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Jamming as a Curriculum of Resistance: Popular Music, Shared Intuitive Headspace, and Rocking in the "Free" World

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JAMMING AS A CURRICULUM OF RESISTANCE: POPULAR MUSIC, SHARED
INTUITIVE HEADSPACES, AND ROCKING IN THE “FREE” WORLD

by

MICHAEL R. CZECH

(Under the Direction of John Weaver)

ABSTRACT

This project opens space for looking at the world in a musical way where “jamming” with music through playing and listening to it helps one resist a more standardized and dualistic way of seeing the world. Instead of having a traditional dissertation, this project is organized like a record album where each chapter is a Track that contains an original song that parallels and plays off the subject matter being discussed to make a more encompassing, multidimensional, holistic, improvisational, and critical statement as the songs and riffs move along together to tell why an arts-based musical way of being can be a choice and alternative in our lives. A riff, though a musical phrase played by a musician, is considered an idea from whoever is being cited to add to the flow of the conversation unfolding in each Track. Track 1 sets the stage for jamming as a curriculum of resistance through my personal experiences being part of “isness” and “shared intuitive headspaces” as each concept is explained. This sentiment is furthered in Track 2, which sheds light on the current state of education not making room for an arts-based musical way of seeing the world. Track 3 includes my own narrative of learning how to play guitar to show my experiences on how I came to understand isness and shared intuitive headspace through jamming with music. Track 4 lets the professional musicians talk about their creative processes and how they are part of isness and shared intuitive

headspaces when jamming through creating and playing music. Track 5 includes curriculum theorists and philosophers talking about how they see the world in musical ways. Track 6 includes researchers' thoughts on improvisation as part of seeing the world in a musical way. Track 7 includes how amateur musicians are able to incorporate a musical way into their own lives as they bring wisdom and shared intuitive headspace back home. The album ends with a Coda, which includes my thoughts on how to maintain a musical way of being in a world where dualistic thinking, certainty, and standardization are the norm.

INDEX WORDS: Popular Music, Critical Pedagogy, Jamming, Holistic, Arts-based Research, Improvisation, Embodiment, and Musical Ways of Being

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DOCTOR OF EDUCATION

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LINER NOTES

The image shows a musical score for a guitar solo. It is written in D major (one sharp, F#) and 4/4 time. The melody is: A, B, C#, D, E, F#, G, G#, A, B, C#, D, E, F#, G, A. Below the staff is a fretboard diagram with strings D, A, A and frets 0 through 14. Fret numbers are placed below the strings: 0, 1, 2, 3, 4, 5, 6, 6+, 7, 8, 9, 10, 11, 12, 13, 14.

Rock music has been a part of my life for as long as I can remember. Some of my fondest memories include me learning how to play guitar, write songs, and play music with others in rock bands. Being a fan of music, I collected many albums and would listen to them for hours. When I became a high school teacher, I would always parallel the themes in music to the literature my class was reading as I brought in my guitar and played songs for my students. When I became a college teacher I was lucky enough to teach a course called the History of Rock-n-Roll to incoming freshmen and discuss the progression of popular music. We would listen to albums and talk about how each period influenced the next in social, political, technological, historical, musical, and thematic contexts.

One of my first memories is listening to albums that my parents had. I remember hearing the Beatles, the Beach Boys, Jan and Dean, and the Bee Gees (pre Disco period) on my parents' large stereo in the living room. I remember coming home after being in elementary school and playing vinyl records on my small plastic portable record player. As I got older I was able to inherit my parents' big stereo with a turntable and 8-track tape player in it, which I put in my bedroom. I remember lying on my bed when I was in

junior high school and putting on my headphones and listening to the latest album I got from the Columbia Record Club. Belonging to this music club opened doors for me to receive twelve albums for a penny as long as I bought six more in the next two years, which I did. Being able to pick out twelve albums was an exciting task because I was able to listen to bands that I might not have listened to had I not had the opportunity to choose so many. I remember picking out albums from artists such as Aerosmith, The Cars, Devo, Blondie, Nazareth, Black Sabbath, Billy Joel, Kiss, Jefferson Starship and many others as I listened to each album intensely from start to finish. And I remember putting the vinyl on the stereo turntable and putting the needle down on Side 1 and listening to all of the tracks until it was time to flip the record over and listen to Side 2 of the album. As the music was playing I would look at the album cover, which was a 12-inch square, and the inside paper record jacket sleeve. I would look at the pictures and artwork on the front and back of the album and read the liner notes and words to the lyrics that would be printed on the inside sleeve. I would be present with that band from start to finish and have a holistic listening experience and would listen to their songs in the order that they established to try to see the connection between each track as it flowed from Side 1 to Side 2. I would look at the whole album as an artistic statement from the band and compare and contrast one band's sound and philosophical ideas with another band's sound and philosophy. For example, putting a Kiss album on the stereo was going to be a different kind of listening experience than putting on a Devo or Blondie album.

This kind of holistic listening experience was something that I took with me as I started to learn how to play guitar. I would put the album on my stereo and listen to each song so I could learn from the guitarist what he or she was doing. I would notice

similarities and differences between each song. I started to understand that certain playing styles went with the different themes in the lyrics and how they played off one another as each song played. Listening to one album would open the door to listening to another album that influenced it from the past. I started to see a bigger picture of the progression of popular music and how each movement in the history was part of the next movement as a reaction to or embellishment of its major themes. For example, the simplicity of Punk music came on the scene as a reaction to the over bloated sound of Progressive Rock in the mid 1970's. I was able to learn how to play Punk music since it was basically three chords in an eighth note rhythm and as I kept listening to other forms of popular music, I was able to hear the same chord progressions in past Blues songs from the 1950's and 1960's. Being able to play Punk music helped me start bands in high school and as I started to play with other people, I noticed that a special bond developed between all of us in the band when we jammed together. We would make up songs together during improvisational jam sessions and as we were playing we would be present with one another in a more holistic understanding of our time creating and letting the ideas emerge naturally without outside pressure to write something that was going to be ripped apart by an all-knowing specialist. We created our own time in non-linear and recursive understandings of jamming where there really was no start or finish in the creation of our music. Furthermore, we would listen to albums together and talk about how certain songs were made as we discussed the merits of each band and how each song played off one another from the first track until the last track.

By the 1990's, CDs had replaced vinyl records and listeners could change the track sequence very easily since CDs were digital and the CD players allowed the listener

to skip over and reorder the tracks whenever the listener wanted to. But I would still listen to the CD as a whole artistic statement and try to understand why the band ordered their songs the way they did and try to see how it related to the context it was written in as I was now looking at five and a half inch square making it harder to see the album artwork and read the lyrics and liner notes inside the CD. As a teacher in the public schools and universities where I taught, I would have my students doing full CD album reviews where they were invited to listen to a whole album from start to finish and write about how all of the songs went together with the lyrics and album artwork as well as the social context it inhabited during the year it was made. The goal was for my students to have a holistic listening experience to analyze and feel something that was an artistic statement from the band and to understand that there were different contexts and ideas at play since the CDs they were listening to were written in different times periods under different circumstances. I started to notice that many students had never listened to a full album from start to finish since they had the ability to skip around and listen to the tracks they liked while discarding the other tracks that they did not listen to. As time progressed, my students would be able to buy a single song off the CD on the Internet and never have to listen to or buy the whole CD. They got used to hearing fragments and snippets of the whole CD without ever having to go back and listen to the rest of the tracks to see that the band was making an artistic statement.

Thus, I want to bring the full album back into existence so we can have a more holistic listening experience. This project that you are about to read is my album as it is organized as such. Instead of having chapters, I have Tracks. There are seven Tracks and each Track includes an original song that was written by myself or another amateur

musician. Also included in each Track are riffs, which are my own personal experiences with music as well as statements from professional and amateur musicians, philosophers, and curriculum theorists. After listening to the song and reading the riffs from each writer, I include a mix, which is how I interpret the song and riffs on each Track. The goal is to show how an arts-based curriculum of jamming with music through listening to, creating, and playing it is a more dynamic, contextual, and holistic experience and a resistance to a fragmented static and standardized curriculum which is currently happening in our school systems. The theme of being asleep and waking up to this more dynamic and more holistic understanding of the world through concepts such as “isness,” “shared intuitive headspaces,” and “jamming” are explained through the seven Tracks by people who are able to understand this way of thinking. We see that musicians and philosophers and curriculum theorists are all connected in this musical way of being since musicians can be philosophical and curriculum theorists can be philosophical and musical in their ways of seeing the world.

Like an album, each Track plays off each other in a certain order to make a more encompassing artistic statement as the songs and riffs move along together to tell a more holistic story of why an arts-based musical way of being can be a choice and alternative in our lives. Each song included is an original song that I wrote to go along with the riffs and content of each Track. A riff, though a musical phrase played by a musician, is considered an idea from whoever is being cited to add to the flow of the conversation unfolding in each Track. Track 1 (Moving in the Stillness of the Isness) sets the stage for jamming as a curriculum of resistance through my personal experiences being part of isness and shared intuitive headspaces as each concept is explained. My song “Sleep

Overdose Haze” is included as a reminder that many times we are asleep to this more musical way of thinking since we are used to being in a standardized top down rational way of thinking. This sentiment is furthered in Track 2 (Summer’s Out, School is In Again) as Tammy, a 5th grade amateur musician’s song “Summer’s Out, School is In Again” coupled with my poem, “The Specialists,” is included to shed light on the current state of education not making room for an arts-based musical way of seeing the world. In Track 3 (Summer Glory- Remix), I take the main vocal melodies of Tammy’s song and remix it into an original song and mix it with my own narrative of learning how to play guitar to show my own experiences on how I came to understand isness and shared intuitive headspace through jamming with music. This track is a nice transition between Tammy and my amateur musician statuses as Track 4 (Waking Up (Again)) lets the professional musicians talk about their creative processes and how they are part of isness and shared intuitive headspaces when jamming through creating and playing music. I include my song “Waking Up (Again)” as a parallel to how many of the musicians explain that they, too, have to fall asleep to the old ways of thinking and socializations that hinder them from creating so they can wake up to a more cosmic, higher way of letting go and being part of the moment to create. Track 4 opens space for Track 5 (Musical Ways of Being and Seeing) as curriculum theorists and philosophers are able to talk about how they see the world in musical ways. Their understandings of the world parallel what the musicians are saying about their thoughts on isness, shared intuitive headspaces, and jamming with music. My song “Presence of Mind” and the creative processes I went through to create it are included as a parallel to the various musical ways of seeing the world being discussed.

If there were a Side 2 to this album, Track 6, Track 7, and the Coda would be part of it. Track 6 (Improvisational Moments) continues the themes of jamming, isness, and shared intuitive headspaces. I bring in both my song “Axe of Fate” to help explain the need for improvisation as a musical way of being through jamming with music and art. “Axe of Fate,” which is a play on Pink Floyd’s jam session song, “Careful with that Axe, Eugene,” is a jam session that I had with a local musician where we improvised and created a new song spontaneously. I parallel these experiences of being in isness and shared intuitive headspaces with what researchers are saying about creativity and improvisation. Track 7 (Bringing It All Back Home), which is a play on Bob Dylan’s 1965 album of the same name, includes how amateur musicians are able to incorporate a musical way into their own lives as they bring isness and shared intuitive headspace back home. Here, I include my song “Babble and Doodle” which is my interpretation of Carl Leggo’s poem “Babble and Doodle” to help open space to discuss how having a more improvisational, emergent, and musical way of being parallels what these amateur musicians are saying about their own lives. The album ends with a Coda, which includes my thoughts on how to maintain a musical way of being in a world where dualistic thinking, certainty, and standardization are the norm.

Overall, the goal of this project or album is for the audience to listen to it, feel it, and be present with it to understand that there are multiple ways of being in the world. The idea of creating something or anything should not evoke fear since I think we are socialized in a culture where we think that there is a dichotomy of people who are “creative” and those who are “not creative.” I think one has to unlearn the sentiments learned through years of being part of a system that has looked at creating art as a fearful

and exact way of doing it. I taught myself how to play guitar and to create paintings and to write these words that you are reading but to do this, I had to unlearn the fear that I learned in schools and social institutions that I was a part of that told me that I had to conform to a “correct” and “best” way of creating and being in the world. I think art opens space for the eternal now since it “is” and having a transaction with it helps one overcome static and limited ways of thinking. Creation is movement and movement is flow and flow is now in the moment where the past and future recede into a dynamic play of being that has infinite possibilities. In other words, jamming is a curriculum of resistance to being stuck in the abyss of the limitations of certainty as we can find the courage to be present in the moment to create new ways of being on our own and with others to have more holistic, emergent, improvisational, musical, and arts-based understandings of a world which inhabits differences, similarities, and multiple ways of knowing.

TRACK 1- MOVING IN THE STILLNESS OF THE ISNESS

G pentatonic major (CGBD Tuning)

Song 1.0

“Sleep Overdose Haze”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlycnRsdmxcMEE&usp=sharing>

Riff 1.1

I remember being in second grade and hearing the Jackson 5 for the first time on my parent’s big stereo in the living room and being filled with so much emotion that I started dancing. It was like there was a rhythm and a beat that had already been happening in the world and Michael Jackson’s voice and the heavy booming bass lines and crisp funky drums of songs like “ABC” and “I Want You Back,” was telling me that the ABC’s to life was getting back to that state of connectedness to a natural rhythm all around me. I was movin’ to the groovin’ and felt whole in my embodied understanding of this music swirling all around me. I became a dynamic and sparkling wave of energy jumping off the couch and onto my knees like I had seen Michael Jackson do on TV. Michael wasn’t much older than me at the time but he had tapped into something eternal that always was, was in the present, and always will be. He was in the moment or what I like to say, the “isness,” and was using both his body and mind together, dancing and singing, expressing his next moves in spontaneous harmony in the spaces in-between the unconscious and conscious understandings of the world that were opening in their own time, direction, and feel. And I was able to ride some of that wave as my world exploded into a cascade of vibrant colors that helped me see that life was rhythmic and had a natural groove. Music became a conduit for consciously and unconsciously being part of that visceral reaction to the rhythm and tapping into the isness. Furthermore, this connection I made with the Jackson 5 made me want to explore different musical groups and sounds and I went out and bought all kinds of 45 vinyl singles in the music sections

of the stores J.P. Snodgrass and Clarkins and played them on my small plastic record player. I remember getting emotions from the Carpenter's single, "Close to You," in 4th grade and thinking about a girl I liked in class as the music and lyrics blended perfectly with the emotions, rhythms, and ideas I was getting during that moment of listening to that song.

Riff 1.2

In fifth grade, I remember hearing Kiss for the first time with my younger brother, Paul, in our parent's basement and feeling like a jolt of lightening went through my being after listening to the loud, lush, and crunchy guitars of Paul Stanley and Ace Frehley. While listening to this music, my brother and I had such a physical reaction to it that we stood up and starting running around in circles and jumping up and down since we had no other way to express what we were feeling. The energy that I felt from hearing them made me want to learn how to play electric guitar so I could create music to be part of this rhythm, this embodied experience, this being a part of something bigger than I was whenever I wanted. I lucked out since my brother started to learn the drums at the same time and we jammed in our basement making up songs spontaneously. Here, I learned the art of improvisation and being present with another person in what I call "shared intuitive headspaces." While jamming with my brother, I was sharing a space with another human being and creating a new space together as we listened to each other and played off one another's riffs in an embodied, unstandardized, nonlinear, and recursive understanding of the world. We were in the moment, the isness, learning how to play, using our bodies and minds, intuitively creating songs, remembering moves and adding to our vocabulary in our own time and space outside of Carnegie units, canonical prestige, and standardized objectives that needed to be memorized and spewed back to an all knowing figurehead who gave us gold stars for our performances. We created our own curriculum in the basement and did our homework learning how to play our instruments with a love and fascination that occurred when the next new thing was created. We lived and breathed the rhythm, tapped into the isness, became more empathetic, compassionate, and attuned to one another, and learned how to live a more improvisational life that helped us see that we were always going to be in the process of becoming.

Riff 1.3

A few years ago I took a graduate course on documentaries and was told by the teacher to get Netflix so I could stream and watch the required videos on my computer whenever I wanted to. So, I got Netflix and started looking for the titles on the syllabus and found a few of them but as I was looking for the rest of them, I saw a video called Scott Walker: 30 Century Man. The picture on the video showed a young man sitting on a stool in front of a microphone. I assumed this person was Scott Walker, as I had never heard of or had seen him before. Walker had on sunglasses and was dressed like Mick Jagger during the mid-60's British Invasion/Swinging London period with tight tan suede pants, black pullover shirt, and red scarf. I made a parallel to Jagger since the Rolling Stones released a song called "2000 Man" in 1967 which was covered by one of my favorite

bands growing up, Kiss, in the late 1970's. Thus, my interest was piqued since all of these signifiers were floating around in my brain and instead of watching the required documentaries for my class, I started watching the video on Scott Walker.

As I watched the video, I was amazed to see some of my favorite musicians talking about how they had been influenced by the music of Walker. There was Johnny Marr, guitarist for The Smiths, and Jarvis Cocker, lead singer of Pulp, as well as Sting, Brian Eno, and various members from the group Radiohead talking about their reactions to how when they first heard Walker, new worlds opened up for them. The biggest surprise came when David Bowie came on the screen and talked about how Walker's singing affected his own and that after hearing Walker, he wanted to sing in a deeper register to get that crooning type voice that Walker was able to inhabit. I couldn't believe that Bowie was on this video let alone was influenced by someone I had never heard of. I was surprised that I did not know who Walker was since I was a big fan of popular music, loved to play it as a guitarist and vocalist in many rock and punk bands throughout my life, and was teaching the History of Rock-n-Roll to college students. Furthermore, I thought I knew everything about Bowie since he was my favorite musician and songwriter of all time. I had read a lot about Bowie, had all of his albums, and was in awe of his ability to create different ideas and stage personas by changing his musical style to predict and influence the next musical trend that came on the scene. But, who was this Scott Walker, and why had I not heard of him?

The video talked about how Walker, whose real name was Scott Engel, grew up in a small town by Cincinnati, Ohio, about 3 hours from where I was born and raised, and moved to California and then to England to start a musical career with the Walker Brothers, a trio of musicians who changed their last names to Walker to show group cohesiveness. The group had some major hits in the mid-60's in England, as their songs, "Make it Easy on Yourself" and "The Sun Ain't Gonna Shine (Anymore)" both went to number one on the charts in 1965. The group was considered to be next in line to take over the Beatles' reign on the pop charts but at the height of their popularity, Walker quit the group to do his own solo recordings since he was interested in singing the interpretations of Jacques Brel, a French songwriter. Though he never was able to reach the popularity of The Walker Brothers, he was able to sing music that he enjoyed. He released four major solo albums in the 1960's which were considered some of his best works by music critics as well as all of the musicians being interviewed on the video: Scott 1, Scott 2, Scott 3, and Scott 4. As each solo album came out, Walker was able to add more of his original compositions to the mix of cover songs, and by Scott 4, had a completely original album of his own music. And, ironically, Scott 4, which he released under his real name of Scott Engel, sold poorly and prompted his record label to not renew his contract and drop him from the label. Walker sort of faded into obscurity as one of those "what ever happened to" musicians even though he was releasing albums of cover songs with various record companies throughout the 1970's. The Scott Walker: 30 Century Man documentary was made in conjunction with his upcoming 2006 release, The Drift, because he had not made a new album in over 10 years and the fans of his music decided to talk about him since they were happy he was active again.

The reason I mention Walker and this documentary is that two interesting things happened to me while I was watching it. The first thing that happened was that when I heard Walker sing, I cried. I was overcome with emotion when I heard him singing. I

cannot explain why this happened but there was something in his voice that hit my soul, my gut, my brain, my being, and everything inside and outside of me that made me stop what I was thinking and doing and made me concentrate on this voice. The voice was in a deeper baritone register and I let it inhabit me and as it was swirling around inside of me, a floodgate of emotions came out. I was happy and sad at the same time, but the biggest emotion that happened was sort of like a déjà vu experience. I felt like I was home when I heard this voice. It was like I intuitively understood this voice and that it had always been there and that I was rediscovering it after not hearing it for a long time. I think I was happy that I was able to hear it again since I felt rejuvenated and awake after being asleep for a long time but felt sad at the realization that I had been asleep and that it took such a long time for me to have this experience.

The second thing to happen to me was an understanding as to why I was feeling all of these emotions and sensing déjà vu and that I was waking up again. As the video was discussing Walker's four solo albums from the 1960's, some time was spent discussing Scott 4 since this was his first album of completely original material. They showed the front of the album cover, which was a picture of his face, but when they showed the back of the cover, I had my epiphany. On the back cover, Walker had put a quote from Camus, which said:

A man's work is nothing but this slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence his heart first opened.

I paused the video and read the quote again. I read the quote about ten times and it made sense. The reason I was feeling these emotions so strongly was that I was getting back in touch with my musical being. Walker's music was opening my heart again and with my heart opened, I was back in a state of being that I had always been in. In a sense, I was opening myself up to a flow, a rhythm, a way that I had always been a part of since my birth but it took a jolt of Walker's voice to make me remember that I was already in this way of being. And this way of being is a way that transcends linear time and space and opens one up to the reality that we are connected to everything around us and that art is one way for us to understand that we are part of something bigger than our own limited and narrow understanding of the world.

I was lucky that I was able to have this experience with Walker because my life was very hectic being a university administrator, instructor, doctoral student, lead singer and guitarist of an 80's cover band with many gigs to play let alone having to keep a relationship going with my fiancé and her 14 year old daughter. The key was that I was able to be still for a moment in time to hear his voice and read that Camus quote to understand that I had these experiences before and that they had happened more often when I was a kid without all of the daily responsibilities that are part of my adult life. The Walker video made me think about past experiences I had that were like the one that I had just had listening to his voice.

TRACK 1- MIX

All three of these personal experiences from my life were very pivotal in my understanding the world in a musical way and, interestingly, these three experiences are the basis for this project you are about to read. The basic theme of this project concerns the Camus quote and the idea that a person's journey through life is one where s/he is trying to get back to a state of wholeness after experiencing this wholeness somewhere in one's life. Yes, this theme of trying to get back to a place where this wholeness exists can be found in the quest for the Holy Grail in the King Arthur stories, Ponce De Leon's search for the Fountain of Youth in what is St. Augustine, Florida today, Gilgamesh trying to find eternal life in a flowering plant in the ocean to bring back to life his best friend, Odysseus' journey through some crazy sea adventures to get back to his wife and family on land, and the creation story of Adam and Eve story in the *Bible*, and many more tales of journeys taken to find something that once was but is now lost and needs to be rediscovered. I am no different than these characters in these stories since I am always trying to get back to that feeling that I had in my younger days when my heart first opened up to the art of listening to, understanding, and creating music. The sadness is that I have learned many things that have kept me from this feeling of wholeness, as I am currently fragmented into all kinds of pieces that do not come together. What are these pieces? Why do I feel fragmented and unconnected to the world? Why do I have a feeling that I am acting unnaturally in someone else's movie of the world? How do I get back to feeling a sense of wholeness again?

Even though I think it is impossible to be completely whole, I think I am able to feel more whole through music since I have always had some kind of connection to the

wholeness of the eternal through the rhythms and drum beats, the electric guitars, the deep bass grooves, the sounds of the voices of singers, and any other instrumentation that can be added to the mix of the music I hear all around me. Music is constantly playing in my head, as I can hear a snippet of a song on the radio or in a building and that riff repeats itself over and over. I start to add new things to it and develop it into a mashup of past riffs and present riffs that create a new composition that will come back around to affect the next added riff to the next composition that is repeating and forming in my brain. My journey for eternal life and this state of feeling more whole and connected to my surroundings involves me listening to and playing music which in turn helps me understand the world around me since experiencing music is something that keeps me moving and dynamic as opposed to seeing the world in a static, one-dimensional way.

The interesting thing that I have learned as I get older is that since music is all around me and is constantly moving in and out of my being, I do not need to rediscover it since it is already here. Thus, my journey is not one of having to have all kinds of wild adventures between the Scylla and Charybdis to find it, but one of opening my mind to the motion and dynamism of music by being still in the present moment. The paradox is that by being still, I am able to understand motion in the present to increase my awareness that music is a language talking to me in everything I experience, which in turn helps me stay connected to the world around me. I call this stillness in the present where motion and awareness can happen, the “isness.” It is hard to describe the isness in words since I think there really are no words for it since it just “is.” When one is experiencing isness, there really is no past or future or linear understandings of time. It

is, as it is happening in the present and naturally flows and moves while labeling it with words only traps it from its full growth and potential for awareness and ultimately, action.

I am able to attain this state of mind of being in the isness through jamming with music. I am able to jam with music through listening to and feeling it and I am able to jam with music through playing and creating it by myself or with other people. Though jamming is considered an action, I am able to be still in it to experience isness. When I jam and experience isness interesting things can happen during these moments of stillness in the present. For example, in second grade, I was able to jam and experience isness by sitting and listening to the Jackson 5 and was able to be still enough in the present for the rhythm of the drums and bass to hit and pass through my being that I let go of all perceived past or future mental restraints and physically started to get up and dance in the present making up dance moves spontaneously with each subsequent beat. This experience led to me wanting this feeling again and I became interested in other musical groups on the scene and bought new music to listen to. I was able to be still enough to jam with the electric guitars as I let that sound pass through my body in fifth grade the first time I heard Kiss. Here, I was able to open space to experience isness and get a visceral reaction to a loud distorted aggressive sound I had never heard before which influenced me to figure out how to play the electric guitar so I could get that feeling again. This experience led to wanting to learn how to play the electric guitar and I was able to experience isness with another person during spontaneous and improvisational jam sessions with my brother Paul drumming. I was able to share a space with my brother who was reacting in his own way in the moment to experience isness together to create a new space or in other words, we were experiencing isness through what I call

“shared intuitive headspaces.” While jamming with the documentary on Scott Walker, I was still enough to hear his voice to let it fill my being to the point of weeping while it played in the present moment. His voice struck a primal nerve in my being and I was open to it in the isness of this listening experience. This led me to continue watching the documentary on his life where I was able to read the Camus quote on the back of the *Scott 4* album cover saying that one’s quest in life is to get back to opening one’s heart to feel whole by experiencing art. And this led me to think about my own quest to get back to a feeling of wholeness through experiencing art and thinking about the Jackson 5 and Kiss experiences. Here, my jamming with Walker helped me be still and thus open to a present moment, which helped me move around to make connections in my life to understand that music is something that helps me understand my connections to the world and the people in it.

Moreover, this project is showing that jamming with music and being in isness to feel more whole and understand the connections in life is needed in a society that is based on the dualisms that have been around since the mind/body split occurred in the Age of Rationalism. Our understandings of being logically intuitive and intuitively logical, which was once part of humans being connected to and understanding their environment and all the species in it, became unraveled once we started naming things and coming up with “universal truths” and metanarratives and ways of being that limited our perceptions to a top-down deterministic way of seeing the world. Jamming with music, on the other hand, opens space to understand that our divided minds are really undivided in the present moment and that both logic and intuition are always playing off one another in a myriad of emergent ways that keep things in motion and dynamic. In a sense, jamming

with music helps one become reconnected to a state of being that has always been there, is there, and will be there.

To help understand this musical way of being, I have brought in the views of amateur and professional musicians to shed light on how and why they jam and are able to be in isness and what comes from being in this state of mind. The basic themes include musicians saying that they have to be still to get out of the way of their own egos and static mindsets to let the music flow through them when they are creating it. Some musicians talk about some kind of higher being or cosmic entity is channeling through them when they listen to, create, and play music. Next, some musicians see music as a language that is able to help them understand themselves and other people. Some musicians talk about being in isness through improvisation and jamming with other musicians in shared intuitive headspaces. Furthermore, some musicians talk about being open to accidents that occur when playing since they can lead to new understandings of the world through new creations. And some musicians talk about how listening to music helped them open new doors of perception to see a larger picture of the world. But, the common thing that musicians are saying is that they are able to move beyond a dualistic way of seeing the world when they are involved with music since both logic and intuition are at play during the listening, playing, and creative processes of encountering music.

Moreover, I see that an arts-based understanding of the world is needed in our current educational system. Many curriculum theorists try to move beyond the dualisms in our educational system by seeing the world in a musical way. Thus, I plan to let the musicians talk about how they see the world through experiencing music and then show how various curriculum theorists are being “musical” in their ways of understanding our

current state of education and what we can learn from them and how we can implement this understanding in our daily lives. I think that most of the things we have been taught in the current school system need to be unlearned since much of it was based on a dualistic way of seeing the world. I feel that much of our curriculum was created by specialists who wanted to rationalize the world into the most efficient ways of transferring factual fragmented snippets of information to us through standardized tests without opening space for the connections to the eternal in our own lives. Thus, I feel an arts-based understanding of the world would open space to slow down time for more creative ventures into isness and shared intuitive headspaces where feeling more whole is possible. Being immersed in and jamming to music as a listener or creator of it helps one realize that there are endless possibilities of understanding, expressing, and being which can move beyond the need for certainty and positivistic outlooks on life that we were trained to accept as a “best” reality. Hence jamming with music is a curriculum of resistance to what we have learned so a new space can be opened to rock in a free world of new discoveries, connections, flows, and understandings of reality.

