

**Divine Resonances:
A Spiritual Inquiry Guided by
The Archetypal Insights Inspired Through Song**

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Abstract

A gift, an offering, the divine understandings given as words and music intermingle to bestow spiritual insights of divine wisdom informed by agape, conveying archetypes through narrative. Divine resonances enable empathic connectivity by engaging archetypes interpretively within songful experiences as narratives emerge from the songful soundscape. Song compels the perception of emotionality through story, entailing a communion with the human condition, the eternal, and the divine. Love, joy, regret, hope, hopelessness, loss, these are but a few of the enduring themes that music may convey through a myriad of comedic, romantic, tragic, and satiric/ ironic renderings. Through poetry, words activate an understanding of the ego, the soul and the self as we connect with resonance to narrative character archetypes. Divinity is imbued in song. Through inquiry, the ethical merges with aesthetic practices, as song inextricably interwoven with being and becoming fosters a responsible subjectivity as it is informed by agape with the divine grace brought to our lives in the wisdom given by song.

Keywords: spirituality; song; inquiry; narrative; archetypes; ethics

Dedication

This thesis is dedicated to my dear mother whose unwavering love and devotion has inspired my life's path and enabled so many precious gifts to flourish. This thesis is one such gift. She passed in 2012 during the PhD program and her spirit has graced the words that I've written.

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Chapter 1.

Introduction

The Goal

The strong and young not travelled long
Their heads were high, their quest was far
And solemn to their vow they clung.

Then in their heads there grew a thought
One thought—Would Truth their time outrun?
A canker full of evil wrought.

And so the road began to bend,
The straight and smooth to rough
And each new day no joy would send.

The search for Truth a common quest
To youth, and yet the seeds of doubt
Once firmly fixed would give no rest.

The grey old man had wandered long
With no stout walking stick or pack
But in his heart he sang a song.

He smiled on all who searched for truth,
In selflessness he lost himself
In giving love he had the proof!

That seeking one cannot acquire,
A joy or peace to keep within
But giving joy, will Truth transpire.

(Joan Marjorie DeLong, circa 1955)

My mother wrote this poem when she was approximately nineteen. I received a set of three poems from her dear friend about a year after she passed. After reading them, I was immediately struck by how each poem serves as a metaphor for various stages of my doctoral journey. The past rushes through the present to make sense of our world. The seeker is a prominent archetype for every doctoral student. Experiencing a calling to explore uncharted realms of knowledge, doctoral students commence on an archetypal path and follow the hero's journey on a quest for new knowledge, innovative thought, spiritual enlightenment, heightened somatic awareness and emotional

understanding. As seekers of truth, our paths may vary but each new development in our unfolding narrative informs us. I have structured my thesis around the metaphor of the hero's journey. The first four chapters outline a calling, the reasons for my quest to develop new understandings in the realm of song. The fifth and sixth chapter outline the elements of a process I have termed songful inquiry. These two chapters signify my quest for innovation and to go beyond the bounds of what has come before. In the seventh and eighth chapters, I investigate word and music and outline the elements of each that give songful inquiry universal significance since songs as vignettes encapsulate archetypes that give meaning to life's unfolding narrative. My final chapter synthesizes my research and outlines a process for songful inquiry. By enabling songful inquiry, I have returned from my archetypal hero's journey and hopefully brought insight to the world of song, for song has accompanied our paths, guided us to wisdom and led us with divine grace to embrace our world.

Though an entire summary of my thesis would be redundant to what is forthcoming, I would like to bring to light some key features of my process so that you, my reader, may understand a trajectory for my work. The first four chapters depict a commoditized globalization that has attempted to imbue instrumental value systems throughout all culture. Our choices have become increasingly confined to enforced ways of being within the global market. Songful inquiry opens a space for an opportunity to enable archetypal narrative discoveries to occur that are beyond the scope of mere economic and sociological influences. Our lived stories are influenced by our context but by turning inward we may construct our narratives with a responsible subjectivity as we commune with our internal truths.

The River

The river starts a course to run
Relentlessly down from the summit
It washes clean, a neat ravine,
And trickling down by stone and stick
It gathers speed and bubbles on,
And casting not a backward glance
But going on forever down,
It gives us not a second chance.

A few may view its waters deep
With sad regrets and thoughtful sighs,
To them time is a god asleep

And ever will the water rise.
It rushes past the grassy banks
And swelling in its stony bed,
The whitecaps marching down in ranks
Go onward by the first one led.

And some will try to halt the course
To fold the velvet waters back,
But not one minute of remorse
Will ever cause one inch of slack.
The river follows down to sea
An ordained course of ages past
And swirling by each rock and tree,
Will falter not; the die is cast.

Our time is now and one with chance,
There is no other minute ripe
To act without an inward glance
For hesitant we lose the light.
Our course is marked; we have one run
And not one sigh would rearrange
The minute lost the chance undone,
Time is incorporate with change.

(Joan Marjorie DeLong, circa 1955)

If life is a narrative, then the construction of our lived narratives is a continual process. We are enabled to negotiate new territory, to build upon previous knowing and amalgamate our ways of being into new narrative landscapes. As lived narratives, the implication is that there is an audience and yet we are our own audience. Hence, songful inquiry as a hermeneutic device for narrative can be receptive or performative and can be interpreted as an engagement with song, whether conveyed by the self or other, the internal or the external. Our narratives unfold through choices that arise from a complex conflation of knowledge and instinct. The choices we make define our lived narratives. What is absent in our narrative is as significant as what is present and an understanding of ourselves and each other is not only to understand what is in our own story but also the narrative possibilities that exist beyond our own lived narratives.

The conflation of fictive and non-fictive narrative elements is a fascinating notion. If life is a narrative, our lives are both fictive and non-fictive. We create our persona through a complex process and yet our persona is in part also predeterminedly constructed. How we are viewed externally is somewhat beyond our control. Our actions and our ways of being in this world can be misinterpreted and manipulated by external

forces. We are predisposed to certain ways of being within our respective environments. These are influences that we do not choose. However, we can choose certain ways of being. Through repetition and practice we become confident with our ways of being. What is of interest is how our ways of being remain relatively constant despite a significant change of environment. Our lived narratives have been guided by our unique temperaments and our constructed personas remain relatively unaltered. The human condition is inextricably connected to adaptation. We adapt to our context; however, behaviors that have been cultivated and rehearsed through years of narrative discoveries are not easily relinquished. Behaviors can also be instinctual and hard-wired into the psyche. We watch our own behaviors at times with scrutiny. We judge and analyze our lived narratives, critiquing ourselves with prescribed criteria. We make choices to a large extent because of our individual temperaments as they have been contextualized within our lived narrative.

Inquiry is essential for the building of empathy. Through analysis and debriefing of our subject of inquiry we learn to understand ourselves in relation to the people and the world around us. Songful inquiry enables empathy within the context of a conflated fictive and non-fictive realm where the boundaries of the real are blurred and possibilities become endless as we enter the realm of creativity. Through songful inquiry we can imagine ourselves to be various characters within a multiplicity of narrative contexts, an essential skill and integral to empathic understandings. As we engage with song, we embody narrative in a way that enables us to internalize ways of knowing and being. We identify with stories. We bring stories to our own understandings and incorporate them with our narratives. We transform ourselves. We discover that the dreamscapes of learning are as important as the landscapes of learning. There is no firm reality or objective truth, but instead an amalgamated realm of the real and the imagined. Creation is brought to fruition through our own knowing and being in relation to our world. We are simultaneously fictive and non-fictive. I am currently reading a novel by Margaret Atwood (2006), entitled *Moral Disorder*. In the initial chapter we are confronted with the theme of 'bad news.' A relationship, between two life partners, is depicted. The relationship involves much routine. A man, every morning, dutifully tells his partner of the bad news of that day. The news is outlandish, yet it is disseminated to instill fear:

It's such a beautiful day. The air smells of thyme, the fruit trees are in flower. But this means nothing to the barbarians; in fact, they prefer to invade on beautiful days. It provides more visibility for their lootings and massacres. (Atwood, p. 11)

The 'bad news' is intentional and the deliberate images of lootings and massacres have been made more visible to the public through intention and mediated positioning to the public. The barbarians have choice. The media is manipulated by people with power. The people are made to be afraid of the barbarians through mediated depictions. The people have given their power over to the media. As in Atwood's fictional world, hegemony and heteronomy exist in current cultures and the power structures that perpetuate these circumstances are perpetuated to enforce a global economic system. Our freedoms have been compromised as instrumental value systems have been superimposed upon our societal frameworks so that personal choices have become constricted by instrumental concerns:

The Mediator

Oh where do the broken hearted go
When life has lost its meaning
When skies above are grey and dim
And cold winds come a screaming?

There's not a loving hand in sight
And darkness breeds despairing,
The night is long and cold and damp
And no one comes a caring!

Oh, go then down to the wide sea-shore
And watch the waves come washing,
See moonlit sand; a shell in hand
Then fears and cares go rushing.

(Joan Marjorie DeLong, circa 1955)

Power positions within power structures have often been maintained through imposition of authority. Authority has been imposed with the dissemination of fear—a fear of consequence. Many pre-existing power structures have been reinforced with a systemic barrage of scare-tactics. I have been the victim of discrimination. I allowed myself to be subjected to discrimination because I felt I had no choice in the matter. I feared how I would look. I feared losing the little power I did hold. Hopelessness

morphed into apathy and inaction. I was victimized and I was perpetrated against. I was passive.

Because of inaction, I dreamt of a better life. I sang my songs and listened to my music. I was inquiring into song and song guided my path. There is an ancient Japanese proverb that states that “[v]ision without action is a daydream. Action without vision is a nightmare” (Krieger, 2002, p. 280). I became a receptive narrator. I let my imagination take hold and creativity erupt. My narrative is my dream. I am somewhere in between dream and reality. I am a songful inquirer. John Lennon famously sang these words in his song entitled “Imagine”: “You may say I’m a dreamer/ But I’m not the only one/ I hope someday you’ll join us/ and the world will live as one” (1971). The hope for a more liberated future and ultimately the reclamation of paradise is an age-old endeavor. We’ve all experienced discrimination. The golden rule, ‘do unto others as you would have them do unto you’ is a way to instill fairness within society, as a way of creating equity. Yet, ultimately as various perspectives come into play, what may be acceptable for one may not be acceptable for another. One may perceive justice while another may not. Equity ensures that all needs are met while we remain aware that certain individual needs are met more easily than others within human diversity. Equity ensures inclusivity, empathy, and compassion.

Through songful inquiry I have made many significant discoveries. Sometimes I take myself far too seriously, and in those moments, that trait can be so overwhelming that I must acknowledge the absurdity of life—my absurd life. This realization of absurdity, manifests in many forms. For example, I take my academics seriously and am careful about my academic productions. During a songful inquiry in a Dalcroze improvisation course that I recently completed, as a group we were asked to do a simultaneous improvisation based on a nature theme. I vocally improvised the tides as the waves ebbed and flowed. I conveyed a mountain with its crooks, crags and rough surfaces, its deep gorges, roiling creeks and frothing rivers. I delicately expressed the musical structure of a wild lily unfurling its petals. Afterward the instructor asked us to improvise independently while continuing to work on the nature theme. I quickly scrambled to find a new form. My mind raced but for the life of me, I couldn’t think of an idea. I was asked to share first and so I began. I sputtered, muttered, slipped, slid, crackled, popped, plunged, soared, noodled, crashed, and flopped. My improvisation fell to pieces. It was action without vision, a proverbial nightmare. I was on stage without my

costume or props. I was doing a recital without knowing any of the music. It was a moment of risk.

As a group we analyzed my improvisation. We studied its nightmarish form. Interpretations came forth from my classmates with a common fire theme. I realized that performance anxiety was creating my nightmare. It was my lack of vision, my lack of creativity in that moment, my overwhelming self-doubt as opposed to my exhilaration. It was time to be creative. It was time to turn my nightmare into a dream. In retrospect my improvisation transformed before my eyes. It flickered. Its formlessness was its shape. It was fire. It was mighty Phoenix bursting forth from the ashes (Anderson, 1984, p. 629). It was a metaphor for Hannah Arendt's (1958) concept of natality—a metaphor for creativity, transformation and rebirth. It was a metaphor for my doctoral journey. It was the warmth and light provided by all those who love me. It was a campfire. It was the family hearth. It was enlightenment. I was transformed as I am a receptive performer. I believe that the meaning of my performance came after the performance had occurred. The performance was received as much as it was conceived. Through an open perception we enable reception. Intention merely guides us. Enlightenment comes to us through inquiry. Enlightenment lies beyond our present knowledge and must be sought. It comes to fruition upon its realization. Enlightenment comes to us with divine grace to transform our paths and guides us with wisdom to an unconditional love for each other and our divinely wrought cosmos.

Chapter 2.

Theoretical Foundations: The Divine Love of the Heart in Communion with the Divine Universal Consciousness of the Cosmos

The divine love of the heart
Can only be felt.
It cannot be revealed,
It cannot be seen.

(Sri Chinmoy, 2018)

There are opportunities to understand concepts of the commitment to seek knowledge that penetrate our eternal becoming. The time spent in timeless intervals of insight create the enduring understandings that make meaning with our world and expand our capabilities to inquire into the cosmos and the divine universal consciousness. Coming into the presence of music and poetry intermingling to behold and be present with song entails an invitation to universal awareness. This streaming of the divine universal consciousness that abounds from this communion provides enlightenment as ontology, epistemology, hermeneutics and phenomenology interpenetrate the research and collectively imbue narrative with ways of knowing and being as understanding and experience guide us. The destination of this research remains elusive as we navigate the temporal flow to eventually arrive at a locus that entails our history, our journey, our lived story, our narrative. We understand our world from this vantage yet indeterminacy requires an acknowledgement that concrete formula and methods may not suffice to encapsulate universal understandings of divinity and in this we may seek an awareness of the enduring understandings that guides our lived narratives. Resonances provide opportunities for revelation as we come to understand song through our heart and know that songs may guide us as we create our living narrative, not through choice but through resonance as narrative trajectory is guided by our internal awareness in communion with the divine universal consciousness.

Passion discovered through subjectivity is crucial to our perception of exactly how with inwardness we may develop our moral selves with a responsible subjectivity. Yaroslav Senyshyn (2010) quotes Steven Evans:

it is passion ... that makes existence in the strongest sense possible. Only through passion can a person begin to collect herself and give her life a unified direction so that she actually becomes something – and in doing so becomes a self. This process has something in common with what contemporary psychologists call, again rather colorlessly, personal integration. (pp. 81-82)

Furthermore, personal integrity is developed as passions are embraced and the self, actualizes in the process of personal integration. With passion informed by agape, we come to understandings of the self in relation to each other and our world that guide our moral compass and develop our ethical awareness. Senyshyn (2010) forwards Mary Warnock's three definitive characteristics of subjective knowledge:

First it cannot be passed on from one person to the next, nor added to by different researchers. It cannot be taught in the classroom. Second, what is known subjectively always has the nature of a paradox. Therefore, subjective knowledge is identical with faith. For faith alone, and not reason, can induce us to accept paradox. Faith is not intellectual, but an emotional attribute ... Third subjective knowledge is concrete, not abstract. This is because it must necessarily be related to the actual concrete existence of a living individual. (pp. 82-83)

By defining subjectivity in this way, we may inform and guide our subjectivity with objective abstractions yet ultimately in faith, subjective experiences and understanding become concrete and thus moral integrity is developed through inwardness as guided by objective phenomena and knowledge:

When the question about truth is asked objectively, truth is reflected upon objectively as an object to which the knower relates himself. There is no reflection on the relation but that what he relates himself to is the truth, the true. When that which he relates himself to is the truth, the true, then the subject is in the truth. When the question about truth is asked subjectively, the individual's relation is reflected upon subjectively. If only the how of this relation is in truth, then the individual is in truth, even if he were thereby to relate himself to untruth" (Kierkegaard, 1992, p. 199).

Truth is in the process of subjective inwardness and objectivity is merely an abstraction. With a responsible subjectivity developed through inwardness as guided by phenomena and knowledge in the form of objective abstractions, we hone integrity and self-actualize relationally with our world:

Subjective reflection turns inward toward subjectivity and in this inward deepening will be of the truth, and in such a way that, just as in the preceding, when objectivity was advanced, subjectivity vanished, here subjectivity as such becomes the final factor and objectivity the vanishing.

Here it is not forgotten, even for a single moment, that the subject is existing, and that existing is a becoming, and that truth as the identity of thought and being is therefore a chimera of abstraction and truly only a longing of creation, not because truth is not an identity, but because the knower is an existing person, and thus truth cannot be an identity for him as long as he exists.” (Kierkegaard, 1992, p. 196)

Since truth is in the processes of inwardness, phenomena and knowledge can only be experienced, interpreted and understood through abstraction since the temporal flow ensures that the processes of life are not static. To identify the world in terms of stasis, is to misrepresent the actual lived experience. Phenomena is continuous and understandings are ephemeral as the lived processes ensure that static representations of our experiences and our world are in fact misrepresentations: “... viewed subjectively, the objectivity that has come about is at its maximum either a hypothesis or an approximation, because all eternal decision is rooted specifically in subjectivity.” (Kierkegaard, 1992, p. 194)

Inquiry as the seeking of enduring understandings in relation to phenomena and ontological vantages embodies the processes of understanding: “Objectively the emphasis is on what is said; subjectively the emphasis is on how it is said” (Kierkegaard, 1992, p. 202). Passion of the infinite inspires the momentum to seek understanding in the relational process of inwardness as guided by objective abstractions:

Objectively, the question is only about categories of thought; subjectively, about inwardness. At its maximum this ‘how’ is the passion of the infinite, and the passion of the infinite is the very truth. But the passion of the infinite is precisely subjectivity, and thus subjectivity is truth. (Kierkegaard, 1992, p. 203)

With the passion of the infinite to guide the processes of inquiry, the process becomes the sought enduring understandings that in fact represents the integrity of the inquiry. The process is the content of our inquiry and the truth is the inquiry itself: “The passion of the infinite, not its content, is the deciding factor, for its content is precisely itself. In this way the subjective ‘how’ and subjectivity are the truth” (Kierkegaard, 1992, p. 203). Therefore, although phenomena and knowledge may only be understood in terms of uncertainty and indeterminacy because of their static representation of the temporal flow of existence, these abstractions may guide the inquirer in seeking the eternal truth: “An objective uncertainty, held fast through appropriation with the most passionate

inwardness, is the truth, the highest truth there is for an existing person” (Kierkegaard, 1992, p. 203). Because of existence, the truth of objective abstractions is elusive as attempts to represent the eternal becoming are fragmented from their sources in the temporal flow. Through communion with our divine sources in relation to these abstractions of knowledge and phenomena, we in inwardness may find truth as our eternal becoming in union with the divine universal consciousness resonates with the objects of being and becoming to find guidance for our existence and our philosophical vantage: “Only momentarily can a particular individual existing, be in a unity of the infinite and the finite that transcends existing. This instant is the moment of passion” (Kierkegaard, 1992, p. 197). In these resonant experiential moments, our responsible subjectivity is guided and informed by appropriated insights of our eternal becoming, and hence as inspired by the infinite passion for the processes of eternal becoming in inwardness, are the truth.

Yaroslav Senyshyn (2010) theorizes that according to Kierkegaardian theory, subjectivity is inextricably connected with ethical communication albeit indirect if in the form of performance: “The actual performance is the aesthetic category that – according to Kierkegaard – is the form of indirect communication whose artistic merit will be in direct proportion to its evident inwardness, which is derived from subjectivity.” (p. 132). Performances are categorically interpreted in terms of the ethical merit and virtuous evocations as such yet the performer or inquirer themselves as both the recipients and conveyors of meaning must bear the responsibility of virtuosity and ethical quality in the aesthetic conveyance: “... Kierkegaard may be inadvertently and indirectly implying that some form of talent associated with ethics can operate within the stage or sphere of existence simply because he encourages talent to do so” (Senyshyn, 2010, p. 134). Aesthetics and ethics are inextricably connected as a performer’s merit is directly correlated to the ethical performance:

Kierkegaard reveals his bias that the greatest talent and genius is as nothing if this giftedness is not related to one’s spiritual destiny. The development of one’s talent should ideally be joined to an actualization and realization of self. (Senyshyn, 2010, p. 134)

Kierkegaard advocates for this relationship between the ethical and aesthetic as he advises the importance of having “the existence-relation between the esthetic and the ethical come into existence in an existing individual” (Kierkegaard, 1992, p. 251). By

turning inward, the inquirer may commune with the divine universal consciousness in soulful awareness. This communion enables divine understandings as with awareness we come to understand our positioning within the cosmos in terms of our histories, our experiences, the resonances that have guided us, who we are at any given moment in anticipation of who we are yet to become:

Students must always be encouraged to know themselves and to seek the spiritual in the practice of their music. Practice for just the sake of musical perfection can never be enough. The emphasis must be on the understanding of self and the utilization of one's inwardness as the mode of subjective communication" (Senyshyn, 2010, p. 159).

