009, 73
\textsuperscript{106} Robinson 2009, 173
\textsuperscript{107} Midgley 2001, 141
\textsuperscript{108} Robinson 2009, 156
\textsuperscript{109} Davidson 1984, 125
\textsuperscript{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;

BRENDEL

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

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

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iii Brendel 2013, 75
aggregated levels (one for teachers, and one for students). This check was simultaneously performed on the material in Swedish and English.

**Venuti**

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

**Robinson**

use the limitations of translationese
as a means

**Wittgenstein**

strike a coin from every mistake

**Venuti**

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

CH. I think I am about to give up.
I. Please don’t. I kind of like talking to you. And you seem to be willing to listen to me.

**Nancy**

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

---

112 For a list of approaches to coherence and congruency see, e.g., Gouzouasis 2008, 224.
113 Venuti 2008, 266
114 Robinson 2009, 13
115 Wittgenstein 1998, 129
116 Venuti 2008, 66
117 Venuti 2008, 16
is it possible that he is actually listening to it rather than being reduced to hearing it\textsuperscript{118}

\textbf{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’?

\textbf{***}

\textbf{SCENE 6}

\textbf{POETRY}

jag undersöker \hspace{1cm} I examine

jag upphäver omdömet \hspace{1cm} I determine in nothing

förföljd av alla \hspace{1cm} now prosecutee

\textbf{MONTAIGNE}

J’essaie, tu essaies ...

\textbf{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

\footnotesize{\textsuperscript{118} Nancy 2007, 63}
express the universal
history the particular\textsuperscript{119}

\textbf{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

\textbf{HIRSCH}

too many interpreters have sought
autobiographical meanings
where none were meant\textsuperscript{120}

\textbf{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

\textsuperscript{119} Aristotle 1902, 35
\textsuperscript{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\textsuperscript{123}

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\textsuperscript{122}

Gadamer
taste avoids the unusual the monstrous\textsuperscript{123}

Saldana
ethnotheatre not intended as a “clever” presentation medium\textsuperscript{124}

\textsuperscript{121} Gould 1964
\textsuperscript{122} Brendel [2003] 2015, 429
\textsuperscript{123} Gadamer 2013, 52
\textsuperscript{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?
I do not really know. I am both dazed and confused, and quite frankly feel a little bit embarrassed.

I. Why do you feel embarrassed?

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

I. How do you mean?

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

I. Have you learnt anything by doing this?

CH. Yes, I suppose so.

I. Good, so why worry?

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

I. Why?

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

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

---

**Wilson**

prevailing pragmatism

situational imperatives

“publish or perish”

---

125 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, the latter area is also treated by Creps.¹²⁷

Feyerabend

Ideas are free
Publication is the problem¹²⁸

I. Don’t you find Plato and Aristotle interesting?
CH. Yes of course.

Whitehead

Safest general characterization
European philosophical tradition
Consists of a series of footnotes to Plato¹²⁹

I. So then, what you are saying is that you feel the need to do more of less interesting things? Is that correct?
CH. I guess so.
I. Why on earth did you pursue a career in your field of research if you feel like this?
CH. I do not know.
I. Maybe you need to start studying philosophy instead?
CH. I am trying my best to conduct a systematic investigation, pursue wisdom, and cultivate my love of knowledge.

¹²⁶ Redman-MacLaren 2015
¹²⁷ Creps 2018
¹²⁸ Jung 2000, 160
¹²⁹ Whitehead [1929] 1978, 39
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

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. [stupend] 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\textsuperscript{131}

a command of metaphor
is the mark of genius
an eye for resemblances\textsuperscript{132}

ROBINSON
translation, interpretation, communication,
and understanding
extendedly metaphorical\textsuperscript{133}

\textsuperscript{131} Aristotle 1902, 97
\textsuperscript{132} Aristotle 1902, 87
\textsuperscript{133} Robinson 2009, 101
RICHARDSON

metaphor

backbone of social science

writing\textsuperscript{134}
ACT III

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

SCENE 1

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.

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

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

STUDENTS
before you have gotten
any knowledge of interpretation
you have to get different ways
as long as you do not copy others’ interpretations
or you could do it
if you mimic it straight off
you entirely pass up your own interpretation

TEACHERS
incredibly important
not to [consciously] construct interpretations

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

135 Gouzouasis 2008, 222
honest and natural slum dialect
more tolerable than the attempt to imitate
the dialect of the golf club

imitation will only make them ridiculous136

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

education
often consists in the teaching
of some basic myth
available in various versions
more advanced versions may be taught by
initiation rites

knowing the myth
the grown-up can explain almost everything
the myth guides his understanding137
I. Goodbye. It was nice talking to you. P.S. I am your father, i.e., I am you.