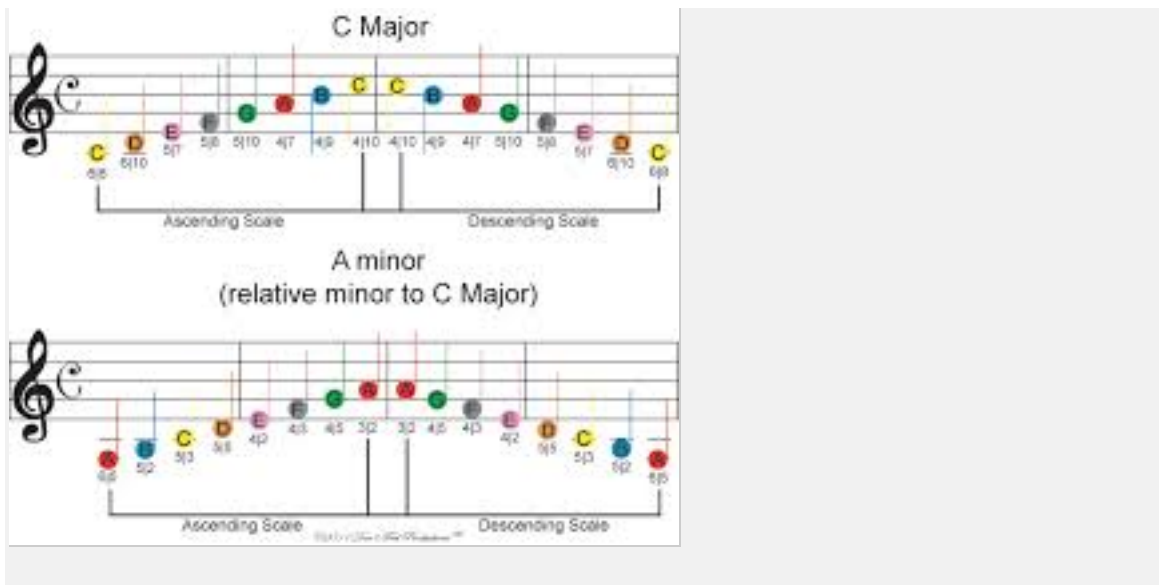
I wrote the song “Sleep Overdose Haze” during a long creative jam session by myself one Friday night at my house. As I was writing it, I was not trying to censor myself into thinking that I had to write it a certain way that would appease someone who was going to critique it. I think had I been in the frame of mind where I was writing it for someone else, I would have become paralyzed to the burst of energy and flow of creativity that I was able to attain during the writing of the song. I was able to become still in the moment of the flow of music that was coming out of me and become part of the isness of creating it that was emerging. There were no preset understandings of the

past or future but an understanding that I was in a place where there was a flow happening as the chords of the song appeared and I was able to grab them and get them down on my Garageband software that I was using to record my song. I was using both my mind and body in a more holistic sense since I was playing the music but I had to have some kind of knowledge of chords and how to form them with my hands.

I titled the song “Sleep Overdose Haze” because in the context that I first created it, I think it sounds like a lullaby that someone would listen to do before going to sleep. The song is a slower piece that has various guitar lines running through different effects to make them sound like some ethereal being singing to the listener to put him or her at ease before he or she falls asleep and drifts off into the unconscious journey of dreaming. But if we put this song in the current context of this project, the title “Sleep Overdose Haze” could be read as yes, we do have to be in touch with our unconscious mind and intuition but we need to also be aware of our present conscious surroundings so we can have both intuition and logic playing off one another in the flow of isness and shared intuitive headspaces. I think that many times we are asleep or in a haze to this way of thinking because we accept the status quo of wanting measureable certain outcomes and rely on other specialists to think for us instead of relying on our own creativity and awareness and openness to seeing new and different ways of being in the world. Thus, I see this project as being a wakeup call to resist the things that have kept us paralyzed from creating and being still in the moment. I think once we are awake to jamming and being part of a musical way of being, we are able to see the many opportunities that are already here and waiting for us to use and flow with as we learn more about ourselves

and others in a more holistic sense of seeing and understanding a multitude of realities and ideas in various contexts all around us.

TRACK 2- SUMMER'S OUT, SCHOOL IS IN AGAIN



Song 2.0

“Summer’s Out, School is In Again”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlcnRsdmxcMEE&usp=sharing>

Riff 2.1

“The Specialists”

By Mike Czech

*See the specialists specializing in superficiality
Speaking in sanctified tongues
Suspicious of others stealing their
Sanctioned yet specious stories*

*See the specialists stiffly showing
Selective structures that segregate
Subjects from objects in a singular
Sophisticated supreme schism*

*See the specialists shackling the shaman
Severing him from shifting spontaneous smoke symbols*

*Sentenced to serve several centuries
Split from sweet succulent sanity*

*See the specialists secured in sanctimoniousness
Stentorian sentinels surrounding and skewering
Suppositions from those selected as
Sacriligious and slanderous*

*See the specialists shrink into sebaceous slime
Since another speculative system will surpass and supersede
With new specialists salivating to suppress and supplicate
The senior seasoned slabs of swelled stagnation*

*See the specialists substituting a shiny superior spirit
Successfully stagnating and starving society
Succumbing to subversive simplicity
A secret society selecting surreptitious servants*

TRACK 2- MIX

Listening to the song, “Summer’s Out, School is in Again,” makes me think of summer and being young. I think about freedom and motion and being outside in nature and playing with friends and being open to endless possibilities of finding things to do and learn. I was never bored when I was a kid since there was always something to do. Small things like playing hide and seek, board games like Monopoly and checkers, and football, baseball, and kickball with other kids in my neighborhood were all consuming of my time and concentration. In a sense, I felt whole and connected to my surroundings since each moment I was participating in was creating a new world that existed in that particular moment. I would be in isness while doing these and many other activities since I was present and concentrating on the task at hand in my own time and space and learning new ways to play and get better at these games. I was able to exist in shared intuitive headspaces with my friends since we were all playing together and creating new

things in the isness. We existed in non-linear, recursive, and emergent flows of creative dialogic energy waves. We were in a natural time that really was no time since we were not concerned about time. In our natural time, we were learning together without the school's fragmented bell schedule of having to sit at a desk in straight lined rows to memorize material and regurgitate it back on tests created by someone else whom we were usually afraid of. Time was just something that I noticed when my mom would call for my brothers and me to come into our house for the evening. She would yell, "It's time to come in, it's getting dark!" and would have to holler this statement about six times since we did not want to come inside. Interestingly, this would be the first time that I would hear the word "time" throughout the day. The word "time" and "dark" were always used in the same sentence when my mom called us in. In a sense it seemed that understanding time was a dark experience because it meant that we could no longer play outside in the light of natural time. By the end of the summer, I knew natural time and natural learning was coming to an end since school was about to start and I would be on a very unnatural and fragmented time schedule that had me learning things that were not connected to my environment. I would not be able to be in isness to learn things that I was interested in. In school I would have a hard time being present and still and in the moment to naturally learn things in my own natural time since loud bells would ring at prescribed intervals to herd me from classroom to classroom to expose me to standardized subjects that I was told to memorize so I could pass tests to push me to the next level in the hierarchy of knowledge that was being written and controlled by specialists who were in the know. When the bell rang, I was inside a brick and mortar

building, living inside a classroom box, sitting in an assigned seat, and experiencing dark time in linear, top-down, fragmented, and unnatural ways.

These sentiments of having to go back to the dark time and unnatural learning of school after leaving the wholeness of summer are summarized well in the song, “Summer’s Out, School is In Again, “ which was written and performed by Tammy, a 10 year old girl who was about to start 5th grade at school. I have known Tammy for a few years since her father, John, and I have been creating and playing music together. One day, John decided to test out some recording equipment he had and Tammy was watching him and asked if she could sing a song to record. Not knowing how to play the guitar, she picked up John’s guitar and strummed open chords to accompany her vocals. The song was made up spontaneously, but the words and the dissonant chords speak volumes. My first feeling after hearing the song was that Tammy was sad that she had to go back to school since she sings the title of the song, “Summer’s Out, School in In Again,” repeatedly in a what I consider a forlorn and melancholy voice to show that perhaps she realizes that it is time to leave the natural learning and playing of summer to the reality of having to study and learn in workbooks in the prescribed ways of the school. She repeats lines like “No time, no time, no time to play again,” while juxtaposing repeated lines like “It looks like we have to study,” and “Looks like, looks like, looks like we’re off again.” I was very moved by this song since it paralleled my own melancholy feelings of having to go back to school to live an unnatural existence of learning in ways that were not part of the way, the isness, of being still in the moment to have a more whole, less fragmented learning experience.

After talking with Tammy, she was able to relay these feelings of melancholy of having to leave the creative and self-exploratory time of summer to go back to work learning things that were not connected to her life when school started. I asked Tammy what her song was about and how she was feeling while she was singing it. The main thoughts from Tammy concerning the meaning of her song was that summer time was “happy” since she was able to explore her own interests like reading about being in outer space and exploring different planets to see what was out there in the universe. She was knowledgeable about different space explorations to the moon and said that her song was a “sad song” because school was “not fun” due to her not being able to get to research these interesting topics. I asked her what kind of school she would create if she was able to and she basically said that there would be more recess, more group projects with students being able to pick their own groups to work on, and assignments that were “hard but easy.” She explained assignments that were “hard but easy” in the sense that she could write four page papers, which she considered hard, but that this task became easy when she was able to research topics that she was interested in. Furthermore, she said that she would assign these kinds of self-exploratory assignments to the “good students” and give hard assignments to the “bad students.” She explained that the good students would be able to pick out their own topics for study and the bad students would have to do the assignments that the teacher assigned. She went further to say that the good students were the ones who listened to the teacher and did their work and that the bad students were the ones who gave the teacher trouble by being bad in class and not doing their assigned work. When I asked her about how she felt having to take tests, she said

that she was “courageous and brave” when going into the testing situation and that she is able to be this way since she “studied hard” to pass the tests.

Interestingly, Tammy uses the words like “Good/Bad” and “In/Out” to describe various aspects of what it is like to exist in schools, which I see as symbolizing the dualistic thinking that schools promote. There are “good” students who listen to the teacher and there are “bad” students who do not do what they are told. Furthermore, summer is “out” and school is “in” again. Here, it seems that school is the dominant feature since it is “in again” like it had always been there waiting for the fleeting summer to be “out.” It is an either/or sentiment in the sense that Tammy sees herself having to exist in one world before and then having to jump to the next world which is totally different than the one she is about to leave. I think Tammy intuitively wants to overcome this dichotomy since she wants the hard work of school to include the self-exploratory essence of summer by having a curriculum that includes the freedom for students to choose their own topics to study as well as work in groups to have a dialogic experience of discussing and trading ideas to help create new ideas. Perhaps, this more holistic viewpoint of school including summer could be called “summer school,” but currently the word “summer school” seems to connote the idea of punishment for students who have to take classes during their summer recess to make up for a poor performance of getting failing grades in classes and on standardized tests the previous year. Having to take classes during the summer recess is not a good thing in the eyes of students who are there since they again have to pass tests prescribed by specialists to move up the hierarchy of learning with topics that are not connected to students’ realities. Thus, “summer school” could be a place where students are able to be creative to take charge of

their learning to help motivate them to see connections in the world, but the reality is that schools are not opening space for summer. If we look at Tammy's experience in school, she has to be accountable for her presence in the classroom by having to complete assignments and take tests that are not connected to her interests and understandings of the world. She has to be "courageous and brave" when going into battle to pass these tests. What is interesting is that she had no fear picking up a guitar that she did not know how to play, strumming it with her own idea of what proper chords were, and improvising some insightful lyrics about her life. She had the opportunity to be creative and she took the ball and ran with it. I wonder what would happen if her teacher gave the class a bunch of instruments and told them to get into groups of five to create a song? I would like to see what the groups would come with and how their songs would sound.

I wrote a poem called "The Specialists" (see Riff 2.1) while taking a break from a national education conference I was attending in San Francisco, California. I had been going to many sessions talking about what was wrong with the current state of schooling and the need to overcome the stagnation of creativity and a student-centered dialogic curriculum that the No Child Left Behind/standardized test boost had left in its wake. So, I walked to one of the piers that jutted out into the Pacific Ocean and sat down on a bench and stared at the horizon. I became still and took in my surroundings and was able to feel a sense of wide-open space. I smelled the freshness of the water and heard the seagulls flying over me and out to what looked like an endless sea. I looked at the water and moved into a meditative state and I started to write in the isness. Words just started coming out like writing a song and as I started writing, I started to think about the worldviews of specialists who are in charge of education. I thought about the dualisms

that are apparent in our education system. I thought about the idea of a one-size-fits-all approach to creating a document that every child had to study for, complete it by acting and performing it in a certain way, and achieve a certain score based on a scoring apparatus to be promoted to the next level in the hierarchy of knowledge regardless of the student's unofficial worlds where their race, gender, socio-economic class, and understandings of the world were not taken into consideration. I thought about the teachers who had to give these tests to their students and having to show the results of these tests to their administrators to prove that they and their students were accountable for teaching and learning the standardized curriculum to pass the tests. I thought about the administrators in the schools who had to give the results of these tests to the state in which they lived and what would happen to the students, teachers, and the administrators if the results were poor. I thought about who created the state and national standards and how these standards were kept in place through the standardized tests and curriculum created by specialists. All of these thoughts were going through my head and the words came pouring out. Interestingly, the words all started with the letter "s" since I was thinking about the word "specialist." As the poem started to take shape, I kept thinking of words that started with the letter "s" so I could keep the theme of uniformity and sameness going. I then fit the words into quatrains, since this is a standard format for a poem, and came up with six quatrains, which is an even number, not an odd one. I started off each quatrain with the phrase "See the specialist" to objectify the specialist as someone or something that is unconnected to the subject since specialists create worlds that are specialized and cut off from other ways of knowing.

Looking at this poem now, I see that it parallels Tammy's experience of school being dichotomous, fragmented, standard, even, and non-summerlike. It also parallels my own experience as a high school literature teacher having to think about how to test my students over their own understandings of the words they read. And it parallels my own understanding of what it is like to be cut off from being in the isness and not being able to create and learn things on my own or with other people in shared intuitive headspaces in natural time and in natural learning.

The first quatrain of "The Specialists" says,

*See the specialists specializing in superficiality
Speaking in sanctified tongues
Suspicious of others stealing their
Sanctioned yet specious stories*

Here, I start to think about who the specialists are and what they do in the world. I am a considered a specialist since I have two Educational Specialist (Ed.S.) degrees that I got from taking classes at a university and completing internships and capstone projects that the university decreed were sufficient enough to warrant me receiving a piece of paper that said I was successful in completing the requirements to get these letters to put after my name to show my place in the strata of university degrees in Language Education and Counseling Education. I am currently writing this project that you are reading as part of the next and last rung in the hierarchy, the Doctorate of Education (Ed.D.) that says that I will be a Doctor in the field of Education if I do all the requirements necessary to achieve this degree. My take on this is that, yes, I am a specialist specializing in the knowledge necessary to show that I am a specialist, but I do not think it is superficial because the goal for me is to be responsible to open space for others to read what I am writing so they, too, can think about how they can be still to be in the isness and to create things that

are progressive that will help their own students to start creating things that are beneficial to them seeing more than just one take on the world. I think a specialist is in a privileged position and has much agency to move around to help people since s/he has acquired knowledge that should be given back to the community in ways that everyone can understand. But, sometimes specialists speak the language of their discipline in selfish ways and do not share and use their knowledge to uphold positions of power in whatever field they are in. Their language or discourse is “sanctified,” specialized and worth much since they are “suspicious of others stealing their sanctioned yet specious stories.”

I think of Foucault (1977) and his idea that knowledge is power and power is knowledge. There are certain types, forms, and understandings of knowledge that are created by specialists in a certain Field or Discipline with its own Discourse and this specific Knowledge is accepted by the society at large as “real” or “true.” These “sanctioned” “sanctified” and specialized understandings of knowledge become part of the dominant understanding of what was held to be of value or worth knowing. These understandings became articulated and once they became articulated, they have a chance at being naturalized as part of the “normal” discourse or body of knowledge in a specific discipline. And various disciplines like education, the medical field, the psychological field, the sciences, the military, ways of researching something, ways of testing hypotheses, and so on will exude a specific way of being in the world with a certain “official” discourse that is “true” and “correct.” Foucault says:

We should admit rather that power produces knowledge (and not simply by encouraging it because it serves power or by applying it because it is useful); that power and knowledge directly imply one another; that there is no power relation

without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations. (1977, p. 28)

Thus, I think the goal of the specialist is to help society understand that the Knowledge that has been accepted as Truth is only one way of seeing the world and that there are many forms of knowledge out there that need to be explored instead of only one form of knowledge. The sentiment should not be either/or in the sense that one either accepts this Truth as supreme or if one doesn't, one will be banished for not accepting this Truth. Yes, knowledge can be useful, but if this knowledge is hurting other people and inhabitants as well as the environment of this planet, then it is not useful and should be rethought to help as many people and inhabitants and the environment of this planet. For example, the educational system today is still based on the accepted "Truths" of the scientific and rational thought originating from the Age of Reason of the 17th century and the assembly line model from our modern Age of Industrialism. The specialists of science and industry said that life would be easier if the masses used new inventions and new ways of understanding the world in their lives, as people bought into the assembly-line way of mass-producing these inventions so everyone could have them, which included seeing the world in a fragmented way. This assembly line, mass production way of thinking was adopted to make schooling be more efficient with a need to solve problems scientifically (Nasaw, 1979). Thus, there was a need for public education that would school the masses to help everyone succeed in gaining knowledge and workforce development. The problem was that schools were based on the industrial model where students sat in rows, grade levels were determined, textbooks were assigned, time was

fragmented into “periods” or Carnegie units, and students were taught subjects that were deemed important by the specialists. The leading intellectuals, teachers, and thinkers started to move toward specific ways of thinking how students should be taught in the classroom and implemented curriculum that became a one-size-fits-all way of seeing the world. As long as the masses of people were educated in the most efficient manner to be productive workers and moral people who didn’t rock the boat and kept the social order in place, then the schools were doing their jobs (Nasaw, 1979).

The next quatrain of the poem says,

*See the specialists stiffly showing
Selective structures that segregate
Subjects from objects in a singular
Sophisticated supreme schism*

Because schools are still based on a one-size-fits-all model that champions scientific, rational, and industrial ways of being, we see a structural dualistic understanding of the world. For example, Freire (1970) talks about the schools promoting the dichotomy of Manager/Worker engaging in the “banking” form of education. Here, teachers are managers expecting their student workers to memorize and fill themselves with official knowledge to regurgitate back on tests created by the teachers to measure how much was learned so the student workers can do the job to move to the next level to take more tests to do the same thing until they pass through the system and graduate as docile workers who know their place in the world (Apple, 1995; Willis 1977). Shapiro (2006) echoes these sentiments by latching onto the idea that schools promote the dichotomy of success/failure by educational specialists giving scientific credence to the idea that testing students is the way to measure students’ abilities to

succeed in the world. Students become individuals fighting against each other in a meritocratic system to move up the ladder of success to be promoted to the next level.

These ideas are not surprising, because teachers come from and were trained in the same system that keeps dualistic understanding of the world in place. Shapiro (2010) says, "The emphasis on standardized tests in our classrooms and homogenized textbooks had the effect of drumming into many of us the belief that there is one, and only one, correct answer to any question or problem" (p. 30). As a student, I learned basic facts that were not connected to a larger understanding of the world around me. Ideas were not contextualized and were basically just there for me to know for a short while since I would forget them after the test was over. I read the books that were considered "classics" and part of the canon that only had me seeing one aspect of life, which was usually through the lenses of white male heterosexual authors. Interestingly, when I became a teacher, I taught the same books to my students that I had read years ago in the school. I looked at my teachers as the specialists who had the answers and worked for them so they could reward me with good grades. I knew what track I was in and stayed with the students in my track and not with the other students who were in the other tracks since I never saw them. Those students were in shop class or home economics class, which was in another part of the school. Since I was in the "college prep" track, I received a curriculum that was training me for college and I knew that I would not be hanging out with the students in the "general" or "lower" tracks who were being trained for the workforce. I existed in a hierarchical structure and I knew my place in it and did not question why was in this structure since my parents were educated in the same structures. Nasaw (1979) in his book, *Schooled to Order*, says:

The common schools, the high schools, the colleges and universities-all in their own times- were expanded and transformed so that they might better maintain social order and increase material productivity. But no matter how enlarged or reformed, they could not do the jobs expected of them: they could not solve the economic, social, and human problems generated by uncontrolled urbanization and industrialization within the context of the private property system. (p. 4)

Thus, if one bases their school on the capitalistic philosophies of the private property system of competition where anyone can accumulate as much wealth as they want there will always be the dichotomy of the “haves” and the “have nots” since the haves already have the private property as well as the means of getting the private property. Many of the “haves” have situated themselves in positions of power to become lawmakers to make laws to keep themselves in positions of power (Macedo, 2006). The slogan of “pulling yourself up by your bootstraps,” which symbolizes the American Dream of anyone living in or immigrating to the U.S.A. and being able to make it and be successful in this country, becomes a myth. People can work as hard as they want, but if education is used to stratify people into classes, much like a caste system, people will remain separated into the managers and the people who work for the managers (Bowles & Gintis, 1976).

Furthermore, the curriculum will be different for those who come to a stratified and tracked school, training students to be either the managers or the workers in society. For example, Anyon (1980) saw that the “haves” or students who are in a higher socio-economic bracket were on a college track that had them using higher level, holistic, and critical thinking skills, as the schools they attended were up to date with cutting edge technology and supplies like new textbooks. On the other hand, Anyon (1980) saw that

the lower socioeconomic class students were learning in run down schools that had no money for textbooks and school supplies while their curriculum was basic knowledge and memorization banking forms of education that did not have them developing their creative and critical thinking skills.

*See the specialists shackling the shaman
Severing him from shifting spontaneous smoke symbols
Sentenced to serve several centuries
Split from sweet succulent sanity*

Because I was being trained in a school that asked me to memorize facts and regurgitate them back to the teacher, I trained myself to think that the mind was its own separate entity removed from my body. School was a mind exercise and as long as I was able to read and write and do arithmetic, I was doing fine. Of course this kind of mind/body split originated in the Age of Reason in the 17th century when Descartes famously said, “I think, therefore I am.” Basically, he was saying that all we needed was our minds, our hypotheses and the scientific method to understand the world of ideas, which was not that original since Plato was saying this centuries before with trying to grasp the Ideal Form of things through reason and rationality separated from our own contexts, bodies, and beings. But, as soon as this idea was accepted that the mind and body were separate entities and did not work together in different contexts and in different times to understand the world, the world changed from seeing that humans were part of a bigger picture of the world around us to one where humans became specialists who were able to uncover and name Universals and Metanarratives and Truths and Overarching Structures. Once a Truth was discovered, the Specialist or Man, not woman, became the Supreme Being discovering the Secrets of the Universe on His own instead of seeing that women and men and all the inhabitants on the planet and the environment

were all connected and playing off each another in a fragile balance that kept the world moving and existing.

Block (1997), in his book, *I'm Only Bleeding*, says:

The modern understands that order designed holds back chaos; order is socially contrived and is a matter of will. The child potentially threatens the order for, by definition, the child's desire is beyond the control of the adult, indeed, may not even be comprehended by the adult...The warnings of modernity are that the uncontrolled and ill-defined child left free would endanger the order of society. It is partly for this reason, as I will suggest later, that schools have been designed.

(p. 11)

Because schools are created to segregate the mind from the body based on the dualisms of the right/wrong understandings of Knowledge created by specialists as well as the ordered classroom of memorizing facts and performing on standardized tests to succeed in a meritocratic hierarchy via the manager/worker system, the creative, chaotic, or uncontrolled side of the student is feared and kept under wraps to make way for the scientific, rational, and reasoning understandings of the world. Block is basically saying that because of our will to control and rationalize the world, we have controlled and rationalized chaos, thus eradicating the fear that chaos would bring. But in doing this, we have snuffed out the creativity of the child by trying to control her/him in this modernist viewpoint. In a sense the shaman is shackled and has been kept shackled since the specialists started viewing the mind as more important than the body instead of seeing that both could work together. The shaman was the one who was able to bring the community together and open space for the community to dance and sing and have

visions together during various ceremonies. Here, both the body and mind were active in creating knowledge in a connected, contextual, and immediate understanding of the world where people came together to figure out solutions to problems in their local environment. Knowledge was shared and created together. The sadness is that this kind of thinking is not happening in the schools since students and teachers are not working together to share knowledge to make sense of their immediate surroundings. Thus, the shaman is “sentenced to serve several centuries split from sweet succulent sanity,” meaning that since the mind and body have not been working together in the creation and understanding of knowledge for several centuries, only using one half of this equation keeps one from seeing a healthier, more well-rounded understanding of multiple realities. Furthermore, the idea of being able to use both the mind and body to understand dynamic and multiple realities that are not static and dualistic is important. The shaman is severed from “shifting spontaneous smoke symbols” when only one view of Knowledge is accepted as Truth and does not change. The idea that language is used to create meaning in socially constructed ways through the discourses we use in a field to make sense of the world is always shifting based on the context of the people involved in it and the time period and place where it is happening. So, we have to be open to the idea that meaning changes and some philosophies that were once important move and sometimes evaporate like smoke in the air to make room for new ideas and paradigm shifts.

*See the specialists secured in sanctimoniousness
Stentorian sentinels surrounding and skewering
Suppositions from those selected as
Sacriligious and slanderous*

When only one viewpoint gets to be heard due to it being accepted as Truth, then the multitude of other ideas gets looked at as inferior to this dominant Idea. So, if a

quantifiable, scientific, certain, hierarchical, top-down, and standardized understanding of the world is kept in play as being the way schools should be run, then the idea of playing, spontaneity, chaos, bottom-up, interpretive, qualitative and emergent understandings are left to the wayside. Thus, a dualistic either/or, black/white, right/wrong way of thinking gets ingrained in our understanding of how we should be in the world. Pritchard says:

Many have unconsciously accepted old ideas to the point where excessive certainty is desired in our schools and universities. The desire for certainty has been with us so long we barely notice it. One way we allow excessive certainty is our failure to notice schools and universities mainly required easily measured, relatively less consequential events. The push for STEM courses (science, technology, engineering, and math) thrives when desire for certainty is high...Desire for certainty influences us to neglect the semi-uncertain process by which content is related. Many of us have been trained to unconsciously mistrust estimating and guessing. (2013, p. 3)

Being trained to “unconsciously mistrust estimating and guessing” is part of being in a world that champions certainty, efficiency, and accountability through testing and the acceptance of the knowledge of the specialists who create the knowledge that they have agency to create. Instead of seeing that there are many ways of being happening in the world, the sadness is that classrooms are not allowing creative outlets for play and spontaneous creativity. It seems that, as Weaver states, schools are instead focusing on accountability, which opens space for “...stunting the growth of students and denying them abilities to make sense of the world” (2010, p. 132). Many students have been stunted creatively since schools are based on dualisms that prepare students for a

successful life that is dictated by specialists who expect students to pass standardized tests created by specialists. Thus, this idea of certainty and accountability becomes a “sanctimonious” and “secure” understanding of the world and any other way of being the classroom is “skewered” by those who want their ideas promoted by calling out other ideas as “sacrilegious” and “slanderous.”

Two ways that an official Idea becomes accepted and internalized is through the language we use and how we have accepted an official Idea due to fear of being disciplined. In *Empowering Education*, Shor writes:

In this domain of culture production, the elite publish for the elite and for the nonelite as well, determining the style and politics of the media available at all levels. Working people do not publish their own daily newspapers or books just as they do not set up their own public schools, colleges, TV stations, or film studios; Their influential school and media experiences are produced for them by an elite. If the elite did not dominate the schooling, media, and socialization of everyone, then it would be in a weak position to maintain the status quo and its privileged position. It could not readily persuade people to tolerate or celebrate the system as it is, socially unequal and environmentally destructive. To dominate socialization means to influence dramatically how people see the world and act in it. (1992, p. 116)

The sentiment here is that those who have agency are able to maintain their agency by having access to the “official” language that has been accepted as a way of being in the world. One way of disseminating this official language for others to hear is through schools we attend as well as the media we consume. If we believe that the elite publish

for the elite as well as those who are not elite, then we open space for the idea that reality is socially constructed through language, which means many of our understandings of the world come from the language we use to make sense of the world. So, if the elite have access to producing culture through the language they use, then it seems that the elite would want to include their ideologies of the world in this language so they can maintain their agency. If we look at our current school system, we see that a filtering out process is at work since the language of the specialist, the test, and the “right way” of learning is taking place and those who cannot attain this right way of learning through the tests that are given are not able to move to the next level in the hierarchy of knowledge and ultimately gaining access to the official language to have agency to use it.

Furthermore, the act of having to pass the standardized test has been internalized due to fear of being disciplined for not passing it. Teachers and administrators are held accountable for producing data that shows their students are learning the facts needed to pass the standardized tests so their students can move to the next level in the hierarchy of knowledge but also, so teachers and administrators can keep their jobs since they, too, are held accountable for showing that they are doing their jobs of maintain the status quo of dichotomous thinking. Foucault (1977) shows how this internalized understanding and acceptance of discipline and control of the body was applied to education. The science of disciplining of the body was efficient and since much of this knowledge had been articulated and accepted as natural in society as well as internalized by people, due to the effective use of the prison system, which was now somewhere tucked away from society instead of on public display for people to see the body being tortured thus opening the idea that people might revolt against it since they had more agency to judge the validity

of it during a public execution, it was natural to apply it to schools. Masses of students had to be educated, so students were expected to sit in rows, raise their hands, learn information that was controlled from an authority, were disciplined physically and emotionally for getting out of line, had examinations as a form of surveillance to see that they were doing what they were supposed to and learning the information, and having their time fragmented into certain sections of the day where each hour was controlled by a task. The military and prison systems were other Discourses/Disciplines that worked this way, but it seemed that not many people questioned why it was this way since it became a natural way of being in the Discourse/Discipline of education even though everyone involved had access to this knowledge. And those who had knowledge of this could utilize it to help or manipulate students according to whatever ideology or curriculum they saw was needed to educate the masses.

*See the specialists shrink into sebaceous slime
 Since another speculative system will surpass and supersede
 With new specialists salivating to suppress and supplicate
 The senior seasoned slabs of swelled stagnation*

I think keeping one viewpoint of the world in play regardless of the multiple dynamic viewpoints, paradigm shifts, and various thoughts moving around us can cause insanity. If we look at the current school system, not much has changed since the early 1900's and the quest to school the masses by teaching them certain subjects under certain conditions prescribed by specialists "in the know." It seems that although "another speculative system will surpass and supersede with new specialists salivating to suppress and supplicate the senior seasoned slabs of swelled stagnation," the same system in new colors is substituted for the old system that has been replaced. Taubman (2012) talks about Freud's idea of repetition compulsion and its implications in how many of the same

issues keep reoccurring throughout the history of education. The idea here is that we repeat the same actions from the past in our present as a defense against remembering our unconsciousness, which reappears in symptoms and dreams (p. 157). Thus, one symptom of not remembering through repetition is the constant cycle of school reforms, which seem to be the consequence of "...the forgetting of the historical relationship between psychoanalysis and education, and the disavowal of psychoanalytic knowledge..." (Taubman, 2012, p. 157).