As we inquire with song, in songful inquiry, the spiritual self must guide insights and it is not through objective methodology that we acquire these insights but instead through communion, by turning inward, finding our connectivity with the divine universal consciousness to come to wisdom: "This aesthetic stage of existence is one that I believe is unlimited in all its aspects of human spirituality and religiosity. In this way, dedicated performing artists are free to take the 'leap' to the higher ground of Kierkegaard's sphere of serenity in quiet dignity and understanding" (Senyshyn, 2010, p. 160). Through inquiry, a songful inquirer is invited to a communion with the divine universal consciousness that guides the living narratives and exists throughout all time and culture. On the precipice of wisdom, it is our responsibility to take the 'leap' into inwardness, to develop a responsible subjectivity and embrace the cosmos with empathic connectivity.

Inquiry through the arts enables new ways of understanding ourselves, our lived stories, our aspirations, these moments positioned in time and space. Such inquiry requires us to listen deeply to the resonances and moments that can enable us to articulate divine revelations and inspire us to inquire more deeply within ourselves and into the cosmos, as we enable communion and connectivity, our divinity in union with the divine universal consciousness. With arts inquiry, there is an invitation to seek inwardness, through which arises opportunities for insight. Songful inquiry opens us to the possibilities for awareness as we embrace the unknown in moments of insightful contemplation. Through interpretation of these insightful moments, we come to understandings of our narratives, our lived stories, our circumstance, and our relationship with our world: "The ability to create and work within performative worlds of inquiry speaks to a teaching excellence that embraces unexpected questions, that is

aware of the learning possible within moments of the stop, and that welcome the narratives and concerns that students bring to these performative spaces. A pedagogical stance of awareness and willingness to listen leads to a reflective space of inquiry which can result in meaningful, shared learning.” (Fels & Belliveau, 2008, p. 72). These moments of inquiry, the time spent with awareness in inwardness and connectivity to the cosmos, informs our epistemologies and ontologies, as our becoming is guided by universal insights. Carl Gustav Jung (2015) suggests that the collective unconscious holds these universal images that pertain to all existence:

So far as the collective unconscious contents are concerned we are dealing with archaic or—I would say—primordial types, that is, with universal images that have existed since the remotest times. The term “représentations collectives,” used by Lévy-Bruhl to denote the symbolic figures ... could easily be applied to unconscious contents as well, since it means practically the same thing ... They are no longer contents of the unconscious, but have already been changed into conscious formulae taught according to tradition, generally in the form of esoteric teaching. This last is a typical means of expression for the transmission of collective contents originally derived from the unconscious. (pp. 3512-3513)

By making what has been unconscious and already within us, conscious through communion as the self connects with the divine, we aspire to universal understandings of archetypal significance. Through conscious awareness, archetypes infuse the narrative landscape as we delve into the stories embodied in song. We connect with the stories as they connect with our own lived narratives. Our hearts resonating with what is meaningful and what is profound.

Archetypes within songful evocations make present in our own lived narratives, the archetypal realm and bring us to a greater understanding of ourselves in relation to the cosmos. Jung (2014) suggests that these archetypal figures influence consciousness:

The things that come to light brutally in insanity remain hidden in the background in neurosis, but they continue to influence consciousness nonetheless. When, therefore, the analysis penetrates the background of conscious phenomena, it discovers the same archetypal figures that activate the deliriums of psychotics. (p. 39)

The archetypes infuse our being and becoming, and erupt from the unconscious to become conscious, as we with inquiry delve into our resonances with songs, our essence in communion with the divine. These are the friends that guide us, infuse our

lived stories with meaning and significance, inscribe our unique narratives and our temperaments.

According to John A. Eisenberg (1992), indeterminacy in life's unfolding narratives, inscribes our trajectory as uncertain, our locus at any given moment a manifestation of the coalescence of our resonances, with our will and our circumstance. We can never be certain of the outcomes of our actions and ultimately the blessings we receive are the gifts bestowed upon us by the divine universal consciousness as our narratives are defined by our sense of self in context with no definitive path or objective map for the execution of life. Yet resonances become guiding factors as we seek truth within ourselves in relationship with the cosmos:

There are some critical determining aspects of society and social relationships that are beyond human knowing, that are inaccessible to the instruments of knowledge that we are obliged to have and use. Because it is impossible to know such things as the nature of reality, the nature of the instruments we possess, and the impact of our own reflections and involvements, we can never control any significant outcomes of our actions." (Eisenberg, 1992, p. 58)

Lynn Fels and George Belliveau (2008) also convey this notion that the implications of our actions are never certain yet it is how we live with awareness of the resonances that guide us that give definition to ourselves in context, our interactions with and within our environment entailing a complex system of invitation to awareness, interaction and exchange:

The 'butterfly effect' also serves to illustrate complexity. A single flap of a butterfly's wing causes a tiny disturbance that in turn results in increasingly magnified disruptions of air currents until, for example, a typhoon hits Japan. The butterfly effect is most commonly used as an analogy for chaos theory, but it is similarly applicable in contributing to an understanding of complexity and the generative relationships and interactions that arise due to minute changes within the components of systems and between systems." (p. 25)

Because of this indeterminacy, contextual sources for moral guidance cannot be ensured since circumstances are beyond our complete control. Therefore, by turning inward, and communing with the divine universal consciousness we may come to moral wisdom as we engage with ancient archetypal understandings conveyed through the narratives embodied in songful resonances: "humans develop in the same general pattern, both cognitively and morally. Humans, thus, have an innate capacity to grow

morally, if conditions are right, and should not be viewed as being permanently locked into rigid categories or stages” (Eisenberg, 1992, p. 55). In these profound moments of resonance we may recognize the opportunity to transcend our perceived limitations as we commune with the limitlessness or the eternal becoming:

A stop occurs when we come to see or experience things, events, or relationships from a new perspective; it is the moment that calls us to awareness of the possible choices of action that await us as well as the possible consequences of our actions. A stop is a moment where we recognize both risk and opportunity: how we choose to respond and our choice of action affects our lives and the lives of those around us. (Fels & Belliveau, 2008, p. 36)

In attendance to philosopher David Appelbaum’s (1995) stop, Fels & Belliveau, listen for stop moments, or what Fels (2012) calls ‘tugs on the sleeve’ in the midst of lived experience, within and through performance, that offer opportunities for learning. In these resonant moments we are invited to the opportunity for awareness of those resonances within ourselves as they connect to a locus, a time and place, reflecting upon our narrative journeys, with divine implications as we seek internally to find connection and commune with our divine sources.

Songful inquiry exists at the interstices of ontology, epistemology, hermeneutics and phenomenology. As these components of knowledge commingle we are invited to inquire with our songful resonances and look inwardly within ourselves in relationship with the cosmos, as we seek expression through hermeneutic interpretations and phenomenological experiences. Through narrative we contextualize these ways of knowing and understanding. D. Jean Clandinin and F. Michael Connelly (2000) identify these ways of knowing and being in relation to inquiry:

An inquirer enters this matrix in the midst and progresses in the same spirit, concluding the inquiry still in the midst of living and telling, reliving and retelling, the stories of the experiences that make up people’s lives, both individual and social.” (p. 20)

Narratives are continuous and everchanging, the temporal flow in constant flux, with no fixed locus beyond the moment. Yet to essentially capture the moment is impossible beyond the moment itself and hence fixed meaning remains elusive as from the moment the pen hits the page, meaning is continually altered as the pen strokes convey and evoke meaning through time and space. Intention is merely a motivation to momentum,

yet the momentum itself is indeterminate and the meaning in the final pen stroke is only a resemblance of the initial intention:

We might say that if we understand the world narratively, as we do, then it makes sense to study the world narratively. For us, life—as we come to it and as it comes to others—is filled with narrative fragments, enacted in storied moments of time and space, and reflected upon and understood in terms of narrative unities and discontinuities. (Clandinin & Connelly, 2000, p. 17)

Phenomenology is the source of our investigation, experienced internally in relation to the external, our inwardness in communion with the divine within and amongst us, informs our being and our becoming as we come to know our narrative through hermeneutic interpretations: “Narrative inquiry carries more of a sense of a search, a ‘re-search,’ a searching again” (Clandinin & Connelly, 2000, p. 124). Through the inquiry process interpretations are recursive and act upon themselves and thus experiences are invested with deeper insights that layer upon themselves as is the case when inquiring with songful resonances:

Experience is what we study, and we study it narratively because narrative thinking is a key form of experience and a key way of writing and thinking about it. In effect, narrative thinking is part of the phenomenon of narrative. It might be said that narrative method is a part or aspect of narrative phenomena. Thus, we say, narrative method is a part or aspect of narrative is both the phenomenon and the method of the social sciences. (Clandinin & Connelly, 2000, p. 18)

In the case of songful inquiry, the songs embodying narratives as storied vignettes, are the phenomenon and the response to song could in fact be infinite, as an inquirer’s response is unique and representative of their own meaning making. Therefore, a narrative response to the experienced evocations of song is only one means of responding to a songful resonance. However, for the purposes of this songful inquiry, narrative inquiry provides an integral component of this songful research since song informs us of elements of our lived stories.

Furthermore, an investigation of hermeneutic interpretation is warranted since ultimately by inviting inquiries inspired by songful resonances, we must again identify the recursive component of interpretations when engaging in an inquiry process. The forthcoming songful inquiry is an invitation to you, my reader, to engage with my ways of

knowing and being in my relation to my understandings and experiences of songs as they have guided my phenomenological and hermeneutic interpretations:

There is ... tension as we consider our audience and whether or not, or in what way, our texts might speak to our readers. There is tension as we turn inward to think about issues of voice and about whether we can capture and represent the shared stories of ourselves and our participants. There is tension as we turn outward to think about issues of audience and form. And there is tension as we consider how to represent the situatedness of the inquiry within place. (Clandinin & Connelly, 2000, p. 139)

Situating a locus for the inquiry is crucial in conveying and evoking meaningful response to the songful resonance. We come to understand our own knowing and ways of being in terms of our experiences and interpretations. Tensions result from the questions about how best to convey experience and interpretation to evoke meaningful responses to the songful research: "The writer tries to compose a text that at once looks backward and forward, looks inward and outward, and situates the experiences within place" (Clandinin & Connelly, 2000, p. 140). By situating the inquiry within the songful soundscape in relation to narratives, histories, anticipations, inwardness in connectivity to the cosmos, the song's locus in time and space, we orient our research to these specificities that bring meaningful insights to the interpretation.

As stated earlier, indeterminacy is enacted through the temporal flow since we can never anticipate the exact outcome of our actions. By ensuring that the body, in a holistic experiential mode, is present in the research ensures that the research represents more fully an experienced phenomenon, thus representing the indeterminate aspects of the inquiry rather than the rigid certainty conveyed and evoked by disembodied analysis:

The way of reuniting what the god's-eye view and technical rationalism have separated and reduced is to put 'the body back into the mind' ... A disembodied mind permits the certainty needed by technical rationalism. To put the body back into the mind is to wreak havoc with certainty. Emotion, value, felt experience with the world, memory, and narrative explanations of one's past do not stand still in a way that allows for certainty. (Clandinin & Connelly, 2000, p. 37)

The body's presence in our research and in relation to our subject matter recognizes that a static predetermined methodology is not possible; life is indeterminate as is our research as we inquire with our songful resonances:

As inquirers, we tend to define our phenomenon as if life stood still and did not get in our way. But life does not stand still; it is always getting in the way, always making what may appear static and not changing into a shifting, moving, interacting complexity.” (Clandinin & Connelly, 2000, p. 125)

There is no determinate path through the research, yet it is how we resonate with our research that defines how it is conveyed and the evocations it may elicit. The form our inquiry takes is uniquely our own as we in inwardness find connectivity to the divine universal consciousness to bring meaningful specificity to our own narrative and connectivity with the narratives of others: “As one begins to work on analysis and interpretation, this transition is filled with uncertainty. There is no clear path to follow that works in each inquiry” (Clandinin & Connelly, 2000, p. 134).

My inquiry as imagined and applied is uniquely my own, and while some may choose to follow footsteps of my path, songful inquiry is ultimately shaped by the individual, the songs that choose them, through resonance with lived experience, the moral or spiritual guides that call each individual inquirer into awakening. Archetypes, as my companions in narrative and as universal emblems of divinity offered through myth, song, art, drama, dance, may guide us to wisdom and story our cosmos. Hence, my inquiry delves into archetypes as they are evoked in our experiences of song while keeping “in the foreground of our writing a narrative view of experience, with the participants’ and researchers’ narratives of experience situated and lived out on storied landscapes as our theoretical methodological frame” (Clandinin & Connelly, 2000, p. 128). The archetypes may inform our understandings of our lived narrative in relation to the cosmos and the narratives of others. In a vast cosmic interplay of interwoven narratives, life abounds as resonances guide us to live and interact in community, ourselves contextualized amongst the narratives of others.

Carol S. Pearson (1991) suggests that the archetypes infuse all time and space and as such all cultural narratives convey these archetypes in various forms: “Although each embodies all the twelve archetypes, many of the major cultures of the world put them together in a unique way, and some also have developed to a high level archetypes de-emphasized in others” (p. 278). The immense power that these archetypes hold to transform our world, our relationships, our communities, and our lives for the better makes their presence in our lived narratives a comforting concept: “When we take our journeys and fully realize our potential as individuals and cultures, and when

we humbly open to learn from each other, we will be able to solve the great problems of our time” (Pearson, 1991, p. 283). The potential that the archetypes have to heal, to transform, to bond us, to bring meaningful specificity to our lived narratives, these are the capabilities that the archetypes hold to help us inquire into our lives. To open ourselves to the possibilities, by communing through inwardness with the divine, by connecting our own divinity with the divine universal consciousness enables us to transform our lives and our world. Our soulful and heart rendered responses to the resonances we have within our world, within our cosmos, guide our narrative trajectory and bring us to wisdom:

Because the guides are truly archetypal, and hence reside as energy within the unconscious psychological life of all people everywhere, they exist both inside and outside the individual human soul. They live in us, but even more importantly, we live in them. We can, therefore, find them by going inward (to our own dreams, fantasies, and often actions as well) or by going outward (to myth, legend, art, literature, and religion, and, as pagan (sic) cultures often did, to the constellations of the sky and the birds and animals of the earth).” (Pearson, 1991, p. 278)

By turning inward and engaging the archetypes we develop ways of being that increasingly represent a responsible subjectivity that is guided by the notion of agape, unconditional love for humanity. Ultimately our moral compass should contextualize ourselves in relation and in empathic connection to the world around us. We develop a responsible subjectivity as we inquire into our songful resonances, and find by turning inward and through communion outward the archetypes that guide our divine paths. These archetypes enable us to live wisely, to make choices with our hearts. To be informed by these divine archetypal sources may guide us to live authentically and responsibly.

Communion with our divine sources entails the establishment of a relationship between the self through inwardness with the external cosmos. As our own divinity merges with our divine sources we come to understand ourselves, our lived stories contextualized within our world, our universe. We expand our consciousness to include the possibilities for transformation, revisioning our narratives, inscribing ourselves with meaning as we become increasingly aware of our connectivity to each other, to our world and to the divine universal consciousness.

Divine love is the expansion of our consciousness. The very nature of divine love is to expand, expand, expand and become one with all that it touches. The more we expand ourselves, the sooner we feel the Universal Consciousness as our very own. And when we feel the Universal Consciousness as our very own, at that time we become the Universal Self. (Sri Chinmoy, 1976)

Through the expansion of our consciousness we come to divine understandings that inform our moral compass and help us to develop a responsible subjectivity. The resonances we feel with our world give guidance for our path and lead us to narrative as we interpret our experiences. The archetypes, embodied in song, as vignettes, embody narrative as they resonate with us and hence inform our lived stories, creating meaningful specificity to our soundscape and a portal for our souls to commune with the divine.

Chapter 3.

The Calling

Look again at that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every "superstar," every "supreme leader," every saint and sinner in the history of our species lived there-on a mote of dust suspended in a sunbeam.

The Earth is a very small stage in a vast cosmic arena. Think of the endless cruelties visited by the inhabitants of one corner of this pixel on the scarcely distinguishable inhabitants of some other corner, how frequent their misunderstandings, how eager they are to kill one another, how fervent their hatreds. Think of the rivers of blood spilled by all those generals and emperors so that, in glory and triumph, they could become the momentary masters of a fraction of a dot.

Our posturings, our imagined self-importance, the delusion that we have some privileged position in the Universe, are challenged by this point of pale light. Our planet is a lonely speck in the great enveloping cosmic dark. In our obscurity, in all this vastness, there is no hint that help will come from elsewhere to save us from ourselves.

The Earth is the only world known so far to harbor life. There is nowhere else, at least in the near future, to which our species could migrate. Visit, yes. Settle, not yet. Like it or not, for the moment the Earth is where we make our stand.

It has been said that astronomy is a humbling and character-building experience. There is perhaps no better demonstration of the folly of human conceits than this distant image of our tiny world. To me, it underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot, the only home we've ever known. (Carl Sagan, 1994)

This quotation gives me reason to pause, contemplate and realize a semblance of my positioning amongst the cosmos, my ontological and epistemological vantage. Notwithstanding the immense dilemmas facing humanity, we are positioned within a history and as such we have the capacity to change the trajectory of our future. At

present, within a Western context, a pervasive ideological framework, bent on the destruction of nature, has been constructed upon the premise of profit. We've become accustomed to a consumerist society that according to Charles Taylor (1989) perpetrates "... ecological irresponsibility, which places the long-term existence and well-being of the human race in jeopardy" (p. 502). Humanity's virtues, suppressed by industrialization and our modern capacity to dominate nature, are relegated to the realm of the dream, the imaginary, and the unjustifiable. Instrumental rationality has epistemological diversity; yet essential human ways of knowing have been subsumed as mythology by the overarching consumerist conceptual framework that has defined the contemporary world. According to Taylor (2010) "to take an instrumental stance to nature is to cut us off from the sources of meaning in it. An instrumental stance to our own feelings divides us within, splits reason from sense" (p. 500). The consequence of our inability to view the world in non-exploitative terms will ultimately be the utter exhaustion of the ecologies that sustain us (thus demarcating the irony of our current human condition in that humanity's extinction may ultimately result from an instrumental mentality which uses nature to appease and foster human consumerism all within the guise of providing for the common good).

Conceptual evolution towards an ideological vantage defined by satiable human desires—in that satisfaction is attainable and sustainable *without* progressive cycles of consumption and destruction—may be our only hope for survival. Re-establishing diversity in the ways with which we know and understand our world is now more than ever essential to the possibilities that a new era of enlightened knowing and being in relation to our environment may come to fruition. To understand the immaterial as good, that not all good is solely derived from material exploitation and consumption, may conceptually serve to help refocus the trajectory of humanity toward a holistically integrated rationale for our ontological progress.