HIGGINS
if I decide to teach you
I’ll be worse than two fathers$^{138}$

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

GOUZOUASIS AND LEE
Our dialogue sought coherence,

verisimilitude,

and interest.$^{139}$

SALDANA
I find myself offering each writer the same

piece of advice:

“Stop thinking like a social scientist

and start thinking like an artist.”$^{140}$

* * *

SCENE 2

VAN FRAASSEN AND SIGMAN
science
interpretation at two levels
theory represents phenomena
that representation itself
subject to interpretation

---

138 Shaw 2003, 28
139 Gouzouasis and Lee 2002, 126
140 Saldaña 2005, 33
as in art
persons often unconscious
of their interpretations
and their responses as readers

the texts of science too
are open texts¹⁴³

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

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

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

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

ARISTOTLE
a probable impossibility

¹⁴¹ van Fraassen and Sigman 1993, 84
¹⁴² Hanauer 2010, 91
¹⁴³ van Fraassen and Sigman 1993, 92–3
preferred to a thing improbable
and yet possible\textsuperscript{144}

\textbf{POETRY}
I have a haiku about Boccaccio somewhere.
Just give me a minute ...

Boccaccio tog \hspace{1cm} Boccaccio took
alla geniala ord – \hspace{1cm} all the ingenious words—
jag är bestulen \hspace{1cm} I have been robbed

\textsuperscript{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 (HENCEFORFH 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  

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

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

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

RICHARDSON  
can/should only the tenured  
write experimental  

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

SALDANA  
for the audience  
the central criterion  

---

145 Gouzouasis 2018, 235  
146 Horace [1926] 1929, 447  
147 Shaw 2003, 7  
148 see, e.g., Richardson 1994, 516  
149 Richardson 1994, 523
do I care what these characters have to say?
the ultimate sin of theatre is to bore\footnote{Saldaña 2003, 227}
theatre’s primary goal is to entertain\footnote{Saldaña 2003, 220}

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?

\textbf{LEGGO}
\begin{quote}
if you are going to be witty 
be prepared with a boy scout ethic
to be misunderstood
misinterpreted
misrepresented
(and not missed at all)\footnote{Leggo 2018, 89}
\end{quote}

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.

\textbf{RIVERA}
\begin{quote}
Write in layers.\footnote{Rivera 2003, 23}
\end{quote}

C. And what about your use of irony?

\textbf{LEGGO}
\begin{quote}
poetry thrives on irony, on juxtaposition, incongruity
teaches us to trust and distrust
\end{quote}
a Trickster-inspired hermeneutic that takes
nothing for granted
an agnostic’s devotion to questions

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

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

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

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?

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

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?
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 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.

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157 see, e.g., Kuhn 2012, 65–78
POETRY
I have a poem about this:

orden stirrar likt lonesome words staring
höстstorkarnas 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 a poem make.\textsuperscript{158}

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., \textit{Truth and Poetry}?  

POETRY
I have a poem about this:

\textsuperscript{158} Gadamer 1992, 74
\textsuperscript{159} Richardson 2001, 882
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
text—-and consequently the poet—-makes something visible that otherwise
would have been hidden.

LEGGO
what is this poem good for?\textsuperscript{162}

WITTGENSTEIN
teaching to appreciate poetry
can be part of an explanation
of what music is\textsuperscript{163}

C. Do you think that?
CH. Yes, reluctantly so, but yes.

GADAMER
the question is not whether the poets are
silent
but whether our ear is acute enough to hear\textsuperscript{164}

POETRY
I have some final poems about this.\textsuperscript{165}

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

\textsuperscript{162} Leggo 2012, 143
\textsuperscript{163} Wittgenstein 1998, 81
\textsuperscript{164} Gadamer 1992, 78
\textsuperscript{165} See, e.g., Faulkner 2007 and 2009, Owton 2017, and Lafrenière and Cox 2012 for discus-
sion of what constitutes (good enough) poetry in a research context.
Holmgren; A Philosophic Poetic Inquiry of Three Aspects of Interpretation within Music Education Research

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

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.

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.

**LEGGO**

\[\text{do not stand on the shoulders of giants}\]


\(^{172}\) 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


stand on the earth where they stood
know they are still present\textsuperscript{178}

C. In what way?

\textbf{LEGGO}

an anarchic author
heretic hermeneut
jovial juggler
narcissistic narrator
playful pedagogue
textual tease\textsuperscript{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 praxes 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”\textsuperscript{180} ...