Thus, we seem to be stuck in repeating the same mistakes by trying to control chaos or the creative, embodied knowledge that is part of us by only focusing on the rational, scientific side of things. If we look back at history, we see that educational reforms such as 1983's *A Nation at Risk* have scared people into believing that we need a standardized curriculum as well as standardized testing that will make students learn whatever is needed to excel and compete against other countries in the world so the U.S. would not lose its place at the top of the power chain. The sadness is that this standardized curriculum championed science and math since our scores were lower on these subjects and by doing this, the arts did not get as much attention. This is not a new thing since this happened back in the 1950's after the Russians launched Sputnik and scared the US into promoting a standardized curriculum that promoted science and math over the arts so students could learn it to keep the US a viable power in the future. Here, we see the same thing being repeated due to fear of losing the top position of power but by doing this, we only are getting half of the picture since science and math are deemed more important than the arts. This opened space for the dichotomy of either a science-based or an arts-based curriculum existing in schools with science winning out. The

shaman who represents chaos as well as rationality gets shackled because the specialists are using the same language as the past to keep the dichotomy of the measurable and quantifiable ways of the science field pitted against the chaotic, passionate, less measurable qualitative ways of the arts instead of having both. In a sense the Dionysian/Apollonian split is still happening. People are either in the Dionysian camp of music, dance, and passion or in the Apollonian camp of science and rationality instead of being in both. Instead of both Dionysius and Apollo existing together and playing off one another to have a fuller understanding of the world, only one viewpoint gets to be at the top of the knowledge hierarchy when it comes to what knowledge is worth knowing in the schools. Currently, as we have seen with all of the cuts made in the arts and humanities in the schools and universities in the US, it is the Apollonian way of being that is being touted as having the most currency. For the shaman to exist, s/he has to be able to go into the passionate chaotic trance to bring back the needed information to help the community, but s/he also has to be able to interpret it in a rational way so the community understands it, so both Dionysius and Apollo are needed in understanding the world instead of just one or the other.

Macedo (2006) adds,

Central to this cultural reproductive mechanism is the over celebration of myths that inculcate us with beliefs about the supremacy of Western heritage at the same time as the dominant ideology creates other instruments that degrade and devalue other cultural narratives along the lines of race, ethnicity, language, and gender.

(p. 37)

Macedo is saying that “official” or dominant ideology of the specialist is usually one that the specialist has been trained in since this ideology is passed down through schooling. If we look at history and the supremacy of Western heritage, we see one that values reason, logic, certainty, and science through the lenses of those who had agency, mainly white, male, heterosexual, upper class, Christians, who found ways to efficiently suppress the values, language, and ideologies of minority cultures through the process of schooling. This dominant ideology has been repeating itself throughout history. For example, Adams (1995) shows how the ruling white culture imposed their views on Native Americans in the late 1800’s and early 20th century by “civilizing” them in the schools. Indians were too family oriented and placed emphasis on the “we” and communal tribal life and giving gifts to people without much value for private property. This was anathema to a capitalistic society who valued private property and the idea that everyone should be motivated to be an individual who gained their own share of the American Dream through working and being industrious and following the Christian doctrine of faith in a God who was outside of nature and the body and in the clouds somewhere. The Indian youth were going to learn these virtues in school so they could save their race from savagery and ultimately extinction. Indian youth were taken from their families and put in schools away from the tribes. Their native dress was dismissed as they were put in uniforms and had their hair cut. Their understanding of space and time were dismissed as they were put in square classrooms and on an assembly line linear time sequence, which was much different than their understanding of the circle and non-linear time as natural flow. English was spoken and that was it. Christian values were instilled and any practice of Native rituals was forbidden. Students were beaten and returned after trying

to escape to their homes, and many died from diseases after not having proper care.

Takai (2008) furthers this sentiment of a dominant ideology being in play throughout the history of education. Some examples include the following: Black slaves were not allowed to be educated and many landowners were threatened with punishments if they did so. The “Jewish problem” of the early 20th century hindered Jewish students from getting into elite colleges like Harvard. Japanese immigrant workers in Hawaii were discriminated upon and put into lower tracked schools to train them to work on plantations. Mexican kids were sent to segregated schools and “trained to become obedient workers” (Takai, 2008, p. 303). Irish immigrants, especially women, were trained to be factory workers and domesticated servants. Many Chinese immigrants, because they could not speak English, could not get an education and were forced to work in the garment districts and become laundry storeowners.

*See the specialists substituting a shiny superior spirit
Successfully stagnating and starving society
Succumbing to subversive simplicity
A secret society selecting surreptitious servants*

Pratt (1996) says,

The public discourses on the canon form a kind of theological literary discourse. Within the canonical discourse texts become idols. The term idol is derived from the Greek *eidolon* or *eidoi*, meaning form or image, and is associated with phantoms or the image of God. Certainly canonical texts are treated as ideal forms. Fixed in an ahistorical and atemporal realm, they are worshipped for their embodiment of the Western metaphysic, for the aura which surrounds them, and for the spirit they contain. It is in this sense that those who worship the canon are, according to the oppositional discourse, guilty of idolatry. (p. 36)

What is interesting is that the same books that I read in school as a student are still being taught currently in schools. After talking with a freshman in high school, I found out that she is reading Shakespeare, Steinbeck, Golding, and other dead white males who are not connecting with her understandings of the world. Though these are classics in literature, it seems that these authors and their works are idolized as being an ideal form that is supposed to educate everyone so they can understand the world through the limited lenses of the authors who lived centuries ago. Students are cut off and split from their own experiences by having to logically understand what these authors are saying. It is like the spirit of these dead authors and their dead words still hover in the classrooms. Freire talks about a “culture of silence” that occurs in classrooms due to the dichotomy between “school-words” and “reality-words” since “school reading is silent about the world of experience and world of experience is silent, without its own critical text” (Shor, 1986, p. 135). Here, I hear Tammy’s words about having to leave the world of experiencing inness to be silenced in the school world of meaningless facts. Thus, the specialists create the tests that are school-based, which trains each subsequent generation to keep thinking in dualistic understandings of the world. The idea of jamming to open space for inness is kept at bay since intuition and logic remain at odds with each other and being still in the moment is not recognized as being part something that is and has been existing since the beginning of time.

TRACK 3- SUMMER GLORY- REMIXED



Song 3.0

“Summer Glory- Remix”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlycnRsdmxqMEE&usp=sharing>

Riff 3.1

The infinite is the frightening unknown humans usually try to avoid. To do so, we try to stay with the known, that is to say, with the beliefs of our ancestors, with the traditions and customs and rules of our society, and by following the established and determined ways of thinking and acting. Most people never mature. They remain like children who take shelter on their mothers’ lap when afraid or threatened. So are the people who give up their freedom of thinking and take shelter in a cult, religion, or ideology. The courage to be is the courage to be free- free in feeling, thinking, and living (Saberri, 2003, p. 301).

Riff 3.2

I was lucky enough at an early age to have the courage to pick up a guitar and play it. And, I was lucky enough to have supportive parents who got me an old acoustic guitar since they saw they I was interested in it. I was not afraid to start strumming it because I had an intrinsic desire to want to learn so I could emulate my heroes in the rock band, Kiss. I would sit for hours in my bedroom everyday and just put my fingers on the strings and press down on the frets so I could get a sound to come out of it. I wasn’t good at first because I would get a thudding noise that didn’t ring out like the notes I was hearing from my guitar heroes on the albums I was listening to. But, after months of practicing and pressing down on the strings and getting blisters on the pads of my fingers, I was

able to get the notes to ring out. Once I was able to hit one note on one string I then started to practice fretting two notes on two strings and then moved up to three notes on three strings until I was able to put my index finger across all six strings and hit six notes so they all rang out without a thudding dead noise. I thought this was quite an accomplishment because a few months before, I couldn't even play a single note. I got the confidence that I could start playing notes on different strings at different intervals and combinations to make up a song. I did not know how to tune a guitar so I started making up songs in whatever tuning the guitar was in at that time. Making up songs was fun because I was able to practice making up my own chords and switching between chords in a rhythmic way. I did this kind of practicing and making up songs on whatever tuning that old acoustic was in for a few years until my grandpa bought me an electric guitar. I remember going to the pawnshop downtown and picking out a Gibson SG copy make by a Japanese music company named Aria. It was deep maroon and looked like the exact guitar that Angus Young from AC/DC played. By this time, I had graduated from listening to Kiss to branching out and listening to other hard rock bands like Aerosmith, Saxon, Scorpions, Krokus, Judas Priest, and others and wanted to really play electric guitar. Once I got that Aria SG copy, I learned how to tune a guitar in standard tuning. After spending years learning how to fret notes and make up my own chords in nonstandard tunings on that old acoustic guitar, playing the electric guitar in standard tuning was very easy. I learned how to play barre chords and got a book to show me where to put my fingers so I could play all of the major and minor chords. I practiced putting my fingers in the standard positions and then changing between the chords in rhythm much like I did with the nonstandard chords I had created and played in past nonstandard tunings. The cool thing, though, was that I intuitively understood the guitar since I was able to have my own relationship with it in my own time and it became a natural extension of who I was. I had the time to play around with the guitar in nonstandard and standard ways and developed my own style. But, the best thing was that it was always a joy picking up the guitar and playing it since no one was telling me that I needed to play it a certain way in a certain time frame under certain circumstances so I could get some kind of accolades for my acting or performance. The only accolade I got was from my ability to learn new things on the guitar and the ability to actually play these new things that I was hearing around me. As I taught myself how to play guitar, I was able to listen to songs I heard on my favorite albums and actually play what I was hearing. Learning a song written by my favorite bands was a great reward. Making up my own songs was a reward. But, one of best rewards was being able to jam with other people who spoke a musical language that I was now a part of since I was able to speak it too and this paid off in more ways than one.

TRACK 3- MIX

The first thing I do is whenever I get anxiety about having to complete a project is to realize that my fear was learned in school since I was under the surveillance of the

teacher to complete something based on her/his understanding of the world.

Furthermore, I was in competition with my fellow classmates to do well since I learned that getting good grades on assignments put me in the good graces of my teachers as well as my parents who expected me to complete my schoolwork properly. I was representing my teachers and parents who wanted the world to know that they were doing a good job in their role by my completing the work properly and successfully. There was a proper way to complete the project and it was a job. Instead of having a 9-5 job at some factory, school became a 9-5 job where I learned how to act and to be. If the project was not completed properly, I would be punished by the teacher's red pen showing my mistakes with the resultant poor grade. There was a right way and a wrong way to do things and I learned this dualism very early in my life since I started kindergarten at age four as my birthday fell in the slot for early admission. I was very creative before I went to school and would create artwork at home and show my parents and they would always praise me for creating. I had not learned the dualism of right/wrong in the creative department but when I got to school, I learned it quickly. In first grade, I remember some students laughing at a picture I drew of a parade where each of the floats had some kind of outer space theme on them. One float had a rocket ship on it, another had a spaceman, and another had a bunch of space rocks from other planets. The kids said that it was not possible for my floats to carry these objects and they dismissed my artwork as not reality based. Thus, I learned anxiety at an early age since I felt like I did not complete the artwork properly in a reality that was learned through rationality and certainty. This anxiety would follow me throughout my school training as a student as well as into my professional life as a teacher. Whenever I questioned what I was doing in the sense of

worrying about an external variable such as a teacher, administrator, boss, or peer not understanding or accepting what I was doing based on their own rational and certainty principles, I would get anxious. Thus, I did not like taking tests based on my ability to memorize the facts and circle the correct answer and I did not like having to teach to a standardized test for my students to pass since they, too, would have to memorize facts and circle the correct answer. My anxiety would come when I knew that I was under surveillance to correctly do my job as both student and as teacher since I knew something was not right in the world where my mind and body were split and where my role was either manager or worker in a binary system of rewards, punishments, and the transference of meaningless knowledge.

I think that learning to play the guitar on my own made me realize that there are various ways to learn that are based on the context of the situation at hand. But, the main theme that I took away from learning to play the guitar was that there are many ways of accomplishing things and that I had to trust in myself that I could do it. I picked up the guitar because I wanted to learn it. I had an intrinsic desire to learn that was not based on a reward system where I had to learn it a certain way to be successful. I did not feel that anyone was watching me ready with the red pen to cross out any mistakes I made so the correct answer could be had. I was alone in my room with the door shut learning how to play the guitar and it did not seem like it was a chore that I had to do so I could get a good grade. In a sense, it was like being alive in summer all over again. I was on natural time playing with something where I was totally immersed in the isness of the moment much like I had been in when I was a child playing outside until I had to go inside. I learned how to manipulate the strings by fretting them and moving my fingers to different

frets and notes so I could make a chord of two or three notes played together. And I had no idea how to tune a guitar, which was liberating since I think I learned how to move my fingers into more complex positions had I known how to tune a guitar to create the correct chord in the correct tuning. For me to learn this instrument, I had to be one with the guitar where both my body and its rhythm were cascading with my mind and ways of figuring out where to put my fingers on the frets to get pleasing sounds. My right hand strummed and picked at the strings in rhythm and my left hand went searching for different ways to fret the notes. Both hands were working in harmony to play this instrument. As I started to write complete songs, I decided that I needed to sing melodies over the chords, so another bodily dimension was added as I sang while my mind created the words that would be sung over the chords. Thus, my body and mind were one as I created pieces of art in the natural time of isness.

What is interesting is that when I learned how to play the guitar, I created my own system of how to play it. This system, I think, was more complex than had I gone to a music teacher who would try to teach me to play. First off, my guitar was not in standard tuning, as I was at the mercy at whatever tuning the guitar was in at that particular time I was playing it since I did not know how to tune a guitar. For me to play a chord, I had to stretch my fingers in different positions that were at different angles and tensions than had I learned to play right away in standard tuning. When I finally did learn how to play guitar in standard tuning, it was very easy for me to play major, minor, and barre chords since the fingering positions for these chords were less complex than the chords I had created in nonstandard tunings. Furthermore, after learning to play chords, I was able to delve into lead guitar playing as I taught myself from seeing diagrams in music books as

well as listening to some of my favorite guitarists and slowing down the records enough to where I could hear the different notes being played in the solo. Thus, having the freedom to learn on my own without the pressures of linear time and Carnegie units, meritocracy, surveillance, and standardized ways of seeing the world helped me develop my own unique style of playing that I use today.

The song “Summer Glory- Remix” is my answer to Tammy’s song, “Summer’s Out, School is In Again.” I was able to take her main vocal melody and rewrite it for guitar. As her main vocal melody, which is now the guitar melody, progresses, there are new chords and counter-melodies created to support it and see it through to the end. Thus, the new song takes the melody from the old song and produces a glorious symphony of sound. To me, my song expresses the idea that we can take the unnatural and dark time of having to exist in the binary system of school ideology, which is represented in Tammy’s song, and turn it around to more of a natural and light time of summer and creation in isness, which is represented by the new song. Interestingly, when creating this new song, I did not feel anxiety or fear of failure of having to turn it in for a grade and getting it ripped apart. I went into the creation of the new song by just being open to it and it started to appear. I just started because it just was. There was no time limit or parameters attached to the assignment and I was able to start it without fear or thinking inside of a box of what someone else wanted. I started by recording the main melody guitar track as it mirrored Tammy’s vocal melody in her song and then added drum loops and a bass guitar and various counter-melodies on the guitar. After recording all of the different instruments and melody lines I went back and edited them by cutting out and moving line various lines to different parts of the song. Near the end of the song,

I super-imposed Tammy's voice singing "it looks like we have to study" to show that studying can be a good thing when put in a context that appreciates the present moment, which, in this case, is being able to create within natural time and isness. Also, we need to study ourselves and our outlooks on life if we ever want to be in the present moment since I think much of our existence is lived in the past or in the future instead of being able to appreciate the life we have in the present moment.

The idea of being able to create in the present moment is interesting because one is able to be still to not worry about the past or future but the moment at hand to move and create. I find that my best creations, songs, writing, etc. are created in the moment, in the isness of still time where I can move without anxiety of the past or future creeping into my understanding of the moment. Saberi (2003) says:

To appreciate the value of the present time, to live in the present moment, is the fulfillment of the purpose of life. No more, no less. When we have arrived at the destination, we must forget about the roads which took us there. When we are there, it does not matter how we got there. What matters is that we are there. No more wandering, no more uncertainties and anxieties, and no more troubles of traveling. We must be happy if our movement was from ignorance to knowledge, from bondage to freedom, and from darkness to light. (302-303)

I see being able to create in the present moment a move from "ignorance to knowledge, from bondage to freedom, and from darkness to light" because new and insightful work is created through the freedom of movement in the present. There is no binary system at play in the present when creating in the moment, because it just is in natural time without the either/or, good/bad, or up/down sentiments because all rational and intuitive

understandings are moving together in this creative moment. There is something larger at play here. Saberi (2003) continues,

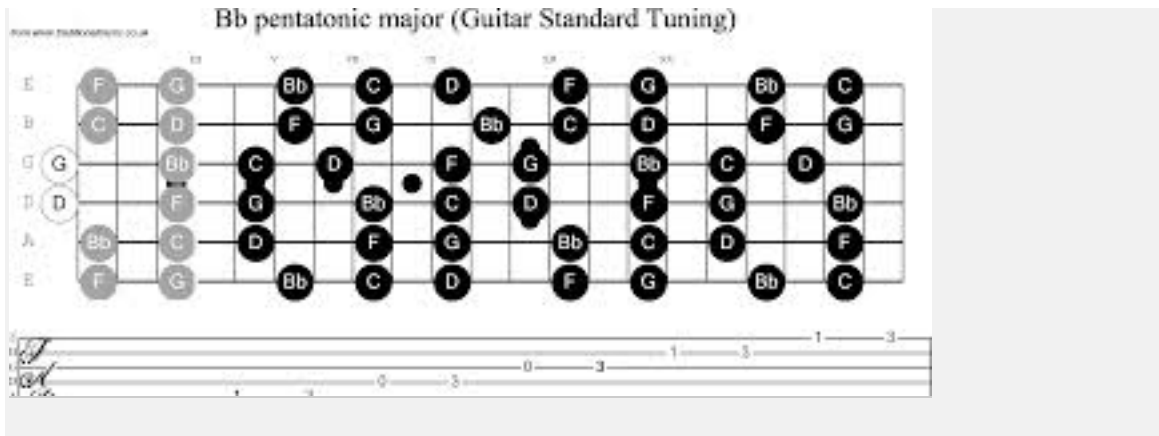
Although reality has many dimensions, many people explore only a few. The majority of people is stuck in one or another dimension of reality and is unaware of the others. They live their lives one-dimensionally in defiance or in ignorance of other dimensions. Not only the mass of people but also the majority of scientists falls into this category. Many scientists in our time are stuck with the physical or mechanical dimensions of reality and consider all others nonsense. The multiple dimensions of reality cannot be explored unless the person's consciousness continues to grow and expand....To live fully means to explore as many dimensions of reality as possible and then go beyond all dimensions and attain to the Ultimate. Life can be full of surprise and excitement if one does not limit oneself. The art of living depends first and foremost upon openness. One must keep the doors of the heart, mind, and soul open in order for the unexpected and unsuspected discoveries to occur. Fanaticism, dogmatism, bias, prejudice, and the unwavering belief in any doctrine or theory will close the doors to new explorations and excitements. (p. 194-195)

To realize that there are multiple viewpoints and ways of being in the world is part of growing and seeing that we act differently in different contexts. Furthermore, to understand that there are different contexts that require different ways of being and that people have agency to move in and out of different contexts is part of keeping an opened mind for the unexpected to occur. To think in only one context without realizing that there are many others in play can stagnate one into a static way of being. Unlearning

contexts and learning new contexts is part of the process of becoming since I think we are always works in process that are constantly being revised through the experiences we have in life. I think fear occurs when we try to live our lives in one way of being and expect others to think the way we think and dismiss them for not thinking the way we think. Or we put pressure on ourselves to adhere to only one way of being that is not conducive to progressive, thoughtful, and mindful ways of being. Thus, for me to learn guitar, I had to be open to new ways of understanding learning the guitar. I could have taken lessons and learned a “proper” or formal way of learning the guitar and I could have excelled and I could have learned it on my own and excelled. The key was that I had my own choice to learn it in a way that I thought most fit to who I was in that context and moment in present time, which at that time in my youth, was to jump in headfirst and learn it on my own without any fear. I was not under some dogma or ideology that said I needed to learn the guitar in a prescribed scientific and proper way because if I had been, I do not think I would have continued learning the guitar. I would have been split off from the instrument, as my mind would not be working my body to learn it. The formal way of learning guitar is to learn the notes on one string at a time without any connection to the other strings and chords that could be created together, which is a very fragmented way to learn. I would be memorizing what the teacher wanted me to memorize without any connection to a larger whole, as it would be according to the teacher’s expectations and time frame and had I not been able to comply to these expectations and set schedule, I would have fallen behind and failed. I learned to play on my own time schedule and made the guitar an extension of myself since I was teaching myself notes and chords

together in a more holistic sense where I was able to see connections between the notes played and the chords it was creating.

TRACK 4- WAKING UP (AGAIN)



Song 4.0 “Waking Up (Again)”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlycnRsdmxqMEE&usp=sharing>

Riff 4.1

Fiona Apple: When I’m singing and playing, it’s really the only time ever where I’m not thinking about anything. Every little nerve ending and every loose end in my being is somehow sated. Everybody’s trying to be in the moment. That’s when I can do it, and it just happens. I don’t have to worry if I’m playing and we’re in it. You’re not always in it, but when you’re in it, you wake up from this. I’ve had the most wonderful moments of my life, and after a song ends, it’s like you’ve just woken up from the most delicious nap, and everything looks really bright and clear. I’m giving myself chills right now thinking about it, ‘cause I can think of looking at my friends and the people I’m playing with and really, really appreciate what I’ve got and say, “Oh my God, this feels so good!” I’m so appreciative of that moment. That happens when I play live. I don’t remember writing anything I’ve written. I remember sitting there and doing it, but I don’t remember when things got put together and I knew they were right. It’s hard to feel like you had anything to do with it. (Zuckerman, 2010, p. 18)

Riff 4.2

Clint Black: Everything in the universe is connected- maybe it’s a Buddhist philosophy- but we can pull all the answers to all our questions right out of thin air if we try, and we’re all connected to every part of the universe somehow. There’s nothing really originating from us; we’re just pulling it out of the universe. During the initial part of the process of songwriting, you have to send the editor home. If you’re editing as you

formulate, you've going to stifle your creativity. Let it all hang out and then revisit it later and see how it hits you with fresh eyes and ears. It's not always easy. If you're trying to channel something or tap into something deep inside you, a feeling, and you want true honesty to come out so that you might actually capture real emotion, then you have to just let it come out. Judge it later. (Zuckerman, 2010, p. 28)

Riff 4.3

Roseanne Cash: As a writer, I get in my own way when I become self-conscious and when I think I am pleasing someone. If I think about writing something that will have an effect, it ruins it. That makes long careers: getting out of your own way. E.L. Doctorow said, "You don't know when you start. You find out as you go along." That moment when you do find out what you're writing- that's the best moment of all. "Oh my God, this is what this song is about." And then you know where it's going to end up even though you have to work hard to get there. That's the best. (Zuckerman, 2010, p. 51)

Riff 4.4

David Crosby: When you start to fall asleep, all of a sudden this busy mind, the verbal crystallization mind that's talking to you is cacking out, going to sleep. And another level of your head gets a shot at the steering wheel for a moment. Suddenly, lyrics come. And they come wholly already formed. They're already written. Some other level of your head has been working on this lyric. That can make you feel as if you are a vehicle for something coming from somewhere else. But I think it's more just that your head has thousands of levels. This level that's talking to you isn't necessarily the one that makes the longer leaps of connection and imagination to create the lyrics and the music. (Zuckerman, 2010, p. 69)

Riff 4.5

John Forte: I'm one of those artists who believes that I really can't take the credit for it. I believe that the energy, the lyrics, the melodies are in the ether and it's like me asking the universe to let something come through me and then being receptive to that. Some people in some cultures might call that grace and that's how I define grace: when you open yourself up to the possibilities of what might be out there... And I also realized that everything is ephemeral, that I might be the vessel for six months, I might be the vessel for six years. When it's my time to shut up, I'm going to shut up, but for right now, I've got something to say and the universe has given me a few things and I'm going run with it for as long as I can. It has to be bigger than me. I'm just a man, the music has to speak to people. I could never just individually interact with it. It has to transcend me. (Zuckerman, 2010, p.90)

Riff 4.6

Herbie Hancock: Life is about being in the moment. It's about being able to have the courage to be in the moment. And not have to just rest on something that you know

worked before. Have the courage to try a new viewpoint. Try a new way of looking at things. There's a tendency for people to look at things in one way because that wears comfortable. (Zuckerman, 2010, p. 103)

Riff 4.7

Jim James: But when you are on the right path, all these crazy signs keep happening, little signposts along the way. It's just so crazy because I always feel like I have a hard time with people who don't believe that there's some force out there, and I don't know what God is or I could never give God a name or I could never subscribe to any particular faith or anything like that, but I do believe there is magic and that it's real and that there is something beyond us because it speaks to you all the time. You just have to listen and it will crush you and throw you down if you're on the wrong path and it will lift you up and it will be like, "You're on the right path. You're doing a great job. (Zuckerman, 2010, p. 118)

Riff 4.8

Daniel Johns: I feel like the best music I've ever made is the music I wasn't present for. Most of the time I don't really know what I'm doing. Especially, recently it's more about sonics and getting everything sounding like it has some kind of emotional resonance. And then after that, that's when you start: after you've laid down a foundation, that's when you start thinking where it's coming from. But at the start, it's not coming from anywhere. Once it gets to writing lyrics and orchestrations, that's when it starts coming from you. But at the start, it's just like you're a vessel for something else. (Zuckerman, 2010, p. 124)

Riff 4.9

Karen O: The way we make records starts pretty subconsciously. There's a really free organic vibe, where we don't know what it's going to be....There's no calculation, no fixed intentions, no expectation. It comes from a naïve kind of place- it's just what comes out...The reason why we come to the table with a totally blank slate is because we don't want to do what we did before. 'Cause we've changed since then. We've changed as human beings, as artists. And our relationship with each other has changed, so we want the music to reflect the change. We want the music to reflect the moment. It's easy to do what worked for you in the past, what feels safe. But we want to go outside. It's not that I want to go outside the comfort zone; I need to go outside the comfort zone. I go nuts if I do the same thing over and over again. I'm not the same as I was two minutes ago, and I want music to reflect that...If it feels good, then you go with it. If it doesn't feel good then I just put it aside. That's a really hard thing to do, as simple as it is. It's tricky. You just have to trust yourself and trust what feels good and what doesn't feel good. Because music is about feeling. All you really have to know is: how does this feel for me and does this feel right? "Right" can be really messy, and messy is good...I have a stream-of-consciousness thing and channel lyrics. It's not I'm scribbling in my diary lyrics and then decide to put words to music. It's not that. They come through me. I've

always felt it's coming from someplace else that's bigger than me. I'm pretty good at being as open as possible. It's one of those things I always just knew: one of the secrets to making music is to be open and not judge what you're doing while you're doing it. Let it come from the most natural and intuitive place. (Zuckerman, 2010, p. 131)

Riff 4.10

Sinead O'Conner: You can compare God and music quite similarly sometimes. If it's true that God is part of us, then that means that it's equally true that music is coming from some part of us. It's not necessarily that there's some other being out there or aliens beaming down this kind of music. Sometimes when I was younger I used to think that music is a bit like apples in the air. It's like there's an apple tree up in space and you can pick all these notes. The notes are there, the sounds are there, it's just you pick the apples and you arrange them in a particular order...My soul speaks to me through music. We all have different levels, we're human in a body and we have whatever you call a higher consciousness. And I've often had the feeling that songs I'm writing are actually my soul or my higher consciousness speaking to me, encouraging me. (Zuckerman, 2010, p. 169)

Riff 4.11

Iggy Pop: Music, when I'm singing or fronting, it's deliberately not coming from me, it's coming through me, like the way if water has to go through a rusty pipe it comes out a different color. On the way through, I get some of my bits in. It's colored by my attitudes. Sometimes when it gets to be more me, that's probably generally not as good. Generally the song or idea or vibe is going to be in the air, from society or the way the planet are lined up or what you ate yesterday. And the people who around you at the moment you're doing it, they bring it; and then the musicians who are making the noise. (Zuckerman, 2010, 108)

Riff 4.12

John Williams: The process for me usually is that first hour or maybe two of working isn't so good because I need to get into a place where something is out of the way- maybe it's me that's in the way- and a flow can begin to happen. It isn't so delicate that a phone call will interrupt it, but it doesn't help. And I think maybe I would tend to think that in the end, maybe the best work comes when you get yourself out of the way- one's vanity, one's ego, one's fears are put aside or suspended for a certain time- and let the flow of ideas direct you. I guess maybe that's the best way I could describe it. (Zuckerman, 2010, p. 219)

TRACK 4- MIX

The feeling of fear dissipates once the first note is played and the journey begins and when I am on the journey, I let go and let it all come out and flow through me. The sentiments from the musicians quoted above basically are similar even though the music genres they play in are dissimilar. The main ideas involved in creating music or going on the journey in creating something is to move out of the way and let the ideas flow by decentering the ego without worrying about one's self, who one is creating for, and why one is creating it. Though these musicians do not say it, I think they are talking about isness and being in the moment and not being tied to fears and roadblocks that are created in a binary and linear understanding of the world. This creative process is something where there is something higher, something cosmic at play where the musician slows down, gets into a zone, and taps into a higher consciousness to let the eternal move through them as the music starts to come out of them. John Forte and Iggy Pop talk about something higher than themselves passing through them while they are creating. Sinead O'Conner talks about the different levels of consciousness at play creating music and being part of tapping into the higher part of consciousness during the creative process. There is a paradox at play here, too. For example, Fiona Apple and David Crosby talk about having to fall asleep for them to wake up and create. Clint Black, Roseanne Cash, and John Williams talk about having to put their own egos to sleep in order to wake up and move forward in the creative process. Daniel Johns does not know where he is when the creative process begins and feels like he is a vessel for something larger passing through him. Herbie Hancock talks about the courage to be in the moment to try new things that were never done before. Jim James talks about being on a path

that is conducive to creativity and being open to all the signals that are out there that lead to this path. Karen O talks about tapping into the unconscious during the creative process and says “There’s a really free organic vibe, where we don’t know what it’s going to be....There’s no calculation, no fixed intentions, no expectation. It comes from a naïve kind of place- it’s just what comes out” which parallels the idea that one has to get in touch with their own intuition or unconscious and bring it forth into consciousness for the music to come out. In a sense, these musicians are saying that the logical ego has to be put aside at the start of the creative process to be able to get into the isness of the moment for ideas to come. The logical editor goes away and one uses intuition to help open up whatever part of the mind is able to flow in that particular moment. Once flow starts and the ideas start coming and songs and chord progressions are created, then the editor can come back into play to help cut and add certain things as well as arrange these song ideas into a coherent piece. The key, as all of these musicians are saying, is to get into the zone by stepping back, slowing down time, stop worrying about the past or future, and open space to exist and flow in the moment of the isness of creation.