Spirituality has been mysteriously absent from much of current discourse that purports to explain the universe, nature and behavior. However, for many, an innate awareness of our connectivity with the cosmos is integral to our ontological and epistemological vantage. The proponents of the instrumental rationality and the technological rationality as a derivative, have failed to adequately incorporate spirituality into their world-view, making their influence a partial reality, a reductive approach to phenomena and thus have been unable to guide humanity to an appropriate sustainable

relationship with our earth. Herbert Marcuse (1964) has argued that this mentality, as espoused through technological rationality, has enforced complacency upon the masses:

Technological rationality reveals its political character as it becomes the great vehicle of better domination, creating a truly totalitarian universe in which society and nature, mind and body are kept in a state of permanent mobilization for the defense of this universe. (p. 18)

Yet the perpetuation of this system, according to Marcuse, is at risk if consumer needs are wholly appeased and therefore, an enforced rationale dependent on planned obsolescence and neo-colonialism ensures consumption, exploitation, and expansion:

...the facts are all there which validate the critical theory of this society and of its fatal development: the increasing irrationality of the whole; waste and restriction of productivity; the need for aggressive expansion; the constant threat of war; intensified exploitation; dehumanization. (p. 252)

The stress that a consumerist society causes our planet is evident. Since the resources required for the production process are ultimately derived from nature, as enforced obsolescence accelerates, the earth's finite resources begin to exhaust. Technological innovation dependent upon knowing nature to exploit it, without corrective measures in place to restore our ecology, is irrational. Hannah Arendt (1958) conveys this notion:

... still bound to the earth through the human condition, we have found a way to act on the earth and within terrestrial nature as though we dispose of it from outside, from the Archimedean point. And even at the risk of endangering the natural life process we expose the earth to universal, cosmic forces alien to nature's household. (p. 262)

Technology has provided us the means to dominate nature, exploit it and use it in support of our instrumental rationale. Yet these ends are temporary since the system demands our ongoing consumerism for its own perpetuation. With psyches mutilated by the reduction of all existence to the instrumental rationale, spirituality is fractured from its human source and its cultural significance relegated to myth: "Values may have a higher dignity (morally and spiritually), but they are not *real* and thus count less in the real business of life—the less so the higher they are elevated *above* reality" (Marcuse, 1964, p. 147). According to the instrumental rationality, spirituality with its adherence to virtue is a liability since it threatens to disempower the machinery that establishes the contemporary societal framework.

Although the reconciliation of spirituality with the modern psyche may certainly offer a corrective measure to the instrumental rationality, there remains the problem of the process by which we may ensure that spirituality may be reconciled with contemporary epistemologies. How we are and how we know in relationship with our world establishes our story, our historicity within our worldly context. Charles Taylor (1989) describes our lives as narrative and adds that we define our stories in relation to our ideas of the good:

... we must inescapably understand our lives in narrative form, as a 'quest'. But one could perhaps start from another point: because we have to determine our place in relation to the good, therefore we cannot be without an orientation to it, and hence must see our life in story. From whichever direction, I see these conditions as connected facets of the same reality, inescapable structural requirements of human agency. (p. 52)

If our life's path is defined in relation to our individual notions of the good, the path to spiritual enlightenment then, is unique to the individual; it is by looking inward that we come to wisdom, by seeing ourselves in relation to our world, by cultivating a responsible subjectivity that respects our connectivity to each other, our earth and our cosmos that we may realize how to live in respectful relationship with our universe: "Compared with the spiritual relationship in inwardness, the sensate distinctions of the great, the amazing, the most crying-to-heaven superlatives of a southern nation are a retrogression to idolatry" (Kierkegaard, 1992, p. 247). Our life's journey is our own, yet the reductive forces of the instrumental rationality have left our collective contemporary human narrative, less than heroic. "Multi-dimensional language is made into one-dimensional language, in which different and conflicting meanings no longer interpenetrate but are kept apart; the explosive historical dimension of meaning is silenced" (Marcuse, 1964, p. 198).

The one-dimensional language that Marcuse speaks of is instrumental. Its relegation of all other forms of language to the status of myth has made spiritual insight irrelevant to the predominant contemporary discourse. Culturally enforced reluctance to articulate ideas outside the realm of instrumental rationality reduces the human experience to the formulaic, the utterly predictable, and a mere product of sociological trends. Charles Taylor (1989) argues that contemporary discourse must enable us to express our humanity holistically, and facilitate a reconciliation of the various modes of expression that represent the human psyche:

If articulacy is to open us, to bring us out of the cramped postures of suppression, this is partly because it will allow us to acknowledge the full range of goods we live by. It is also because it will open us to our moral sources, to release their forces in our lives. The cramped formulations of mainstream philosophy already represent denials, the sacrifice of one kind of good in favour of another, but frozen in a logical mould which prevents their ever being put into question. Articulacy is a crucial condition of reconciliation. (p. 107).

Essentially, in an attempt for spiritual reconciliation with our contemporary narratives, we must engage modes of expression that enable its articulation. Yet we should be careful, that we are not simply corroborating pre-established modes that ultimately reinforce instrumental concerns and hence undermine spirituality by mythologizing it. Thus, our modes of expression are unique to the individual; epistemologies are the catalysts for our expressions. Articulacy is derived from how we know our world, the ways with which we engage. Our expressions have the purpose of communicating. Yet in isolation our expressions are merely self-serving and if they are to have social value, we must participate expressively within the context of a community. The modes of expression with which we choose to participate within community are ideally under our own jurisdiction and thus, our dialogues become multi-modal as we come to articulate our human experiences. Tasos Kazipedes (2010) corroborates the notion that education is dependent upon a participatory dialogue that enables epistemological diversity while ensuring that participants cultivate a responsible subjectivity:

Education can best be seen as an engagement in a civilized dialogue among the generations designed to initiate all newcomers into a worthwhile form of life and thus enable them to participate in it and realize their desirable human potential. Like the concept of education, the concept of human nature is vague and open-ended; neither of them can be a specific objective that can be reached but an ideal that can be only approximated. (p. 180)

If we are to strive and quest for our human potential, we must also honour the ways with which we come to know and understand our world. The way we articulate our understandings, should enable the full expression of our human potentiality and this includes our spiritual insights.

Again, we are confronted with the dilemma of how we may hope to articulate concepts that have culturally been relegated to myth, disempowered ideologically by a seemingly omnipotent instrumental rationale. Marcuse (1964) argues that our modern

discourse has been systematically sanitized and thus articulation in the modern sense merely serves to corroborate the pre-established status quo: “This language controls by reducing the linguistic forms and symbols of reflection, abstraction, development, contradiction; by substituting images for concepts. It denies or absorbs the transcendent vocabulary; it does not search for but establishes and imposes truth and falsehood” (p. 103). Once images have been substituted for conceptual understandings, language’s efficacy is reduced since it is limited to the world of objects, the tangible world of materiality. If we are to enable the articulation of spiritual knowing, then innovation must occur in our discourse, the modes with which we engage to express our subjective understandings, yet according to Marcuse (1964):

The modes in which man (sic) and things are made to appear, to sing and sound and speak, are modes of refuting, breaking, and recreating their factual existence. But these modes of negation pay tribute to the antagonistic society to which they are linked. (p. 63)

Hence, modes of articulation have had their meaning and purpose co-opted by our largely instrumental society, reducing these modes to ‘privilege’ and ‘illusion’:

If mass communications blend together harmoniously, and often unnoticeably, art, politics, religion, and philosophy with commercials, they bring these realms of culture to their denominator—the commodity form. The music of the soul is also the music of salesmanship. Exchange value, not truth value counts. On it centers the rationality of the status quo, and all alien rationality is bent to it. (p. 57)

Marcuse however is at times overly pessimistic about our seeming lack of human agency in the arts since there remains a potentiality in their expression that enables the re-establishment of human experience beyond the scope of the instrumental rationale. Within our modes of expression, there is the potential to convey our spirituality. Hannah Arendt (1958) alludes to the potentiality within art that transcends reductive forces:

In the case of art works, reification is more than mere transformation; it is transfiguration, a veritable metamorphosis in which it is as though the course of nature which wills that all fire burn to ashes is reverted and even dust can burst into flames. (p. 168)

Thus, despite the sanitization of our various expressive modes, the potentiality remains in art to transcend the indoctrinating forces of the pre-established status quo and thus spirituality, the innate capacity to connect with the divine, through art may find expression.

However, the urgency of the matter becomes evident since if Hannah Arendt (1958) is correct about our current human condition, we have entered an era in which human agency has been subdued:

The last stage of the laboring society, the society of jobholders, demands of its members a sheer automatic functioning, as though individual life had actually been submerged in the over-all life process of the species and the only active decision still required of the individual were to let go, so to speak, to abandon his individuality, the still individually sensed pain and trouble of living, and acquiesce in a dazed, "tranquilized," functional type of behavior. (p. 323)

The indoctrination suffered has been from birth so all-encompassing that the ability to imagine an alternative to our reality has been inhibited. Human agency is squandered on irrational actions that merely act to corroborate the system that dominates and exploits nature in both human and ecological terms. This indoctrination infiltrates our society extensively and disseminates through our institutions, and thus the educational settings that we purport to promote critical and free-thinking are culpable, in part, for the perpetuation of our anesthetized and reduced contemporary existence. Tasos Kazipedes (2010) espouses the threat of indoctrination to education:

... indoctrination perverts the foundations of our thinking, discourages alternative views, frustrates dialogue and critical thinking, violates our freedoms, impoverishes human life and culture, and divides the world into mindless authoritarian camps; it is indeed the most insidious enemy of genuine dialogue, education, and an open society. (p. 135)

Articulacy that expresses a holistic vision of humanity is essential to the possibility of transcending this stifled discourse not only through the arts but also in the language that we use to convey our ideas about ourselves, our environment, and our relationships within the universe. Kazipedes (2010) discusses how language is adaptable and has the potential to incorporate innovation as it evolves to more fully represent communal beliefs: "Our common language is dynamic and changing and can be understood only within the complex and constantly changing human activities within which new language games emerge and old ones are abandoned" (p. 21). Therefore, there does exist the potential to transcend, both through art and language, the contemporary refusal in the majority of circumstances and contexts to admit knowledge beyond the scope of instrumentalism. Charles Taylor (1989) asserts that "the instrumental mode of life, by dissolving traditional communities or driving out earlier, less instrumental ways of living

with nature, has destroyed the matrices in which meaning could formerly flourish” (p. 500).

Perhaps as our language regains the capacity to more fully represent the entirety of human experience, we may come to realize our vast potential as individuals and as a species. Charles Taylor (1989) conveys our potential to discover innovation within the realm of communal discourse:

A human being can always be original, can step beyond the limits of thought and vision of contemporaries, can even be quite misunderstood by them. But the drive to original vision will be hampered, will ultimately be lost in inner confusion, unless it can be placed in some way in relation to the language and vision of others. (p. 37)

Spiritual knowing, an innate communion with divine universal understandings, thus has the potential to be conveyed both through art and language; an imbued wisdom that is no longer relegated to a position of mythology and illusion may infiltrate the rationale of the irrational status quo thereby enabling a movement toward inter-species awareness and ecologically responsible actions:

The shift from the “why” and “what” to the “how” implies that the actual objects of knowledge can no longer be things or eternal motions but must be processes, and that the object of science therefore is no longer nature or the universe but the history, the story of the coming into being, of nature or life or the universe. (Arendt, 1958, p. 296)

To contemplate the nature of a thing in isolation is redundant in instrumental terms since instrumental rationality has reductively defined the objects of this world in terms of their material properties and usages. Arendt (1958) argues the following:

the reification which occurs in writing something down, painting an image, modeling a figure, or composing a melody is of course related to the thought which preceded it, but what actually makes the thought a reality and fabricates things of thought is the same workmanship which, through the primordial instrument of human hands, builds the other durable things of the human artifice. (p. 169)

Not surprisingly, the arts have suffered the reductive forces of instrumentalism in that they are primarily no longer appreciated for their own sake but instead are reduced to a derivative status as the means toward ends in the perpetual processes of production and destruction:

Certainly, none of the activities of the *vita activa* stood to lose as much through the elimination of contemplation from the range of meaningful human capacities as fabrication. For unlike action, which partly consists in the unchaining of processes, and unlike laboring, which follows closely the metabolic process of biological life, fabrication experiences processes, if it is aware of them at all, as mere means toward an end, that is, as something secondary and derivative. (p. 307)

The creating of art as a “mode of fabrication” illustrates how art has been subjected to the same reductive forces as manufactured objects. No longer objects of mere contemplation, works of art have been incorporated into an economic system that evaluates worth in monetary terms. The reductive worth of the art object is representational of its economic fortitude, its fame, and its ability to corroborate the mentality of the status quo. Our human actions have similarly been reduced since they merely act to reproduce the pre-established system:

How persistent and successful the transformation of action into a mode of making has been is easily attested by the whole terminology of political theory and political thought, which indeed makes it almost impossible to discuss these matters without using the category of means and ends and thinking in terms of instrumentality. (Arendt, 1958, p. 229)

The material world has been reduced to its instrumentality, yet what this ideology has failed to dominate is the immaterial. Empiricism’s refusal or inability to incorporate the possibility of an immaterial realm makes its implicit reductionism increasingly apparent. Hence, both art and language must transcend the empirical constrictions that have reduced their efficacy as expressive entities that convey the human condition in its entirety.

Evolution in terms of language and art is a process that may reform the status quo to represent humanity beyond the scope of instrumentality and thus may enable our potential for cultivating a responsible subjectivity. According to Charles Taylor (1989) “[r]evolutionary projects can only be formulated in opposition to what exists. They are put forward as what ought to supersede the status quo.” (p. 204). Supersession of the status quo and by extension empiricism is not to refute the validity of empirical knowledge but instead is simply to enable the possibility that realms of knowledge can exist beyond the scope of what empirical processes are able to discover:

Language and in general our representational powers come to be seen not only or mainly as directed to the correct portrayal of an independent reality

but also as our way of manifesting through expression what we are, and our place within things. And on this new understanding of ourselves as expressive beings, this manifestation is also seen as self completion. This expressive revolution identifies and exalts a new poetic power, that of the creative imagination.” (Taylor, 1989, p. 198)

The creative imagination can catalyze an impetus for social re-visioning. As art and language come to include meaning transcendent of instrumental reductionism, our epistemological vantage is freed from strictly material constrictions. The immaterial realm offers us a mode of connectivity, our spirituality a way of connecting our inner subjectivity with the universal. Thus, we empower ourselves through enlightening our contemporary modes of belief and by cultivating a responsible subjectivity that may as Hannah Arendt (1958) argues enable us to reconcile our words with our deeds:

Power is actualized only where word and deed have not parted company, where words are not empty and deeds not brutal, where words are not used to veil intentions but to disclose realities, and deeds are not used to violate and destroy but to establish relations and create new realities. (p. 200)

The power that derives from the reconciliation of word and deed is founded in integrity. If true progress is to be made, Søren Kierkegaard asserts that societies must cultivate a collective integrity that is informed by the responsible subjectivities of its members: “To express, as existing, what one has understood about oneself, and in this way to understand oneself, is not at all comic, but to understand everything but not oneself is exceedingly comic” (Kierkegaard, 1992, p. 353). As we investigate the spiritual realm through turning inward we come to understand our connectivity and our relation to the cosmos. Thus, producing an informed epistemological vantage with which to navigate our life’s journey.

These notions are not new. This argument is situated within the context of a post-post-modern polemic. bell hook (2003) quotes Jane Ellen Wilson’s explication of a contemporary envisioning of ways we engage collectively though contextualized individual insights:

Only by coming to terms with my own past, my own background, and seeing that in the context of the world at large, have I begun to find my voice, that no pre-cut niche exists for it; that part of the work to be done is making a place, with others, where my and our voices can stand clear of the background noise and voice our concerns as part of a larger song. (147)

The parameters of contemporary discourse are amorphous, they have not been thoroughly defined as we grapple with what it means to live in our contemporary world. This dissertation is a configuration of a process of navigating the instrumental labyrinth that has had the capacity to entrap ontology, and defined for so many, a way of being. Songful inquiry enables a reinvestigation of an expressive naturalism as we envision ourselves in divine connectivity with our cosmos.

The picture of a restored harmony within the person and between people, as a result of 'décloisonnement', the breaking down of barriers between art and life, work and love, class and class, and the image of this harmony as a fuller freedom: all this fits well within the original Romantic aspirations. (Taylor, 1989, 497)

The restoration of these Romantic aspirations may enable the heroic journey as we are called to witness our instrumentally derived circumstances and journey with forms of inquiry through the labyrinths of compartmentalization, eventually to return transformed, our human agency enabled by our various discoveries. This is the call to the heroic journey of the contemporary academic.

Though it is impossible to know the outcome of a spiritual reconciliation with our contemporary rationale, this reconciliation will certainly more adequately represent the entirety of our past, our present and the potentialities for our future. An inhibition to incorporate spirituality into our artistry may well be one of the great denials of our era, a fracturing of our humanity, and dissociation from our spiritual source:

... the light that illuminates processes of action, and therefore all historical processes, appears only at their end, frequently when all the participants are dead. Action reveals itself fully only to the storyteller, that is, to the backward glance of the historian, who indeed always knows better what it was all about than the participants. (Arendt, 1958, p. 192)

We must not fear the outcomes of evolution. It has only been through adaptation that we've been enabled to survive as a species. If our ideologies have been proven to be reductive, then we must strive for more holistic understandings, enabling humanity to flourish in ecological union with sustainable potentiality. Charles Taylor (1989) argues:

If we define Romanticism in this way, then its relation to the philosophies of nature as source can be clearly stated. This notion of an inner voice or impulse, the idea that we find truth within us, and in particular in our feelings—these were the crucial justifying concepts of the Romantic rebellion in its various forms. (p. 368)

The instrumental horizon is grim; with catastrophic consequences for our unrestrained consumerism looming, we must work toward reconciling our words and deeds. We must look inwardly and cultivate a subjectivity that is responsible to our collective humanity, our world, and the cosmos. Charles Taylor (1989) reiterates our orientation to the good as a guiding force in our lives:

Since we cannot do without an orientation to the good, and since we cannot be indifferent to our place relative to this good, and since this place is something that must always change and become, the issue of the direction of our lives must arise for us. (p. 47)

Perhaps, if the arts are to be empowered in our educational settings, we may rediscover ways of engaging that enable divine wisdom. Thomas Jay Oord (2009) quotes Charles Bonnet as stating the following:

The Divine Mind has so closely connected every part of his work, that there is not one which has not a relation to the whole system. A mushroom, a mite, are as essential parts of it as the cedar or elephant. So that those minute productions of nature which unthinking men judge to be useless, are not mere particles of dust on the wheels of the machine of the world; they are small wheels intermixed with the greater. There is nothing by itself. (p. 89)

It is how we engage in the activities of life that may foster spiritual enlightenment. Through inquiry into song we may come to an understanding of humanity that transcends the instrumental rationale and we may come to epistemological and ontological processes that may aid in the cultivation of wisdom. Song should not be reduced to its mere instrumental function. Songful inquiry, while maintaining the qualitative integrity of the song form, may bring us to wisdom and reinvest song with conceptual integrity. By reawakening immaterial importance in the ways we engage, we may foster ideologies that hold virtue and thus our spiritually informed actions will honour all people and nature: "The original Christian notion of agape is of a love that God has for humans which is connected with their goodness as creatures ... Human beings participate through grace in this love" (Taylor, 1989, p. 516). By cultivating a subjective responsibility through the cultivation of agape, we may enlighten our epistemological vantage and imbue with wisdom and unconditional love the art that informs us. When song is divested of this wisdom, it merely serves to veil the human intention toward instrumental concerns that have threatened to exploit to the extent of human and natural extinction. According to Taylor, the Romantics "identified the source of "grace" as nature

within. We have to return to full contact with the great current which runs through all and which also resonates with us” (p. 430). As we discover the intrinsic wisdom that is conveyed through song, grace then may guide us with agape, to heroically persevere with wisdom the instrumental mutilations that have been perpetrated within our divinely wrought cosmos.

Chapter 4.

The Hero's Journey: Divine Grace, Agape, and Wisdom

... to keep growing, silently and earnestly, through your whole development; you couldn't disturb it any more violently than by looking outside and waiting for outside answer to questions that only your innermost feeling, in your quietest hour, can perhaps answer. (Rilke, 1984, p. 11)

A recurring disturbance erupts from our human condition, a suppressed knowledge that for the sake of the instrumental rationality has been deemed dangerous, immoral, mythical and altogether unjustifiable. The innate destructive power of the Dionysian force within humanity has made its presence disconcertingly ominous, a reminder that humanity has been created with a fatal flaw, an Achilles' heel, a terminal wound. Our mortality, in that we live and must die, is at times psychically stifled by the contemporary human propensity to dominate nature, force its subservience to human control and curtail our collective journey. Temporal transience makes the experience of existence ephemeral. Our desire to capture the moment, to stop time per se, in our attempt to defeat mortality and cocoon ourselves with commodities has forced our collective gaze outward, not only toward the external but also from the vantage of that externality. Through disembodiment our gaze becomes clinical, immediacy impossible since our objective knowledge inhibits our perceptions by mediating with the incessant analysis of the nature of nature itself. Friedrich Nietzsche (2008), in *The Birth of Tragedy*, eloquently explicates two aspects of humanity, the Apollonian and the Dionysian. In Nietzsche's opinion, the Dionysian embraces the tragic with empathy; through Dionysian engagement, we may come to an awareness of our own mortality, the tragic inherent in nature. According to Nietzsche, "dismemberment, the properly Dionysian *suffering*, is similar to a transformation into earth, wind, fire, and water, and ... we should regard the state of individuation as the source and original cause of suffering, as something objectionable in itself" (Nietzsche, 2000, pp. 59-60). Individuation as the defining of oneself in relation to the human collective was, in Nietzschean terms, the result of the Apollonian hubris that denies humanity of the collective humility that is ultimately derived from the awareness of its collective mortality.