\textbf{RIVERA}

Strive to be your own genre.\textsuperscript{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.

\textsuperscript{178} Leggo 2018, 82
\textsuperscript{179} Leggo 2005, 453–4
\textsuperscript{180} Hurwitz 2016, 107
\textsuperscript{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\textsuperscript{182}

HIRSCH
textual meaning is not a naked given like a physical object\textsuperscript{183}

WITTGENSTEIN
if you interpret in a shallow way the difficulty just remains\textsuperscript{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\textsuperscript{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:

\begin{itemize}
\item [\textsuperscript{182}] Robinson 2009, 97
\item [\textsuperscript{183}] Hirsch 1967, 210
\item [\textsuperscript{184}] Wittgenstein 1998, 55
\item [\textsuperscript{185}] Dunn 1993, ix
\end{itemize}
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

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

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

***

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

WEIZENBAUM

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

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

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

189 Weizenbaum 1966, 36
computer scientist, often seen as one of the early pioneers (and leading critics) within the field of artificial intelligence.\textsuperscript{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.\textsuperscript{191} ELIZA got its name after the working-class Cockney flower girl Eliza Doolittle, ingénue in Bernard Shaw’s 1912 play \textit{Pygmalion} (based on Ovid’s narrative poem \textit{Metamorphoses}, where the sculptor Pygmalion falls in love with a statue he had carved). In \textit{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”\textsuperscript{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-

\textsuperscript{190} O’Reagan 2013, 263  
\textsuperscript{191} Weizenbaum 1966, 36  
\textsuperscript{192} Weizenbaum 1976, 3
ducted by so-called chatbots.\textsuperscript{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”\textsuperscript{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-

\textsuperscript{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.

\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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:

\begin{quote}
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
\end{quote}

\textsuperscript{195} Weizenbaum 1976, 188
\textsuperscript{196} Weizenbaum 1976, 188
\textsuperscript{197} In \textit{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.\textsuperscript{198}

The proposed movement from concealment to the revelation of misunderstandings resonates with Gadamer\textsuperscript{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 important for what Gadamer\textsuperscript{200} describes as the fusion of horizons, which “takes place in conversation, in which something is expressed that is not only mine or my author’s, but common”. This line of thought could be of interest for music education (research) focusing on the teaching and learning of interpretation as it highlights the importance of honest and real dialogues where both the student and the teacher are open and feel secure enough to put something at risk.\textsuperscript{201} In the form of a Petersonesque catchphrase: “to learn is to die voluntarily and be born again, in great ways and small”,\textsuperscript{202} i.e., to intentionally take the heroic path (in an archetypal sense).\textsuperscript{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-

\textsuperscript{198} Weizenbaum 1966, 43
\textsuperscript{199} Gadamer 2013, 390
\textsuperscript{200} Gadamer 2013, 390
\textsuperscript{201} See also Rogers’ statement in act I, scene 1.
\textsuperscript{202} Peterson 2017 [58:18–58:23]
\textsuperscript{203} see Peterson 1999
ence”,

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, 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”\textsuperscript{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”.\textsuperscript{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”.\textsuperscript{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.’”\textsuperscript{209} However, the process of interpretation should not be intuitive and unreflective:\textsuperscript{210}

\textbf{Lehmann et al.}

musicians
have nothing to fear from the scientific assumption
human behavior
concrete mechanisms
in the brain
analyzing does nothing to blunt our sense of wonder
scientific experiences

\textsuperscript{206} Weizenbaum 1966, 36
\textsuperscript{207} Lehmann et al. 2006, 62
\textsuperscript{208} Lehmann et al. 2006, 101 & 103
\textsuperscript{209} Lehmann et al. 2006, 103
\textsuperscript{210} see, e.g., Lehmann et al. 2006, 103
In addition, I think that the point made by Lehmann et al. above in the poetic condensation is valid for the study of teachers, researchers, as well as for research in itself. In principle, I view it as impossible that increased understanding can be a bad thing in itself. Whereas, it has been shown time and again through history, that a little knowledge is a dangerous thing.

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

**WITTGENSTEIN**

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

**DAVIDSON**

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

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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:

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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
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).
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LIZA. [getting off the ottoman] Youre not my teacher now.
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Holmgren; A Philosophic Poetic Inquiry of Three Aspects of Interpretation within Music Education Research


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About the Author

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