Csikszentmihalyi (1996) talks further about the flow of creativity where this intrinsic and intuitive experience is prevalent in the creative process and experience. After many interviews with people who create or have been accepted by society as creative he has come to some common themes regarding this flow experience and why people are creative. First off, he sees that creative people want to discover, want to create something new, and want to explore, as they find this experience pleasurable. There is a primal urge and motivation to create that is sustained in light of entropic forces that usually make one not want to create and do anything. Furthermore, creative people enjoy

creating as they relish the quality of the creative or flow experience. Csikszentmihalyi says that there are various descriptors of how creative people feel during this flow: “There are clear goals every step of the way, there is immediate feedback to one’s actions, there is a balance between the challenges and skills, action and awareness are merged, distractions are excluded from consciousness, there is no worry of failure, self-consciousness disappears, the sense of time becomes distorted, and the activity becomes autotelic” (pp. 111-113). The author claims that happiness occurs from this flow experience. During flow one may not feel happiness due to the engagement with the experience, but it is after the experience that one feels happiness, a sense of satisfaction for having completed something, enjoyment from doing the work is happening as opposed to destructive activities. The author says that it is easy to find pleasure in activities that are easier to accomplish such as sex, drugs, eating, but that since activities such as creating are harder to accomplish, thus not many people attempt to be creative. He feels that we as a society need to cultivate and open space for creativity in our children, so they can evolve into more thoughtful, progressive and less destructive individuals to help them have a chance at happiness.

Csikszentmihalyi (1996) also believes that personal creativity can be enhanced and that each person has the potential of reaching this creative flow state and living a creative life but that there are some barriers that hinder people from living this kind of life. He sees that if one lives a life that is too busy and has too many demands on one’s time, it will be hard to achieve the creative state because of mental distractions thwarting our own control of the psychic energy needed to create. People can also be lazy and not have the discipline needed to use their creative energies to their fullest potentials. He

sees that the external demands such as having to work a regular job or having to raise a family as roadblocks to our harnessing the creative energy. He also sees internal obstacles such as paranoia, trying to achieve selfish goals, and trying to attain predictable goals as hindrances to achieving creative states. He believes that the “cultivation of curiosity and interest” is a first step in living a creative life (p. 346). This is where he sees that children have the advantage over adults because everything is creative to them since it is new and they are curious in trying to figure out the world. They are not yet caught up in daily routines or have internal blockages cutting off creativity. He says that creative individuals start off being curious in many contexts, but then navigate toward a specific domain while finding the complexity and expansiveness of this domain and retaining a life-long curiosity. He says this interest and curiosity can be cultivated by “trying to be surprised by something every day, trying to surprise at least one person every day, write down each day what surprised you and how you surprised others, and when something strikes a spark of interest, follow it” (pp. 347-348). To cultivate this creative flow in our lives, we have to be aware of the entropic forces that stagnate us into predictable, random, confused ways of thinking. He says that we need to stay focused and concentrated and motivated intrinsically, without an extrinsic demand thwarting our attention away from it since our minds will be more open to internal roadblocks that keep us stagnate when we are idle or passive. For people to stay focused and cultivate their creative flow, he says, “wake up in the morning with a specific goal to look forward to, if you do anything well, it becomes enjoyable, to keep enjoying something, you need to increase its complexity” (pp. 349-350). He believes that creative people have certain habits where they are able to control their time spent in the creative moment. He adds,

It should be realized that one way of controlling is to relinquish control. People who meditate expand their being by letting go of focused thought. This way they aim to achieve a spiritual union with the energy behind the world of appearances, the force that drives the universe. But this way of giving up control is itself directed, controlled by the mind. It is very different from just sitting and gossiping, passively consuming entertainment, or letting the mind wander without purpose. (p. 352)

He says that some habits that we need to have include, “take charge of your schedule, make time for reflection and relaxation, shape your space, find out what you like and what you hate about life, start doing more of what you love, less of what you hate” (pp. 354-358). He believes that our internal traits and how our personality is constructed needs to be taken into consideration. If we are too rigid in our habits we can lose some of this creative energy. He says that we need to “develop what we lack, hit often from openness to closure, and aim for complexity” (pp. 360-362). To apply our creative energy, we need to solve problems by finding problems to solve so we can be engaged with our creative energy instead of passively unengaged. He suggests, “find a way to express what moves you, look at problems from as many viewpoints as possible, figure out the implications of the problem, implement the solution” (pp. 364-367). He believes that divergent thinking is necessary in the sense that one is fluent in finding solutions, is flexible in creating ideas that are different from one another, and opens space for original ideas. He suggests that brainstorming is a good way of opening space for divergent thinking. We should “produce as many ideas as possible, have as many different ideas as possible, try to produce unlikely ideas” (pp. 368-370). Creative people choose a specific

domain and develop within that domain while trying out many other domains in the process. He feels that if a domain does not give one joy, then they need to leave it, but on the other hand, if one tries out too many domains and does not get to fully explore one of them, then the creative experience can become superficial (p. 371).

My song, "Waking Up (Again)," parallels what Csikszentmihalyi and the aforementioned musicians are discussing when it comes to the creative process and being able to reach this flow state of isness in the moment. When I first started creating this song, I had a desire and motivation to create and set aside a Saturday morning with the goal of creating a song. After setting up the recording equipment, I was able to relinquish control of aspects that would hinder me from creating, which were fear of failure of not being able to create, having to create the song in a specified and certain way, and my own worrying that the audience who hears this song will not enjoy it. I moved my ego and internal editor aside to start playing the first notes. I had already chosen a drum loop for the rhythm I wanted to play to but I had no idea of what I wanted to play. So, I started playing chords that were not written beforehand and kept repeating sequences as I started to go into the flow state as I fell asleep to my old ways of living in a linear controlled and certain environment and woke up in the isness of endless possibilities in the moment. I did not stop and critique myself. Had I done this, I would not have been able to continue and bring forth the flow of ideas that were in my unconscious. After I came across a sequence of chords that I liked, I recorded them over top of the drum loop and this became the home base from where I was going to take off and create various guitar lines that would help make this a more realized song. Thus, I played a guitar line over the chords and beats that had already been recorded, as I did not plan out what the guitar line

was going to be beforehand and just went into it headfirst. I did not consider or even think that I was making mistakes as I went along since I was not sure what was going to be created. If I hit a note that was not consonant or sounded “right” with the chords being played, I kept going and playing until the song ended. After I recorded the first guitar line, I recorded the second guitar line over the chords without listening to the first guitar line. I repeated this process five times and came up with five guitar lines that would be used for the song. I then recorded a bass line that went with the chords and beats that had been established. All of these guitar and bass lines were done while in a state of flow in the isness of the present moment. I then went back and listened to all of the five guitar lines and bass playing together and here is where the editing took place.

The editing process is very important and includes both logic and intuition. I had let myself go during the initial recording process and relied on intuition and flow in the isness but when I went back over what I had recorded, I became more logical as to what to keep and discard. Interestingly, I was in the isness during the editing process, too, since I was in the moment discarding certain parts of chords and riffs and guitar lines that I did not think added to the song. I kept parts of certain guitar lines that I thought would help the song. After having a good structure of the song down with the guitar lines and parts of them I wanted to keep, I decided to get creative with the parts of the guitar lines I wanted to discard. I cut and pasted them at the beginning of the song while putting them in haphazard orders on top of one another to get a dissonant effect, which I thought added to the theme of the song. I named the song “Waking Up (Again)” due to my understanding that for me to create, I have to fall asleep to the old ways of thinking or the entropic forces that keep me from creating and wake up to being able to create in the

present moment where ideas and thoughts and connections flow in isness. If you listen to the song, the ideas of being asleep in the nightmare of confusion of standardized ways of being and haziness of not being confident to move forward that keep us from creating are present in the first part of the song. There are dissonant melodies and loud sonic blasts from the guitar as they build up until the 1:22 mark of the song. The waking up part starts then as the dissonance goes away and a beat comes in heralding this new consciousness of being awake in the gloriousness of flow. The chords and guitar lines and bass all work together to create a golden sound that slowly builds up. But, around 3:44 in the song, the old haziness/confusion guitar lines from the beginning of the song start to make their way in again to symbolize that life is a process of being asleep and waking up again over and over. Sometimes we are awake and other times we are asleep, but the goal is to try to be aware of when we are asleep so we can wake up to have a more creative and progressive take on the world.

TRACK 5- MUSICAL WAYS OF SEEING AND BEING

The image shows a guitar lesson sheet. At the top, it says "A MINOR BLUES" in large, bold letters. To the right of this title, there is a small text box that reads: "Once you understand the Pattern, Don't look at the tabs anymore. Then apply the Pattern to other scales." Below the title, there are two musical staves. The first staff is labeled "A Blues: Position I (Fifth Fret)". The second staff is labeled "'Every Other Note'" and "Single Note Practice Pattern III". On the left side of the sheet, there is a vertical logo for "San Francisco Guitar Lessons with Jay Sawyer" and the website "www.jaysawyer.com".

Song 5.0 "Presence of Mind"

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlycnRsdmxqMEE&usp=sharing>

Riff 5.1

What, then, have I learned from the arts that has influenced the way I think about education? I have learned that knowledge cannot be reduced to what can be said. I have learned that the process of working on a problem yields its own intrinsically valuable rewards and that these rewards are so important as the outcomes. I have learned that goals are not stable targets at which you aim, but directions towards which you travel. I have learned that no part of a composition, whether in a painting or in a school, is independent of the whole in which it participates. I have learned that scientific modes of knowledge are not the only ones that inform and develop human cognition. I have learned that, as constructive activity, science as well as the fine arts are artistically created structures. I have learned these lessons and more. Not a bad intellectual legacy, I think. And not a bad foundation on which to build better schools for both children and teachers. (Eisner, 1991, p. 47)

Riff 5.2

All [art forms] are concerned with delineations of the possible. All break with the mundane and the stereotyped. All, if authentically encountered by a living being, make possible a recovery of self. This seems to be important. So many of us today confine

ourselves to right angles. We function in the narrowest of specialties; we lead one-dimensional lives. We accommodate so easily to the demands of the technological society- to time schedules, charts, programs, techniques- that we lose touch with our streams of consciousness, our inner time. We become numb to our own bodily rhythms and sensations; we become incapable of seeing the visible surfaces of the world as they disclose themselves to human eyes. We become as it were, submerged in reality, or we become members of what Soren Kierkegaard called 'the Crowd.' (Greene, 1978, p.199-200)

Riff 5.3

Birth is not a beginning; death is not an end. There is existence without limitation; there is continuity without a starting point. Existence without limitation is space. Continuity without a starting point is time. There is birth, there is death, there is issuing forth, there is entering in. That through which one passes in and out without seeing its form, that is the Portal of God. (Taoist saying)

Riff 5.4

God is not the creator. Rather than a person, God is the infinite process in and through which everything arises and passes away. The good thing is that creativity is embodied, even incarnate, whenever and wherever the new erupts. Never limited to the human imagination, creativity is at work in the entire cosmos- from the lowest to the highest, from the inanimate to the animate. Human creativity is always surrounded by a creativity infinitely greater than itself. (Taylor, 2009, p. 25)

TRACK 5- MIX

I have been through the Portal of God, as the Taoists say. I have existed and moved through the infinite process of God, feeling it in every fiber of my being “whenever and wherever the new erupts” (Taylor, 2009, p. 25). I have been able to “break with the mundane and the stereotyped...[to find my] own bodily rhythms and sensations...‘in the delight of experiencing’” (Greene, 1978, p. 199). I can see the art in both the sciences and humanities as well as in my profession as a teacher (Elliot, 1991, p. 47). I have been able to understand that I am part of something larger than myself while opening my heart to the world changing me from a passive observer and consumer of life to someone who is reflective and aware that there are different ways of seeing the world.

I can tell you these things because I am an artist. I use the word “artist” in a humbling way, as my music and paintings have not reached the masses nor have they been accepted by critics as having any lasting value, but I feel humbled in the sense that I have been able to create art as part of a process that is much larger than myself. Being able to create on my own in the isness as well as with other people in shared intuitive headspaces is important because it comes with a responsibility.

As an artist, it is my responsibility to tell the world about the transformative potential of art and the creative process that we are all part of and capable of experiencing. Weaver, says,

The artist was the one who established a vision of what a society could become.

The artist educated the masses. Although everyone had the potential to elevate their mind to the standards of art, the majority of people failed to do so because they were too interested in controlling art, censoring the genius, and limiting the impact of the artwork. (2010, p. 77)

I see my role as researcher or “artist-researcher” (Sullivan, 2010) as someone who wants to show that we can all do art and that it does not need to be controlled and censored. Furthermore, Heidegger says “...the artist possesses essential insight for the possible, for bringing out the inner possibilities of beings, thus for making man see what it really is with which he so blindly busies himself” (2002, p. 47). Heidegger enjoyed poetry since he said it made people more “beingful” and able to discover reality around them. For me, it is the power of music that has made me more beingful since I have been able to slow down reality long enough to be in the moment during the creation of my songs to realize the connectedness I have with my surroundings and with all living things on this planet.

“Presence of Mind” is an example of me being in the moment, creating, and understanding the potential of elevating my mind to the standards of art. This instrumental was created in one night during a long stretch where I slowed down time to create something where I let go and did not control and censor the flow of what was happening. I let the creative process take over my being and moved in and out of infinite time to let the form of the song emerge. I had no planned song going into this overnight session, but after it was over, this song was created. Though this is not, in my opinion, my best song, it was the first song that I created where I understood how to record on the software program Garageband, but more importantly, where I understood that I was part of something larger. I was able to see that by trying not to control every small nuance during the recording session, since I was able to flow and use various ideas at various times, I made a parallel that in my life, I can be open to “accidents” by letting the riffs appear and not worry if there were little mistakes since there were parts of those mistakes that I could use to make the song sound good. Also, the “mistakes” opened paths to other ideas that I might not have thought about had I made that “mistake.” Creating this song helped me realize that I might not be as in control of the world as I think I am and that I should be open to as many different ways of being that I can since something that I might perceive as not fitting in, might actually be the thing that fits perfect. Ziggy Marley, when creating music, says,

In music accidents always happen and I love it. I do everything, and because I’m not proficient, I have accidents and the accidents turn out to be good. I like the accidents, so I didn’t want to go back to study music or anything. I just continue

having accidents. Knowing a little thing here, a little accident there, you get some creative stuff happening which is beautiful. I love it. (Zuckerman, 2010, p. 161)

I see this quote as saying Marley does not want to be controlled through a standardized way of learning and creating music since he is open to accidents and seeing where the next accident will lead him. He is a self-taught musician who does not want to be confined by a standardized way of learning music since he does not want to censor his creative flow and is open to the eternal, the isness, of being in the moment creating new music. Roseanne Cash says,

Little accidents that happen vocally are sometimes a revelation. Like in a song where my voice goes to some place I didn't intend it to and then I can follow it a little bit and go, 'Ooh, that's a doorway. What's happening?' That can be exciting. And those are very tiny and maybe nobody notices but me. It keeps me interested. Sometimes I've sung a wrong word and it started me thinking about a whole other kind of song. And then that leads to writing something else. Like you sing a song that you've sung for twenty years and suddenly you forget a line and you put another line in there and that's a doorway into something new.

(Zuckerman, 2010, p. 51)

Like Marley, Cash is open to new doorways that accidents allow since new things will be discovered and created by flowing through those new doors. In a sense these new doors open space for infinite possibilities. William Blake said "If the doors of perception were cleansed every thing would appear to man as it is, Infinite" and I apply this quote to what Marley and Cash say about accidents since all accidents open space for learning new things. The goal is to cleanse our perceptions of standardized, controlled, and certain

ways of seeing the world so we can be open to the many paths that we have open to us. What is interesting is that both Marley and Cash come from families where their fathers were famous musicians. They grew up in households where a musical way of seeing the world was important. And I think this musical way of seeing the world opens space for being more open-minded to the creative potentials that we all have and I think this musical way of being is something that can make us better people since we are open to understanding that there are a myriad of ways to accomplish something. We can be open to other people as well as spontaneous and improvisational ways of being in the world. Furthermore, we can realize that we have many selves in different contexts of reality and that reality is always changing in nonlinear and recursive ways. Also, we can have the confidence to be in the moment flowing in the isness through creating things. Thus, this way of seeing the world through an arts-based lens is something that is needed in our schools since I think teachers need to be seen as artists whose responsibility is to open space for accidents, spontaneity, non-standard ways of seeing the world to help their students transform into more beingful and mindful people who have a more opened-mind to reality. In other words, He, says, “The time we know who we are might be the time we do not know who we are. The time we do not know who we are might be the time we know who we are. Who are we anyway?” (2003, p. xi). I think it is in those moments that we do not feel that life is perfect or not as we would have been socialized or taught to think of as “right” is when we learn about ourselves. Being able to understand during the creative process that there are more than one “right” ways of seeing the world is important to understand that change is necessary and that this change is part of being able to move forward and backward into to becoming a more three-dimensional person and

teacher to help the world attain its potential. There are many curriculum scholars who see that art and a musical way of being are needed in schools to help open space for people to become more proactive in transforming themselves to be more open to change and diversity and flowing in the isness of creation on their own and with other people in shared intuitive headspaces.

Greene (1973) says that one of the functions of art is to open change in our selves since "...those who read or look or listen attentively can create new orders within themselves" (p. 16). Furthermore, Janet Miller (1998) says that one aspect of art is "...to disrupt rather than reinforce static versions of our 'selves'" (p. 151), while Jeffers (1998) talks about art helping us "look from both sides of the looking glass" since we can see and learn about ourselves in the context of the artist's viewpoint on the world (p. 76). The idea is to be able to come in contact with the new things that can make the familiar strange or the strange familiar (Greene, 1991), or as Davis et al (2008) says, "...an important aspect of teaching is rendering the familiar strange- about being with learners in the everyday world and prompting attentions to some new aspect, some new way of interpreting the everyday" (p. 28). So, for me to be able to open space for myself as well as my students to find new ways of interpreting the everyday, I, too, have to be able to understand the world in new ways or in other words "...to go in search of fresh connections, unsuspected meanings, to engage in acts of continuing discovery" (Greene, 2001, p. 42). Barone and Eisner (1997) talk about the seven features of arts-based educational inquiry and one of them is "the promotion of empathy" (p. 75), which I think is a needed way of seeing the world. Playing music opens space for empathy since playing music with someone else always relies on everyone involved listening to and

being present with each other since the song will not be created without everyone understanding each other and what each person is playing and leaving space for each person to be able to create. I think in today's world, the idea of empathy can be seen as a strange thing since we seem to have forgotten about giving and creating with one another due to a consumer-minded dog eat dog world of standardized tests (Ravitch, 2010) and whoever has the most material goods wins the big game. As Botstein says,

The sense of boredom, the sense of emptiness, the sense of disenfranchisement, the sense of hopelessness are easily combated by the activities associated with the arts. The arts generate a place we can define for ourselves. They distill our sense of beauty and tell the truth. They are critical and divergent and allow us to express ourselves. (1998, p. 70)

Hence, being engaged in the arts as a place for teaching, living, and being empathetic, expressive, critical, divergent, and finding new ways to interpret the familiar.

As a musician, I see playing and creating music as a "sacred act" where I am opening myself up to the world to try to name the unspeakable, the "inaccessible" in my everyday life and in my teaching (Rosario, 1991, p. 178). Thus, living and teaching is like playing music. Eisner (2002) says there are four ways in which "teaching can be considered an art" since it can be performed; it "...unfold[s] during the course of action"; it does not rely on "prescriptions or routines but is influenced by qualities and contingencies that are unpredicted"; and "...the ends it achieves are often created in the process" (pp. 153-154). Teaching then becomes a sacred act since it can be seen like playing and jamming with other people as it unfolds to find ways to name the

unspeakable with empathy and the beingfulness of being in the world away from the mundane to be in “it,” in the moment, in what I and others have called the “isness.”

To be able to create is to be open to the isness that is in everything. I have had experiences where the rhythm, the flow, and the action were all together moving in its own time and space and all I had to do was let go and let it happen since I had been able to understand the synchronicity, the connectedness between all entities moving in this space. This awareness of the synchronicity, isness, and connectedness came to me through being a musician engaged in the creation of art. During the making of “Presence of Mind,” I had to let go of preconceived time and space and to live in the isness of the moment of creation. I was awake all night and was able to see the sun come up when I completed the song and it felt like I was only creating this song for a much shorter time. So, being able to interact in this creative process, connected to a larger thing, entity, process, God, was a way for me to bring back a song, which in essence, was to be able to name the unspeakable, the unnamed, and to open the conversation on the infinite. Likewise, I see this way of being part of the moment of creation in my teaching. To be able to open space for the flow, the synchronous moments during a brief time in a classroom with my students all being able to add to the song, to jam, and to be empathetic by being present, aware of the diverse understandings of the worlds of everyone in the conversation, and to find a way to help foster this spontaneous, improvised, unfolding of the isness, is why I teach and play music.

Bill Pinar says,

The point of curriculum scholarship is, I suggest, not to prove a point, not to inculcate a dogma, not to create techniques that will work anywhere, anytime,

with anybody. Rather the point of curriculum study can be conceived of as a search for vision, for revelation that is original, unique, and that opens the knowing and appreciative eye to worlds hitherto unseen and unknown. (1991, p. 246)

All I can do is to try to tell the story of the worlds of the musicians and artists I am able to converse with so these unseen worlds can come back to show that there are many paths and there are many ways that people can travel on different paths they choose. As in life, we are very fortunate to have a chance to be able to change any path that we are on, but I think that we sometimes take this for granted or are not aware of the many choices that we have. Thus, having a musical way of seeing the world is to open space for awareness that we can change the world through our actions, but that we have to be aware of ourselves first, our own ways of being, before we can change anything. The idea that we can constantly revise songs and works of art we create opens space to seeing that we can become different people, works in progress, who are infinitely becoming to find new ways of expressing things. In a sense, as the song title “Presence of Mind” suggests, we need to be present in the moment and mindful of being open to being aware of creating new and different ways of seeing the world.

Kenneth Kantor says, “In the spirit of rock-n-roll lies the genesis of an alternative curriculum” (1991, p. 173). He makes this statement because in his youth, he was trying to find an alternative to a racist and sexist society that was in place but did not seem right since his generation of peers were trying to find new ways of being that were more open to a socially just society. He says, “In retrospect, what I was searching for in my 1950s adolescence was the counter cultural; those elements that resisted and challenged white

middle class safety, politeness, indifference, ethnocentricity, and asexuality. Rock and roll helped to teach me the value of resistance and the need for oppositional states, especially between generations” (p. 172). Curriculum can be a place where being engaged with rock and roll, or what I will call popular music since this opens space for various styles and genres of music, opens a way of being that is arts-based, which in turn is a form of resistance to current ideologies and standardized curriculum theories. Here, understanding the world through a popular music arts-based curricular lens means that one can see the world as an emergent multidimensional creation that is non-linear, recursive, happening in real-time and contextualized in the present as opposed to a more standardized, linear, static, top-down scientific model that depends on only one way of seeing the world. I am interested in understanding how and why popular music can be a space where people can engage in this arts-based way of being through listening to it, thinking about and interpreting it, talking about it, creating and performing it, and just being present with it. Thus, when we listen to it, we are open to being in a rhythm or “isness,” that helps us exist outside linear time structures to make the familiar strange by having a transaction with this piece of art. When we think about and interpret popular music, we are able to understand different viewpoints as we think about the viewpoints of the artist, our own reactions, and how the lyrics can open space for a dialogue between all of these things to help us better understand our own communities to help solve problems in the world. We are able to engage in dialogues with other people to open space for empathy to learn about them as well as ourselves to get a broader picture of the world to see that we are connected to each other and our environment.

Furthermore, we see how popular music can be part of our identity formation when we engage in dialogues with others who have similar and dissimilar viewpoints based on the similar and dissimilar genres of music we adhere to. When we create and perform popular music, we are able to find new ways of being where we can be with ourselves as well as others in what I call “shared intuitive headspaces.” Here, we can listen to and learn from other people to create new ideas through “improvisational jams” by playing off each other in dialogic, real-time motion where the creation emerges as opposed to being in a more top-down positivistic approach where the flow of thought and learning happens through contrived gatekeepers of knowledge. Being present with popular music can also be inspirational, spiritual, and part of our understanding of the human condition since we, as humans, create it. All of these aspects of understanding popular music as an art-based way of being also promotes social justice since collaboration, understanding others and our community, finding different ways to solve problems, opening space for meaning to emerge, and being present with each other in empathetic ways bring people together instead of living in a closed, fragmented, segregated, and positivistic worldview where we are cut off from each other. The goal will be to talk to teachers, students, musicians, and music fans to get their understandings of how and why popular music is part of their curriculum and what an arts-based understanding of the world means to them.

The goal of arts-based educational research and teaching is to open space for alternatives from positivistic ways of thinking where specialists’ understandings of knowledge makes its way into the ontological and epistemological frameworks of society through the top-down process called the scientific method, which in turn keeps the

binaries of the mind/body split, started with Plato and kept alive with Descartes, in play and ultimately naturalized as a grand narrative or homogenous way of being (Barone & Eisner, 2012; Leavy, 2009; Eisner, 2008; Barone, 2000). Thus I propose that understanding the jam session is a way of bringing the mind back to the body. For people to be able to play music, they need to have some kind of theoretical understanding of it, but they also have to be one with their instruments where their body is in tune with the music in their heads and getting it out for others to hear by being able to use their bodies to physically play their instrument. Likewise, to be able to “jam” with another person, both theory and being able to “play” have to come together in that space where people are collaborating and listening to and playing off one another in embodied, socially contextualized shared intuitive headspaces.

There are many curriculum scholars who are talking about an arts-based understanding of the world where emergent creative endeavors are part of everyday life. They are talking about ways they are doing this in their classrooms and in their writing to show that things are not stagnate and that they are jamming to find this needed dialogue to overcome the binaries that limit the jam session. They are understanding, saying, and showing how and why ideas and experiences need to be in motion and open so everyone can have a chance to “play their instruments” and learn from one another in sessions that keeps the songs relevant and not skipping over the same snippet of sound and repeating the same compulsions that have left schools stuck and not moving in standardized fragmented curriculums (Taubman, 2012). And they realize that to learn something new, we need to understand the old so we can deconstruct and then reconstruct these ideas (Carlson, 2002) for a more progressive and musical dialogue.

One curriculum theorist who understood the jam session, the motion, and the change that can come about through engaging with art was John Dewey. Dewey (2005/1934) talks about people having transactional experience with art. Here, the viewer is able to have an experience with it, thus having an experience with the artist who created it. Dewey says that the artist and the viewer do have some kind a relationship because each has brought in their own experiences into this transaction and something new is created. I see this transaction as jamming because the viewer opens space for the art to be put in motion by her/his understanding and relationship to the work of art, which is playing off the riffs of the artist who has laid down the groove and rhythm in her/his art. Likewise, teaching in a classroom can become a jam session because the teacher is opening up a dialogue with the motion of the artists' grooves with her/his students and finding ways for students to express these experiences with each other. The classroom can be a place where students and teacher and artist/subject being studied move into shared intuitive headspaces in an improvisational dialogue that keeps the ideas in motion where each player adds her/his ideas in current time to see themselves in each other to help in developing new ways of understanding so new songs can be created.

Furthermore, Dewey (2005/1934) says that for one to be "fully alive," then one must step outside of her/himself and into the world to experience it and reflect on what she/he is seeing by relying on all of her/his past and present experiences to help in feeling the aesthetic beauty of life (p. 17). But to do this, art needs to be seen not outside of the body or nature split off into some ethereal esoteric abstract conception. Art needs to be part of nature, the everyday experience and not some ideal form that one is in constant search of attaining. Art is in nature, it is inside of us, it is all around us, and our

imaginations are part of making art limitless and expressive in our experiencing and creating it. But, and this is very important in Dewey's mind, to be able to express ourselves and understanding and creating art, we need to have some kind of structure or knowledge or theory or something more than just blind emotional responses because to just respond to art in a non-reflective way, we will only be bringing about a "spewing forth" of emotion without the critical reflection needed to make the aesthetic experience understandable to others.

Pinar (1991) sees the jam session as movement and being able to create the space to live in both the art and in the world and move in between both worlds to see the interrelationships between subject and object. Here in this space, one is able to move beyond the binaries to see "...absence and presence, the simultaneity of complexity and simplicity, not just life against death, but life and death, including death in life" (p. 248). As an inspiration, Pinar talks about how Pollack's abstract splatter painting, *The White Cockatoo*, influenced him as a curriculum scholar to understand how to move in between both worlds to be creative in his writing and teaching as he discusses the painting's "utter originality of its color, shapes, movement, its general dynamism movement [where] ...the cockatoo is in flight in this painting, not only in space, but in time as well, as if the painting were a time-lapsed photograph" (1991, p. 248).