Nietzsche thus believed that the world of forms, the material tangible world, was ultimately ephemeral and that the Dionysian force inherent in the human condition and all of nature will, as a temporal certainty, annihilate the material forms, reducing them eventually, as stated prior, to “earth, wind, fire, and water.” The denial, the great refusal of our time, may be found in our contemporary material proclivity. We build our material fortresses, defend our mortality, document, collect, account, ensure our longevity by investing our energy, effort and ultimately our existence in the potentiality of our future yet in doing so we invest in the external and squander our immaterial interest, our spiritual communion, our inwardness as Søren Kierkegaard (1992) in his *Concluding Unscientific Postscript to Philosophical Fragments* is apt to call it. Nietzsche believed that music has the potential to reconcile the Dionysian and Apollonian aspects of human nature, and while not positing a supremacy of one over the other, he proposes a balanced form of existence which honours the fact that tragedy is inherent to the human condition. Music as immaterial and ephemeral is an ideal medium through which we may commune inwardly and find the eternal happiness that remains elusive in the finite world of materialism.

In contemporary terms, the instrumental rationality has been defined solely in positivistic terms and is derivative of the Apollonian mentality that fails to recognize the Dionysian forces inherent in our nature. According to Herbert Marcuse (1991), “the term ‘positivism’ has encompassed (1) the validation of cognitive thought by experience of facts; (2) the orientation of cognitive thought to the physical sciences as a model of certainty and exactness; (3) the belief that progress in knowledge depends on this orientation” (p. 172). As our quest for objective knowledge has accelerated since the Enlightenment, so too, according to Nietzsche, has our orientation toward optimism become increasingly apparent to the point that pessimism has been deemed abnormal and in extreme cases psychologically aberrant. The Dionysian is suppressed by the Apollonian human will that “believes that the world is to be corrected through knowledge, that life can be guided by science, and indeed it is actually capable of casting a spell on the individual, confining him (sic) to a very narrow enchanted circle of soluble tasks ...” (Nietzsche, 2000, p. 96). Through institutional indoctrination, we are conditioned for and performed by the human systems that are designed and function according to the instrumental rationality. This has limited the scope of existence since it predisposes our perspectives toward the external, and ultimately requires “an optimism which deludedly

believes itself without limits” (Nietzsche, 2000, p. 97). However, this optimism also requires the refusal to acknowledge the grave atrocities that have occurred and continue to occur for the sake of our unprecedented consumption of and domination over nature. Nietzsche proposes that humanity curb this insatiable mentality that continually quests for increasing dominion over nature by reacquainting ourselves as a species with the Dionysian forces that remind us of our own mortality and enable our humility despite the apparent all-encompassing instrumental rationale.

As stated earlier, Nietzsche is not proposing that we deny our Apollonian propensities but instead suggests the unification of these oppositional forces within our nature and makes a direct correlation between the Apollonian-Dionysian unification and the artistic drive toward song:

... a unification of the Apollonian and the Dionysian; its tremendous diffusion across all peoples, intensifying itself in ever new births, is witness to the strength of that dual artistic drive of nature: the drive which leaves its traces behind in the folk song” (Nietzsche, 2000, p. 39).

The song represents unification in that it symbolizes the marriage of word and music, the word defining the world's parameters and the music giving those parameters an enhanced emotional context. Language commandeered by the instrumental rationale exists for the expressed purpose of defining the world to dominate it; however, language that has been imbued with music is created in a poetic vein: “The distinctive marks of poetry are, in part, at least precision, economy, multivalency, the condition of music” (Whalley, 1989, p. 226). The musicality of language is apparent in its immediacy, its requirement of our sensual presence since “poetry can and does make its primary engagement through the senses as much when a poem demands strenuous conceptual activity as when it is purely musical as the specific music of language will allow” (Whalley, 1989, p. 227). The poetic immediacy rekindles our awareness of the Dionysian by exhibiting the function of language beyond the scope of instrumentalism to communicate the essence of existence, the simultaneous creation and destruction of form. “In this sense we may distinguish two main currents in the history of language of the Greek people, and therefore the history of occidental language in general, according to whether language imitates the world of phenomenon and images or the world of music” (Nietzsche, 2000, p. 40). While the language that imitates the world of phenomenon and images glorifies their appearance and coerces the worship of them,

music in its ephemerality refutes their omnipotence by reminding us of their illusive presence in terms of posterity. In song, neither the music nor the language reigns supreme and the compositional method of their union is irrelevant since the innate essence of song is derived from the form itself that demands that language be conveyed musically.

While Nietzsche may at first glance seem to posit the idea that subjectivity is antithetical to the Dionysian process since the Dionysian process requires the loss of individual identity in favor of collective assimilation, I would suggest his emphasis on how we perceive the world rather than what we perceive closely resembles Kierkegaard's notions of the fundamental characteristics of subjectivity and objectivity: "Objectively the emphasis is on what is said; subjectively the emphasis is on how it is said" (Kierkegaard, 1992, p. 202). Objectivity and subjectivity are conveyed in the form of our expressions according to Kierkegaard, yet a close relationship exists between expression and perception and thus a focus on how we are expressively or perceptively must in Kierkegaardian terms entail subjectivity. Therefore, we may interpret Nietzsche's seeming refutation of subjectivity in a manner that critiques a specific type of subjectivity that fails to see the collective for the sake of individuation:

The artist has already surrendered his subjectivity in the Dionysian process: the image which now shows him his unity with the heart of the world is a dream-scene which gives concrete form to the original contradiction and pain, along with the original pleasure in appearance. So the 'I' of the lyric poet sounds forth from the abyss of being: his 'subjectivity' in the sense of the more modern aestheticians is a delusion. (Nietzsche, 2000, p. 35)

The subjectivity that Nietzsche refutes as delusion is subjectivity as defined by the modern aestheticians that espouse subjectivity as individuation. Nietzsche does not refute subjectivity but instead refutes the objectification of subjectivity in the process of identity formation. In Jungian terms this equates to the ego manifesting persona: "[A] kind of mask, designed on the one hand to make a definite impression upon others, and on the other to conceal the true nature of the individual" (Jung, 1966, p. 190). Persona is a construct, the projection upon the world of aspects of the psyche that are deemed valuable by the individual donning the mask.

Nietzsche, as does Kierkegaard, rightly assumes that subjectivity is infinite, an "abyss of being", that cannot be defined in the process of individuation since "spirit is

inwardness; inwardness is subjectivity; subjectivity is essentially passion, and at its maximum an infinite, personally interested passion for one's eternal happiness" (Kierkegaard, 1992, p. 33). Kierkegaard (1992) agrees that the objective process of individuation is not subjectivity:

Subjective reflection turns inward toward subjectivity and in this inward deepening will be of the truth, and in such a way that ... when objectivity was advanced, subjectivity vanished ... that the subject is existing, and that existing is a becoming, and that the truth as the identity of thought is and being is therefore a chimera of abstraction ... not because truth is not an identity, but because the knower is an existing person, and thus truth cannot be an identity for him as long as he exists. (p. 196)

What both Nietzsche and Kierkegaard argue is that identity in terms of objective truth is illusive and they propose unmediated existence as the path to eternal happiness. Subjectivity, far from being an inward exploration for the purposes of self-identification is instead an inwardness that refutes the world of forms in that existence is not static and therefore, when we seek to objectify truth by defining it, we digress from the truth of our inwardness in the effort to capture the eternal truth by approximating it through abstraction.

The instrumental rationale is dependent upon objectivity that in turn is derived from Apollonian forces that idolize the material world. Since this mentality posits that certainty may be derived from increasingly defining the world to better dominate it and that all valid knowledge must be apprehended through material investigations, objectivity is required for its philosophical vantage. Yet, as Kierkegaard (1992) proposes, this objectivity as focused upon the external world of appearances will ultimately force the individual to squander objectivity to gain objective knowledge since objectivity requires a turning outward away from the self:

But for the speculating thinker the question of his personal eternal happiness cannot come up at all, precisely because his task consists in going away from himself more and more and becoming objective and in that way disappearing from himself and becoming the gazing power of speculative thought. (p. 56)

Speculative thought seeks the truth, yet Kierkegaard argues time and again that the knowledge gained from speculative thought can only ever be an approximation of the truth: "Objectively there is no truth for existing beings, but only approximations, whereas subjectively truth for them is in inwardness, because the decision of truth is in

subjectivity” (Kierkegaard, 1992, p. 218). Kierkegaard claims that the truth in fact can only be gained by turning inward, through inwardness. Nietzsche (2000) corroborates this idea when discussing the work of Arthur Schopenhauer by stating that “wisdom replaces science as the highest goal, wisdom which, undeceived by the seductive distractions of the sciences, turns a calm gaze towards the whole image of the world and seeks to grasp as its own eternal suffering found there in a sympathetic feeling of love” (p. 99). Nietzsche again locates wisdom in how we perceive the world, with an empathic connectivity that may be equated to agape.

Rather than perceiving the world through the objective disinterested gaze of objectivity, Nietzsche proposes an interested subjectivity. Nietzsche’s distrust of objectivity is similarly correlative to his distrust of the Apollonian proclivity for individuation: “Apollo wants to bring individual beings to rest precisely by drawing boundaries between them, boundaries which his demands for self-knowledge and moderation impress upon us again and again as the most sacred laws of the world” (Nietzsche, 2000, p. 58). These sacred laws however epitomize objectivity since a law is an imposition, an external dictate that codifies our conduct. Objectively, the Apollonian disposition enforces a relational identity formation (the Jungian persona) that is solely derivative of the world of appearances since individuation results from our relationship to aesthetic and ethical codes within a specific context. The persona is projected onto the world in a process of objectification and as we observe ourselves in relation to our world, eternal happiness remains elusive: “The more objective the observer becomes, the less he builds an eternal happiness, on his relation to his observation, because an eternal happiness is a question only for the impassioned, infinitely interested subjectivity” (Kierkegaard, 1992, p. 32). Hence, it is our relation to the external world, how we perceive it, with a “sympathetic feeling of love” or agape that is in opposition to the Apollonian forces that perpetuate the instrumental rationale, with its irresponsible objective gaze, the human deceiver that continues in its quest for dominion over our natural world.

The instrumental rationale’s simultaneous denial of its own limitations and its dependence upon exclusive objectivity with disregard to subjectivity beyond the scope of persona, has created an era that requires spiritual disconnection. By refusing that progress is in fact finite and utterly dependent upon ecological constraints, we are co-opted into an ontology that supposes that humanity’s primary function is to continually

gain knowledge through objective approximations. Spiritual connectivity is inhibited by the incessant instrumental requirement to dominate the natural world for the purposes to create more commodities for our insatiable consumption and thus “because of much knowledge people have entirely forgotten what it means to *exist* and what *inwardness* is” (Kierkegaard, 1992, p. 242). However, the infinite potential of this objective quest for knowledge can never be realized since that would require the impossibility of infinite resources. Thus, the endless natural secrets that may be discovered by our quest for objective knowledge will never be fully realized since we are ultimately limited by our own finite capacity with respect to observation and knowledge.

With this being said, objectivity has offered humanity great insight into our world, yet our proven inability to use our objective knowledge responsibly and thus sustainably has shown our objectivity to be irreverent to divine inward existence: “The infinite advantage that the logical, by being the objective, possesses over all other thinking is in turn, subjectively viewed, restricted by its being a hypothesis, simply because it is indifferent to existence understood as actuality” (Kierkegaard, 1992, p. 110). Our approach to objective knowledge, how we perceive the external world determines whether our subjectivity is responsible or irresponsible: “To objective reflection, truth becomes something objective, an object, and the point is to disregard the subject. To subjective reflection, truth becomes appropriation, inwardness, subjectivity, and the point is to immerse oneself, existing, in subjectivity” (Kierkegaard, 1992, p. 192). What both Nietzsche and Kierkegaard propose is a responsible subjectivity that honours our world first and foremost, our gaze informed by inwardness and our eternal happiness guaranteed by a predisposition informed by agape.

Perhaps now with increasing frequency we may witness nature’s agitation as our planet convulses under the strain of irresponsible over-consumption of its finite resources, an explosive force that potentially might decimate the world of appearances:

under the agitated convulsions and spasms of the life of culture and education a magnificent, intrinsically healthy, ancient and original force lies hidden, which admittedly only stirs itself powerfully at occasional moments of tremendous importance before returning to its dream of a future awakening” (Nietzsche, 2000, p. 123).

A cultural evolution is occurring, as we now know unequivocally that unfettered consumerism and the instrumental rationale has ultimately betrayed us since it has

resulted in the perpetration of grave ecological and humanitarian atrocities. Kierkegaard's (1992) words are perspicacious. The instrumental mentality's betrayal impresses the need to become vigilant in our turning inward. Through inwardness we may develop a responsible subjectivity that will guide us to live sustainably as our passion for existence will inform our decisions:

... whereas objective knowledge goes along leisurely on the long road of approximation, itself not actuated by passion, to subjective knowledge every delay is a deadly peril and the decision so infinitely important that it is immediately urgent, as if the opportunity had already passed by unused. (p. 200)

Thus, there exists a call to turn inward and in doing so find eternal happiness in existence by developing a responsible subjectivity that realizes human potential while remaining cognizant of the responsibility that we have for our world and each other.

The instrumental rationale's betrayal is due to the irresponsibility inherent in the consumerist mentality since its inability to enable knowledge beyond the scope of greater domination of observable phenomena has posited a reductive and exclusionary practice that has infiltrated all aspects of industrialized society. Song has not been immune to these reductive forces. Musicians can certainly attest to the fact that the scope of musical interpretation has become increasingly limited as though musical symbols could ever possibly capture fully a composer's intent. Yaroslav Senyshyn (2010) in his book *The Artist in Crisis* proposes that performing artists are mandated to honour the musical symbols as written by the composer yet the performer should not be confined by them: "We need a greater shift toward subjectivity and an active recognition for co-authorship of the text in live musical performance. The 'objective' approach will ultimately fail and betray us" (p. 103). The objective approach creates redundancy and all the arts will eventually extinguish if we restrict them solely to prescribed rules for their expression. Nietzsche expresses this idea when he proposes that "even when you plundered with craven grasping hands all the gardens of music, you never managed to produce anything but a masked imitation music" (Nietzsche, 2000, p. 62). Kierkegaard and Nietzsche would concur with Senyshyn that the objective approach in musical performance is irresponsible. A subjective interpretation is necessary if musical symbols are to have meaning beyond redundancy and thus historical musical compositions may be brought into the present, through the immediacy of a performance as the performer,

with passion, imbues the musical symbols with their responsibility informed by agape toward humanity and the world.

The caveat to the instrumental proclivity can be found in nature itself. Nature's response to our collective existence reflects our communal health. In agitation nature increasingly calls us to action as we witness the ramifications of our irresponsibility toward our ecologies. The instrumental rationale, a product of objective thinking without subjectively honed responsibility, incites these tragic implications, in that we continue to accelerate the consumption of finite resources to facilitate the increasing demand for consumer goods. The industrialized corporate world has collectively denied the atrocities that continue to plague our planet and it is in this denial that our irresponsibility becomes most apparent, lives increasingly lacking empathic connectivity to the animate environment. Without empathy, the tragic is refused and suffering ignored. The negative is denied and positivity in the form of perpetual optimism rampant as we support the irresponsible ideology: "Objective thinking is, like most people, so fervently kind and communicative; it communicates right away and at most resorts to assurances about its truth, to recommendations and promises about how all people someday will accept the truth—so sure is it" (Kierkegaard, 1992, p. 76). However, objective scrutiny must be curtailed by the responsible subjective thinker, inwardness demands as much connectivity to divinity as it does empathic connectivity to our world: "That the subjective thinker is just as much positive as negative can also be expressed by saying that he (sic) has just as much of the comic as of pathos" (Kierkegaard, 1992, p. 87). This duality of positive and negative according to Kierkegaard (1992) translates perceptively into a state of double reflection whereby inwardness, and thus subjectivity simultaneously requires both. Both the comic and the tragic require this inward duality of the positive and negative, yet how we perceive an idea will dictate whether we perceive a situation as comic or tragic, whether we turn toward a situation with empathy or turn away enabling eternal happiness to reflect on the idea from behind:

The relative difference between the comic and the tragic within immediacy vanishes in double-reflection, where the difference becomes infinite and identity is thereby posited. ... What lies at the root of both the comic and the pathos-filled is the misrelation, the contradiction between the infinite and the finite, the eternal and the becoming. ... The interpretation of the misrelation, viewed with the idea ahead, is pathos; the interpretation of the misrelation, viewed with the idea behind, is the comic. When the subjective existing thinker turns his face toward the idea, his interpretation of the

misrelation is pathos-filled; when he turns his back to the idea, allowing it to shine from behind into the same misrelation, his interpretation is comic. (p. 89)

Kierkegaard argued that since the finite world can only ever be an approximation of the eternal happiness it is in fact absurd since it represents a misrelationship to that which it approximates and therefore spiritual perception should rightfully view the world as comic since we must ultimately turn away from the world of appearances in favour of our eternal happiness. However, this position seems reductive for the purposes of feasible existence, since certainly as existing human beings, empathic response to unfortunate situations and circumstances is warranted and necessary. The misrelationship of the finite world of appearances to the infinite eternal happiness, when we confront the misrelationship and respond to it as tragic, is represented in our suffering and our empathetic response. Existence demands that we perceive the tragic, that the world of appearances is inherently flawed and as such warrants empathy.

The dichotomy of comic and tragic is problematic in that narrative encompasses a multiplicity of form and while certainly at narrative extremes these pure forms of comedy and tragedy exist, it is more beneficial to perceive the comic and tragic as narrative domains that encompass a continuum of narrative within their defined parameters. Northrop Frye (1957) distinguishes four narrative archetypes: comedy, romance, tragedy, and satire or irony. He conceives of these categories in a circular continuum with diametrically opposed narrative archetypes:

The top half of the natural cycle is the world of romance and the analogy of innocence; the lower half is the world of "realism" and the analogy of experience. There are thus four main types of mythical movement: within romance, within experience, down, and up. The downward movement is the tragic movement, the wheel of fortune falling from innocence toward hamartia, and from hamartia to catastrophe. The upward movement is the comic movement, from threatening complications to a happy ending and a general assumption of post-dated innocence in which everyone lives happily ever after. (p.162)

Since the narrative archetypes are on a circular continuum, Frye (1957) contends that the four archetypal domains may be influenced by the adjacent archetypes on the continuum and therefore a romance narrative may be influenced by either tragedy or comedy but since romance is diametrically opposed to satire and irony, a romance cannot be satirical or ironic lest it becomes just that. Similarly, comedy and tragedy are

diametrically opposed on the archetypal narrative continuum and though comedy and tragedy may be influenced by both romance and irony or satire, neither may inhabit the domain of the other for once a comedy becomes tainted with the tragic, the experiential outcome is profoundly consequential and conveys innocence lost, the epitome of the tragic gestalt.

While Nietzsche does not expressly define the tragic in these terms, there is a case to be made for his conception of the tragic as dependant on Dionysian forces that require the “abyss of being”, or what Kierkegaard would term inwardness. If we disregard the disparity here in nomenclature, we can correlate Kierkegaard’s notions of tragedy’s capacity to facilitate empathic connectivity with Nietzsche’s idea that song is a medium through which tragedy may be conveyed. Nietzsche reminds us of music’s connection to tragedy: “My friends, you who believe in Dionysian music, you too know what tragedy means to us. There we find tragic myth, reborn from music—and there you may hope for everything and forget what is most painful!” (Nietzsche, 2000, p. 130).