Pinar (2009) takes this theme further by talking about the need to be fluid in these spaces in between subject and object to see the interrelationships between binary formations such as teacher/student, life/death, absence/presence, said/unsaid, light/dark, technical/artistic, etc., where being an artist and creating art is teaching and being in the world. Furthermore, he is able to find the relationships between various disciplines to

make the connections to show that as teachers, we are art, we are fluid and create art together through understanding ourselves and each other through dynamic interaction by changing the world through interpretation (p. 3). Some examples of teachers that Pinar discusses include Jane Addams, Laura Bragg, and Pier Paolo Pasolini who are basically teachers as artists creating and living their art through teaching. Interestingly, Pinar's inclusion and interpretations of these artist/teachers disrupts the grand narrative of teacher as heterosexual female/male being a technician and disciplinarian who transmits facts to be digested by their students. These teacher-artists, as Pinar states, are living and being in their historical moments poetically to change to world:

Immanence, not transcendence, informs the worldliness that knows that struggle for global justice is to be conducted from everywhere: from below, from above, from all points in between, working from within to redress the injustice that defines the world. (2009, p. 146)

Thus, to change the world, Pinar believes that we need to be here now “engaged with the world” finding the connections between the past and present to influence the future through living a “passionate life in public service, an ongoing cosmopolitan education” (2009, p. 146). Pinar understands the need for the jam session through learning, engaging, and being with each other in the worlds and selves and ways of being that we all bring to an old and new emergent and creative work of art.

Like Pinar, Aoki (2005) sees that teachers need to find the spaces in their curriculum to engage with their students and keep the jam session flowing while also being able to open the subject matter being taught in new directions. He calls this space The Zone of Between, which he describes as:

...an extraordinary unique and precious place, a hopeful place, a trustful place, a careful place- essentially a human place dedicated to ventures, devoted to a leading out, and authentic 'e(out)/ducere (lead),' from the 'is' to new possibilities yet unknown. (2005, p. 164)

So, Aoki, too, sees that to move forward, one must understand the past or what has been naturalized or "is" in place in public consciousness to keep a conversation alive to deconstruct what "is" to put it in play so new ideas can emerge. Thus the skipping record has a chance to hit the next groove or is able to be cleaned up so people can hear it clearly without the accumulated dust fragmenting its message into inaudible muddiness. Perhaps once the song is heard more clearly, one might want to change the record or find ways to write a better song based on the melodies and chords of the old one. Aoki (2005) calls being in this space in between the "is" and future possibilities, "indwelling" (p. 14). Here, I see that Aoki is understanding that teachers can work with the old song or the standardized curriculum or what "is" by dwelling in the space between this "isness" and the "isness" of her/his students' lives and experiences to make the subject matter/artists come alive to be more relevant and open so a new "isness" can be created in this in between space. This is much like jamming in a musical group. The players all bring in riffs or the understanding of their instruments as they learned it to play through lessons or from themselves, which can be considered the "isness" of the old way. The goal is to create something new through jamming together so a "new isness" can be attained. But, to attain this "new isness" or new song, there has to be the jam session where the players' bring in their riffs and old ideas so start mixing and playing off each other so this new song can be formulated. Thus, the jam session is the space in between where

“indwelling” takes place so old riffs can lead out into “new possibilities yet unknown.” And, as Carlson (2002) mentions, the old ideas (old riffs) need to be re-read and kept in play by understanding both sides of the binary (jamming by listening to each other’s riffs and adding new ones and by deconstructing old ones) so a new reading can take place (the creation of a new song based on the experiences and input of the players in the jam session).

Phillip Wexler (1996), like Pinar and Aoki, would say that for any kind of collaboration or jamming to occur one has to be engaged with the other person in the jam session or in other words, one has to be present. Wexler talks about “presence,” which is a term he borrows from Buber, as “...existential, concrete, mutual and inclusive of the other in a way that goes beyond psychological empathy” (1996, p. 144). In this understanding of being present with another person, one is actively engaged and “doing [in] the as-thought-not-conscious naturalness of being...” (p. 145). Thus for one to be present, it has to come naturally as a form of giving and not taking or consuming something for oneself. And this is such an important concept for one to understand in the jam session. For anything to be created in the group, each player has to be present with everyone in the session. People have to listen to each other’s riffs and play off of them in the creation of new ideas and this can only occur being aware, engaged, and wanting to give to each other. There is no showboating or hogging the spotlight or having the whole session to one’s self. There will be times for people to solo, but it is more of a collaborative effort where each member is able to add to the creation by listening to each instrument in a shared intuitive headspace or in other words, being present together in natural time to create new ideas. For the “isness” to occur in the middle space between

“old isness” for possible “future isness” people have to be open to some kind of extra sensory perceptions or synchronicity that takes place here. The creation of this “middle isness” is where the “as-thought-not-conscious naturalness of being” takes place as creation becomes natural and free and playful without the constraints of standardized time and space since the old standards are now being re-read, added to, and formed into something new. This echoes Dewey’s sentiments where creating in the here and now or “middle isness” is a celebratory act where one can be “fully alive”:

Only when the past ceases to trouble and anticipations of the future are not perturbing is a being wholly united with his environment and therefore fully alive. Art celebrates with peculiar intensity the moments in which the past reinforces the present and in which the future is a quickening of what now is. (2005/1934, p. 17)

Moreover, Wexler calls for a re-reading of various philosophical and religious texts to re-locate and re-play and re-lease the “holy sparks” contained within them so a new understanding can be opened to connect the spiritual with the worldly and creative side of humans to overcome the mind/body split.

For Huebner (1999), as also maintained by the aforementioned writers, understanding flow, movement, ideas, and collaborative dialogue comes from understanding and dwelling in the language of the artists. Using ideas from Heidegger, Huebner says:

It is in poetry, ‘the inaugural naming of being,’ that truth establishes itself. Truth is the bringing forth of what is into unconcealment, into the open. Language does this by ‘bringing what is...into the open for the first time.’ Poetry, as a work of art, sets up a world, “the ever un-objective realm that shelters us as long as the

paths of birth and death, blessing and curse keep us exposed to being.' Man listens to that wherein he moves and has his being in order that language can speak through him, name that which is, and open up a world. It is in the openness of the world that man projects his own possibilities for being. (1999, p. 148)

Thus, in a sense, language is musical and using language is like jamming with someone. For a person to be able to write about her/his experiences, she/he has to be open to them and get them out like tapping into the unconscious mind to bring out the musical riffs and play. Like music, "language also lives in him and speaks through him" (Huebner, 1999, p. 148). The "isness" of this experience is being in music and language by stripping away that which is concealed by being open to the world and being in the world. Huebner says, "In being in language poetically, man does not force language to do his bidding, nor to disclose his potentialities, rather he waitingly listens that he may name that which is and establish it as such" (p. 148). Teaching, playing music, writing, discussing are part of being in the "isness" since we are communicating and using language to flow through us while it is in us at the same time as we encounter other people who are doing the same thing. Thus, teaching and writing is like a jam session with ourselves and others in some kind of reciprocal process. When we write, we are writing for ourselves or someone else and having this discussion based on whatever rhetorical situation we encounter. The same thing happens in creating art, playing music, discussing the world in our own heads or with someone else or a group of students. Pinar (1991) can talk about his teaching and Pollock splatter painting in the same breath because both are the same thing. Both are letting language that is inside of them, speak through them in whatever creative act occurs- the key is to remain fluid, to be able to

wait, to be able to unconceal that which conceals “isness” of our experiences and others’ experiences. Huebner basically says that as teachers, we are the “guardian and servant of language” which means we need to be open to and understand and respect the language of these artists by helping our students have a dialogue with them in real time. As teachers, we are the mediators of language and opening space for the “isness,” the being in the world, the being “in it” of the experience.

Freire (2010/1970) talks about the need for dialogic interaction between students and teachers to overcome what he calls the “banking concept of education” where teachers deposit fragmented bits of knowledge deemed important by those in the know into the heads of their students while the students are expected to memorize these bits and recite them back on tests to get assessed by the teacher (p. 72). Furthermore, Freire, using Hegel’s Master/Slave Dialectic as a framework, shows this division of power in the classroom by calling the teacher the master/oppressor and the student the slave/oppressed. What happens here is that movement stops because language is controlled by the teacher who is a dynamic Subject making meaning while students are static objects waiting to learn this language without any personal cultural context or critical reflection on their own worlds so any kind of motion can happen. Freire says that both teacher and student need to become dynamic Subjects making meaning and naming the world together through their dialogue, though the main ingredient for this happening is love. He says:

Dialogue cannot exist, however, in the absence of a profound love for the world and for people. The naming of the world, which is an act of creation and re-creation, is not possible if it is not infused with love. Love is at the same time the

foundation of dialogue and dialogue itself. It is thus necessarily the task of responsible Subjects and cannot exist in a relation of domination. (p. 89)

Here we see the importance of sharing language in a loving relationship where each person is equal in the transaction to help overcome the binary of the master/slave dichotomy. This same kind of dialogue happens during jam sessions when musicians are able to listen to each other's playing and create something new by adding their own riffs that make sense in the formation of song. Things are dynamic and in motion because everyone is contributing and power is equally distributed among the group and mutual respect/love for one another needs to be there if anything is going to be created.

Interestingly, Sneddon & Biasutti (2009) studied the verbal and non-verbal interaction of a string and a jazz quartet and saw that both groups worked together when forming ideas, learning songs, and improvising together. They saw that power was shared and that if one group member was soloing too much or taking up too much of the movement, the rest of the group would help direct that member back to the original idea of what they were trying to accomplish.

Janet Miller (2005) understands the jam session because she likes jamming with her students and finding ways to keep the conversation going to overcome teacher/student and official/unofficial curriculum binaries by everyone having a say in naming the world through the language they use together in the classroom. She talks about "responsibility in-the-making" where she tries to find the spaces or "cracks" in the standard curriculum so she and her students can "connect the words" together (p. 234). Like Freire, she sees that a loving and caring relationship is needed between teacher and student since it is the responsibility for the teacher to open space for the "response-

ability” or the ability for her/his students to be able to respond to the material they are learning. Miller brings in Louise Rosenblatt’s (1978) transactional theory, which was the forerunner to reader-response theory, as an alternative to New Criticism, which was usually considered the proper and official way to teach literature in the classroom in the 1950’s and 1960’s and still has a large impact in the way it is taught today.

In New Criticism, the author is centered as the all-knowing authority of the book and it is the job of the teacher to unlock the wisdom of the author and the points that the author wanted to get across in the work by imparting this knowledge for the students to learn and memorize. In a sense, the teacher and students did a Biblical exegesis of the work of literature where the author was god, the teacher was the priest with the only one who could talk to god, and the students were the suffering servants waiting for enlightenment by understanding the words of this author/god via the teacher/priest. Thus most conversations of the book usually took place with the teacher controlling the language since she/he had power due to having the knowledge of the words in the text, much like the oppressor/oppressed binary that Freire talked about. Miller tries to decenter the authority of the author by opening space for her students to have a transaction with the text much like the transaction that Dewey talks about where the viewer has an experience with the piece of art. Things are set in motion again when students can bring in their understandings of the text and have a transaction or some kind of dynamic experience with it. The author/artist becomes dynamic, too, and not set in stone because he/she is open to multiple interpretations since interpretation is never the same in any given time due to it constantly being in motion. When we reread a text, we will have had a different experience with it since we have lived and had different

experiences since the first time we encountered the text and will see it in a different light. Thus the teacher decenters her/his authority to become part of the group and helps set the ideas in motion for a dialogue that uses the piece of art as a springboard for discussions on local and personal issues that relate to what is happening in the world. Like the jam session with musicians bringing in their know-how or local understandings of their instruments to play off each other to create in a musical dialogue, students and teacher can bring in their knowledge and personal life experiences to create and learn from one another in their classroom dialogue.

Leslie Bloom (1998) sees how language can be manipulated to allow and naturalize only one way of being much like studying and memorizing only one viewpoint, that of the author of the piece of art like in New Criticism, but says that this one viewpoint is usually a male dominated one that silences female viewpoints. Thus Bloom tries to overcome the male/female binary by jamming and keeping language in motion through dialogue like Freire and Miller practice, as she concentrates on a feminist methodology in her research. She is constantly aware of her own subject position as well as the subject positions of the people she talks to in her research and thus is never static. Through personal reflection and constantly checking with her participants in her research she tries to understand how power relationships are formed through the language that occurs in this relationship between researcher and participant. Bloom focuses on how patriarchal discourse is used to maintain the male/female binary but also how it proposes and concludes that there is a unified coherent self. The key here is that Bloom sees that we have multiple selves that change throughout time and are not static and fixed due to the language we learn, understand, and use in multiple subject positions. For her, reality

is socially constructed through language and by her revisiting and rechecking the language she and her participants use and create, she is able to understand the reality that has been constructed in that moment in time. Again, this happens during the jam session when members in the group are able to play with different members of the group in different ways simultaneously. For example, the guitarist has to be in touch with his or her multiple selves in the jam sessions because he or she will have to interact with the bass player differently than the drummer or the vocalist when playing since he or she needs to jam with each and each are different. The guitarist has multiple subject positions here because for her/him to move in the group, she/he must understand this musical interaction for the dialogue to continue and grow into some kind of song. The musician who takes on only one subject position and interacts the same way with each member of the group limits her/his ability to keep the musical conversation eclectic and dynamic.

Noel Gough (1998) like Freire, Miller, and Bloom, tries to untie many knots formed from trying to adhere to a Western rational, scientific, patriarchal, and quantitative top-down understanding of the world. Gough talks about deconstructing the fact/fiction binary by saying that if we could look at all stories of educational inquiry as fictions, then "...we may be less likely to privilege without question those that pretend not to be, and more likely to judge each story on its particular merits in serving worthwhile purposes in education" (p. 100). Thus, Gough says that he has been developing a "postmodernist currere" where he asks his students to write personal narratives to open space for a "...mutual interreferencing and deconstructive reading of personal and cultural texts- to read stories of personal experience within and against the

manifold fictions of the world around us” (p. 111). Interestingly, he has his students read postmodern and feminist takes on fiction such as cyberpunk, science fiction, graphic novels and metafiction where an “ontologically plural multiverse of experience” is able to disrupt the modernist viewpoint of fiction where the self is unified (p. 111-112). Here, like Bloom (1998) does through her feminist methodology, the idea of Truth and the claim of a unified coherent self is questioned through understanding how our own stories contain multiple subject positions that have been created through the various discursive practices we have taken part in and adhered to. It seems that if we are able to understand ourselves in light of others and the world around us, we might see that we are involved in many fictions and many illusions, which, in turn, might help us in untying knots that keep us from seeing many “truths.” The jam session opens space for us to see ourselves in the other person in the sense that if we want to add to the musical conversation we have to listen to the riffs of the other person and either play part of it and then add to it or find a way to extend this part of the musical conversation. We have to look at ourselves, our playing ability, and the notes we are going to play while looking at the other player and seeing what we know about ourselves to add to the conversation. In this knowing of the other and listening to her/his riffs we learn new ones and find new ways of understanding our own playing to help add to the musical conversation.

A group of scholars called “a/r/tographers” have come together to walk the talk of arts-based research to show how they are using it in their own research and pedagogy (Sinner et al, 2006). Sameshima (2007) says:

A/r/tography, a practice-based methodology (Irwin, 2004), focuses on the interplay between art (literary, visual, performative, and/or musical) and graphy

(the art of writing). The contiguity of multiple roles and lenses of the artist, researcher, and teacher as a holistic PR actioner are integral to this type of inquiry. Art layered with writing or literature rendered artfully (in form, or in combination with visual art/music/performance) emboldens a “filling in” of the in-between space between mediums. For example, the lyrics of a song on piece of paper may look flat or lacking but when sung with the right melody, the words suddenly become meaningful. (p. 285)

Thus, we see this that teachers are artists combining many the different elements of art in their writing, teaching, and research. Gouzouasis (2006), a musician a/r/tographer, adds that a/r/tography contains “contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess” and tries to apply them in a musical context (p. 28). He says that since music is polyphonic, the textures of the “aural, oral, kinetic, textual, and visual media...complement, extend, refute, subvert, play, and compete with one another” as it is the role of the teacher/musician to open space for creating music and new ideas in the classroom where student and teacher connect through praxis and poiesis (Gouzouasis, 2006, pp. 29-30). He says that since “musicians live and breathe music, and their understanding of all aspects of music-performing, composing, improvising, listening, study-are ongoing,” so the teacher/musician is constantly living their art in a creative process of discovering the world through listening, reflecting, and performing (Gouzouasis, 2006, p. 31-32). Metaphors are important to use in research because they allow “...humans to translate the past, present, and future into experiences just as researchers translate schematas, matrices, and models in research” (Gouzouasis, 2006, p. 33). Like the use of language to convey metaphor, metonymy, which is considered a

sound-on-sound relationship, can open space for musical metaphors (Gouzouasis, 2006, p. 34). Gouzouasis talks about openings in music as spaces where there is silence which can create tensions or relaxation and that “musician a/r/tographers who use various music forms to frame their research are able to find numerous openings in all the nuances of the music that is being used as a vehicle for a/r/tographic expression” (2006, p. 35). Reverb is an effect that helps music sound fuller and more multi-dimensional during live performances as well as when it is being played back to the listener as it can be “manipulated through space and time (Gouzouasis, 2006, p. 36). In the past, it was the acoustic space that helped music contain a natural reverb, but now with digital effects, the musician is able to create and manipulate reverb to make the music sound various ways. Thus, the parallel to the reinterpretation of texts for new meanings and the uncovering of its many dimensions is appropriate here since the researcher should keep language and music in play through reading and re-reading and adding and re-learning through multiple performances. Finally, Gouzouasis says that excess is found in all music and provides the attention needed for the listener to question, nonetheless interpret, the intentions of the artists before, during, and after their performance” (2006, p. 37).

Other ways that musician a/r/tographers use musical terms and ideas and performance in their research include using the idea of the musical tetrad (exposition, development, recapitulation, and coda) as a metaphor to analyze McLuhan’s use of the tetrad in formulating ideas on arts-based research (Gouzouasis, 2005); using the form of the musical triad to understand that research, rehearsal, and performance are all part of the inquiry process (Gouzouasis, 2007); the mixing of the art forms of haiku and musical performance to understand the perceptions of 7th grade music students as they are

learning to play R&B songs in the classroom (Prendergasta, et al, 2009); and the use of the arts-based inquiry of ethnodrama to help in understanding the perceptions of 7th and 8th grade students who were in band class and learning their instruments (Gouzouasis, et al, 2008). Finally, Gouzouasis (2002) tries to disrupt the linearity/binaries that most research uses to express itself, by having a dialogue with one of his graduate students where each write in stream-of-consciousness flows to express a dialogical understanding of “truth” as he says:

I know the truth in music when I stop thinking about how I'm moving my fingers and where I am in the chord changes and the music just flows. I am one with my guitar, and my guitar is one with my mind and spirit. (p. 135)

Here, we get to see that a/r/tography is fluid, diverse, and opens space for people to be present with one another in ways that go beyond everyday language and perceptions. The idea is that one can flow by bringing together the body and mind by being able to have a theoretical understanding of how to play their instrument but also have the ability for the body to combine with the mind in a conversation to where playing can be intuitive and spiritual.

I see arts-based inquiry as motion where the researcher is able to exist in the aforementioned “in between spaces” as he/she actively engages with whatever phenomenon is unfolding, emerging, and changing in real time while being able to tell the story or narrative of what is happening with the participants in this action. Like jamming, where there is motion between people, being present with each other, improvising, and having an embodied dialogic experience, the arts are a place for this to happen. For example, Sullivan (2008) is interested in looking at how painting can be a

form of inquiry since it helps inform our understandings of each other and ourselves, critically engages us, and is a part of cultural practices (p. 240). Sullivan believes that painting is a performance that uses both body and mind and says that the word “painting” should be looked at as both a noun and a verb. When looked at as a noun, painting becomes an object that is able to be observed and analyzed with many interpretations. But when it is looked at as a verb, painting becomes an act and as a practice, which can help open space for seeing painting as a process within various contexts instead of a disconnected object that might be too far removed from our daily experiences (p. 241). Furthermore, Sullivan wants to look at painting as a research practice that involves painting as theory, form, idea, and action (p. 241). Artists are able to look at the world and other artwork by disrupting traditional ways of knowing and viewing the world. And sometimes artists rely on established paradigms of creation and interpretations when engaging in art. Thus, art as inquiry is a systemic endeavor where those in the field talk about it and critique it and rely on traditional and new methods of understanding. The main thing here is that there is a dialogue and that the process of creating art is discussed as being a parallel to the process of researching. And like traditional research, art can be traditional in the sense that the artist is the one finding the problem, controlling his own imagination, and trying to resolve the problem by finding the answers through his painting and subsequent artwork. But, transformation can occur through his artistic process for both artist and audience. So, there is a theoretical basis for art, but it tries to go beyond close-ended results. Sullivan says,

Artist-researchers create critical insights that are germane and current, and the viewer creates meaning within the critical contexts that inform the artistic

encounter. This view asserts that the task of artistic inquiry is to create and apply new knowledge; however, these goals can be achieved by following different but complimentary pathways. (p. 249)

Like Sullivan seeing painting as a verb, Carl Leggo (2008) sees poetry and the poetic process as a verb where he believes that researchers should be poet-researchers experiencing the research process in the in between spaces. Leggo discusses the ways poetry has been used in social science research and describes this methodology as research poetry, poetic representation, poetic narrative, anthropological poetry, aesthetic social science, ethnopoems, transcript poems, map-poems, poetic condensation of oral narratives, and fieldnote poems (p. 169). These forms of poetic inquiry rely on significant discursive practices instead of constrained structural prose and paragraph structure. He says, Where prose often seems transparent and is taken for granted, poetry invites the writer and the reader to pay attention to the semiotics of figurative language, sound effects, texture, voice rhythm, shape on the page, line breaks, and stanzaic structure. In a poem, everything signifies. (p. 169). Leggo says that the question of poem being good should be thought of is what is this poem good for? The idea is that a poem is good for getting out the experience, the imagination, the rhythm, the flow of one's ideas and if researchers want to use and write poetry as a form of inquiry, they need to study the craft of poetry like they would study the craft of prose and practice and write poetry on their own and play with the language. And as each new project occurs, researchers will develop new theories for using poetry, but people have to be committed to writing poetry. Leggo believes that each person is a poet but has lost their confidence in writing poetry. Peer reviews and collaborations can help in this endeavor as we are

able to revise and learn this craft, which is a life-long process where we return and turn again and again. He says,

The poetic process is a verb, a journey, a flow. Like life; like living. Poetry fosters curiosity, quest(ion)ing, imagination. Too many researchers shape their research and are looking for answers, and often researchers shape their research, their research goals in ways that can be answered with resounding conclusion. I prefer to live in/conclusively. Perhaps the questions being asked aren't really worth answering! (p. 171)

Poetry is language that uses words arranged in a certain order on the page to convey an experience and the job of the poet-researcher is to break through standardized structures to find new sequences of words and formal arrangements and placements on the page to help create new avenues for expression to help describe our own and others' interpretations of experiences (p. 171).

When it comes to music, Bresler (2008) makes the claim that music performance has taken a back seat in the conversation of arts-based approaches to inquiry since literature, visual arts, and dramas are the most popular (p. 225). She cites Zucherkandl, a Viennese philosopher of music, who said that we lived in a visual culture where seeing was the traditional way of understanding something and listening was not as prevalent. Bresler contends that learning how to listen, performing, composing, and improvising music can be a compliment to social science inquiry, since "involvement in music as creators, performers, and listeners requires that we engage in the evanescent aspects of the world, cultivating sensibilities that apply to ways of doing as ways of becoming (p. 224-225). Thus, Bresler likens her research to a jazz ensemble where people come

together as a team in coming up with ideas, but also able to improvise and add to the knowledge through their listening to each other and then playing off each other's ideas. She thought about Eisner's (1991b) concept of inquiry moving beyond verbal and numerical research to more of a sensory experience, which he called the "Enlightened Eye," which was more of a visual analogy, but she decided to perceive the world with an "Enlightened Ear" when engaging in social science research (p. 225).

She focuses on interactions in her research. Since we are engaged in our participants' lives, she, like Wexler, says that we should have a Buberian "I-Thou" relationship with and learn to actually listen to our participants (p. 227). She uses Stoller's (1994) ideas that sound opens interpretations of the "visible and invisible" that goes beyond the literal content of what we are observing. Bresler furthers Stoller's ideas about sound by saying:

It attends to tone, mood, rhythm, and dynamics. Sound has the power to bond. In contrast to a person's spatialized 'gaze,' which creates distance, sound penetrates the individual and creates a sense of communication and participation. (p. 27)

She goes on to say that we need to use engaged, attentive, empathetic listening when interviewing our participants where "the interviewer is not in the limelight but uses her aural sensitivities to create a structure for the interviewee's reflection and communication" where the "I" and "Thou" is experienced as a "mutual tuning-in relationship" to create a "We" between researcher and participant (p. 228). Also, this attentive listening is essential to collaborative research in the social sciences, but ironically the social sciences talks about collaboration between people, but little research has been done on looking at how researchers engage with each other in creating

knowledge together. (p. 228). So, she feels that the jazz ensemble metaphor is appropriate here when looking at collaboration since the band or researchers create an “interpretive zone” together in a dynamic process of “exchange, transaction, transformation, and intensity” and during in their own voices and experiences to create new meanings through collaborative inquiry instead of just one researcher soloing by himself or herself (p. 228).

Next, Bresler (2008) talks about the three-pronged communication and the idea that communication is like a musical performance where music focuses on the music to be played, the self, and the audience in a relational, supportive, and intensified environment (p. 228). Likewise, qualitative research has three dimensions in the sense that the phenomena are being studied and understood, the self is being researched, and the audience is always considered. Learning music includes learning it for one’s self and the audience as it can intensify as the process and playing of it occurs. Also, music can convey complexity and ambiguity unlike the traditional languages of precision and constancy of verbal and mathematical language. Furthermore, Bresler (2008) talks about “systematic improvisation” as a parallel to jazz and research where she contends, “Indeed, research like playing jazz, involves the systematic cultivation of sophisticated skills on one hand and intuitive response on the other,” as “improvisation allows us to get out of an ‘automatic pilot’ mode, treating the unexpected as opportunities to expand and redirect our attention” (p. 230). She also states that “An improvisationistic style during field-based interviews and observation can also shape research” since one needs to generate questions in real time based on the answers and flow of the participants (2009, p.17).

Moreover, Bresler talks about “disciplined empathy” and the need to slow down in the fast-paced world to take the time to be empathetic with each other as opposed to what Eisner (1991b) calls “connoisseurship” where the researcher is detached from the research as a specialist in that field (2008, p. 230). And she makes a connection between music and research by saying that music involves the performer making an “empathetic connection and resonance to the music, within aesthetic controlled distance of the performance” and parallels the need for qualitative research to open space for empathetic understanding of the other but also maintaining disciplined scholarship. Bresler contends that art and qualitative research are similar in the sense that both are “...in the search for empathic understanding [which] involve mediating back and forth between the personal and the public” (2006b, p. 54). Interestingly, like Janet Miller does, Bresler brings in Louise Rosenblatt’s (1978) understanding of efferent and aesthetic transactions when encountering a text where both are needed to understand the text in a multidimensional way where both are independent on each other in reading as is the same kind of connection being interdependent in qualitative research- we feel the text with our emotions aesthetically, but we also have to analyze the text, too, efferently, and both should play off one another instead of being separated (2008, p. 230).

Bresler (2008) gives credit to Dewey, Langer, Broudy, and Eisner, who talk about trying to bring the mind and body back together instead of split by talking about thinking in a paradigm of “embodiment” where this mind and body work together in thinking and trying to see familiar knowledge from new perspectives. Music involves embodiment because there is movement by actually playing the instrument with your body, as the instrument becomes an extension of your body, and this understanding can be brought

into the space we inhabit with our participants since they, too, are embodied in the social context that we have created together. Bresler (2005) says,

I have experienced thinking with the body as central to learning and teaching, but its power in the various processes of qualitative research is particularly striking. If the researcher is the main instrument in the process of inquiry, the body is present in various roles- perceiving, interpreting and communicating. Body/mind alertness and openness to what is happening are crucial...The body/mind presence is crucial in creating an interview space, where interviewees are invited to reflect, generate ideas and share. The specific manifestations that this space takes interacts with local customs. (p. 177)

Furthermore, Bresler (2008) says that it hasn't been until recently that the body has come into research due to phenomenological writings of the French existentialists and that qualitative research has been involved in this concept of embodiment in the sense of the interview inhabiting both the mind and body during reflection, interpretation, and communication between researcher and participant (p. 231). Bresler (2008) brings in Csordas' (1993) concept of "somatic modes of attention" to helping to understand our own bodies in the process of communication where attention is present in any technique of the body-for example, in learning to play an instrument or to dance- but recede into the horizon once the technique is mastered," which is important to note in research since we need to be ever-present in our relationship with our participants and listen attentively, notice cultural feelings of physical proximity, our own and the others' non-verbals, and various intonations of voices. (p. 232). Thus, we need to be aware of the dialogic relationship surrounding us as we are part of it as is our participant.

Finally, Bresler (2008) parallels the musical concepts of form, rhythm, and harmony to how qualitative research can be part of a Deweyan aesthetic experience where both perception and conceptualization work together in having a transaction with a piece of art. Musical form is dynamic where the parts interact with the whole to create a composition that can be improvised or structurally written or both and the same ideal is in qualitative inquiry where researchers, like improvisers and performers, attend to these fleeting, dynamic “lived experiences” of situations and people (p. 233). Next, musical rhythm is the pace of the beat and time of the music, so qualitative inquiry needs to take into consideration the rhythms and paces of social encounters since the rhythms we create are partly personal, partly cultural, carrying implicit messages and powerful values” (p. 233). Furthermore, rhythm is perceived differently in different contexts since there is no ‘absolute’ tempo. Dynamics are important, too, where we understand the loudness and quietness of a piece of music as well as in our relationships with people- when do we lay back or get more intense in our relationships? Melody and texture is important by analyzing the how single melody lines or voices in songs and single voices in discourse play out in the larger song or community of discourse and texture refers to the interrelationship of these melodies and how they weave in and around each other to compose a song or social interaction with a variety of voices interacting with each other. Finally, harmony is usually codified in various musical styles such as jazz, blues, classical, etc. and there are different acceptances of dissonances and consonances in these styles and likewise in social situations we need to be aware of how dissonances and consonances play out in our interactions with each other. Bresler (2008) contends that being fluid in our attention to music and research is important in moving into a more

postpositivist paradigm where we there are various entry points in understand the setting of a culture, but that “the resulting journey, with its unique rhythms, forms, and dramatic moments, changes a preordained map to a highly interactive, improvisatory process” (p. 234). Thus, we are able to see how jamming and the concept of improvisation and being together in dialogic encounters in the social situation are important for a more emergent, bottom up creation of knowledge between subject and object in the in between spaces.

I see narrative and the idea of being able to tell one’s story as a musical way of being in the sense of having motion where both the body and mind and act together in the isness of the experience. Bresler’s (2006a) concept of “embodied narrative” is important in the sense that it helps open space for the spaces in between. She says,

...my own interests revolve around the lived, multi-sensory aspects of narrative and the role that musical ways of knowing can play in the generation and understanding of narrative. Narrative inquiry in the social sciences, I suggest, is grounded in auditory, kinesthetic, and aesthetic sensitivities, and embedded in the lived experience of constructing and attending to narratives. The notion of embodied narrative centers on processes and spaces that facilitate the creation and communication of narratives in qualitative research. (p. 23)

Leavy (2008) adds that since we are all social actors, we are embodied actors and thus, experience is embodied so that “...social reality is experience from embodied vantage points (p. 345-346). Thus, our understanding of the world is like a dance that we have between the people we encounter and the dialogues that emerge where we learn to move in certain ways to keep the conversation going. Clandinin and Connelly (2000) say that there is always movement in relationships between people as they are sometimes closer

with each other or sometimes more distant, hence the same “elastic” relationships are happening with our participants (p. 82). The authors says that the main thing is in how we deal with this tension and to realize that if we are too close to the participants and stop taking field notes and writing in our field texts would hinder the inquiry, so one must find that balance of being intimate with the participants but also stepping back and writing our observations. And, they contend that one should be objective in writing the field notes, not being in love, because as time passes, we sometimes remember the past with nostalgia that clouds what actually happened during that time period when we wrote our notes, so if we want to remember something from the past, we need to write objectively because those notes do not change over the years though we will (p. 82).

Moreover, Clandinin and Connelly (2000) say that being in the field is being “in the midst” of the various dimensions of time, place, the personal, and the social, as the inquirer has to move beyond the “look for and hear story” aspect of data collection (p. 78). The inquirer needs to live the life, be part of the inquiry, realize that this inquiry is a way of life, trying to make sense of the way life is lived, trying to figure out the “taken for grantedness” of the situation, and understand and “disentangle” the multitude of narrative threads that are part of inquiry (p. 78). The idea is that yes, one can use a tape recorder to get the exact words and vernacular of the participants, but also writing about the actions, the non-verbals, the happenings, and the narrative expressions of the landscape all need to be noted. Thus, narrative inquirers are “in the midst of a three-dimensional narrative inquiry space, and being in the midst of a temporal, storied flow” (p. 65). It is important to know when to stand back and let this flow happen and be keenly aware of what is happening as well as be a part of the happenings and contribute

to the flow. Narrative inquirers “settle in, live and work alongside participants, and come to experience not only what can be seen and talked about directly but also the things not said and not done that shape the narrative structure of their observations and their talking (pp. 67-68). A history that has already been taken place for a long time is now being joined by the inquirer here and the many layers that are happening presently, which have been affected by the many layers that have happened in the past are in play, which, in turn, will affect these layers in the future. One must understand the layers and try to uncover them, rip them apart, and be in a part of the layers. Thus, the stories of the participants have been told, retold, and have changed from the beginning and the inquirer must be aware of how this change has affected everything. Furthermore, the inquirer has to explicate how being in this flow, this field, is affecting him or her and talk about past and current biases that affect him or her being in the field. Thus, there is a transformation that takes place where both inquirer and participant tell their stories, retell them, relive them, through sharing them together. There are “shifts and changes, constantly negotiating, constantly reevaluating, and maintaining flexibility and openness to an ever-changing landscape” (p. 71).

Finally, Clandinin and Connelly (2000) say there is no one specific way of doing narrative inquiry, as each inquirer will have their own history, their own understanding of the field, and will have different levels of interaction and being in this flow. The goal, though, is to be able to be aware of and understand the different dimensions and get to point where this “taken-for-grantedness” of the field becomes taken-for-granted, so one can move in and out of the layers and see the various narrative threads- much like moving in a rhythm or in a circular motion (p. 78). I see myself as an artist-researcher engaging

in narrative inquiry where I am able to tell the story of a conversation that is fluid, is changing, is relational, is part of the three-dimensional field of time, place, personal and social, is ethical, authentic, fair, explanatory, has tensions, boundaries, is multileveled, multidimensional, multilayered, has a past, present, and a future, is participatory, and is ongoing and will also be ongoing because our understandings of the world change, but the key in all of this is to awake, to be “wakeful” (Clandinin and Connelly, 2000, p. 182) and not slip into a one-dimensional, positivistic understanding and explanation of the phenomena I encounter.

Bill Ayers says, “Freedom can be thought of as a refusal of the fixed, a reaching for possibility, an engagement with obstacles and barriers and a resistant world, an achievement to be sought in a web of relationships, an intersubjective reality” (1998, p. 7). I see having a musical way of being as opening space for freedom and the possibility to engage with a “resistant world” through an arts-based way of seeing the world where people are engaged with each other to be more empathetic in shared intuitive headspaces. Broudy (1976), Eisner (1998, 1991a), Greene (2000, 1995) all talk about opening space for the imagination to help people notice that there are fixed and rigid one dimensional categories keeping us from seeing the world as a three-dimensional space of possibility. I, too, see my project as trying to “break through on through to the other side” (Doors, 1967) to a more three-dimensional world where an emergent, unfolding, and collaborative understanding is possible.

Finley (2008) sees the political possibilities of arts-based inquiry as researchers are able to use their own agency in creating projects that they feel are important in helping the world by using a mix of engaging methodologies that are not deterministic

and positivistic while bringing it back to the people and situating it in local communities instead of just the academic community (p. 72). Furthermore, Knowles and Cole (2008) talk about the “goodness” of arts-based research having a “holistic quality” and “communicability” to reach many people (p. 67). I, too, hope to bring back my research to the local community of teachers out in the schools who will hopefully read my work on the possibilities of using popular music as a place for understanding shared intuitive headspaces, empathy, and being present with each other since their classrooms are spaces where the music is being played and the jam sessions are happening. This, in turn, could open conversations about the standardized curriculum being a top-down positivistic model that can be disrupted by understanding that the curriculum can be an emergent world of non-linear, recursive, social, creative, and communal connections and endeavors.

McNiff (2008) says that researchers need to let go and be spontaneous since this is what creation is and that when applied to our communities, the arts can,

...help us improve the way we interact with others by learning how to let go of negative attitudes and excessive needs for control, learning how to foster more open and original ways or perceiving situations and problems, gaining new insights and sensitivities toward others, learning how to create supportive environments that inspire creative thought, and realizing that nothing happens in creative expression unless we show up and start working on a project, even with little sense of where we might ultimately go with it. (p. 32)

I think he is correct in the sense that we need to learn new ways of approaching the world because some of the old ways have left us stagnate in a box where we are not seeing the

beauty and natural rhythm and flow to life. The idea is to let go of socialized negativity that can cloud our understanding of the immediate situation where we are with people who have much to offer the world. I think my project can discuss this since for one to engage with the world in an arts-based way of being, one has to be aware of him/herself while being present and open to another person. I think if we are aware of ourselves, then we can see ourselves in other people to realize that the negativities that we see in others are some of the same negativities that are part of ourselves. Music and jamming and being with one another is a way to understand the negativity by resisting old ways of being to let new and emergent understanding of the world unfold.

Stinson (1998), Goodman & Teel (1998), Pinar et al (1995), Beyer (1991), and Greene (1988) all talk about the arts opening space for democracy and moral responsibility. I see music as a space where there is a democratic partnership of people playing it together in the creative process of writing a song. I see music as a space where we can learn about what it is like to be morally responsible for one another by listening to the differences and similarities that we all have and letting those differences and similarities stand side by side. To hear another person's music or instrumental is to actively engage with it whether you like it or want to suspend judgment is an act of morality since we allow another person to communicate with us so the binary of "us vs. them" becomes a "we." To be able to understand the "we" in the "isness" of the emerging experience of the "shared intuitive headspace" to bring forth and open space for the "unspeakable" is what my project will hopefully be able to accomplish.

TRACK 6- IMPROVISATIONAL MOMENTS

EXERCISE 11
A MAJOR

The image shows a musical score for Exercise 11 in A Major. The top staff is a treble clef staff with a melodic line consisting of eighth and sixteenth notes. The bottom staff is a bass clef staff with a bass line consisting of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 on the fingers and 5-7 on the thumb. The key signature is one sharp (F#).

Song 6.0 “Axe of Fate”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZ185d1RpcWNYbGRBWjN1bzQ2WnlcynRsdmxqMEE&usp=sharing>

Riff 6.1

In all its roles and appearances, improvisation can be considered as the celebration of the moment. And in this the nature of improvisation exactly resembles the nature of music. Essentially, music is fleeting; its reality is its moment of performance. There might be documents that relate to that moment- score, recoding, echo, memory- but only to anticipate it or recall it...Improvisation, unconcerned with any preparatory or residual document, is completely at one with the non-documentary nature of musical performance and their shared ephemerality gives them a unique compatibility. So it might be claimed that improvisation is best pursued through its practice in music. And that the practice of music is pursued through improvisation. (Bailey, 2004a, pp. 264-265)

Riff 6.2

The artist never knows beforehand exactly the structure he or she is going to make and has no fixed rules to guide him/her towards the individual piece of making. Of course he/she has had previous experience making, and a knowledge-of and knowledge-how of techniques potentially anticipatory; he/she has, too, habits and stylistic tendencies. But exactly how he/she is going to use these, and the potentialities of the medium in which he/she is working, he/she has often but vague and tentative feelings and ideas. There is neither a prefigured plan, derived or deduced from some intelligible scheme, nor a fixed final plan operating teleologically towards which he/she can work. The final form of the particular painting, or poem, or sonata...not only is not known beforehand by the creating artist: it cannot be known beforehand, because the form of a work of art as individual is not a general form or general pattern of structure into which the work will,

as it were, fit, or be molded by. The form of a particular and individual work is organically dependent on its parts as, in complementary fashion, the artistically-aesthetic meaning of the parts cannot be fully understood artistically except as functioning in artistically-organic relation to all other parts and to the whole. (Reid, 2012, p. 37)

Riff 6.3

Excerpts from “Break on Through (To the Other Side)”

By The Doors

*You know the day destroys the night
Night divides the day
Tried to run, tried to hide
Break on through to the other side
Break on through to the other side
Break on through to the other side, yeah...*

*Made the scene week to week
Day to day, hour to hour
The gate is deep, straight and wide
Break on through to the other side
Break on through to the other side
Break on through... (Morrison, Krieger, Manzarek, & Densmore, 1967)*

TRACK 6- MIX

Being able to break on through to the other side during jam sessions with other people is an amazing thing since all members in the group are present with one another in shared intuitive headspaces during isness. Breaking on through to the other side means that the “doors of perceptions” are “cleansed,” as Blake would say, as the group is able to be part of the infinite and eternal action of creation through improvisation. Moreover, there is a “we” that develops where all band members are working together to tell a story of the emerging song that they are creating together in the moment. The song “Axe of Fate” is a good example of a song that was created in the moment through improvisation with my friend John. The song title was a play on Pink Floyd’s song “Careful with that

Axe, Eugene,” which was inspired by their jam sessions together, as the word “axe” is another name for a guitar. John played bass and I played guitar over top of a drum loop as we both improvised together to create a new song that was created spontaneously together. We were both present with each other in shared intuitive headspaces playing off one another’s riffs in the isness of the moment. In a sense, John and I were creating in an emergent system where each part worked together and was reliant on each other to create a whole. We were able to allow for “mistakes” or differences in the recording process and let them stand on their own to see how they blend or do not blend with the tracks that are supposedly recorded “properly.” And this works in reverse, too, since the “properly” recorded tracks might not fit into the whole since some of the “mistakes” might make the whole better and more interesting. For example, Rhienerger (1992) says that for any system to survive or be able to move, be fluid, and have a future, it must be able to adhere for the differences that arise in the system,

An experimental system is the basic unit structure from which experimental tracing proceeds. It constitutes an epistemic thing within the frame of technical conditions. The system must be capable of *differential reproduction* in order to behave as a future-generating machine. This doesn’t simply mean that it must allow for differences to occur; it must be organized in such a way that the production of differences becomes the goal of the whole machinery; the system is then governed by ‘difference.’ (pp. 419-420)

To go further, “Axe of Fate” could not have been created had I not allowed for the differences or the “weird” or “off” guitar lines to exist, but also, I had to understand that there were going to be different kinds of guitar lines that I would be creating and that it

was fine that they would occur since the goal was to create a song that would allow for all kinds of sounds to exist together. When I went back to mix and edit the song, I did not remove all of the “mistakes” since they added to the whole, but also they blended together to give the song more of a three-dimensional sound. If you listen to the song, there are parts where the guitars sound like electronic synthesizers and instruments that you would not think a guitar could sound like. What is the most interesting aspect to this song was that there are points of unplanned synchronicity occurring. For example, in the song, at certain points the guitar and bass lines come together in a unified whole to make this glorious sound for a few bars and then they separate and go back to their own ways of being, but are still existing together side by side to keep the song moving and breathing until it ends. Furthermore, we relied on our musical “spatial reasoning” skills (Hallam, 2012), while using our whole brain’s “...logic and reason, and also primitive ‘gut instinct’” (Ball, 2010, p. 410) since “...the arts are thus custom-made for the capacities of the human mind, and so may function as particularly effective sites of involvement” (Herbert, 2011, p. 185). I was able to use both my intuitive body processes along with my logical mental processes in a whole-body-brain activity that allowed me to improvise intuitively while logically understanding how to play the guitar.

This kind of whole-body-brain creativity where things emerge and move happens in groups, too. Sawyer (2010) says that creativity can be looked at in individuals scientifically, as it could be explained in properties, laws, mental states, and how one behaves. But, he also says that creativity can be looked at in groups in both the cultural and social contexts. He then says that maybe a hybrid of both individual and group is needed to explain how new things are created (p. 366). He proposes his framework of

“collaborative emergence” where this combination of individual and group interaction can take place during improvisational moments.

He talks about the scientific explanations out there such as the deductive-nomological (DN) or covering-law approach and the mechanistic approach. The covering-law approach talks about past occurrences of phenomena and the predictions that can be made in the future based on these past observations. And this is problematic for social sciences, because it is hard to find a one-size-fits-all law to explain every possible occurrence that can happen in the world since every law will have an exception. The covering-law approach cannot cover everything and most scientists contend that there are natural laws, but to have laws outside of natural science is a hard thing to accept. So, there are causal mechanisms proposed instead. Here, the mechanisms and the events that lead up to the event of the phenomenon are explained, but the interactions and processes that make up the event are explained. Sawyer (2010) says:

Rather than a covering-law explanation in terms of laws and regularities, a mechanism approach provides explanations by postulating the processes constituted by the operation of mechanisms that generate the observed phenomenon. (p. 367)

And this will lead us to understand that complex systems have millions of interactions happening in them and that many systems are chaotic and that since this makes them hard to explain, a reductionist approach, such as the covering law idea would not be feasible. Sawyer talks about “complexity scientists” using the human brain as an example of a complex system that generates thoughts through the human mind that are novel. The mind is a complex system and could have parallels to complex social systems, which also

promote novel ideas, so if one wants to talk about creativity and the generation of it, both the individual mind and the social understanding of it through a mechanisms approach are needed. Sawyer then brings this idea of collaborative emergence where he feels that groups can generate ideas together through improvisational moments- there is no structured plan, it is chaos, but something will happen when people open space and allow for these moments of improvisational collaboration to happen.

Borgo (2006) makes an interesting claim on how musical groups improvise to create new ideas together by making parallels to swarm intelligence (p.3). Swarm intelligence takes place in the insect world as colonies of insects work together as a group to become a “superorganism.” They work together to find places to live, build, and survive in colonies. Some insects such as bees and ants have a system where they communicate together when searching for the hive to be located by sending out bees to search and bring back information to the group. Certain bee dances are observed to show how they communicate with each other and retain a group memory and proceed together to improvise to create a habitable living area. The idea here of swarm intelligence is “relatively simple decentralized activities can produce dramatic, self-organizing behaviors”(p.5). The group acts together without a leader to make meaning as organized behavior can occur through decentralized ways. The group decides on how the division of labor is manifested when building hives or where the colonies will live. Some other observations of swarm intelligence made by Bonabeau et al (1999), is that there are forms of positive and negative feedback, various degrees of randomness of error, and “multiple interactions of multiple entities” happening in this creative process of the group (p.6). Swarm intelligence also looks at “stigmergy,” which “...describes the indirect interaction

between individuals when one of them modifies the environment and the other responds to the new environment rather than directly to the actions of first individual” (p.7). When applied to the insect world, stigmergy shows how certain perceived random acts observed at first become meaningful through the positive and negative feedback of its member as they build things in nonlinear ways to create a whole. The drawback to swarm intelligence is that though insects can adapt to their environments and improvise to help each other out and create, an “army ant syndrome” can occur sometimes when a subgroup leaves the colony, gets lost, and dies from exhaustion while building due to not knowing when to stop as communication is lost from the colony.

Likewise, musicians, when they improvise in groups, create something new together. There is a group mentality happening where the individual players for a super-organism. They listen to each other for cues or open space for each other to solo during the song. The song takes on new forms and meaning as it is being built together in the group. Positive and negative feedback can occur from the group members. For example, positive feedback can help the group explore new ideas together as they spur each other on if someone brings in a new idea while playing. Other members will reinforce that person’s idea by playing along with it and trying to develop it as something is created. Negative feedback can occur when a player starts soloing too long away from the group or if ideas that are being played are going nowhere. The group will signal for a new turn of events to keep the creation alive as new ideas will be improvised and some will be selected or discarded. Also randomness of error is a needed aspect to group improvisation because sometimes mistakes can lead to new directions. Mistakes can take the form of a new creation and is needed because if a group exists for a long period of

time together, it could get to the point where nothing new is created since everyone knows each others' playing very well and can predict what the player is going to do during the improvisation. The idea is to try to create new things together. Furthermore, the group needs to be involved with interacting with each other and the musical community as a whole to learn new things about their own playing and the playing of other musicians.

Berliner (1994) studied jazz culture and what goes on inside the head of the musician when improvising in the moment and as well as the actual jam session when the ensemble improvises together as a group and musically communicates together to form new and creative paths for the song to flow. Berliner brings up the point that improvisation is like a language. There are phrases of words that are expanded on to make sentences and those sentences form longer paragraphs and so forth. Max Roach, the famous jazz drummer says,

After you initiate the solo, one phrase determines what the next is going to be. From the first note that you hear, you are responding to what you've just played: you just said this on your instrument, and now that's a constant. What follows from that? And then the next phase is a constant. What follows after that? And so on and so forth. And finally, let's wrap it up so that everybody understands that's what you're doing. It's like a language: you're talking, you're responding to yourself. When I play, it's like having a conversation with myself. (Berliner, 1994, p. 192)

The idea here is that the musician is creating a language to tell a story about where he was and where he is and where he wants to go. At the same time other musicians are in

the story thinking about their own stories as well as listening to other stories happening. So, when a jazz musician wants to solo, he first has to think about what he already knows in the sense of patterns, notes, scales, phrases that he has made up in the past and try to either find new combinations of them or rely on these past creations when want to tell his story. Sometimes musicians want to create new things that they have never done every time they go on stage, but there is a danger in that because having to create new ideas all the time while thinking about sometimes can hurt the session because the musician comes in late or off beat. But, some musicians just let go and play whatever comes into their heads and if some past riffs that were created before come out, then it is ok because this is what was going on in the mind of that musician in that moment of time. Musicians talk about soloing and the idea that you can start simple by repeating simple passage and giving some space between each of these simple passage to let them gel and for others to hear what you are planning. And then as time goes on the musician starts to get more complex, building off the past simple ideas into more of the story that he wants to tell. The sentences are formed and the story begins and is told as the musician is constantly reacting to thoughts in his head. Ideas are being formulated and some of them are being challenged and discarded for future moves in the moment of the solo. Jazz musician Fred Hersch says, "...it's like you've got this third ear that oversees the whole business- the craft part- and that's what tells you what to do when you solo. If you're going to repeat a phrase, repeat it in a different way, change it a little bit; make it say some something; make it speak differently. Make the phrase I'm now playing shed light on the phrase I'm about to play. Do something to give the music contrast. Don't keep beating a dead horse this way. Try something else. Be resourceful. Use you left hand more" (Berliner, 1994,

p. 207). This third ear that Hersch talks about is important because it also helps in blending emotional energy with the logic of musical ideas and keeping them in balance (p. 207). This is important to help the soloist feel when it is time to bow out of the solo when it is inspiring and one needs to let go so it this inspiration doesn't hog the whole song or when the solo is uninspiring and the musician knows that something else needs to be done to keep the story in play. Sometimes an instruments' malfunction will lead to new things and ideas will have be created without certain valves or strings being part of the solo. Also, the musician might need to save his musical mistakes by going back and remembering some of the past improvisation to help propel his ideas into the next phrase of the solo. Berliner (1994) says, "Soloists reflect on past events with breathtaking speed, while constantly pushing forward to explore the implications of new outgrowths of ideas that demand their attention. Ultimately, to journey over musical avenues of one's own design, thinking in motion and creating art on the edge of certainty and surprise, is to be 'very alive,' absolutely caught up in the moment" (p. 22).

Furthermore, Berliner (1994) talks about what happens during the group playing music and creating when they improvise together. He says that it is "give and take" between members in a conversation on a journey together (p. 348). Many musicians talk about establishing a groove together first and sort of feel each other out. Everything builds off the groove and changing the groove all the time at the beginning does not help in the musicians understanding their relationship to each other. Charli Persip, a jazz musician, says "...the drummer and the bass player must be married. When I listen to the drummer and the bass player together, I like to hear wedding bells" (p. 349). Once the groove is laid down the rhythm section can start to improvise within the groove.

Sometimes the bass player can hold down the groove and the drummer is free to improvise and vice versa. It depends on the communication the bass player and the drummer have together and when each is going to lead or stay together in the groove that set together. Chuck Israels says, "Playing with musicians is like a conversation. If when I speak, you say, "Yes," or you look at me and blink your eyes or interject some comment of your own, that keeps me going. Just listen to Roy Hayes! To say that he's a great rhythmic contrapuntal conversationalist doesn't do justice to what he does. What he does is just magic" (p. 355). Other important relationships in this conversation in the groove are between the bass player and the pianist because they are helping create the basic harmonic structure of the song for others to solo over while still interacting with the drummer as all three keep the groove alive. Soloists look to the rhythm section to help in the direction their solos will take. Many soloists listen to the drummer and how he plays to feel where to solo will go. Cymbal crashes or patterns help the flow. The soloist will look to the piano player sometimes for ideas in their solos. Most of the time the pianist is playing counterpoint to the soloist, but the soloist might take some of the pianist's ideas and incorporate them into his improvisation. A soloist will interact with the bass player for the feel of the song as well as the notes he is playing to help with what notes the soloist might choose in the improvisation. But, all of the players in the group are constantly listening to each other's musical preferences and interpreting them as they improvise. This helps in the conversation that they create because each person brings in a unique vocabulary to the story and each has to understand each other's words so they can talk together and tell the story.

Sawyer (2005) conducted several interviews with Chicago jazz musicians in the 1990s and was able to see that these musicians saw their musical communication as a conversation. Sawyer sees this musical communication as an emergent conversation that is complex, non-linear, and improvisational. On the other hand, Sawyer adds that this musical conversation has been hindered by scientific explanations of it. Here, scientists, usually in the field in psychology, simplify this communication to more reductive and individualistic transfers of knowledge between two people back and forth without looking at the spontaneity that is happening between the two people during the musical communication. Sawyer believes that music is a pure form of communication between humans and that music groups are social and have the same properties as complex systems that include “intersubjectivity, interactional synchrony, entrainment, unpredictability, and sensitivity” (2005, p. 57). Sawyer talks about the development of the idea that musical communication being like a conversation by saying in the 1960’s, researchers started applying generative grammar approaches of language to jazz improvisation. He says that Perlman and Greenblat (1981) “...drew analogies between the deep structures of a sentence and the harmonic chord structure of a jazz standard, and between the words of a sentence and melodic fragments, or ‘licks’ that musicians weave into their solos” (2005, p. 46). Overall, these parallels between the structure of language and music failed because they were superficial. Furthermore, these structures failed at the functional levels of syntax and semantics since these ideas could not explain music performance and the influence of social and cultural contexts. (2005, p. 46). Sawyer then says that music, especially jazz, is like a conversation, and that instead of analyzing the syntax and semantics of language as a parallel to this ideas, one should look at the

“pragmatics of musical and verbal communication” (p. 46). He states that jazz groups jam together and cannot predict the flow of where the music will go and brings in Berliner (1994) and the idea of the give and take of the conversation during the jam where everyone listens, talks, and works together in the emerging creative moment. Musicians help each other cover up mistakes by playing together as the group is bigger than the individual. He says this group work has a process, is unpredictable, is collaborative, and is emergent (2005, p. 48-49). He draws on the work of complexity theorists’ terminology when saying that the ensemble is like a complex dynamical system “...with a high degree of sensitivity to initial conditions and rapidly expanding combinatorial possibilities from moment to moment” (p. 49). He also says, “In complex systems, the global behavior of the entire system is said to emerge from the interactions among the individual parts of the system. The group performance is thus at a higher level of analysis than the performers that collectively generate it,” which he called collaborate emergence (p. 49). He brings in Dewey’s *Art as Experience* to say that Dewey understood that people thus experience or in other words, interact, with other people and their physical environment, which moves them into participation and communication with each other, as it is emergent and temporal. Furthermore, Dewey applied this idea of experience as interaction to the aesthetic experience one has with art. The person interacts with the flow and creative process of the artist’s experience and thus, is able to recreate this experience temporarily. And the best experiences that people had with art were with pieces that best expressed human experience. People were involved in the process of experiencing the piece in the moment and not focused on the end product of the artist, meaning that there was movement, action in experience with art. Thus, art is

not static as it constantly changes according to the viewer's experience with it. Sawyer says Dewey compared "...aesthetic experience to everyday conversation" because conversation is not scripted, as it happens in the interaction in the social experience (2005, p. 50). Dewey says, "Because objects of art are expressive, they are a language" and thus Sawyer takes this aesthetic theory of art as a communication theory of art (Sawyer, 2005, p. 50). Sawyer interjects that though Dewey did not talk about improvisation in art, he implied it when he talked about a person's interaction with art having ebb and flow, rhythm, and ordered change which makes creativity collaborative, improvisational, and emergent (p. 50). He says that Dewey said that people enjoy live musical performances because of their improvisational interaction with the music.

Moreover, Sawyer (2003) decided to take his understanding of improvisation and apply its five characteristics to Dewey's model of "art as experience" and Collingwood's model of "art as language" (p. 97). He does this to show that though these philosophers were focusing on the aesthetic value of art instead of improvisation, there were still elements of improvisation in their work. Sawyer (2003) noticed that in his study of improvisation, there was hardly anyone talking about it since improvisation was considered more of a lower art from that the appraisal and analysis of high culture art. Sawyer's first characteristic of improvisation is "emphasizing creative process over product" (2003, p. 103). In his research, Sawyer notes that researchers usually looked at art as product instead of the creative process that took place in getting to that product. Hence, many theories on aesthetics have been created. But, he notices that Dewey (1934) does talk about this distinction between art as process and art as product in his formation of an aesthetic theory. Dewey talks about art being a psychological process that is active

and experienced by the person who is engaged with it. Sawyer feels that this is important because improvisation is a process, not just a static experience- it is active. Collingwood (1938) says that the finished product does have an original from someone who actively created it and that one must look at the creative act and experience of the artist making the art. Though Collingwood's ideas are individualistic and not group related and Dewey's ideas are more "action in the world and the practical effects of that action" and not as individualistic, both theorists show that there is a process happening when one creates and/or experiences art (Sawyer, 2003, p.104).

Sawyer's second characteristic of improvisation is "problem finding and problem solving" which basically states that artists are constantly trying to find a problem while creating and improvising and moving forward and that problem-solving is more rigid as the artists try to solve a problem that has already been created or scripted beforehand (2003, p.105). Collingwood talks about this distinction by saying that art can be created for art's sake in the artist's mind as opposed to someone needing to solve a problem such as chopping down a tree. The artist proceeds without a plan and creates while the woodcutter has to think about how to chop down the tree. Dewey says that art is problem finding and not problem solving because for someone to focus on the end-product as opposed to the process and experience of making and living art, a more rigid and mechanistic view will happen which will stagnate art from being created.

Sawyer adds in his third point of improvisation that "art is like everyday language use" (2003, p. 107) and talks about jazz musicians and actors improvising like speaking a language together. Collingwood argued that art is not like the language of grammarians since they focus on the end product by diagramming sentences and splitting things apart

as opposed to the more fluid process of experiencing and creating art. Dewey compared the aesthetic experience of art to an everyday conversation. Sawyer contends that everyday conversation is improvisational, though it is structured, but that there is an interaction happening, much like Dewey believes is happening when one experiences art. Dewey believes that “communication is the essential property of art” (Sawyer, 2003, p. 108). Because art is creative expression it has its own language.