Music’s immediacy calls us to presence, asks us to bear witness, invites our empathic connectivity. Similarly, as representative of the union of Dionysian and Apollonian forces, song conveys the tragic, demands that we engage with its subject matter empathically through imagination, compassion and sensitivity. While song can inhabit the domains of both comedy and tragedy, it is when we identify our mortality that we learn to confront the tragedy with empathy, the ephemeral nature of the finite world, the temporal flow toward eternity. The immediacy of song requires our attention, forces us to face its subject matter, empathize with its content. We may experience the tragic in song both through its form and its content. The ephemeral nature of song entails loss, and with loss the archetypal tragic tail ensues. While the content of song conveys various narrative archetypal forms, the performative aspect of song as existing in time and for a terminal duration evokes our empathy since it in form has a lifespan: birth, duration, and death. In this capacity song exists as a reification of divine grace guiding us to agape by fostering our empathic connectivity to the cosmos and an awareness of our mortality.

Through both the reception and expression of song we may reconcile the Dionysian and Apollonian forces that, according to Nietzsche, are integral to our human condition. Lynn Fels and George Beliveau (2008) state in their investigation of

performative inquiry that the word performance can be “etymologically understood as ‘simultaneously through form and the destruction of form we come to action,’ remembering that action means knowing, doing, being, and creating” (p. 30). Here, in the etymology of the word itself, we may see the Dionysian and Apollonian forces in union, inspiring our actions, our existence. Apollo the purveyor of the world of forms and Dionysus the force of revolution, as the status quo and the dissident, they together remind us of our mortality, of the beauty in existence and teach us to cherish life as we face each moment with gratitude and empathic connectivity. How we approach existence is integral to ensuring that we act responsibly, that we seek answers through deep internal reflection and come to know ourselves in ways that inspire our work as we ensure our responsibility to humanity. Kierkegaard (1987) expresses that “... every human being has a calling ... there is a rational order of things, in which every human being, if he (sic) so wills, fills his place in such a way that he simultaneously expresses the universally human and the individual” (p. 292). Ostensibly, objective knowledge has brought us many wondrous gifts, yet we must ensure a balance in our existence and question how such knowledge is used. The ephemeral and emotive quality that exists at the very essence of the form of all the performing arts fosters empathy: “By connecting people on emotional and visceral levels, artistic forms of representation facilitate empathy” (Leavy, 2015, p. 26). Thus, song may enlighten our knowing in that it fosters our empathic response, our care and concern for our world and each other. Indeed, we may identify the tragic in song. Tragedy is complex. It entails our joy, our suffering, our admiration, our disquietude and ultimately it reminds us of our mortality, the crux of our human condition. Spirituality is embodied through inwardness as we are guided with grace to the divine love of agape.

Chapter 5.

Ethics and Aesthetics: The Divine Grace Embodied in Song

In the depth of my soul there is
A wordless song – a song that lives
In the seed of my heart.

(Khalil Gibran, 2018, p. 181)

Perhaps in nature exists an ur-song, a fundamental structure by which all song is formed, from which all songful forms are derivative. Perhaps our interpretations of song are as much perceptive and conceptive as receptive:

We are not passive receivers of the world but, as the child's imaginings remind us, active in shaping, glorifying and consummating it. In these moments it is as if we rise transfigured from the deadness of our habitual lives. And we have, too, the promise of the continual possibility of such spiritual renewal. That, indeed, is an experience of rapture offered by the greatest art. (Lyas, 1997, p. 31)

Certainly, many mathematical and scientific discoveries have posited the natural orderings of our universe, yet within and without materiality, is an inherent immateriality. Materiality and immateriality inspire aesthetic judgments. The subjective self, senses the aesthetic and responds emotionally since "[s]ubjectivity is art and feeling combined" (Richmond, 2008, p.83). Perhaps, the liminal nature of our material world, as existing on the brink of an immaterial frontier, makes profound its awe-inspiring qualities and enables the fruition of beauty. Yet, one might argue that judgments of beauty are dependent on the material realm and thus beauty seems a commingling of both, materiality inspired by the immaterial. Artistically, materiality at times may appear stale and contrived while the immaterial may seem unsubstantiated and meaningless. Generally, artistic beauty is portrayed from a unique and liminal vantage. It is unique in that artistic beauty transcends the bounds of conventional forms, yet maintains conventions to the extent that it retains intelligibility.

If we are to perceive profound aesthetic experience as existing on the edge of the immaterial, then intuitive perception is essential to aesthetic judgment. The extent to which the subjective self engages in the discourse of an art form, will circumscribe

perceptions of the concrete world, beyond which the spiritual may be perceived. Therefore, the arts demand intuitive skill from artistic engagement for profound aesthetic experiences to occur. This intuitive skill enables artistic engagement through the creative exploration of artistic terrain:

If we are constantly exposed to music of developing complexity, we end up able to respond to more complex musical forms and to articulate that response, just as our eyes can be trained to discriminate finer shades of colour. So, what is needed is guided exposure to the art one wishes to understand. (Lyas, 1997, p. 9)

Certainly, imitation is essential to the discourse since it assumes precedence in an artistic language and therefore intelligibility: “art as imitation, art as form, for example, and living patterns of practice still serve to inform thinking” (Richmond, 2008, p. 89). Imitation of an art form enables engagement in an artistic discourse and by doing so increases artistic fluency in material forms. As discourse becomes increasingly sophisticated, the ability to perceive beauty within the arts is enhanced. Profound aesthetic experiences exist in this threshold. They exist as the dawning of meaning, the felt enlightenment and the eve of transcendence.

Ethics and aesthetics are integrally interdependent. These concepts are two aspects within the domain of the spirit. The aesthetic is the material manifestation of the ethical and as such is the reification of our collective psyche. As we act within our respective environments, we create aesthetic manifestations that represent the state of our souls at any given time. Song is a reification of divine grace as a song has the capacity to guide us to wisdom with its content. As we engage in songful experiences we come to wisdom as we are guided toward agape or unconditional love. Hector Berlioz (2017) once asked “[w]hich of these two powers, love or music, can elevate us to sublimest heights? Why separate them? They are the two wings of the soul” (para. 1). Ludwig Wittgenstein (1962) wrote that “[e]thics and aesthetics are one and the same” (p. 86), promoting the idea that ethics and aesthetics may be defined on the same continuum. Ethics is conceptual and since every human action is derivative of an ethical conceptual construct as it is guided by the divine, aesthetic manifestations may be perceived as having the ethical embedded within them: “He is in the creation, everywhere in the creation, but he is not there directly, and only when the single individual turns inward into himself (consequently only in the inwardness of self activity) does he become aware and capable of seeing God” (Kierkegaard, 1992, p. 243).

Kierkegaard goes to great lengths to explicate the situation and details the consequences for a seeming lack of the ethical within the aesthetic. It is the quality of the ethical foundation that has implications for an aesthetic manifestation. If a person's actions when constructing an aesthetic production, in the form of the reified ethical concept, are compromised in ethical quality, the ultimate content of the aesthetic production will directly represent this compromised integrity and hence represent an aspect of our flawed collective ethical condition. As such, all aesthetic experiences have the potential to enable us to hone ethical concepts since they guide us as individuals in some capacity on our journeys to wisdom. If a person is simply fixated on the aesthetic material realm without witnessing the embedded ethical within all human made manifestations, the experience is soul-less and the opportunity for spiritual growth is inhibited, as the connection to the divine is lost in fetishism. Although Theodor Adorno (1991) had a rather strict notion of musical fetishism, all songs, regardless of genre, that have ethical integrity encapsulate wisdom. It is not merely the song that inspires a fetishistic bent. Instead, the way a song is perceived, conceived and received is integral to a song's capacity to guide the listener to wisdom or conversely fetishism. The individual's unique ways of knowing, innate ability to make ethical decisions, epistemological vantage, these will have an effect on the ethical interpretation of a song. Kierkegaard (1992) concurs:

Ethics focuses upon the individual, and ethically understood it is every individual's task to become a whole human being just as it is the presupposition of ethics that everyone is born in the state of being able to become that. (p. 346)

Hence, spirituality is essential to the realization of ethical aesthetic expressions. Song inspires our wisdom as its form and content may evoke a spiritual connectivity that enables immaterial awareness. The quality of aesthetic engagement is contingent upon subjectivity since it is dependent on the degree and nature of the spiritual connectivity during artistic engagement. Thus, Collin Lyas's (1997) description of subjective perceptions as they pertain to the arts, although failing to allude to spiritual connectivity, defines how active participation informs aesthetic engagement: "We do not passively perceive a world, which we copy down in order to produce a representational resemblance. What is received is interpreted according to expectation, memory, cultural background and individual psychology" (p. 40). The quality of aesthetic engagement with song is contingent upon subjective response.

Certainly, a song conveys meaning through musical and linguistic semiology and therefore conveys a semiotic system: “The constant awareness of these two aspects of vocal music, verbal design and verbal curve, implies not only the achieving of the mysterious blending of word and music, but above all, the synthesis of the poetic idea and the musical idea” (Bernac, 1970, p. 5). The inquirer’s sophistication in terms of their knowledge of symbols encapsulated within a song will influence the inquirer’s level of engagement and intensity of aesthetic response. The problematic nature of representation in song seems less problematic if song is conceived in terms of a divine semiotics or reified grace. If the integrity of song is conceived as a conglomerate of divine symbols derived from our collective unconscious that are rendered for the expressed purpose of conveying subjective wisdom through communicative expressions, then songful representations created with integrity, despite their dissimilarities to real objects or experiences, are provocative as musical depictions that convey a particular set of universal symbols: “Representations might have a deeper expressive significance, the exploration of which might take us deeper into an understanding of the power of art. So, it is to expression I must now turn” (Lyas, 1997, p. 56). Aesthetics then may in fact be the confluence of expression and response to the ethical as conveyed through divine semiotics and through this interplay, divine wisdom may manifest: “The ancient Greece concept of *physis* does not make any distinction between what is divine and what is worldly. *Physis* is the power of producing, of generation, and it is hence divine. Understood as *physis*, the cosmos is of divine perfection” (Oord, 2009, p. 116). Divine semiotics are an essential component of songful experiences since song enables symbolic references to precede symbolic representations. The universality of specific divine symbols in the form of archetypes, enable a specific semiotic analysis of song in the form of narrative both on the level of emotional narrative context through music and character narrative through poetry.

Since these aspects of song are integral to its structure, a research practice of songful inquiry is proposed whereby wisdom is enabled through the engagement of archetypes: “I feel that from now on music should be an essential part of every analysis. This reaches the deep archetypal material that we can only sometimes reach in our analytical work with patients. This is most remarkable” (Jung, 1977, p. 275). If music and therefore song have divine implications then its semiotic capacity must have prior significance since song renders universal symbols. Through songful experiences, we

may be guided to wisdom as song's innate capacity to transform may dissuade our instrumental obsessions and develop sustainable intrinsic motivations inspired by agape or unconditional love. Awareness of archetypal content when examining the expression of and response to a song may enable soulful connections:

Here we have achieved expression. To judge this is to grasp that expression, to see that these paint marks and these glass cracks express something. Croce says that to do this we have to recreate the expression in ourselves, and that is like what we saw Wittgenstein and Tilghman saying about the necessity of seeing the world from the point of view of the work. (Lyas, 1997, p. 71)

The narrative context in terms of archetypal content directly affects the inquiry into a song's expressive aesthetic. Identification of specific archetypal characteristics of emotional narrative context and character narrative can distinguish certain modes of narrative expression that are integral to our perception of a song.

Experience is integral to expression and through embodied ethical expression a musician manifests their subjective interpretations. These thoughts and feelings are brought to a contextualized fruition through a songful inquiry. It is the process of embodied enactment that facilitates an inquiry and an experiential discovery:

As Ludwig Wittgenstein remarked, the best image of the soul is the human body. The best image of what I am is how I am behaving. The two are as closely bound up with one another as word and meaning. (Eagleton, 2003, p. 130)

Expression is physical and is made tangible in the song. Our bodies create, and tell the stories that we imagine. Our bodies come to represent the stories that we tell through performance as we become physical emblems of our narrative. Narratives are essential to song since they bring meaningful specificity to the emotional evocations prescribed by the musical and poetic renderings:

You also have to look at yourself in a temporal context—to have some sense of your life as a narrative in order to judge whether it is going well or not ... Narratives can be multiple, ruptured, recursive and diffuse and still be narratives. (Eagleton, 2003, p. 127)

Through the enactment of a multiplicity of universal narratives, meaning is conveyed in the interpretation or meaning-making of a song's content. Songful inquiry must be interactive and participatory. The body must be present in the appreciation process.

Celeste Snowber (2002) conveys the importance of the body and soul to a process of embodied inquiry: “This methodology reframes inquiry as a place of spiritual formation and sees it as a journey into ourselves—an inquiry of body and soul, a place where a space is opened up for the possibilities of inquiry to be transformative” (p.21). Song incorporates music and poetry into its production. It has the potential to cultivate connectivity to the cosmos by conveying universal narrative archetypes. Thus, through performance we may evoke empathy as we connect emotionally to currents of the human condition:

Disinterestedness means not viewing the world from some sublime Olympian height, but a kind of compassion or fellow feeling. It means trying to feel your way imaginatively into the experience of another, sharing their delight and sorrow without thinking of oneself. (Eagleton, 2003, p. 133)

The notion of disinterestedness in Eagleton’s conception is synonymous with empathy and the connotation of unconditional love. However, the term disinterested is problematic since its definition is multifaceted and thus the terms empathy and agape are preferable. As ethical awareness develops, agape guides us toward empathic resonances with each other, our community, the world and the cosmos, and ushers in an increasing awareness of a universal web of connectivity. As we are increasingly able to unconditionally love the world we observe, we are better able to transcend the current trends toward its destruction.

Song as the union of music with word, as an expression of inward communion with one’s embodied spirituality or the divine, imbues inquiry with empathic connectivity, enabling connectivity to a song’s content, whether comic, romantic, tragic, ironic or satirical. Spiritual enlightenment is enabled by participation in the songful experience. Yaroslav Senyshyn (2010), eloquently conveys this premise:

The live performing artist can in the immediacy of the live performance draw in and directly involve the listener and heighten the aesthetic and spiritual experience by the musical participation of each other through each other. It is the spiritual interaction of individualities—audience and performer—that heightens and elevates social conditions. (p. 55)

Songful inquiry enables enlightenment, has transformative capabilities as inquirers develop their empathic awareness, their love for humanity nurtured, awakened to the presence of divine wisdom. Whether performer or audience member, songful inquiry exists in the interpretive realm of the mystic, the numinous responsibility to ourselves as

we through inwardness are guided by the divine. The increasing awareness of divine love in tandem with impassioned inquiry enables connectivity through inwardness with song, as we perceive the ineffable.

Thinking processes shaped by language develop through a relational experience and interaction with real world phenomena. Thus, inquiry-based forms of conceptual construction are critical to learning. Songful inquiry enables the exploration of our human experiences, and opens us to new possible learning. Through songful inquiry, archetypal symbols depict aspects of the human condition that connect to personal experience. Universal narratives emerge as inquirers interpret and investigate the interplay of word and music. Through songful inquiry we may “bring to explicit and perfect articulation how, before its articulation, we already, but inchoately, felt the world and ourselves to be” (Lyas, 1997, p. 202). Advocacy for inquiry-based research will ensure that intrinsically motivating investigations are enabled within educational institutions, and that impassioned research is fostered as curriculum is developed through empathic awareness of students as unique and innovative individuals rather than as potentially renegade revolutionaries that must be assimilated through conformity to instrumental societal concerns.

The songful inquirer must rely on their subjectivity since ultimately, expression becomes meaningless without the communication of inwardness. Expression without subjectivity becomes derivative and redundant. Yaroslav Senyshyn (2010) agrees that subjectivity is essential to performance: “the performing artist is the creator of the recital in its recreative immediacy and impact, the ‘masses’, society or audience ... must collectively lose their conglomerate will and succumb to the essence of individuality even for a brief time” (p. 49). An inquirer’s inwardness enables the interpretation of song, inspires empathic connectivity, and guides to wisdom. The songful inquiry must “expose his subjective being as an existing human being and use the inner core of his essence to relate to that same core of experience of the composer exemplified in his music” (Senyshyn, 2010, p. 85). By turning inward, songful inquirers connect empathically with a song’s form and convey an interpretation, inspiring empathy for humanity.

A song’s value lies in its capacity to inspire our empathic connectivity, to make us more humane, help us to develop our inwardness, our wisdom informed by agape. While song, like all modes of expression, can only approximate our inward experiences, song

enables us to voice our spirit, to express the ineffable, convey our empathic connectivity and in its immediacy commune with the divine. Impassioned inquiry into song may guide our path and foster spiritual growth as we interpret its form through inwardness, bringing our souls to our songs. In a world that has so often denied empathic connectivity, we must honour songs as they inform our humanity, guide us toward a sustainable ethos. Educators and artists alike, in service to humanity, may develop a responsible subjectivity through inwardness and better perceive the world and humanity with unconditional love.

Chapter 6.

Virtue and Virtuosity: The Soul Embodied in Song

Each of us is gifted with the ability to recognize within ourselves an astonishing capacity for brilliance, kindness, generosity, and courage. We also have the potential to awaken everyone with whom we come in contact to the possibility of greatness. We become virtuosos to the extent that we develop our potential to the point at which – even without our conscious intention – our actions and our words serve to awaken the “human artist” in everyone. (Rinpoche & Swansen, 2012, p. 39)

Virtue in Aristotelian terms is universal since he conveys an ethical blueprint to which morality must conform to be considered virtuous. The crux of the issue lies in choice and with these ethical guidelines, one may over time increasingly exemplify Aristotle’s ethical paradigm through moral choices. Aristotle views the world in terms of virtue and vice. Vice is derived from either excess or deficiency of the ethical on which virtue is constructed.

Virtue, then, is a state of character concerned with choice, lying in a mean, i.e. the mean relative to us, this being determined by a rational principle, and by that principle by which the man of practical wisdom would determine it. Now it is a mean between two vices, that which depends on excess and that which depends on defect ... (Aristotle, 1998, p. 39)

By positioning ethics outside the domain of human construction, Aristotle recognizes that morality depends on universal paradigms and that virtuous behaviour is informed by wisdom. Although history and culture may inform our moral trajectory, ultimately ethical awareness should foundation itself upon inwardness and divine connectivity since the alternative is to have no universal ethical guide for moral behaviour. Historical and cultural narratives certainly may inform our moral choices but should be viewed in relation to universal ethical paradigms. Robin Barrow (2007) discusses the idea of first order principles for moral behaviour that equate to the idea of universal ethical paradigms. He outlines five specific first order ethical principles, fairness, respect, freedom, truth and benevolence:

There are certain moral principles that define morality. A system or code of conduct, if truly moral, must be based upon these principles of fairness, freedom, respect for persons, truth, and well-being. There is a self-evident value of desirability about these principles, since to posit unfairness or lack

of well-being as goals seems to make no sense; truth and freedom, besides being intuitively preferable to falsehood and enslavement, are built into the very idea of moral conduct, and to treat others as mere means appears to be a flat contradiction of the spirit of morality. (p. 90)

Although Barrow does not expressly state that these first order moral principles may be viewed as derivations of agape, certainly unconditional love is implied through all these terms. Virtue in moral terms can be viewed in terms of agape, the universal ethical truth that is embedded in the first-order principles. Barrow (2007) connects morality and virtue with these first-order principles since “despite the high-level abstract nature of first-order principles, they give us purchase; they do serve as a practical guide and they do lead to some fairly clear second-order principles, values, virtues, and even, occasionally, specific injunctions” (p. 113). Second-order principles and their associated virtues are derivative of the first-order principles. These ensure the prosperity and sustainability of humanity in relation to the environment while respecting the universal ethical paradigms that have been informed by agape.