Sawyer’s fourth point of improvisation is “the importance of collaboration” (2003, p. 109). Dewey talked about the idea that though the artist is creating in solitude or in his own head, he knows that his work will be part of the public community, so he is thinking about how his art does affect and will be received by the world, thus there is a collaborative effort happening between the artist and the community. Collingwood felt that “artistic creativity is the property of an entire community and not of an individual creator” (Sawyer, 2003, p. 111). Art is not created in a vacuum due to someone else seeing and experiencing it and this will affect the artist while he creates. Sawyer’s fifth point of improvisation is the “role of the ready-made in improvisation” (2003, p. 112). Here, Sawyer mentions that improvisation is created within a structure and that the players already have some predetermined clichés, riffs, ideas that they bring into the performance, which he calls “ready-mades.” Collingwood talks about false art being created when the artist brings in a ready-made or cookie-cutter type understanding of art that was created by someone else as opposed to his own creation. Art becomes more false the more the artists create using other people’s ideas and not their own, thus it dies aesthetically instead of growing creatively. Dewey does not like clichés or someone else’s perception when a person is experiencing art. Art should be a personal lived

experience and that it cannot be something that is predetermined by someone else.

Dewey states this in his philosophy of teaching in the sense that the teacher needs to understand his students and let them create instead of dictating and prescribing the material to them, so they can apply it to their own lives and lived experiences.

Much has been written about a creative and interesting musical movement that came about in the 1960s called “free music” or “free jazz” (Burnard, 2012; Martin, 2006; Cox and Warner, 2004; Bailey, 2004b; Coleman, 2004). This form of music is spontaneous and relies on improvisation, but it is completely free and not planned at all beforehand since no one speaks or talks about what chords or melodies might be part of the song’s structure. It is happening in real time as each person listens and plays off of each other. Rzewski (2004) says that free music was a political statement in the 1960s since it was connected with other movements that “set out to change the world- in this case, to free the world from the tyranny of outdated forms (p. 68). He goes further and says that this kind of music relied on the following propositions,

1. Anything can, and does, happen at any time.
2. At the same time, things happen in predictable chains, according to predetermined conditions and agreed upon conventions.
3. These chains are constantly being broken, according to changes in conditions. Our expectations of what must or will happen also change.
4. At any moment, my activity or inactivity may influence, actively or passively, the state of the whole.
5. At the same time, my perception of this state may influence my activity.
6. A circular causality may exist between present and future, so that not only does the present influence the future, the future influences that present.

7. Likewise, the past determines the present, but the present also constantly changes the past (something, which, according to Augustine, even God cannot do). (pp. 268-269)

Bailey (2004a) talks about improvisation as being “the celebration of the moment” and that it is best pursued through its practice in music...and that the practice of music is pursued through improvisation” (pp. 264-265). What is interesting is that during this music, linear time is disrupted since the past conditions the future, which opens space for a “continuous present” where in “...each moment is a new beginning...each moment is a reenactment of creation...in each moment a new universe is being created” (Rzewski, p. 269). Erikson (2011) goes further and says that “...all social action is improvised because all social action occurs in real time” (p. 116) and Cahn (2005) says that “approaching everyday activities with an attitude of improvisation is one way of deepening involvement in life and discovering more about oneself” (p. 24). Thus, we see that improvisation and making it a part of our life since it is a part of our life can open space for us to see the world as an unfolding and emerging action that we take part in both mind and body as we are in a constant state of becoming and changing. Borgo (2005) says,

As we continue to explore ways of improvising music, we should look for ways to assist would-be cooperators in interacting more easily and more frequently. The robustness and equity of a network system is a direct result of the range and number of interactions. We should also look to maximize participation from the fringes, rather than the core. In complex systems, a healthy fringe speeds adaptation, increases resilience, and is almost always the source of innovations. For instance, nearly every new style of popular music has emerged from the

periphery- from a localized, and often disadvantaged community- to capture the attention of national and international audiences (at which time music's original meaning may of course have been sacrificed). (pp. 193-194)

Thus, there is a need to open space for collaborate emergence between members of all groups including groups that are considered fringe groups since the more people we have expressing themselves in conversation, the more ideas and ways of being we can have to learn from others as we become empathetically attuned to each other. Music is a great vehicle to have these conversations in as we create new ideas together by being present with one another in shared intuitive headspaces in the isness of the moment.

Improvisational group collaboration is like a system that needs to allow for differences and mistakes to occur since these differences and mistakes lead to new ideas and ways of being and leans more to having a more democratic understanding of the world since there is always a give and take between members as the music and ideas emerge. Being able to take this improvisational emergent democracy into our own lives is important since we can be open to new views from other people. We can keep things in motion by not relying on only one idea or way of being to stand by itself as supreme since learning how to adapt and communicate effectively with multiple realities while being present in shared intuitive headspaces can keep a dynamic and insightful conversation going.

Seddon and Biasutti (2009a) did a qualitative study on members of a string quartet by looking at communication patterns that occurred between them. They thought that a small group would be more creative if it maintained a stable state of equilibrium where the members were engaged intersubjectively and empathetically with each other during their time together. They thought that since musicians are engaged with each

other and learning and creating together during rehearsals that they should be more sensitive to each other's needs by listening to each other's playing and communicating effectively to help the group since they would be performing together. And if the performance included the group taking musical risks, then effective communication would be needed during rehearsals so the group could survive when playing live. The idea here was that the group would be able to decenter individual ego and see the other points of views of the other members in the group as they became "empathetically attuned" to each other (p. 120-121).

After observing four rehearsals and one performance of the quartet, Seddon and Biasutti found that certain themes in the communicative patterns between the members started to appear. They saw both verbal and non-verbal modes of communication between the members and each mode had further delineations such as "instruction," "cooperation," and "collaboration" (p. 124-125). Verbal Instruction occurred when members helped each other out in explaining how the piece should sound or be performed. Verbal Cooperation occurred when technical or organization changes were needed as well as when musical communication was not happening. Verbal Collaboration occurred when the need for creative change arose. Members would discuss the piece and its parts or what direction they thought it needed to go. Nonverbal Instruction was happening when the players relied on reading the musical notation as their primary understanding of the piece and when the members were playing their instruments to each other to show how a certain passage or part of the song should sound. The authors made a distinction between Nonverbal Cooperation and Nonverbal Collaboration based on the level of sympathetic or empathetic attunement that the players

relied on in their communication with each other. Nonverbal Cooperation relied on sympathetic attunement and group cohesiveness where nonverbal gestures were used to help each other to stay in time and give each other cues while playing and not talking. Nonverbal Collaboration relied on empathetic communication and occurred when creative changes were taking place during the performance. Nonverbal gestures were used such as body language, but when used to show the enjoyment of the other member's playing or how the group sounded as a whole was happening it was more empathetically attuned. This produced empathetic creativity where more improvisational ideas and passages were played. The authors contended that this communication took place in the group and not individually as the group was the main focus. The idea that members could be empathetically attuned to each other to produce a creative performance was important because it implied that within a changing system, empathy as a form of communication was needed to help the group survive, move forward, and become more creative. The authors said that these modes of communications that they found in the quartet could be used in non-musical settings to further understand the role of how nonverbal gestures can facilitate the group to create.

The same authors, Seddon and Biasutti (2009b), looked at same modes of communication in musical groups but this time looked at the similarities and differences between a string quartet and a jazz sextet. They took their findings from the previous study of the string quartet and wanted to know if they would be apparent in the jazz group, since jazz is a more improvisational form of music. The differences also were that the ages of the string quartet averaged at about 43 and the jazz group consisted of high school students. The authors made this distinction because the quartet had more musical

experience than the high school students, which might affect musical communication. Interestingly enough, they found the same modes of communication happening in both the quartet and jazz group, but the content of the communication was different. For example, Verbal Instruction in the quartet was used to verify the notes played in the musical score while the jazz group had members instructing each other on the structure of the piece and where they were going to improvise. Verbal Cooperation in the quartet was used to understand when to play notes or use certain bowing technique as it related to the sequence of the notes on the musical score while the jazz group talked about when to solo or what sequence the solos would take place during certain parts of the song since there was no pre-composed score to look at. Both groups were democratic in their communication here and mostly focused in keeping the group cohesive. Verbal Collaboration in both groups focused on aesthetic issues but in the quartet, various interpretations of the music, the sound, and whole piece were discussed while the jazz group discussed the interpretation of improvised solos.

Likewise, the nonverbal modes of communication were similar between both groups though the content was different. Nonverbal Instruction took the form of playing notes and passages on instruments and reading the score to inform each other how the musical score should sound in the quartet while the jazz group listened to each other by ear until they understood or learned the tune since there was no musical score to refer to. Nonverbal Cooperation had both groups attaining sympathetic attunement through nonverbal gestures and body movements but the accepted forms of the nonverbal communication were different in each group. In the quartet there was more of a synchronized nonverbal communication to help each other with the song while in the jazz

group, certain gestures meant certain things such as one member tapping his head so the others could see that they needed to return to the “head” of the song, which is common in the jazz community, but would not be as understandable to the quartet. Nonverbal Collaboration was the same in each group as both groups were empathetically attuned to each other to help propel the possibilities of the musical and creative expression of each group. Due to the longer time spent together as a group, the quartet had developed their musical communication more, so more aesthetic issues of the piece were discussed while the jazz group, only being together for a short time, communicated on more technical issues of the song. Another interesting aspect that the authors discuss is that classical groups do have spontaneous moments during performances as they are not usually thought of as having them and that there are similarities between these moments and the more spontaneous jazz improvisational group.

Seddon and Biasutti (2008) studied a rock band in the process of composing a song together during four, two-hour composition sessions. The authors talked about their prior research with string quartets and jazz combos, where they saw similarities with the modes of non-verbal and verbal communication (each mode having the instruction, cooperation, and collaboration subgroups) between both groups. The interesting thing is that they did not see the same kind of communication happening in the rock band. Thus, the authors proposed that, “...there are differences in communication between small groups of musicians based on whether they are rehearsing, performing and improvising or engaged in group composition” (p. 11). The string quartets were rehearsing and performing while the rock band was creating a group composition. Because the rock band was composing a piece together, the authors felt that they were not empathetically

attuned to each other because they were not being as spontaneous or improvisational with each other. They felt that if the rock band were performing live or rehearsing, more of this spontaneity would happen, thus allowing for the band to flow better together. The idea here is that the group worked out parts for the group composition on their own individually and then brought in the information and democratically tried to create the piece. So, the authors did not see the previously stated modes of communication happening in the group. The authors came up with different categories that emerged from their observations of the rock band's group composition process such as "playing," "listening," "experimenting," "communicating," "constructing," and "off task." They noticed that the experimentation activity decreased from the first to the last group session the rock band had. The playing, listening, and communicating increased as the band created together and the individual behavior of making the piece was strong at the beginning of the sessions. Thus, the overall sentiment of this study was that groups will show more communication when creating together in a live setting with the purpose of a collective goal in mind.

Finally, Sawyer (2006) contends that there are myths that have been perpetuated in our culture as to how one creates music. Ideas such as the composer sitting alone at home by himself creating a structured piece of music for the ensemble to play seems to be the main understanding of how people create music. He adds the idea that many people think higher art such as classical music is more creative than other forms of lower art such as rock music. But, he says these are ideas that have been interwoven into our culture and that there are various ways that composers create music since musical composition happens everywhere as different forms of music other than classical music

are very creative. One place that composition takes place is in the studio where musicians write the music together in pieces or just jam and music is created from these sessions. He cites Bob Dylan's *The Basement Tapes*, which were bootlegs of his sessions with The Band as well as the more recently released Beatles six-disc *Anthology* as works that gave the listener a chance to hear the stops and starts and working out of the songs in a process of creation where various members of the band added to the song. For example, a song that we hear on the finished album usually did not start off that way because it could have been in another form when it was originally created by a member of the band but took on new forms as other members of the band added their ideas to it. Also, in the studio there is many extra songs recorded which never make it to the album because they are considered inferior. After time has passed, these inferior songs are usually put out in compilations of the artist posthumously or when the artist rereleases a remastered CD and includes extra songs from that time period on the piece. Sawyer feels that this selection process of the outtakes can be a social form of communication because more than one person is deciding on what to include on the album. He also talks about Electronica or techno music having a social process happening in its process of composition. Here the artist digitally creates this music culling from samples of prerecorded sounds to put them in a sequence of other electronic sounds to create a piece of music. He says this is like the process of writing fiction where the writer writes down every idea that pops into his head and gets it down on paper. Popular music is different than classical music because the band usually creates the song or changes the song in the studio or through jamming at rehearsals, which is different than classical music where the composer writes the score and then brings it in for the musicians to play. He cites that

the tribute bands, though considered popular music bands, go through the same process as the classical musician because they already have the song and have to learn it and rehearse it together at practice sessions. But, Sawyer, again makes the distinction that music communication is a social process and not an individual one since various people come together to create, improvise, converse, compose, and ultimately, experience music together. He feels that there is a cultural bias toward European high art and classical music and its composition and focus on the individual composer, when in society, music is created in various ways socially and that more than one genre of music can be as creative, if not more, than what a critic says it is.

TRACK 7- BRINGING IT ALL BACK HOME

Song 7.0 “Babble and Doodle”

<https://drive.google.com/a/georgiasouthern.edu/folderview?id=0B7GjA3nToShzfmhiUTZzUzdKdF9OaTRXZl85d1RpcWNYbGRBWjN1bzQ2WnlcnRsdmxqMEE&usp=sharing>

Riff 7.1

“Babble and Doodle”

By Carl Leggo

*words as a perpetual pursuit
Italo Calvino*

stretch words tight and taut so they twang
words wait between the lines to be called
these words, your words, more words, words

throw words in the air, seek shapes
words never let you go, always let you go
the world woven in the shadows of words

write the earth, one word after another
words open up expanding worlds
words, spoken here and there, for you

care about words, offered with care
words seek their way, light offered
the way into the haunted words

lay down words, linear and labyrinthine
 words wind through the blood, no end
 a parade of words, glad to be alive

laugh with wild words, dangers everywhere
 words remember what can't be forgotten
 words with the heart's beat, full of breath

host a surprise party for words
 words don't always need punctuation
 words, the hermeneut's heresy, a long quest

seek words that give you goose-bumps
 words whisper secrets in shopping malls
 scribbled words in gusts of wind

hold words tentatively, not with tentacles
 words challenge grammar with glamour
words as a perpetual pursuit, full of yearning

TRACK 7- MIX

I start this track off by telling you about an experience I had recently where I was playing music outside at my university's Union Rotunda. I was promoting a series of student workshops that my department was hosting and I played guitar and sang some songs and told the students passing by the rotunda about the workshops while some other staff members passed out flyers for the event. In between my announcements for the event, I was playing many songs from the 1980's like Duran Duran's "Hungry Like the Wolf," Modern English's "Melt with You" and the Psychedelic Furs' "Love My Way." It was a very hot day and I had a hard time locking into the groove and letting myself go since I noticed that I was hot and sweating and dehydrated from singing and playing. But I kept playing and I started playing Pink Floyd's "Wish You Were Here" and everything changed in an instant and I went into another world where I started flowing and became one with my environment and my playing and singing. It was like a mystical experience

because I felt like I was soaring above myself into another realm while my singing and playing synced together and I became part of the isness of the moment. There was no explaining why or how this happened but it occurred and in that moment I was free to move any way I wanted to without the constraints of having to act in a conscious and specific way as anything I desired to show from my unconscious was able to make its way to my consciousness and out into the air of sound. Both my unconscious instinctual traits and my conscious logical traits were in sync with each other in that particular moment and I had a feeling of wholeness with everything around me.

Ironically, this moment of feeling more whole came during the song, “Wish You Were Here,” which is a song about the yearning for a friend who was absent both mentally and physically after giving into drugs and the world of constraints. Though the song talks about fragmentation and not being able to have a holistic experience with one’s environment, I am constantly wishing for a more holistic experience with my environment to be here. This is why I play and write music since there is nothing like the experience of both unconscious and conscious coming together in the flow of isness. I included Carl Leggo’s poem, “Babble and Doodle,” as a way to represent in words this yearning for a holistic experience and how to open space for it. The idea of babbling is what a child does when he or she is learning new words and does not yet know how to properly pronounce them. I see babbling as being in touch with the unconscious and using one’s improvisational skills to sound out words. Leggo describes the myriad of ways words can be used since they can follow a linear pattern, but they can also be “wild,” “full of breath,” “haunted,” and “glad to be alive.” The idea is that the unconscious is able to make its way into conscious thought without having to be

constrained by proper standardized ways of forming words and putting them in a specific order to make sense. The goal is to be able to not stagnate the unconscious but to make way for it with an openness to new and different ways of pronouncing and ordering of words. Babbling is an improvisational activity that allows one to experiment with words to be able to properly communicate with people, but it is also open to not becoming fixed in only on way of using words. Doodling is using the same process of being open, experimental, and improvisational with drawing. Here, the act of drawing is a way for the unconscious to come forth since there is no preconceived of what is going to be drawn, as images just appear on the paper spontaneously. Doodling can be a brainstorming activity to help open new doors for larger and bigger art projects.

Like babbling and doodling, jamming with music is a way to help the unconscious and conscious become connected. Just picking up the guitar and starting to hit the first note can open many doors that can lead to the next notes. Having an opened mind and just playing and strumming and having the confidence to let the new appear and move in whatever way it is going to move is important in being able to let go of contrived, linear, and proper understandings of playing which in turn lets more notes flow out into the progression of the composition. My song “Babble and Doodle” starts with one note played on my electric guitar. The note is put through various effects to make it sustain and sound like the drone of a sitar as the note plays throughout the song to remind the listener that all it took was one note to start. As this note plays, other instruments come in at various intervals repeating phrases in different ways to not become tied to only way of playing. A delay pedal is employed near the end of the song to repeat notes to flow in non-linear ways as they build upon one another in layered harmonies to show that notes

can come out of the air in “wild” ways in non-contrived and recursive patterns in the overall makeup of the present moment. Alan Watts says,

Working rightly, the brain is the highest form of “instinctual wisdom.” Thus it should work like the homing instinct of pigeons and the formation of the fetus in the womb- without verbalizing the process or knowing “how” it does it. The self-conscious brain, like the self-conscious heart, is a disorder, and manifests itself in the acute feeling of separation between “I” and my experience. The brain can only assume its proper behavior when consciousness is doing what it is designed for: not writhing and whirling to get out of present experience, but being effortlessly aware of it. (1951, p. 73)

The wild and recursive patterns created in the music come about by relying on my not being conscious of everything else that is going on around me. In a sense, as Watts says, I am using a homing instinct to create in the present without trying to get out of the present experience and worrying about the song and if it is going in a certain direction. The direction of the song appears in the present as I am playing and I am open to the path that appears in front of me and allow the path to form without “writing and whirling to get out of present experience.” I am in the now, the isness of that experience and not fearful of failure or trying to censor my playing. The song appears as more lines and tracks are created in a sort of babbling and doodling way. I employ different effects to help the different tracks move and interweave in between notes and phrases and chords and allow these new formations to appear. I am in the present moment where both past and future exist to keep motion happening as ideas and forms take place in the construction of the song.

To be able to create, I think one has to be able to be open to the unconscious understanding of the world that exists before definitions were formed through the language we learned. Uchiyama (1997) says:

Western thinkers, beginning with the early Greeks, have become too used to grasping all existence in the form of logos (language). To grasp something in the form of logos is to establish precisely the relationship of that thing to everything around it by means of logos. Because of this way of defining, some Western philosophers try to grasp “self” and even the life force itself by definition. What we have to bear in mind here is that even the power to understand all things by means of definition is the power of our own life. The life of the self does not come about by being defined. Life lives as real experience even if it is not understood or defined. This ought to be clear to us naturally, but it isn’t at all clear even with all the Western rationalistics’ futile attempts at explanation. If one thinks about a reality that exists before the definition of speculative thought, that in itself creates a kind of definition, which no longer exists prior to definition. Therefore, one ends up thinking that the definition is reality... of course, since life produces all relative definitions, all definitions are life itself, but the reality of life cannot be bottled up in definitions of it. Although it produces all kinds of definitions, the reality of life transcends all definitions. (Uchiyama, 1997, p. 46-47)

Being able to play guitar in the moment by myself or with other people in jam sessions where we intuitively share our headspaces together is a way for me to tap into the pre-definition state of mind since what I am creating is important to just being part of

something larger and outside of my own small ego self. I become part of the people I am playing with and part of the larger world around myself. Erich Fromm says,

In order to acquire a genuine sense of self, he has to break out of his person. He has to give up holding on to himself as a thing and begin to experience himself only in the process of creative response; paradoxically enough, if he can experience himself in this process, he loses himself. He transcends the boundaries of his own person, and at the very moment when he feels ‘I am’ he also feels ‘I am you,’ I am one with the whole world. (1995, p. 86)

The idea of playing music is a process that allows me to transcend the boundaries of my own person to something that is part of the greater world since I am able to lose part of the language that has defined me as being part of a static linear being. I am light, I am motion, I am you, and I am home. I become part of those few images that I remembered as part of my childhood that I am always striving to get back to. In a sense I am “bringing it all back home” to a place that has always been there and from whence I came and lost due to being caught up in defining language that split me into dichotomies in a dichotomous world. Bob Dylan’s 1965 album, *Bringing it All Back Home*, has a song on it called “It’s Alright Ma (I’m Only Bleeding)” which consists of various stanzas that talk about living in a world of illusion, power, dichotomies, and insanity. Two stanzas that stand out to me are the ones where Dylan talks about language. For example, Dylan sings,

*Pointed threats, they bluff with scorn
Suicide remarks are torn
From the fools gold mouthpiece
The hollow horn plays
Wasted words proved to warn
That he not busy being born is busy dying*

I hear and feel this stanza from the song as Dylan is calling for people to get back home to an instinctual wisdom where being one with the world around them happens through revising one's life away from "fools" who spew "wasted words" that are empty sounds that keep people from progressing through life in a mindful way. Being caught up in language that is detrimental to one being able to be in the moment where unconscious and conscious meet in a dynamic way is what is keeping people from being born into a new and creative way of being. Fromm (1995) says,

Man is always torn between the wish to regress to the womb and the wish to be fully born. Every act of birth requires the courage to let go of the breast, to let go of the lap, and to let go of the hand, to let go eventually of all certainties, and to rely upon one thing only: one's own powers to be aware and to respond: that is, one's own creativity. (p. 84)

For one to get away from the "certainties" that wasted words contend, one has to be able to move forward into being "aware" through "one's own creativity" to find that space to be "fully born." Again, this is an action to get back home, not to the womb, but to a place that we already were part of when we were younger before learning how to define our lives according to ways that were deemed important by fools. I think about how I had to learn certain ways of being in school that kept me from realizing that unconscious and conscious could connect in different ways that made me more of a whole person. I understood this being more whole before school, but once I became part of dichotomous, static, and linear ways of seeing the world, which school expected of me, I became less whole since my creative instincts were hampered. I had to extract myself on my own from these limited ways of existing by rediscovering my creativity through playing music

on my own and with others. In a sense, I was able to get back to a babbling/doodling, pre-definition frame of mind during my improvisational times learning how to play the guitar and through this action was able to be fully born.

Another way to help overcome binaries and dichotomous thinking is to realize that both conscious and unconscious minds can work together to help one become more whole in their experiences. As Nietzsche says the unconscious instinct can be represented through Dionysius and the logical conscious can be represented by Apollo. One band who has seemed to balance the Apollonian and Dionysian tension is the rock band Rush. Philosopher and writer, Liz Stillwagon Swan (2011), uses the band's 1978 album, *Hemispheres*, to talk about trying to see the world through a more qualitative lens beyond the Cartesian dualisms that fragment our mind and body from having a more holistic experience with the world (p. 160). She analyzes their song "Hemispheres" which talks about the battle between love/reason or Dionysius/Apollo. In the song, Apollo promises the people "understanding, wisdom, wonder, wit, and awareness," and thus, the people build their cities with these attributes in mind but after years of living a rational and ordered existence, realize that something is missing in their lives so they turn to Dionysius, who promises them passion. The people feel like they are chained to reason and want to experience life and dance and live a sensual life so they leave their cities to live in the forests. But, in doing this, the people forget reason and how to plan for the coming winter months and starve. Swan (2011) says that both hemispheres of the brain should come together since reason (physicalism) can contain instinct (feeling, perception) so the species can live longer (p. 165). In Part IV of "Hemispheres" the narrator of the song tries to find balance between reason/passion to help his people. He

goes through a black hole in space and comes in contact with the gods Apollo and Dionysius still fighting for control of humans' minds and they listen and agree. Thus, Swan says, "The solution, rather, is to develop, in conjunction with the natural sciences, a deeper kind of physicalism- one that allows for the variety of human experience without taking on supernatural baggage" (2011, p. 165).

Like Swan does with Rush, Surber (2009) uses the rock band Led Zeppelin as a site that discusses the Apollonian and Dionysian understandings of the world. Surber opens his argument by talking about how Socrates and Plato applied a "...wholly 'Apollonian' countermeasure directed against the psychic and political chaos associated with the spirit of essentially 'Dionysian' music, something that helps explain Plato's negative attitude toward art as well as later critics' moral outrage at the "immorality" and excesses of such rock bands as Led Zeppelin (2009, p. 269). He says the lowly place that music inhabited in the hierarchy of art forms and aesthetics was furthered by Kant who said that music did not warrant philosophical meanderings due to it being "conceptually insignificant" (Surber, 2009, p. 269). But, it wasn't until Nietzsche overturned Kant's view on music by saying that all of philosophy was based on music in the sense that our unconscious desires and motivations for living and thinking can be found in music.

If one looks at Led Zeppelin through this Nietzschean Dionysian view, which some say is the forerunner to existentialism and psychoanalysis since we are trying to go underneath the surface to get into the moment to feel the passion and visceral nature in their music, we lose it once we try to describe it since language is Apollonian in nature and to rationally describe a sensual experience negates itself. Because of this, Surber (2009) says that Led Zeppelin, other than seeing them through this Apollonian/Dionysian

lens, can be looked at through Deleuze and his concept of the surface philosopher as a possibility for understanding the band. He describes Deleuze's three images of the philosopher: the first image is one of "height" or Platonic, rational, Apollonian thinking based in ideas, language, and the mind as one strives toward enlightenment; the second image is one of depth where one goes underneath the rational to understand the passions, desires, and feelings or Dionysian way of being; and the third is one of surface where depth and height are not a concern for the philosopher, but in the "reorientation of all thought and of what it means to think" (Surber, 2009, p. 270). Surber explains:

For Deleuze, the philosopher of surfaces neither tries to ascend to rational, transcendent ideas nor attempts to unearth the hidden forces and unconscious processes that underlie human life and experience. Rather, he or she holds firmly to the conviction that all is "pure immanence," a flow of lived bodily experience, and refuses to grant philosophical standing or significance either to supersensible ideas or subterranean mechanisms or structures. A philosopher of surfaces doesn't deny that there have historically been other images of philosophers, but he or she insists that ideas and unconscious structures are mere 'secondary' or 'illusory' effects of the ongoing flow of our immediate lived bodily experiences, effects that can be reduced to its own operation. The 'surface' then is exactly where we live our lives, as embodied beings, on a minute-by-minute, day-by-day basis. (2009, p. 271)

Thus, for Deleuze, music is put in a privileged place as it was for Nietzsche but unlike Nietzsche who sees art as a place for trying to find some kind deeper meaning via the Dionysian experience, music, for Deleuze, is there to "sync us up" into this original

flow that is the surface of our life (Surber, 2009, p. 271). Surber (2009) thinks we listen to Led Zeppelin because of how their music kicks into another gear in the surface flow of our moment-to-moment bodily experiences. Flow has different speeds or velocities outside of clock time, as it the flow of our bodily experience. With Led Zeppelin, our bodies seem to register with the different tempos in their songs such as the different parts and tempos of “Stairway to Heaven.” Furthermore, surface flows have different intensities, which can be felt in the different combinations of intensities in Led Zeppelin such as Robert Plant’s voice, the dynamic interplay of the bass and drums creating different rhythms, and the variation of Jimmy Page’s guitar tones and melody lines. Surber says that Led Zeppelin’s “interplay of intensities can’t taught and has probably never been equaled.” (2009, p. 272).

But, surface flows can have blockages, which create spaces for alternate “trajectories” and thus alternate flows (Surber, 2009, p. 272). One sees this in improvisation of Led Zeppelin in concert bringing in different energies that can stop quickly then open into another alternate sonic landscape. Surber says, “According to Deleuze, the very heart of musical flow consists in the repetition of beats, themes, choruses, instrumentation, and so on” (2009, p. 273). What makes music artistic as opposed to a machine making a noise is that every repetition of the beats are all each slightly different, thus a band is never playing the same song the same way when recording or in concert.

Surber says that Deleuze thinks that music should not be called a language and should be left open because the lyrics to a song come secondary as “...lyrics must first be fitted to the music’s basic flow and thus serve a role subordinate to the surface flow of

the sound itself”(2009, p. 273). Lyrics that are too philosophical and distract us from the fundamental aspects of music which consists of surface flows and blockages, thus the reason for Led Zeppelin not being known for their lyrics being mentally stimulating since they do not call attention to themselves. Thus, as Surber concludes, if we look at Led Zeppelin through the image of a surface philosopher as opposed to the height and depth philosophers, then they are “...the most philosophical of bands” (2009, p.274).

Naughton (2006) says,

Nietzsche recognized that ‘aesthetic consciousness’ (or Apollonian refuge) is an aspect of music, but he saw the Dionysian encounter as the foundation of musical engagement. For Nietzsche, music was not seen in the individualistic sense of involving the aesthetic detachment of a contemplating mind, but within a communitarian setting. The intensity of Dionysian expression generated for Nietzsche a sense of total embodiment or disindividuation in the musical event. It was seen through a high level of engagement that new learning or revaluation of values occurred. Within that encounter, the Apollonian sense of music was only its surface level, while Dionysianism conveyed the ‘infinite depth.’ (p. 10-11)

Here we find that new values through new learning can occur by jamming with others as the unconscious mind is allowed to be explored in a deeper sense through immersion with the music that is being listened to and played. The Apollonian conscious language understanding of music is understood as a surface event while the Dionysian unconscious is expressed where a “disindividuation” occurs as listeners and musicians are totally immersed in the musical encounter with the artist and with each other. The idea is that participants in the musical event are in the moment, the isness, of the experience and are

able to learn much from each other by connecting in shared intuitive headspaces. For example, Paul, a local musician, like to be in the moment when creating. He says:

Music to me is a meditative state in which I feel that I am one with myself and most of time, the people around me, and I'm constantly striving to reach a level which is conducive to the point where people forget about the rest of their lives and just fall into the moment.