However, according to Barrow (2007) moral relativism does exist within the context of the second-order principles. While the universal ethical paradigms in the form of first-order principles and agape remain intact through inwardness:

... the principles that constitute the essence of morality, differentiate between acts that are never justifiable and those that while wrong may sometimes be morally justified, and between situations where we do have reasonable certainty, where we don't, and where we cannot expect to have, and recognize that some of our problems are dilemmas such that we must leave the choice of action to the conscience of the individual. (p. 112)

Inwardness ensures that moral choices are evaluated within the context of universal ethical paradigms derived from agape. To arrive at moral decisions, we need to analyze the merit of the societal ethical constructs that are culturally imposed. We may perceive these constructs in terms of our inwardness as we commune with universal epistemologies embedded in our psyches through the collective unconscious. With the perception of our universal foundations, our morality is virtuous since our moral choices become divinely wrought however difficult they may be. Terry Eagleton (2003) corroborates the notion that virtue is not simply derivative of disembodied universal precepts but integrally defined by the quality of our human relationships:

What Aristotle does not fully appreciate is that virtue is a reciprocal affair. He sees, to be sure, that it can thrive only in a political society; but he does not really recognize that virtue is what happens between people – that it is a function of relationships. (p. 168)

If this is the case, agape as the highest qualitative state within human relationships is the primary ethical criterion by which our moral behaviour should subscribe. Through inwardness our moral choices are guided by the divine grace embedded in our collective psyches, as we come to more eloquently realize unconditional love for humanity, our world and our cosmos.

Moral choices involve sacrifice. The comingling of pleasure and pain that is derived from our ethically informed moral choices results from the moral need to delay gratification for future benefit. Over the long-term, future pains may occur from our immorality in relation to our ethical good. Songful inquiry facilitates circumstances that enable understandings of moral actions in terms of universal narratives so that informed ethical decisions may guide moral actions through sacrifice, the willful refusal of immediate gratification:

[I]n educating the young we steer them by the rudders of pleasure and pain; it is thought, too, that to enjoy the things we ought and to hate the things we ought has the greatest bearing on virtue of character. (Aristotle, 1998, p. 248)

Sheer pleasure, cannot be the only gauge for moral virtue since hedonism may have detrimental effects on the person and their future social and physical environments, the real world ramifications of unfettered hedonistic pursuits. In this way educators may facilitate understanding of long-term consequences while mitigating the potential for long-term detrimental effects by ensuring that the young person's protection is of paramount importance when fostering a learning environment in which ethical fortitude is honed:

[L]iving in a stage where one relies on feeling or gratification of the senses was seen by [Kierkegaard] as less lofty than making moral choices (ethical stage) or taking the leap and living in the religious stage of faith. (Senyshyn, 2010, p. 139)

The inability for us to know for certain that our ethical decisions will produce a desired effect requires our faith in something that is beyond ourselves to fully fathom. Certainly, sacrifice must be a component of morality since action or inaction for the sake of sheer

gratification in the present is certainly unsustainable and in fact detrimental to our long-term collective sustainability. Ethical decisions that seem counter-intuitive to the instinct toward instant gratification, are based on our knowledge of the past and present and probabilities for the future of our community and physical environment.

Songful inquiry empowers individuals to engage in aesthetic discourse and co-construct meaning from sense-data in relation to the community. As youth convey their ethical understanding through morally charged actions, they create discourse that though at times cliché may push the boundaries of their ethical understandings. The creative process in relationship to the social and physical environment fosters an informed aesthetic discourse. Through learning we may avoid choices that will develop into future pains for ourselves, our community and our environment:

The artist (although under the spell of individualistic prejudices he may try to deny it) stands thus in collaborative relations with an entire community; not an ideal community of all human beings as such, but the actual community of fellow artists from whom he borrows, executants whom he employs, and audience to whom he speaks. By recognizing these relations and counting upon them in his work, he strengthens and enriches that work itself; by denying them he impoverishes it. (Collingwood, 1958, p. 324)

Therefore, it is the educator whom must establish a way to facilitate a mode for this discourse within a community. Songful inquiry provides cultural space for ethical understanding. The transformative power of song and its ability to incite social evolution gives the form vast influential power.

Song's instrumental value, in contemporary terms, defines much of its cultural value as it has the capacity to convey and reinforce certain pervading ideological presuppositions. If contemporary society has become fraught with instrumentalism, then song has been predominantly defined by its use to the system, yet song has the potential to convey profound insight beyond this scope. Intrinsic value, by definition, comes as value from impassioned inwardness and this inner humanity has universal implications that necessarily transcend the instrumental rationale. Human virtues are starkly contrasted by current societal trends. The characteristic virtues of the pervading ideological framework according to Terry Eagleton (2003) are as follows:

Excessive: "But it is true, by and large, that our new ruling elite consists increasingly of people who snort cocaine rather than people who look like Herbert Asquith or Marcel Proust" (p.17)

Exploitative: “capitalism is an impeccably inclusive creed: it really doesn’t care who it exploits.” (p. 19)

Dishonest: “Its law is the flouting of all limits, which makes law indistinguishable from criminality. In its sublime ambition and extravagant transgressions, it makes its most shaggily anarchic critics look staid and suburban.” (p. 19)

Intolerant: “As far as transnational corporations go, great masses of men and women are really neither here nor there. Whole nations are thrust to the periphery. Entire classes of people are deemed to be dysfunctional. Communities are uprooted and forced into migration.” (p. 19-20)

Irreverent: “In its hunt for profit, it will travel any distance, endure any hardship, shack up with the most obnoxious of companions, suffer the most abominable humiliations, tolerate the most abominable wallpaper and cheerfully betray its next of kin.” (p. 19)

Exclusionary: “It is true that capitalism quite often creates divisions and exclusions for its own purposes. Either that, or it draws upon ones that already exist. And these exclusions can be profoundly hurtful for a great many people.” (p. 18)

Opportunistic: “Few of the people who believe in absolute moral values in theory do so in practice. They are known mainly as politicians and business executives.” (p. 18)

Relativistic: “But nobody on Wall Street and few in Fleet Street believe in absolute truth and unimpeachable foundations.” (p. 17)

Superficial: “The norm now is money; but since money has absolutely no principles or identity of its own, it is no kind of norm at all. It is utterly promiscuous, and will happily tag along with the highest bidder.” (p. 16)

If languages are developed in relation to a predominant culture as Lyas (1997) suggests then our artistic languages must be representative of the instrumental rationale: “language gets whatever sense it has from the way it is woven into the lives and practices of those who use it” (p. 83). If we conform our songful creations to an indoctrinated ideological framework, then song must entail some of the above characteristics since indoctrination limits expression to pervading semiotic systems. Once song has transcended its instrumental purpose, it may manifest as intrinsic inquiry that in its production is not defined exclusively by instrumental concerns. Certainly, song produced for sheer instrumental purposes must entail an essential meaning that is linked to commoditization, while song that is produced for intrinsic purposes may transcend the associated capitalistic characteristics.

Robin G. Collingwood (1958) positions art as language. If art is language, then art lies in the realm of a semiotic system and has developed for the purposes of communication. Aesthetic theory, therefore, derives its principles from the various symbolic constructs that structure art as language: "The aesthetic experience, or artistic activity, is the experience of expressing one's emotions; and that which expresses them is the total imaginative activity called indifferently language or art" (p. 275). Language as expression and communication is fundamental to action. However, inaction also conveys an important emotional message:

Repressive intolerance toward a thought not immediately accompanied by instruction for action is founded in fear. Unmanipulated thought and the position that allows nothing to be deduced from this thought must be feared because that which cannot be admitted is perfectly clear: this thought is right. (Adorno, 1991, p. 200)

Inaction perpetuates a status quo. To act is to express and make an impression upon the environment. Unmitigated thought, however, conveys acceptance of the pervading ideological structure within a culture and precludes, by way of fear, the admission of ideas that would destabilize a cultural ideal. Moreover, artful regurgitation of ideological discourse creates clichés and an artistic discourse that serves only to reinforce the status quo, the pervading ideological structure as communicated through culture:

Art falsely so called is, therefore, the utilization of 'language' (not the living language which alone is really language, but the ready-made 'language' which consists of a repertory of clichés) to produce states of mind in the persons upon which these clichés are used. (Collingwood, 1958, p. 276)

This is not to say that the ideological structure is not an important aspect to artistic discourse. On the contrary, without ideology as communicated through culture, there would be no discourse since expression would be unintelligible without an ideological framework as its referential. Universal narratives conveyed through songs enable us to connect our souls with the cosmos. Therefore, the instrumental perspective enforces, through song's commoditization, an ego driven perspective whereby the songs produced for mass public consumption in the form of 'popular music' may convey limited scope, focusing predominantly on the archetypes of orphan, warrior, destroyer, seeker, and lover and often in their shadow forms. An intricate interplay of action and inaction informed by an ideological perspective, enables moral and artistic choices. Thus, song's

embedded universal narratives give it immense potential for enabling wisdom and informing our artistry.

Hence, the instrumental rationale inhibits song's potential through indoctrination, prescribing interpretation and the creation process. Unfortunately, indoctrination enforces an evaluative system upon a song's content and thus, a song will assume a culturally peripheral position simply because its content does not expressly convey instrumental ideological conformity. The limited scope of the semiotics of instrumentalism is the ethical dilemma to come to terms with. The pervading semiotic system as conveyed through song is highly influential to a song's creation. Composers, performers and inquirers need to be highly aware of the societal inhibitions to their work and evade the temptation to solely conform to highly commoditized forms of artistic production:

All artists have modeled their style upon that of others, used subjects that others have used, and treated them as others have treated them already. A work of art so constructed is a work of collaboration. It is partly by the man whose name it bears, partly by those from whom he has borrowed. (Collingwood, 1958, p. 318-9)

Being subversive toward a pervading ideological framework does not assume that an individual must create and interpret song in an isolated self-imposed cultural disenfranchisement. Instead it entails a vast knowledge of the song form as it has existed within culture and history, to work within its constructs so as to re-form the ethical and aesthetic ideology in which it is currently defined. A songful inquirer investigates songs that are representative of universal narratives and thus, through songful inquiry, an individual must actively participate in culture.

Through informed cultural understanding, the songful inquirer remains intelligible by understanding pre-established constructs of composition and performance. As interpretation is informed but not conformed by these models, an inquirer may transcend the constrictions of the instrumental ideology and re-establish a multiplicity of universal narratives as culturally relevant to the pervading contemporary aesthetic discourse. As stated previously aesthetics and ethics are united, according to Wittgenstein (1962), and thus, songful inquiry would promote an ethical engagement whereby an inquirer may grapple with ethical issues and convey their own understandings and ideas through various modes of songful inquiry.

Universal narrative archetypes are essential to song and bring meaningful specificity to the emotional evocations prescribed by their musical and poetic renderings. Through narrative, meaningful insights may be derived. Narratives recount specific perspectives that have universal implication. Narrative engagement through songful inquiry enables insight into the human condition and a relational understanding of humanity that is integral to the formulation of moral identity. Universal narratives guide individuals to perceive themselves in relation to humanity through archetypal affiliations, and to understand narratives in the context of our human condition. David Abram (1996) conveys the idea that the contextualization of narrative is essential to fostering an empathic response to our world and the cosmos in which we are situated:

We do not, as children, first enter into language by consciously studying the formalities of syntax and grammar or by memorizing the dictionary definitions of words, but rather by actively making sounds – by crying in pain and laughing in joy, by squealing and babbling and playfully mimicking the surrounding soundscape, gradually entering through such mimicry into the specific melodies of the local language, our resonant bodies slowly coming to echo the inflections and accents common to our locale and community. (p. 75)

We are relational to our world. The cosmos in its vast entirety stimulates our perceptions of ethical understanding in the process of aesthetic interaction. Universal narrative archetypes convey aspects of our lived experiences, and thus inform our moral and artistic choices as we engage in songful inquiry.

The instrumental ideological framework has inhibited genuine emotional connectivity since it enforces a limited ethical and aesthetic expression. If instrumentalism has precipitated many contemporary social dilemmas, then certainly it is time for ideological revision. Perhaps songful inquiry may catalyze the potential for ideological re-visioning. As we engage with song, in empathic response we identify with the universal narrative archetypes. We perceive various aspects of our human condition as we interpret and inquire into a song. The universal narrative archetypes are essential to the aesthetic and ethical discourse in which a song participates, and therefore through the participation in songful inquiry, an inquirer makes moral and artistic choices that may influence ideological perspectives:

I feel an assent to the attitude articulated in a work, that leads me to a more unqualified appreciation. Of course, the experience of an imaginative work of art can convert us to the view in it. That is merely to say that we come to

share and approve of the attitude articulated in the work, and that enhances our approval. (Lyas, 1997, p. 198)

We are at an ethical crisis point. The instrumental rationale has usurped social authority in the form of culture and the values of the marketplace have subsumed much of contemporary existence. The commoditization of virtually all aspects of existence has made it increasingly difficult to artistically express ourselves without commodity associations since action or inaction within contemporary culture has an associated economic value or debt that is derived from its expression and it is the market's demand upon us to be economically viable that influences much behaviour within the culture industry:

The commercial character of culture causes the difference between culture and practical life to disappear. Aesthetic semblance (Shein) turns into sheen which commercial advertising lends to the commodities which absorb it in turn. But that moment of independence which philosophy specifically grasped under the idea of aesthetic semblance is lost in the process. On all sides the borderline between culture and empirical reality becomes more and more indistinct. (Adorno, 1991, p. 61)

Ostensibly, individuality is inhibited as conformity is institutionally enforced. Individuals are assimilated to the culture of economic, social and political dominance. We are increasingly becoming what the market demands of us and to this extent the commodity form has become a collective identity. We are commoditized. In the effort to be assimilated to the economic system and become economically viable we relinquish freedom and individuality and in turn reinforce the instrumental rationale.

Songful inquiry, like poetic inquiry, a/r/tography, living inquiry, performative inquiry, embodied inquiry and among others within arts-based research that have emerged since the mid-1990's, can create new cultural space of inquiry and action, since by engaging the universal narrative archetypes an inquirer may transcend the limited scope of the instrumental rationale, thus liberating the human potential for virtuosity through hermeneutics and song creation. An inquirer may find artistic freedom and innovative expression within the interstices of hermeneutics and phenomenology to convey identity that is beyond the instrumental ideological framework and perhaps reform ethical perspectives so that the morality so rife in the market is perhaps outmoded with a new contemporary humanitarian ethic: "the spontaneous consciousness, not yet

totally in the grips of reification, is still in a position to alter the function of the institution within which this consciousness expresses itself" (Adorno, 1991, p. 131).

Contemporary moral and artistic choices are highly influenced by the instrumental rationale and hence ubiquitous commoditization is seemingly inescapable and as such, advertising in the form of instrumental propaganda informs so many of our decisions. We are indoctrinated to subscribe to an instrumental ethical vantage. The ethical codes of the free-market prescribe a morality of competition and a survival of the fittest mentality, a prescribed mass desensitization that indoctrinates a version of refinement defined by the star-system, with few overt alternatives, since virtuosity is commoditized and human talent positioned as a disseminated product that is enforced within the pervading economic machine: "In earlier epochs, technical virtuosity, at least was demanded of singing stars, the castrati and prima donnas. Today, the material as such, destitute of any function, is celebrated. One need not even ask about capacity for musical performance" (Adorno, 1991, p. 36-7). Although this critique of contemporary talent is certainly harsh, of concern is that commodities are mass-produced and technologically enhanced for a public that through systemic sabotage have been indoctrinated into a limited aesthetic discourse. The discomfort associated with the ethical consequences for false-integrity and the consequential unsustainability of mass consumption is usurped by ingenious product placement and a culturally prescribed dependence on the commodity itself:

How ironic that masters of their art have to battle the leveling tendencies of society but also the dominant aesthetic of 'objective' uniformity and conformity in musical interpretations that shy away from the spontaneity and risk associated with the exercise of asserting one's individuality. (Senyshyn, 2010, p. 62-3)

Advertised through every possible means, we are bombarded by songs that have limited scope within the context of musical and poetic history. Popular song has become "a conglomeration of irruptions which are impressed on the listeners by climax and repetition, while the organization of the whole makes no impression whatsoever" (Adorno, 1991, p. 40). Thus, an opportunity for the promotion of song outside of the instrumental rationale is necessary for the full scope of potential virtuosity to be realized. Otherwise, songs become limited solely to the musical and poetic material that perpetuate the commodity and the rationale that promotes it. Perhaps, songful inquiry

may promote virtuosity in song that expressly transcends the overly produced, repetitive clichéd commodity that has at times dominated popular culture.

Arnold Schoenberg (1975) states that “the genius really learns only from himself, the man (sic) of talent mainly from others. The genius learns from nature – his own nature – the man of talent from art” (p. 365). Through inwardness and connectivity, virtuosity may manifest while technical acumen develops by studying the techniques of an art form. Schoenberg (1975) goes on to argue that “the laws of the old art are also those of the new art. If you have correctly perceived and correctly formulated them, and if you understand how to apply them correctly, then you no longer feel the need for any other, any new teaching” (p. 375). Schoenberg differentiates between virtuosity and talent by conveying that talent is bounded by prescribed conventions, while virtuosity is informed by genius. Virtuosity transcends the confines of convention through innovative discovery as we connect in song our inwardness, our soulfulness to the cosmos. Conversely Jaques Attali (1985) describes that “usage is no longer anything more than the public display of the velocity of exchange. I do not mean to say that the hit parade creates the sales, but, much more subtly, that it channels, selects, and gives value to things that would otherwise have none, that would float undifferentiated” (p. 108). Attali (1985) targets the popular music industry. However, it is not the intent here to discredit the talent of many artists that choose popular forms of song as their vehicle for artistic creation. Certain trends, however, do exist in the popular music industry whereby many songs have been so overly produced that the final product has little resemblance to the original production. Certainly, technological enhancements and synthetic manipulations may alter aspects of a performance and therefore, the consuming public is not necessarily aware of the exact quality of the original production. However, I do recognize that it is important to avoid a musically elitist mentality and instead advocate for a broader scope of understanding that increasingly makes cultural space for virtuosity as it may transcend the confines of convention. Songs are created for and by people from diverse contexts and thus should represent the entirety of the human condition. Thus, ensuring that “every human being might, after all, some time, somehow, be moved, touched, taken hold of, gripped, by music” (Schoenberg, 1975, p. 148).

Songful inquiry has the potential to imbue the song form with virtuosity that transcends the scope of the market. In an educational setting where the process of creation is not influenced by the necessity for its marketability, we can in community

create a discourse of re-formation. By re-evaluating the contemporary ethical framework through aesthetic discourse and inquiry, we may establish an ethic that upholds the community from which we derive our aesthetic knowledge. The way in which art is produced will ultimately define virtuosity as derived from the universal ethical paradigms. Then, culture may emulate universal ethical paradigms that may foster virtuous behavior. With this hoped-for infusion of concern for social and ecological welfare, the laws of supply and demand will yield to the humanity that has been sadly lacking or dismissed from many of our cultural ethical constructs. A revitalized humanitarianism would provide support for our needy, our homeless, our hungry, our mentally-ill, our disabled, our drug addicted. It seems unfathomable that in a world that has so much potential to provide, poverty remains rampant globally. Now we may re-establish universal notions of agape, as an invaluable human asset and the predominant virtue for our culture. Songful inquiry has the potential to foster a virtuosic regeneration of our empathic connectivity, not only to each other, but also to the earth that sustains us, lest we forget the mutilations that unrestrained consumerism has perpetrated upon us and our planet. Hope is renewed as we remember Canadian astronaut Chris Hadfield's messages from space that collective song conveys the power of humanity in his performances of David Bowie's "Space Oddity" and his collaboration with Ed Robertson and the Gleeks when performing "I.S.S.: Is Somebody Singing?":

<https://www.youtube.com/watch?v=KaOC9danxNo>

<https://www.youtube.com/watch?v=AvAnfi8WpVE>

Chapter 7.

Poetic Inquiry and Narrative Archetypes

When love beckons to you, follow him,
Though his ways are hard and steep.
And when his wings enfold you yield to him,
Though the sword hidden among his pinions may wound you.
And when he speaks to you believe in him,
Though his voice may shatter your dreams ...