Furthermore, Daniel, another local musician, says the musical event is peaceful:

If you ever see crowds, musicians where they're playing in a venue, you can see there is peace, there is happiness and everything seems to be working together to communicate with each other. Most of the shows I went to were big band-type shows, and yes, there was total concentration from the audience with what was happening musically and the band played off of it. It was an experience that everyone shared together. There wasn't any animosity. It was a peaceful, excellent place to be.

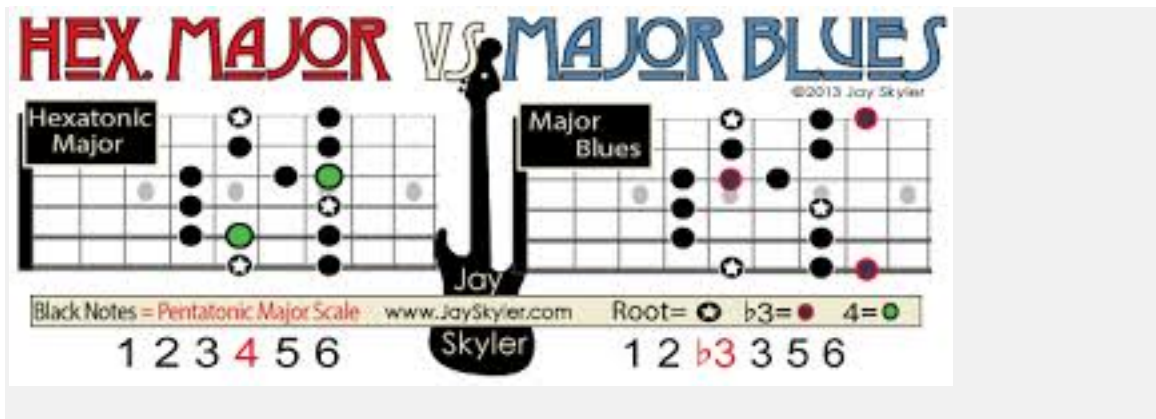
Also, Steve, a local musician, sees the musical experience as a collaborative effort where musicians are aware of each other in empathic understandings. He says:

It's a type of synergy you get when you are collaborating with somebody. But I found for that to work there has to be a level of respect and there also has to be a degree of deference. One of the things I have learned from collaborating with other people is knowing when to let the other person have their way, knowing when they've come up with something very dear to them, and you got to know when to back off and say, I'm going to trust you on this since you feel strongly about this and so I've found that I put a high priority on not messing with

other people's karma when I'm working with them musically. There has to be a sense of trust.

So, for these musicians, the musical event is one where both Dionysian unconscious and Apollonian conscious states are taking place in a way that play off of each other in synergistic ways that open space for trust, oneness, peace, and being in the moment. Both the unconscious immersion and surface language aspects of the musical event seem to help in the musician having a more holistic understanding of the world and other people through participating in the musical event. In other words, people are able to bring it all back home or to go to places unknown by babbling and doodling to help paint musical landscapes that open space for dialogue and learning of one's environment and those who participate in it which in turn helps one see the world in a more than one viewpoint.

CODA



*The angel of love was upon me
 And Lord I felt so high
 I swear I could have reached up
 Placed my hands upon the sky
 A radiant rainbow was following me around
 With elevated senses I could see and taste sound (Martin Gore, "Angel," 2013)*

We split ourselves into controller and controlled. We think that the musician learns to control the violin. We say 'control yourself' to the addict or procrastinator. We attempt to control our environment. This delusion arises from the fact that we speak a language that uses nouns and verbs. Thus we are predisposed to believe that the world consists of things and forces that move the things. But like any living entity, the system of musicians-plus-instruments-plus-listeners-plus-environment is an indivisible, interactive totality; there is something false about splitting it up into parts. (Nachmanovitch, 1990, p. 143)

By far the best communication of the theories that guide personal lives is found in the arts. Poetry, theater, novels, short stories, the fine arts, essays, and philosophic treatises are filled with insight about the human condition and responses to it. Portrayals of human experience, the deepest of human thought and feeling, should lie at the heart of curriculum inquiry. (Schubert, 1986, p. 421)

This project looks at the concept of "jamming" with popular music and how it affects people to think about themselves, others, and the world around them. I contend that jamming with popular music helps people see the world in different ways that are more arts-based, dynamic, improvisational, collaborative, learner-centered, intrinsic, and

more holistic. The reason that I think this is important is because I feel that jamming with popular music needs to be discussed as a curriculum of resistance to a currently closed, static, and standardized curriculum. I feel jamming with popular music can help people think about, become aware, and act on changing the world to be a place that encompasses more progressive and socially just understandings that dissipate the binary thinking of subject/object, manager/worker, logic/passion, reason/intuition, formal learning/informal learning, teacher centered/student centered, male/female, and black/white.

Overall, I see jamming with popular music as having two parts. The first part is listening to and experiencing it. By becoming engaged with the process of listening to and experiencing music, we are able to learn new things about ourselves and the world. We hear the message from the artist in her/his lyrics and have a visceral reaction to the music being played. We can become fans of music and talk to others about how it affects us and how we identify with it. Dialogic encounters with others open space for new viewpoints on the world that help us to see various dimensions of reality. The second part of jamming with popular music deals with creating music with other people. When people create music together they open themselves to what I call “shared intuitive headspaces” where they create a third space together. In this third space people are present with each other as collaboration, listening, and being with each other are the main sentiments during the creative jam session. I see the action of jamming and creating music to open shared intuitive headspaces between people as a curriculum of resistance to a standardized top-down fragmented banking form of education that stagnates and keeps people from connecting with each other. During the jam session, knowledge is

created together between two or more people as opposed to one person dictating and controlling knowledge in a hierarchical power based understanding of the world. Thus, jamming is resistant to the binaries since all people involved are dynamic subjects creating new ideas together. Furthermore, jamming is a curriculum of resistance means that we are resistant to feeling like we are being controlled by forces that we do not have any agency in trying to stop. Jamming is an activity that remains in the present and works toward seeing the world from a more holistic viewpoint where we can collaborate and create with people in many different contexts. Also, Jamming includes playing the first note and letting the notes start to form chords and letting the chords start to form sequences that evolve into a song through improvisational ways. Jamming is a way to overcome paralysis in a confusing world of inequalities of race, class, gender, and sexual orientation.

For example, McLoughlin (2009) writes about how growing up and listening to her parents' old blues albums moved her into studying the blues which, in turn, influenced her in understanding that curriculum, or what she calls a pedagogy of the blues, can open discussions in school that can promote awareness and ultimately resistance to oppressive and socially unjust issues in the community. She says:

A pedagogy of the blues addresses issues surrounding knowledge with an underlying attentiveness to the importance or recovery of the self, and connecting the curriculum of the self...with the blues metaphor. The blues metaphor is interwoven and enacted in the art of teaching and learning, with introspection and knowledge of self as the starting point for interrogation of dominant societal

values and order and open acknowledgement of the issues race, gender, class, culture, and power. (pp. 87-88)

Teaching seen through this lens is an embodied act that is artistic, performative, and dialogic. McLoughlin looks at the personal narratives of how students and teachers exist in a curriculum that is standardized and promote the ideologies of the dominant and the critical discussions they have in the classroom and "...how acknowledgment of the manner in which daily oppressive frames of mind wear down individuals" (2009, p. 89). McLoughlin feels that theory can be embodied and thus is an alternative. She uses the blues metaphor where life is truthful, painful, critical, hopeful, joyful/playful, and autobiographical as the themes for deconstructing these narratives.

Moreover, Malott and Pena (2004) write about punk music and the spaces that it opens for a pedagogy of race, class, and gender from a "...theoretical perspective...that draws on Marxism, neo-Marxism, and progressive postmodernism" (p. 39). Thus, they see that punk rock and the messages in the songs of the bands as "new social movements that look for ways to build bridges among potential political allies against common enemies- capitalism, fascism, racism, and sexism...as a product of the social criticisms of its time" (Malott and Pena, 2004, pp. 39-40). Thus, they look at the history of punk bands from the 1970's and 1980's such as The Sex Pistols, The Dead Kennedys, and how their ideologies have influenced current local punk bands and how these new bands are politicizing their songs and opening space for the creation of critical communities at their concerts and opening space for critical discussions on current issues that are socially unjust with the aim of organizing social protests.

The idea of hip-hop as a form of pedagogy gets much attention. Emdin (2010) writes about hip-hop and how their students form their identities based on popular artists in this genre and call for a hip-hop pedagogy that bridges a positivistic and standardized curriculum that does not hold much meaning in the urban areas where they teach. The metaphor of hip-hop as a DIY (do it yourself) way of understanding the world is used here. Hip-hop culture was created from the bottom up by members of the community who saw a need to create and express their lives through its music, art, performances, and dancing that basically emerged through people creating together. Thus, hip-hop is a way to look at teaching science from a communal idea of sharing ideas together and trying to find solutions to real world problems in the community as opposed to top-down rationalistic approaches where the specialist dictates what knowledge is through only a limited and naturalized viewpoint. Prier (2012) tries to open space for this hip-hop metaphor as being empowering to students in urban communities who listen to this genre of music. He talks about how his class of preservice teachers tries to find new ways of teaching urban youth by finding ways for the youth to express themselves critically through personal narratives and rap songs that they create. Prier sees these critical street narratives and the critical dialogue that they promote as empowering, transformative, and a way to show how public education can be democratic by opening space for issues of race, class, and gender through the uses of hip-hop music in the classroom.

Seidel (2011) uses the hip-hop metaphor to say that schools need to be “remixed” since they are stratified and becoming less democratic with each passing year due to standardized tests and relying on teaching methods that alienate youth by fragmenting official and unofficial knowledge without developing a critical dialogue. He sees how

hip-hop was a local creation that got momentum and developed into a worldwide understanding of what marginalized groups were singing about and creating through their art. Likewise, he sees “hip-hop’s genius” and writes about the High School for Recording Arts (HRSA) in St. Paul, Minnesota at the first hip-hop high school where its students are artists writing and rapping about the world and the everyday and current issues they face. Thus, Seidel feels that schools can be a place where local discussions of social injustices and finding ways to overcome them can lead to action that gains momentum to help discussions on a national level.

Grayck (2001) feels that popular music can be a vehicle to help one move beyond her/his understanding of their own identity constructions and perceptions on race, class, gender, and sexuality by “...allowing listeners to “inhabit” new positions without bearing any of their real-life consequences...[to] suggest life options that were previously unthinkable” (p. 215). But, for one to be open to new music, which could be threatening to the listener, Grayck suggests that one engage in “disinterested listening” which “...involves concentration on the music’s structural or syntactic features: harmony, dynamics, melody, and rhythm [which] combine to produce a unique piece of music (2001, p. 227). Thus, a person just listens to the music and the basic riffs and does not focus on the lyrics or the artist. Examples can include hearing a song on a television commercial or on the radio and just listening to it by suspending judgment which is different than interested listening of analyzing the song where many listeners will find it impossible to respond approvingly to music that confronts their sense of identity” (Grayck, 2001, p. 219). Thus without disinterested listening, Grayck feels that “...marginalized voices must remain marginalized in a way that can only reinforce the

status quo” (2001, p. 1219). Thus, if one is able to hear new songs through disinterested listening, they may be able to move toward an interested listening by going back and listening to that artist and learning more about him or her and being exposed to new ideas. If one likes the beat or rhythm of a song or finds it catchy and just listens to it for the music and not the ideologies associated with it, one might find that she/he could have a deeper understanding of it by moving into being interested in what the song is saying.

Grayck says:

If artists and audiences proliferate the identities with which we experiment, then there is less and less that will seem compulsory and “normal.” But such a project demands constant exposure to a broad range of musical styles and, through them, exposure to representations of various subject positions. In order to convey the plasticity of identity, it is also important to celebrate artists whose musical performances are unlikely to be taken as authentic expressions of the singer: we need both the Bruce Springsteen model of utter sincerity and the David Bowie model of play-acting. (2001, p. 216)

Since identity is not a fixed construct, music listeners have agency in choosing what they want to listen to and think about, but Grayck says that the music has to contain both the sound as well as the ideas if it is going to make a lasting effect on the listener moving from disinterested to interested attention. (2001, p. 237). He says that “ideas become more powerful in combination with powerful music” and that it is the responsibility of musicians to be able to create art that is worthy of getting heard if they want their ideas to be noticed (2001, p. 137). Furthermore, Grayck says that for new possibilities to exist, musicians need to open their performances by “...accompanying expansion of other

performances of identity, continuously encouraging the audience to participate in multiple, shifting identities” (2001, p. 232). In essence, for musicians to be heard, they need to create art and perform it consciously with the idea that their work can open up new understandings of the world and perhaps change it for the better.

My own experiences listening to and playing music with other people have opened space for a more dynamic, spontaneous, multicultural, and deeper understanding of the world. As stated earlier, I have been a fan of music since I was a child listening to my parents’ vinyl collection and songs on the radio whenever we drove around town. I remember The Beatles, The Beach Boys, The Carpenters, and The Bee Gees. It was not until I heard *The Jackson 5’s Greatest Hits*, a record my mom brought home from the department store, when I started to groove. I started to sing along to Michael Jackson’s melodic voice and copy his dance moves, which I saw on TV. This led to listening to Disco music and getting into the grooves of Sister Sledge (“We are Family”), Chic (“Freak Out”), Donna Summer (“Last Dance”), and The Bee Gees (“Staying Alive”). But, it was not until I heard Kiss for the first time that I understood that I needed to play guitar. Their hard rock guitars and loud vocals stirred something inside of me and after hearing their album, *Love Gun*, I wanted to be Paul Stanley and paint my face like him with a star over my right eye and form a rock band. I left Disco and never looked back.

I stayed in the hard rock genre and listened to all kinds of bands after my infatuation with Kiss wore off. Bands like Aerosmith, Queen, AC/DC, Nazareth, Scorpions, Ozzy Osbourne, Van Halen, Rush, and Def Leppard all made their way onto my turntable. I would listen to them constantly alone in my bedroom and try to understand the lyrics that I read off the insert that I pulled out of the cardboard record

sleeve. As I entered high school, I started to meet other guys who liked similar bands and we would start to listen to music together. By my sophomore year, I had formed a clique of likeminded guys who liked these hard rock bands but were now starting to explore heavy metal, mainly the New Wave of British Heavy Metal bands like Iron Maiden, Saxon, and Motorhead. This clique was not really a subculture in the sense that we felt alienated from the dominant culture because we were the dominant culture. All of us were white male heterosexual middle class kids living in the suburbs of Canton, Ohio. We all went to the mall and hung out and grew up playing little league baseball and football together. But, as sophomores, we started to talk about cars since some of our clique got their driver's licenses and since the hormones had kicked in, we started talking about girls.

Because I started school earlier than everyone in my clique, I did not have my license and was not really into cars since I didn't think about having to buy one. I was more into music and buying records and cassettes from the money I got being a paperboy. But, I did start dating girls earlier than many in our clique and I had a steady girlfriend, which took up most of my thoughts. Other than thinking about her, I thought about playing electric guitar and got good enough to join my first band, Zero. The band had just kicked out their rhythm guitarist and needed another one and I auditioned and was excited to get the gig. These guys were my age and went to my high school but were not part of my clique, as they would have been considered the "burnouts," which, to me, is a subculture, sort of like the lads that Paul Willis talks about in *Learning to Labor* (1977). They were in a lower socioeconomic class than me, were not going to college, and showed their alienation symbolically through the rituals of drinking and smoking a lot of

weed and showing their style by listening to heavy metal music (which I had a commonality with), wearing ripped up jeans with the big leather biker wallet sticking out of the back pocket with the chain attached to it, and leather jackets and cut-off jean vests with all kinds of patches of heavy metal bands and pictures of the lone marijuana leaf on them. Most of my clique wore non-wrinkled jeans without rips or stain, button down shirts, and the high school jacket that had the school symbol on it as well as any letters we got from playing sports.

I played in Zero for a semester before the band broke up for good although I got my first taste of playing music in a live setting. One gig I remember had us lip syncing some original songs on stage while being filmed for this teen dance show that was locally produced and shown on the local TV station. It was sort of like American Band Stand and local bands got to share their music and play on this show while kids were shown dancing to their songs coming out of the large speaker system. After we played our two songs, I remember standing to the side of the dance floor and watching the kids dance to songs that were popular at that time, which was in 1983, and hearing cuts from Prince's *1999*, Michael Jackson's *Thriller*, and ZZ-Top's *Eliminator* albums coming out the sound system. And then something weird happened. A song came on and when I heard it, I couldn't stop listening because it was doing something to me physically. The bass and drums were tight, but had this booming quality that went through me in a natural way sort of like it had done it before, though I had never heard this song. And the melody lines that were being played over the chords hit me, too, in a way that felt right. But, it was the singer's voice that hit me the hardest. I listened to him sing and the timbre and pitch of his voice and the way he emoted his words was very intriguing. I had not heard anyone

sing like this before, though I thought I recognized something in his voice that I might have felt or experienced before. I stood there and listened and when the song was over I asked one of my band mates who we had just heard. He didn't know. So, I forgot about it and just went on doing what high school kids did in northeast Ohio in 1983.

I found out the name of the song the following summer and bought the cassette of the album on which the song appeared. The song was David Bowie's "Let's Dance" with the title of the album having the same name. I had engaged in what Grayck (2001) calls disinterested listening back when I first heard this song watching the kids dance to it because I felt the rhythmic groove as well as heard the melody lines of the music and the dynamics of Bowie's voice. I had not really listened to the lyrics and was about to analyze it because I was flowing with it every time I heard it on the radio after my initial listening. Perhaps I was having a surface philosophical encounter with the music as Surber (2009) discusses since I felt the music's trajectories and intensities and flows via a pre Dionysian/Apollonian experience. I talked about feeling something natural when I heard it and felt like I was in it feeling it and moving around in the rhythms and sounds. I came to find out that the album was produced by Nile Rodgers with Tony Thompson playing drums, which I found interesting because both of those guys were in Chic, the disco band I loved and listened to back in the day. Perhaps I had understood their groove before and might have had a surface reaction to it back before I understood the passion/rational binary that seemed to split music into low and high pop culture. But, what explains my reaction to Bowie's voice? I was totally moved and felt like it was something familiar though I had never heard anything like it. Sanford (1998) talks about Bowie's "gravely voice" (p. 221) on this album but I heard it more like a deep crooner

who was versatile in hitting different ranges and dynamics when the mood called for it. Nevertheless, I started to move into interested listening (Grayck, 2001) concerning Bowie and went back and started to buy his back catalog since as Buckley (2004) says, “On July 16 [1983] Bowie had a staggering ten albums in the UK Top 100 album chart, as throngs of new admirers snapped up his illustrious back catalogue which had been re-released by RCA at a special-offer price” (p. 62). I was one of those new admirers and I remember going to the record store and being happy that his 1970s albums were on sale. I also remember this is when the trouble started.

I remember thinking about David Bowie as being “weird” since I saw him on TV in the 1970s wearing colorful clothing and makeup and I remember someone saying that he was gay. But as I started to go back and listen to his music, these thoughts were not at the forefront of my mind just yet because I had to get used to some of the music I was hearing. I remember listening to the song “Aladdin Sane” from the 1973 album of the same name and not understanding the dissonant piano playing of Mike Garson. I was used to hearing Randy Rhoads play classical riffs in the heavy metal vein with golden harmonies and form and balanced song structure. I understood consonance in music but to hear this dissonance was very new to me. I came to find out later that song “Aladdin Sane” was a play on words for “a lad insane” and Bowie was trying to emote his stressed mental state from touring as Ziggy Stardust and inhabiting this character, a mixture of space alien/androgynous rock god, and not being able to come back to reality and his “normal” life. I also found out that in 1972, the year he released his *Ziggy Stardust and the Spiders from Mars* album and one year after he released his *Hunky Dory* album, the one with “Changes” on it, in an interview with *Melody Maker*, a British music magazine,

saying that he was gay (Pegg, 2004; Thompson, 2010). No one had ever done this before in popular music and looking back, Bowie would say that it was the 1970's and that it was the time of excess and experimentation and he felt that it was fine to say it, though by the conservative 1980's he would renounce ever being gay and say that he was openly heterosexual (Sanford, 1998; Spitz, 2009). Another reason Bowie said that he was able to say provocative things and do provocative stage shows was because he had created a character that he could hide behind in trying to push the boundaries since he did not feel confident enough as a musician and performer to be able to do it without wearing a mask to feel safe (Thompson, 2010, 2006; Trynka, 2011). Gracyk (2001) says a similar thing in the sense of the interested listener being able to explore new subject positions by realizing the "plasticity of identity" to "...celebrate artists whose musical performances are unlikely to be taken as authentic expressions of the singer" (p. 216). So, by listening to Bowie and engaging with his different characters that he created on each subsequent album from 1971's *Hunky Dory* up to 1983's *Let's Dance*, I was able to explore and think about new identities and subject positions because I felt safe doing it by listening to someone who I knew was probably not as far out as these albums claimed he was. It was only when I started to talk about Bowie with my clique that I felt unsafe.

I started to talk about Bowie the next fall semester when I was a junior and right away many of the guys said that Bowie was a "fag" and that "only fags listen to him." Well, they started calling me a fag, but more in a joking way since they knew I had a girlfriend who they would talk to me about since I was with her all the time and not "hanging out with the guys" and riding around in the car "looking for babes" and listening to heavy metal music. When I started to wear different clothes and style my

hair like Bowie did in the mid-1980's, my clique pretty much disowned me. Spitz (2009) talks about applying Sun-In to his hair to make it lighter after hearing *Let's Dance* and liking Bowie's look of a tanned, blonde sun god. I, too, liked his look, and put this hair dye in my hair to make the front part, which I grew longer into a swoop, sort of like the guy from a Flock of Seagulls but not as radical, have some blonde streaks in it. Well, since my hair was dark brown back then, the Sun-In turned it a weird orange instead of the desired blonde that Bowie had and I looked a little different. Once my clique saw this, I was called "Boy George" or whatever feminine name they could think of. By winter break I was pretty much kicked out of the clique because I had gotten in a fight with a guy over, and I find this ironic, spending too much time with my girlfriend and not enough time with them.

Looking back, I see listening to Bowie and actually changing my appearance to look more feminine in homage to him as courageous acts because they went against the norm and risked the chance that I would be alienated from the group. I didn't do this as an ideological stance against conformity yet, but I was on my way to realizing that it was ok to try something different. But, the toll it took on my psyche was intense. I was completely alone that winter break. Yes, I had my girlfriend, but it was different than feeling like I did not have a group of friends to hang out with and for the first time I had to rely on myself and be alone with myself and be comfortable with it. The good thing was that Bowie was there to keep me company. I remember listening to two of his albums constantly that break during long solitary walks in the stillness and insane cold that only a Northern Ohio winter can produce. Those albums were *Hunky Dory* (1971)

and *Low* (1977). Ironically, both of those albums were pivotal and career-changing albums in Bowie's career.

Hunky Dory has been described as "...the most openly "gay" album Bowie had yet recorded (Pegg, 2004, p. 270) where he "took themes like anarchy, bedlam and sexual ambiguity and made hit singles of them" (Sanford, 1998, p. 62). Wilken (2005) claims that *Low* has been seen as a masterpiece since Bowie brought in a completely new sound into popular music that blended machines like synthesizers and electronic drums with human emotion, though not all of this emotion was considered harmonious. Perone (2007) gives his thoughts on *Low* by saying:

The psychological states that Bowie explores through the album's characters are, frankly, disturbing. Somehow, though, through a mix of focus on detachment, repressed emotions, and self-centeredness, it all works as a whole, despite the extremely wide range of musical styles. (p. 64-65)

Furthermore, both *Hunky Dory* and *Low* used different techniques of ripping apart language and reassembling it, which went against a standard linear way of writing. Bowie used the cut-up technique on *Hunky Dory* where he would cut up sentences from his diary and then rearrange them the sentences in various orders to achieve different effects. On *Low*, he used producer Brian Eno's set of Oblique Strategy cards, which Buckley (2004) says:

...formed a sort of musical tarot ("over one hundred musical dilemma" according to the authors) and contained directives on how to work in the studio such as "Listen to the quiet voice," "Fill every beat with something," "Emphasize the flaws," "Mute and continue" and "Use an unacceptable color." Eno urged Bowie

to experiment and to think in nonlinear ways about the recoding process, and he went on to develop this new approach throughout the rest of the decade. (p. 45)

So, with this in mind, I look at my foray into listening to Bowie and leaving the group of friends I had been privy to for years, as moving from a linear/accepted/normative path in life to one where I start to see the nonlinearity, the differences in life and how minority voices get marginalized and silenced. To be called gay and made fun of was like being on another planet after being used to being in a comfortable home for most of my life. To be alone and to survive it, I came back stronger and started to use my agency in making a new group of friends based on similar tastes in music. I realized that it was ok to be different and that the world would not end. As my listening experience with Bowie opened my mind, I started to crave listening to new bands and went back and listened to past bands like The Doors to learn about different ways of writing music as well as subject matter. Their lead singer, Jim Morrison, was very literate and for the first time I heard the name Nietzsche since he said he was influenced by him. Morrison also talked about Jack Kerouac and The Beat Poets of the 1950's as well as the 19th century French symbolists, Baudelaire and Rimbaud. By the time I got to college, I had an interest in literature and wanted to study more. Along with my desire to perform live on stage and interest in this subject matter, as I found a home in American Literature of the Modern Period and enjoyed writing poetry and song lyrics, it felt natural to want to become a teacher.

As a high school English teacher, I brought music into my classroom as a parallel to the literature I was teaching. And I looked at my classroom as a jam session where my students and I would play off each other in shared intuitive headspaces moving in the

spaces of the “middle isness,” which opens the “old isness” to the possibilities of “new isness.” The idea was that I understood that motion and fluidity were needed to keep the conversation going and I first learned this by listening to Bowie. After all of the high school drama ended with the old clique, I branched out and saw the need to make new relationships with people who were different than me because I was now open to meeting people. Being a student of Bowie back then, I saw that on each album he changed. He never stayed the same or played the same kind of music. For example, his Glam sound on *Ziggy Stardust* and *Aladdin Sane* during 1972-1973 changed by 1974 into more of a harder rock sound on *Diamond Dogs*, but by the next year, in 1975, he did a 180 turn around and released *Young Americans*, his “plastic soul album” where he tried to emulate the soul and funk that he heard and got his only number single, “Fame.” The next year, 1976, he changed characters again and released *Station to Station* and created the Thin White Duke and went back to his European roots presaging the rise of the machines that would be ubiquitous in popular music by the end of the decade. He met Brian Eno and released three albums, known as the Berlin Trilogy, due to the location where they were recorded and ended his chameleon-like changing with the 1980 release *Scary Monsters* with the song “Ashes to Ashes” which told the listener what happened to Major Tom, a character who got lost in space in his 1969 song, “Space Oddity.” By the time I heard him in 1983, he was done changing for a while and played it safe throughout the rest of the 80s and was never able to recapture that creative period he had in the 1970s.

Thus, being able to change was important, but there had to be balance and as a teacher, I had to learn this. I could go too far out and be unstructured in my lessons like the Major Tom character who was lost in space or the lad insane or Ziggy Stardust who

was too coked up to think straight and my students would take over the class without me having too much influence. I could be too detached and alienated and machine-like, as seen in the Thin White Duke or many of the characters on *Low*, *Heroes*, and *Lodger* (The Berlin Trilogy) of the late 70s and I would not connect with my students. I could be too uncreative and uninspired and just rely on old ways of teaching the same books like Bowie did in the 1980s and my students would be bored and uninspired, too. Thus, I had to find my own voice as a teacher and not rely on the characters that I could create much like Bowie did. I could be whatever way I wanted to be in the classroom, but if I was not real or at least somewhat authentic, empathetic, present, listening, open to dialogue and just standing up there acting, lecturing, and being a specialist who knew it all, then the jam session would never get started.

Bowie taught me how to jam by realizing that we need to be able to discuss new ideas and get out of our comfort zones as we are always changing and inhabiting different subject positions due to the plasticity of identity, but he also taught me about being too extreme and not balancing the Dionysian with the Apollonian. For one to overcome modernist binaries, one cannot be stuck in only one way of thinking. One has to know theory and structure, but one also has to be able to flow and move it around in all kinds of ways while still being passionate. I think it was Bowie's voice that hooked me, though, because it was surface- it was the beginning and the end and the middle- and I still have not heard another performer or artist or vocalist who has moved me as much as he has.

Overall, this project is called Jamming as a Curriculum of Resistance: Popular Music, Shared Intuitive Headspace, and Rocking in the Free World. I feel that all of my experiences listening to and playing music has helped opened my mind to nonlinearity

and trying to transgress and be resistant to the binary thinking that I was socialized to think was the only way of being in the world. Playing and creating music has helped open space for jamming where I could exist in the moment and be part of isness on my own or with others in shared intuitive head spaces to help broaden my own identity and subject positions by being present with others, living in the moment with both my unconscious and conscious working together, and seeing life through a more improvisational understanding. Being able to be open to, listen to, and explore different musicians and bands like David Bowie and others has helped me see the world through different lenses to realize that I and others inhabit a myriad of contexts where there are many understandings of race, gender, class, and sexuality moving and playing off one another in dynamic ways. Listening to and playing music has helped me see different arts-based approaches to teaching, researching, and living in a world where newness helped free me from old ways of looking at things. And being part of a musical way of being has inspired me to understand change and that I am always in the process of becoming where transformation to being a better person is always the goal of existing in a diverse and unpredictable world.

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