(Kahlil Gibran, 1923, p.11)

The gaps or caesuras that result in the spaces between and within words create the space for discovery and anticipate the possibilities for interpretation and meaning-making, thus provoking insight and deeper connections with the practice of poetic inquiry. Poetic inquiry dwells within an investigation of hermeneutics and phenomenology through the epistemological and ontological perspectives of the songful inquirer; subjective interpretations foster a rich research environment that may be co-constructed through the invested interplay of ideas into poetry. Inspired renderings engage a multiplicity of meaning in the interplay of words that invite the reader in role as the songful inquirer to imaginatively co-create a territory of poetic investigation. Attention to the poetic encourages us to stop, ruminate, and engage the possibilities that poetry can offer for narrative research, and in particular, songful inquiry. Monica Prendergast (2009) offers many insights about ways we may understand the poetic inquiry process. She states that: “poetic inquiry is a form of qualitative research in the social sciences that incorporates poetry in some way as a component of an investigation” (Prendergast 1). Though rather nebulous and hard to define, this uncertainty embodied within enables the possibilities that poetic inquiry has for meaning making. Pamela Richardson (2009) corroborates this idea that “[t]here is no clear path through, the poems invite permutation but do not demand it. I wish to invite the eye and inner ear of the reader to stretch, to take in as much as possible, and to perform, like Glen Gould, an expression of living complexity” (p. 2). This notion is eloquently conveyed as Richardson invites our attention to the inner ear. Though often absent from the research process, the ear is integral to poetic inquiry as the medium through which we may gain profound insights.

Poetic inquiry enables us to perceive differently and therefore 'perform', with an 'expression of living complexity.' Prendergast (2009) writes: "poetic inquiry is found in the social science fields of anthropology, education, geography, nursing, psychology, social work, sociology, women's studies and more" (p. 1). Poetry invites qualitative research into the investigation, enabling new perceptions that may catalyze innovative insights. Through poetic engagement, the inquirer becomes present to a multiplicity of possibility. Alexandra Fidyk (2009), wove Pablo Neruda's poems and words into a tapestry that formed her article. As if on the threshold of perception, she "step[s] into the heart of poetic inquiry, ... [and] asks: what does this endeavour mean to our personal and communal responsibilities? In the spirit of Pablo Neruda, his life and poetry, this work addresses poetry as a moral and ethical act where the call beckons beyond the individual to the ancient and archetypal and back again" (p. 2). Being present to our journeys and thus our narratives through poetry enables discoveries. Poetry invites a different way of perceiving and thus our conceptions may be informed differently. The way we synthesize information is broadened. The scope of the meaningful construction is evolved. Our narratives are brought to the meaning making process and rather than passively imbibing information we actively engage and are present to the poetic: "I try to reach beyond the level of the story to the edges of the mirror fragments, to what is behind the mirror. I welcome cutting myself on the jagged and dangerous shards of the mirror, so I will bleed words, words that may make no sense whatsoever as a story" (Norman, 2009, p. 3). Like the shards of a mirror our perceptions, memories and experiences are fragmented. We create narrative from the fragments of perception that have informed us as we carry through and recreate ourselves in memory. The mirror is fractured and so too is our reflection. A coherent narrative is a construction, a concept we use to make sense, and through which we interpret our contextual positioning. Prendergast (2009) corroborates this idea that "poetic inquiry is, like narrative inquiry with which it shares many characteristics, interested in drawing on the literary arts in the attempt to more authentically express human experiences" (p. 2). Poetry enables us to reconstruct, interrupt, and disrupt narrative since its strictures are not as binding, drawing our attention to the particular, and the unexpected. We may see new possibilities in the spaces that call into presence breath, and recreate the context of our lived experiences, the glass shards, in a narrative space that enables freedom: "Narrative may be busier than a poem, and it may impart more. That is, we spell more out in certain narrative writings, leaving less to the imagination, whereas in a poem there

are more silences, even more that the reader must bring to the page” (Norman, 2009, p. 2). Because the poetic form enables inquiry, hermeneutics is essential to poetic interpretations. Thus, poetic inquiry may draw on literary criticism to help with interpretation. Poetry can offer an intensity that brings us to presence, to experience the writing as a phenomenon. This quality lies in the domain of poetry regardless of its expressed purpose, whether as art, as research or both. The eloquent succinctness of the words, the caesuras, the spaces and breath that words have between and within them, these qualities call us to witness, to be present and to experience the profundity of the moment. However, not all poetry that is representative of poetic inquiry, whether derived from or used as its subject matter, necessarily constitutes the highest quality. On the contrary several representations that seem trite or absurd serve the purposes of an inquiry. Prendergast (2009) agrees that “poetic inquiry is, sometimes, a failed experiment that may function effectively for the purposes of the inquiry but does not sustain nor reward reader engagement as in a successful poem” (p. 2). In terms of song, this idea would equate to the lyrical quality. While some songs may set poetic text to music, other songs have lyrics that may not have the qualities that constitute poetry but do facilitate inquiry within the textual interplay. Poetic inquiry may deconstruct iconographic representations, divesting meaning and perhaps integrity from conceptual domains. Thus, we may confront our own predispositions as we shirk or corroborate a proposition:

What if Jesus was late getting here because he was stuck in traffic
On his way back from a rehab clinic
With Amy Winehouse and Lindsay Lohan

(Telleson, 2009, p. 4)

Hence, there is a need for criteria by which we can assess the merit of a poetic inquiry: “Poetic inquiry is always aware of ethical practices in the use of human participants when engaged in poetic transcription and representation of the voices and stories of others” (Prendergast 2). Empathic connectivity may either contradict or corroborate the integrity of a poetic inquiry, a resonance with the work will occur only when its purpose fosters humanitarian ends. Kadi Purru (2009) reminds us how to listen:

Listen
Listen with your heart
What do you hear?

(p. 4)

We are called to witness as we empathically resonate with poetry. Our hearts lead our research. Poetry is an integral aspect of songful inquiry. As we listen intently with our hearts, we listen to the intermingling of music with word, the possibilities for research bringing us to new meanings and in depth kinesthetic, cognitive, emotional and spiritual understandings. Interdisciplinary modes of inquiry foster a fertile environment for research that Prendergast (2009) describes as she asserts that “poetic inquiry is the attempt to work in fruitful interdisciplinary ways between the humanities [literature/aesthetic philosophy], fine arts [creative writing] and the social sciences” (p. 2). Inspiration is fostered in the comingling of the various disciplines and insights are gained as we inquire from various intellectual vantages. Pamela Richardson reminds us of some of the gifts that music brings to our presence:

Gould in a bell jar,
Space-born sounds,
Neural net charged
Bring him to God.
Shoulders stooped towards
his heart, he musics
the landscape.
This is what the music
Means. He lives the Earth
Into cosmic sound.

(p. 6)

Poetic inquiry enables innovative research by fostering new ways of perceiving and nurturing conceptual constructions. Guidance is received through resonance, through inwardness and grace, an innate and heartfelt feature guiding us to wisdom. Perhaps then evolution has guided us to poetry as we come to wisdom. Prendergast (2009) substantiates this claim: “poetic inquiry is a response to the crisis of representation experienced in postmodern critical perspectives on traditional approaches to ethnography and other social science research paradigms” (p. 2). Poetry brings heart to our research and guides us through resonance to humanity: “Poetry records and documents, as surely as ethnographic journaling or taking notes, although perhaps with even more heart and metaphor, even more layers, and therefore, more open spaces

between the lines” (Norman, 2009, p. 4). These open spaces enable possibilities that may not otherwise come to fruition. Poetic content may be fragmented yet meaning making remains possible since the interpretative meaning and felt resonance comes from a comingling of the written word and the response to it. Prendergast (2009) states that “poetic inquiry is, like all poetry, interested in creative language-based processes of constraint, synthesis, crystallization, image, and lyrical forms” (p. 2). Ensuring that poetic inquiry is meaningful and providing a locus for our engagement, the page incites our imagination as we connect the words with our lived experiences:

Meaning also resides in the body, the emotions, in the place that in all of us is neither cognition nor intellect, but a sensory center we inhabit at birth, a center where an image or a metaphor or the configuration of words stirs passions that we don’t always acknowledge, let alone honour. (Norman, 2009, p. 2)

As we ensure that we honour our passions, we frame our poetic inquiry through resonance so that we may facilitate passionate engagement. Prendergast (2009) offers that “poetic inquiry is sometimes presented or published as a single poem or suite, context free” (p. 2). Readers are invited to engage with the work on their own terms, diminishing the author’s interpretive imposition. Sheila Stewart (2009) invites the reader to engage with her collection of poems entitled, *How I Want to Keep Saying It*, yet she presents them without context. The collection is poignant especially because of each poem’s relationship to the others in the collection. However, Prendergast (2009) also observes: “poetic inquiry is sometimes presented as a prose-based essay that includes poetry woven throughout” (p. 2). The form that the poetic inquiry takes seems organic and as an expressive entity, is purely in the domain of the author as they establish a forum for engagement and connectivity with the work.

Certainly, poetic inquiry as a component of songful inquiry may take on various forms that range from strictly prose based hermeneutic responses to impassioned poetic creations coupled with various reflective practices. The form of a poetic inquiry evokes narrative connectivity that inspires our personal stories or empathetic imaginations. Therefore, it is imperative that an investigation of the content of poetic inquiry may elicit personal discoveries and new understandings. Prendergast suggests (2009) that “poetic inquiry is most often found in autobiographical, autoethnographical or self-study investigations” (p. 2). Poetic inquiry requires an intensity of engagement that at its core must be profoundly personal. “In the poetic inquiry that is our presence, we engage in

surrender, we offer an invitation of possibility; each moment becomes full with our presence, if we are willing to receive its blessings” (Fels, 2009, p. 9). Heartfelt resonance guides our discoveries as the words eloquently and respectfully portray the people, and all within the cosmos, as subjects of a poetic inquiry. Their essence captured, crystallized with the written word.

Prendergast (2009) conveys: “poetic inquiry is also commonly seen as poetic transcription and representation of participant data” (p. 2). Pamela Richardson wrote a depiction of an unnamed participant in her inquiry into giftedness:

One recalls
A childhood garden,
Lavender fingers, gladiola arms,
Raspberry cane knees,
Thumb-sized centipedes
Drunken bumblebees.
Crouched beside a Monarch
butterfly, she held her breath.
Touch him and he dies!

(p. 4)

Similarly, the words of the scholars and theorists who have inspired an inquiry can be also depicted poetically. The words that inform our poetry, as words that resonate and are heartfelt, may lend themselves to be conveyed through the poetic form. Prendergast (2009) concurs that “poetic inquiry is occasionally seen as a way to artistically present the work of theorists and/or practitioners using the technique of *found poetry*” (p. 2).

The words that resonate are for us to portray, to frame and convey in a way that will inspire a comingling in their presence as we make meaning with them. Lynn Fels (2009), for example, has woven into her writing on numerous occasions an eloquent portrayal of the word-gifts of Eugenio Barba:

not walls
of cement, but...
the melodies
of your temperature—

singing the space
there are meetings
and I am transformed.

(Barba, 1995, pp. 162, 165)

Poetry is powerful due to its capacity to subvert the instrumental rationale, since it requires heartfelt connectivity with its subject matter. Subjectivity matters, feelings count and humanity thrives as a web of interconnectivity develops from poetic engagement. Prendergast (2009) also offers that “poetic inquiry is sometimes a socio-political and critical act of resistance to dominant forms and an effective way to talk back to power” (p. 2). Now more than ever, process is as important as content.

In a media savvy world, we need to ensure that the way we encapsulate our messages, the form that our inquiries take, must align with the content that we hope to convey. Renee Norman (2009) encapsulates her resonant message in the poetic form:

Poetry questions,
rages against.
Poetry is political,
risky,
unleashes secrets.
Poetry searches for immortality in ink

(p. 6)

The poetic content that we passionately engage may be a source of wisdom that may guide the way we engage with our world. The call to be present to our environment, to the lives we encounter, our integrity, our heart, our honesty with ourselves and with others may inform our decisions and guide our respective paths. Prendergast (2009) concurs that “poetic inquiry is sometimes a phenomenological and existential choice that extends beyond the use of poetic methods to a way of being in the world” (p. 2). The integrity of a work resonates as we listen with our hearts and yearn for a compassionate world. We have the answers within us. It’s time to follow our innate integrity. Fels (2009) helps us listen for the answers within ourselves:

Wait, the moment whispers,
You know me.
This space-moment resonates
Go to your being, becoming

(p. 4)

Poetry as it is designed must lend itself to heartfelt engagement, resonance. As an expressive epistemology, it conveys meaning through its portrayal and the methods of

its inquiry. Prendergast (2009) writes: “poetic inquiry is a way of knowing th[r]ough [sic] poetic language and devices; metaphor, lyric, rhythm, imagery, emotion, attention, wide-awakeness, opening to the world, self-revelation” (Prendergast, pp. 2-3).

Poetic inquiry fosters innovation for our ontologies, our ways of being, as possibilities form in and amongst words in their interplay of our perception with text, enabling raw material for the creation of new conceptual territory. Norman (2009) conveys this interplay:

The connections between words and images seem different to me in a poem. I move them around. I play with them more. I seek what sounds like poetry-music to my inner reading ear. The words in a narrative flow; even if the narrative is disrupted, there is still a sense of waves washing in and out, of interdependent connections that may be separated or broken. In a poem I can jump around more, leave bigger gaps between words or ideas. I can use the non-sense more. (p. 3)

Poetry and words in general with their ability to resonate through a heartfelt connectivity with the audience, call us to be present to the portrayals, and thus must also foster empathic connectivity. If we have heartfelt engagement with the lived experiences depicted in the poems, then it’s important that poetic inquiry tells the stories of the oppressed, the silenced, the stories that speak to and inform our humanity.

Prendergast (2009) affirms: “poetic inquiry is used by scholars to express various kinds of affective experiences such as being a girl, a student, a teacher, a social worker, a caregiver, a nurse, a cancer patient, a refugee, an immigrant, an anthropologist in an alien culture” (p. 3). The stories of the oppressed need to be told, the absent made present, the silenced given voice. Hilary Telleson (2009) makes present what has been absent:

Pretty Russian Princesses shielded
from needles, spoons, and fermented sugars,
habilitate in a fortress on the fourth floor.

The thin ones get fur, the fat ones get wool.
But none of their warm muffs,
nor tracked arms, can raise the downy white-

-alone.

(p. 5)

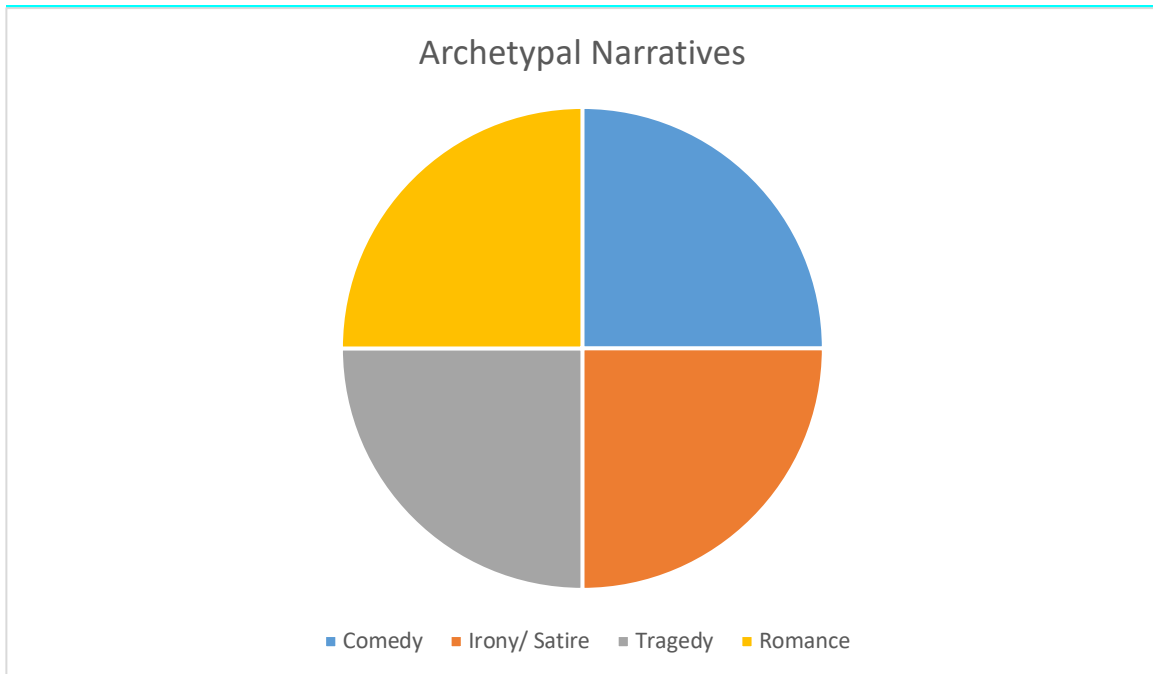
Humanity is empowered as empathic response to the subject matter is fostered. Connectivity to the human experiences depicted arises from the archetypal significance embedded in the words, connecting with universals that convey our own lives, our own stories. We construct our stories in relation to our world, to the words that give our narratives definition. Prendergast (2009) corroborates this idea: "Poetic inquiry is called by a multiplicity of names in social science but is always interested in expressing human experience, whether that of Self or Other or both" (p. 3).

Archetypes that Haunt Our Narratives

The archetypal significance of poetry is profound and elicits universal narratives that connect our own narratives to specific character archetypes. In her book *Archetypal Patterns in Poetry*, Maud Bodkin (1958) discusses the relationship between the individual and the universal archetypes that poetry conveys:

For these studies of imaginative experience, I find one result, perhaps the most important, to be the awareness of the individual as having his reality in relation to a larger life, communicated to him under different conditions, in varying degree. The patterns here illustrated in detail from different kinds of poetic material seem to converge upon this relation of the individual to a life within and beyond him. (318)

Certainly, as in music as Byron Almén (2008) concurs, Northrop Frye (1957), as stated in Chapter 2, has suggested that all literature conveys narrative archetypes of form as the poetry is structured within the domains of comedy, romance, tragedy and satire or irony while many variations exist within and between these domains. The archetypal narrative patterns illustrated below are cyclical and belong to four equal domains that divide the circle:



An archetypal narrative may not be interpreted simultaneously as its diametrical opposite. Hence the comic narrative structure cannot simultaneously convey the tragic but may be influenced by irony or romance. As Northrop Frye (1957) explains:

Tragedy and comedy contrast rather than blend and so do romance and irony, the champions respectively of the ideal and the actual. On the other hand, comedy blends insensibly into satire at one extreme and into romance at the other; romance may be comic or tragic; tragic extends from high romance to bitter and ironic realism. (162)

While these archetypal narrative forms are integral to textual inquiry and interpretation as the words and music commingle often disparately to create narrative complexity, an intensive study of narrative character archetypes is also warranted. The character archetypes were initially conceived by C. G. Jung:

In the first part of the twentieth century, the psychologist Carl Jung recognized the universality of characters and situations. Just as there are certain musical tones that sound resonant across cultures, there are similarly a universal set of roles, situations, and themes that are recognizable by everyone. These universal templates are called 'archetypes' ... (Pearson & Marr, 2009, p. 2)

Jung's concept of the archetypes has been investigated and honed and has been identified by Carol S. Pearson (1991) to inhabit three archetypal domains on the hero's journey. According to Pearson, the ego archetypes equate to the hero prior to the call of their heroic journey and include the innocent, the orphan, the warrior, and the caregiver.

These four archetypes together convey the archetypal family and specifically the child's journey into adulthood. The call to the heroic journey signifies a transition into the phase that exemplifies the hero's journey itself. The soul archetypes are representative of this phase of the hero's journey and include the seeker, the destroyer, the lover, and the creator. Upon the hero's return the archetypes of the self are evoked. These archetypes include the ruler, the magician, the sage, and the fool. The fool and the innocent are in fact one as the archetypal character cycle perpetuates itself throughout life and as the heroic journeys within any given life are multiple. Within narrative these archetypes may also exhibit their shadow form and through inquiry into specific contextual domains as conveyed through the words and music, the full complexity of these characters within the narrative domains of form may be interpreted.

Pearson (1991) explains the developmental journey as an individual progresses through life: As children develop and transition into adolescence and then adulthood, certain character archetypes will begin to become a guiding force in their narrative. The child's frame of reference is the nuclear family. The child (the innocent) can also feel disenfranchised (the orphan) from the providing parent (the caregiver) and protective parent (the warrior). Through much of childhood this framework is a child's narrative referential. As the child explores the world through play and imagination, she or he develops towards adolescence. In the archetypal life's journey this phase of development leads the hero to the initial calling of adolescence. At this point developmentally, other character archetypes gain significance. The disillusioned youth (the seeker) suddenly aware of the massive scope and complexity of the universe pursues her or his passions (the lover). The youth must decide how best to negotiate a life's path by forging a path of new possibility (the creator) while annihilating the preconceptions that no longer have value (the destroyer). Once this phase of development is complete, the hero must return as a competent and proficient adult (the ruler) who has the capacity to perform functions of extraordinary prowess (the magician) within their realms of passion and expertise. The hero has returned to provide wisdom (the sage) to the world, yet knowledge is finite and hence even the hero is profoundly limited in scope (the fool). Thus, we may see a return of the innocence since innocence derives from a naivety that is present in us all. The hero's journey is a cycle that functions both on a micro and macro level. The larger narrative encapsulates the entirety of our lived stories, with each of us developing specific affinities to certain character

archetypes. However, if we fixate on or repress an archetype, the shadow form of that archetype in all its fetishized or terrifying glory may begin to taint our narratives with tragic, ironic, or satiric connotations.

Thus, through an amalgamation of the literary theory of Frye (1957) we may give contextual specificity to the heroic journey as exhibited through the twelve character-archetypes that Pearson (1991) describes. Narrative complexity may be understood through hermeneutics as any given words may depict various archetypes of form and character. Comedy may be influenced by romance or irony and similarly the lover archetype may be influenced by the orphan or the creator. The possibilities for narrative complexity are infinite as we connect our own propensities, journeys, memories to the archetypal narratives embedded in the words that we ourselves and others use to make meaning. Certainly, reductionism is not the expressed purpose here since our archetypal discoveries continue to manifest, and perhaps, as research in the field intensifies, more specificity and expansion of these archetypal concepts will increasingly foster our universal connectivity to these collective archetypes embedded in our human experiences. Inevitably, however, although oft-denied, the hero's quest is embodied within the act and ambitions of research and one's lived experience, and thus we must be mindful of the storying that is revealed by the inquirer, during her or his hero's journey in songful inquiry.

Chapter 8.

Musical Inquiry and Narrative Archetypes

Once in the dream of a night I stood
Lone in the light of a magical wood
Soul-deep in visions that poppy-like sprang;
And spirits of Truth were the birds that sang,
And spirits of Love were the stars that glowed,
And spirits of Peace were the streams that flowed
In that magical wood in the land of sleep.

Lone in the light of that magical grove,
I felt the stars of the spirits of Love
Gather and gleam round my delicate youth,
And I heard the song of the spirits of Truth;
To quench my longing I bent me low
By the streams of the spirits of Peace that flow
In that magical wood in the land of sleep.

(Sarojini Naidu, 1905, p. 49)

Theodor Adorno (1991) discusses the societal role of music in his book *The Culture Industry*. He asserts a polemic that “all contemporary musical life is dominated by the commodity form ...” (p. 37). Adorno conveys the idea that through enculturation, society has become anaesthetized through rampant exposure to a formulaic musical commodity. “Again and again and with stubborn malice, they demand the one dish they have once been served” (Adorno, 1991, p. 51). However, though people have been inhibited through a systematic barrage of formulaic musical commoditization, we cannot ignore the vast territory of interruptions, disruptions that exist for aesthetic exploration. Music elicits emotional response when deviating from a predictable musical algorithm. Daniel J. Levitin (2007), a renowned neuroscientist, asserts “music communicates to us emotionally through systematic violations of expectations. These violations can occur in any domain – the domain of pitch, timbre, contour, rhythm, tempo, and so on – but occur they must” (p. 173). The effect of music is bodily and it is through the body that we come to recognize musical purpose. The musical tension or relaxation and the interaction of these two musical components, manipulates the body, and our bodily response to the music enhances emotional awareness:

Thus, the paradox of dramatic technique, of relaxed tension applies the minimum of tension or the maximum of relaxation possible to produce the most emotive tension or lightness. In other words, in our modern concept of technique – in music and all the performing arts – we use the minimum of tension or its equivalent i.e. the maximum in relaxation – to produce the most emotive tension in the music performed. (Senyshyn, 2010, p. 154)

This tension or lack thereof is integral to explain how the body incites emotionality. It is our physiological response to the music that elicits a multiplicity of emotional dynamics. Our emotions concur with our embodied state at any given time.

Songful inquiry calls us to a sensuous scholarship whereby our whole beings are a source of our academic research. According to Tia DeNora (2000), a relationship exists between music and the body: “alignment, between music and body, often occurs subconsciously or unconsciously and it may entail normally imperceptible micro-movements, such as how one holds one’s eyebrows, cheekbones or shoulders, the tension of one’s muscles” (p. 78). As the body responds to music, the movements both micro and macro are essential to an analysis of the physiological responses to music. According to Daniel J. Levitin (2007), in contemporary life the musical experience has denied the human response of its locus in the body:

And it has only been in the last hundred years or so that the ties between musical sound and human movement have been minimized. The embodied nature of music, the indivisibility of movement and sound, the anthropologist John Blacking writes, characterizes music across cultures and across times.” (p. 257)

The profusion of digital music, CDs, IPODS, has separated us from the making of music, from the resonances that live music sounds through our bodies. Music is a form of communication and therefore conveys an aesthetic and embodied discourse. Our bodily movements are essential to our aesthetic and ethical interpretations.

Through interpretive movement inquirers gain bodily insight from their songful experiences—inquirers relish the musical moment, recognize the profound musical juxtapositions that enable emotionality and thus become present to the musical experience.

Art is not contemplation, it is action. If art were contemplation, it could be pursued by an artist who constitutes himself a mere spectator of the world around him, and depicts or describes what he sees. But, as the expression

of emotion and addressed to the public, it requires that he should participate in his public's emotions, and therefore in the activities with which these emotions are bound up. (Collingwood, 1958, p. 332)

Music is interactive and requires our active participation. Through direct involvement we engage in aesthetic and embodied discourse and as such we are required to be present to the songful experience. Aesthetic engagement is necessary for active ethical formulations. Thus, songful inquiry, through music enables empathic connectivity that encourages inquirers to develop a responsible subjectivity as they gain insight through song.

Postmodernism ideologically has superseded traditional conceptual frameworks that deemed merit and imbued value to musical compositions and performances. Postmodernism has enabled what was once invisible to become visible. Reality, like an unfolding adventure is constructed by choice and may be guided by grace through song. We navigate life's path with song and interpret our songful experiences. Our perceptions are informed by inwardness and our connection to the divine. We embody the divine as we come to wisdom. We are contextualized by our own unique historicity. The derivative meanings of any perceived moment can be conflicted, fragmented, disembodied. Postmodernism has not only been an epistemological vantage but also a state of being, an ontology, how we are. It has informed our contemporary psyches within a society that conveys disconnection from significant meaning. The disconnection, from the spiritual life-sustaining forces imbued in the cosmos, has created dis-ease and discontent for many individuals. By connecting with the spiritual foundations to our ethical and aesthetic choices, true virtuosity in the form of artistic integrity may be upheld as the standard for artistic achievement.

Music, like any language, is perpetually evolving; however, we must be aware that these evolving musical forms are ultimately derived from our own bodies. Without our ears to hear and bodies to feel, we could not perceive sound. Rhythm, meter, melody, texture, timbre, dynamics, tempo, form, and articulation: these musical elements enable us to respond physically, emotionally and spiritually and it is the scientific basis of sound as it stimulates our various senses that has led to various aesthetic achievements in music. Repetition, reiteration, metamorphosis, kyros, our sustained presence in the moment, our being in context, awareness of these is evolutionary to our musical appreciation. Arnold Schoenberg (1975) anticipated a future whereby music would

convey “sheer sensuality in the foreground” (p. 138). The awareness is the evolution, bringing people to presence through sensual awareness and their own connection to the ecology of this community, this planet, and this universe. Schoenberg believes that “music conveys a prophetic message revealing a higher form of life towards which mankind evolves” (p. 136). Music can prophesy a future condition, a new way of being, and give voice to a responding human community.

Satyagraha, Sanskrit for ‘truth-force,’ is a non-violent philosophy that was originally practiced by Mahatma Gandhi and his fellow satyagrahi: “... satyagraha is a process of educating public opinion such that it covers all the elements of society and in the end makes itself irresistible” (Gandhi, 1996, p. 142). Through non-violent methods people may evoke change. Revolution becomes a process of slow methodical metamorphosis, whereby, resistance to enforced ways of being, enables changes in communal becoming. It is the becoming that is resistance to the enforced ways of being. It is agency that songful inquiry may inspire. Personal agency through voice, and in turn music, has immense persuasive power. The evolution is one of gentle persuasion, unlike the many catastrophic instances of humanitarian, ecological, and spiritual disregard from recorded history. The songful inquirer is primed as an advocate for social metamorphosis, and thus song may have influence on our communal becoming.

Professional musicians are particularly susceptible to instrumental demands since their economic prosperity is dependent upon the commoditization of the music that they produce. A virtuosic performance must be publicly perceived as such if there is to be economic gain. Due to instrumental concerns many musicians feel inhibited since their perspectives and artistry are ultimately controlled by public demands. These demands are influenced by the media that ensures public subordination through advertising, a dissemination of information to enforce the commoditization of a product. This indoctrination exists in the perpetuation of a cyclical cultural domain. This domain can be deconstructed to exist as a multifaceted and interdependent system. The initial premise is consumption, as defined by the laws of supply and demand. Thus, in terms of song, the primed listener accepts and receives the auditory stimuli. The second premise is analysis. Our human brains have evolved to decode and make sense of auditory stimuli. The third premise is recognition. The listener’s analysis has brought to fruition a referential from prior knowledge (entrenched musical data encoded by years of enforced musical training).

The cynicism involved in the scope of this argument derives from its inability to enable human agency. The human experience of musical engagement with the popular forms of music should be analyzed to understand how exactly music has been commoditized. Many people, including myself, find pleasure in the familiar and often formulaic music perpetuated by popular song. However, the contemporary ubiquitous lack of exposure to various other forms of song, due to a lack of media representation, makes disregard for certain songful genres rampant. General musical tastes have developed without the opportunities to understand the complexity and integrity that are innate to many genres of song. Unfortunately, a societal segregation has occurred whereby the opportunity to engage with various genres of song has privileged certain people to acquire an appreciation for song beyond the scope of ubiquitous media representations. Certainly, live intimate performances are a privilege in contemporary terms, and are by their nature interactive, actively engaging the audience.

Within any given social forum, according to Jacques Attali (1985), there is an entrenched socialization dependent upon the fear of marginalization. Teleologically, marginalization culminates in the notion of physical death since the individual, in an extreme peripheral position, has been removed from all means of social support. Song, therefore, it may be argued, is enforced through its nature as representing the social order. The individual is required to accept the musical forms associated with the status quo or risk social rejection and marginalization. Thus, embedded in musical forms is the fear of becoming a societal sacrifice. However, Attali does proffer a prophecy of hope, and positions the composer as herald, savior, and enlightened saint, granting the public their much longed for respite from their instrumental concerns:

Violence, then, threatens more than ever to sweep across a meaningless, repetitive, mimetic society. Outlined on the horizon is the real crisis, the great crisis, the crisis of proliferation accompanied by the absolute dissolution of the place of sacrifice, of the arena of political action, and of subversion. But at the same time, the loss of meaning becomes the absence of imposed meaning, in other words, meaning rediscovered in the act itself-composition: in which there is no longer any usage, any relation to others, except in the collective production and exchange of transcendence. (Attali, p. 45)

Songful inquiry by identifying, critiquing, and transcending the commoditizing strictures of the instrumental rationale may enable joy, fulfillment, meaning, hope, inspiration, human connection, support, identification, acceptance, harmony, musical engagement and solace in the many varied genres of song and song creation. Songful inquiry

facilitates the making of the sonorous image, the resonant creation, the meaningful sensuous experience.

Meaning Making through the Musical Forms of Narrative Archetypes

The meaning of song is embedded in the experience of it. The comingling of the musical elements conveys a song's intent. Meaning may be understood through musical content that is conveyed by using universal narrative archetypes. These narrative archetypes have been identified by Byron Almén (2003) as being exemplified by a song's musical form. Almén conflates Northrop Frye's ideas about narrative archetypes in myth and James Jakob Liszka's ideas about musical semiotics to produce "a model for musical analysis" (p. 2).

Almén (2003) defines narrative archetypes and exemplifies how they manifest in musical terms. These narrative archetypes give meaningful insight to an inquiry in that they provide the context for the character archetypes to tell their story. Almén's musical model forwards the notion that narrative archetypes may be conveyed through the emotional structure of a musical composition. These musical narrative archetypes are contextual, in that they offer a "process through which the listener perceives and tracks a culturally significant transvaluation of hierarchical relationships within a temporal span" (p. 12). Almén goes on to argue that "only four distinct archetypes are needed to exhaust the narrative possibilities" (p. 12), and that musically they are conveyed by the musical relationship between order and transgression within the context of a musical work (p. 12). Almén defines the musical narrative archetypal possibilities as comedy, romance, tragedy and satire or irony and postulates a dynamic method to distinguish the musical characteristics of each. Comedy and romance emphasize victory while irony or satire and tragedy emphasize defeat.

According to Almén a romantic narrative is structured "as a victory of a desired order over an undesired transgression or opposition" (p.29). Musically this type of narrative may manifest through "the careful employment of musical tension to create a static effect, as though transgression were continually overcome" or perhaps "a theme [that] increases in volume, textural density, and semantic assuredness, suggesting an inevitable victory" (p. 29). Almén goes on to argue that romantic narratives may also be

evoked through the “the temporal prevalence of one thematic entity over another” or even “the nostalgic or patriarchal musical topics to elicit the listener’s sympathy” (p.29). These ideas may give some insight into how a romantic narrative archetype may be interpreted through song. However, an inquiry is not limited by them and the multiplicity of possible interpretations are vast and ultimately inquirers are responsible to understand songs and justify their inquiries in terms that make sense with their own narrative conceptual framework. In other words, a song may be deemed to have a romantic narrative archetypal context if an inquirer can justify that the musical elements in a song predominantly suggest the victory of order over transgression or opposition.

If we look at comedy for example, we may see that comic narrative archetypes are conveyed musically through the “emergence of a new desired order (through a transgressive act) out of an undesired one” (Almén, 2003, p. 30). By revisiting the definition for tragedy, it becomes immediately apparent that a comic narrative cannot convey the tragic in its overall structure. Musical elements may exist that convey tragic connotations but the overall archetypal narrative structure must fall into one or the other domain. Musically the comic domain may be evoked through “a musical theme or motive [that] is at first unable to reach a tonal or registral goal, but ultimately succeeds in doing so” or perhaps might be conveyed as “a hidden or subsidiary theme or motive [that] is ultimately given primary status” (Almén, 2003, p. 31). Almén (2003) goes on to explicate the musical possibilities associated with comedy in that the comic archetype may arise from “initially opposed musical elements [that] are integrated into a musical synthesis” or may also be conveyed by “a theme or motive with a problematic element, [that then] sheds that element and achieves fuller musical development” and also by musical elements “suggesting humor, heroism or liveliness” (p. 31). The comedic archetypal structure may also evoke romantic or satirical connotations and may even exhibit tragic elements momentarily but the overall structure cannot be defined by tragedy and hence we may have a romantic comedy or satirical comedy but a tragic comedy is impossible due to the prescribed definitions of each.

The tragic narrative archetypal patterns conveyed through song have a musical structure that conveys “the failure of a desired transgression (or an exercise of freedom) against a restrictive or undesired order.” (p. 29) According to Almén (2003) the tragic archetypal narrative context may be evoked by “employing an intrusive musical element which is subsequently restricted from developing freely” or could be conveyed by

“emphasizing a previously subordinate motive or theme, which temporarily usurps the role of the initial material but is then suppressed” (p. 29- 30). Moreover, a tragic narrative structure might arise musically by “employing musical topics associated with sadness, fate, or tragedy ...” (p. 30). Hence, as with romantic narratives an inquirer may deem a narrative tragic if their musical perceptions deem the overall musical structure to convey the defeat of transgression by order, remembering that a tragic narrative may be influenced by romance just as a romantic narrative may be influenced by tragedy.

Finally, Almén (2003) defines the satirical or ironic narrative archetype as conveying “the suppression or removal of a pre-existent order, resulting in an undesirable condition, whether chaos or a differently-valued order” (p. 30). Again, we may see that a song that is deemed ironic or satirical cannot simultaneously be deemed romantic as romance is the diametric-opposite of irony and satire. Though at times it may convey romantic elements, the overall narrative context precludes romance from its overall narrative definition. However, an ironic or satirical song may be heavily influenced by comedy or tragedy and hence comedic-satires and tragic-ironies certainly exist. Almén (2003) specifies certain musical elements that may characterize a satirical or ironic narrative context. For example, “music that is very fragmentary or chaotic, such that the listener has difficulty making any particular sense of it” (p. 30) conveys a satirical or ironic context. Moreover, satire and irony are expressed musically when “unsuccessful attempts are made to establish a musical order in opposition to fragmentary elements, or in which patterns or orderings are continually derailed, leading to incoherence” (p. 30). The satirical or ironic musical context is also conveyed through “topics that tend toward exaggeration or parody, or distortion of musical convention, used in support of structural elements” (p. 30). The musical context is extremely important to a song’s narrative content. Archetypal characters that are present in song are contextualized emotionally through music, thus creating a vignette. A song conveys a multiplicity of possibility for narrative as the archetypal characters are conveyed through various emotive musical contexts.

Archetypal character narratives are conveyed through the poetic content of a song. Twelve character-archetypes, as proposed in chapter five, permeate the songful soundscape. However, it is important to identify that each of the character archetypes may be conveyed in their shadow form. According to Carol S. Pearson (1991) through repression, and as I contend fetishization, of the archetypes, the archetypal characters

can become negative representations, or shadows, of their positive counterparts. The shadow innocent character has a profound capacity for denial while the shadow orphan can play the victim in attempts to shirk responsibility. The shadow warrior is the villain while the shadow caregiver is the martyr. The shadow of the seeker is the perfectionist while the shadow of the lover is the seducer. The shadow of the destroyer is the addict or self-destroyer while the shadow of the creator is the workaholic. The shadow of the ruler is the tyrant while the shadow of the magician is the evil sorcerer. The shadow of the sage is the unfeeling judge while the shadow of the fool is the glutton, sloth or lecher (pp. 15-17). Each of these shadow forms represents a fixated or fetishized version of the positive character archetypes. These shadow forms give further insight into narrative possibilities. Perhaps the shadow innocent within a tragic context has been so in denial that he has not been able to decipher the warnings that have led to his tragic circumstances or perhaps the shadow sage within an ironic context has been so unfeeling in her judgements that she is in turn judged by the society that she sought to control. It is likely that the shadow forms of the archetypes will be depicted in tragic, ironic, or satirical contexts while the positive forms of the archetypes are more likely to be depicted in comedic or romantic contexts.

The musical setting within which a character archetype is conveyed provides the contextual underpinning for the narrative that is conveyed through a song. The musical elements such as tessitura, melody, harmony, rhythm, meter, dynamics, tempo, texture, articulation and timbre all commingle to enhance the emotionality of a given narrative context. The profundity of the narrative as it is conveyed through song has a direct correlation to how the lyrical content is conveyed in union with the music. However, according to Theodor Adorno (1991), the semiology of songs has been culturally limited by consumerism and has become representational of commoditization through fetishization. Conversely, songful inquiry celebrates the universal archetypes through all modes of song and relinquishes song's worth as a mere commodity.

However, despite the meaningful associations of specific symbols and icons within song, no components of an artistic language should be banished from societal use as mechanisms of expression since "it is true that nobody in a world of pure differences would be able to say anything intelligible – that there could be no poetry, road signs, love letters or log sheets, as well as no statements that everything is uniquely different from everything else" (Eagleton, 2003, p. 14). However, certain iconography may be

inappropriate for inquirers that are insufficiently developed to understand the contextualization of specific symbols. Songful inquiry encourages expressivity and when certain expressive symbols evolve in song that are uncomfortable, the discomfort is the perception of a universal narrative that depicts the shadow form of a character archetype within a specific narrative context.

When interpreting a song through inquiry we should be aware of the song in its entirety. Though some musical elements may dissuade from a contextual interpretation, we must look at a song's overall structure to assign a contextual archetypal pattern to it. Almén (2003) suggests that "topical elements support the temporal unfolding of the structural tensions suggested by the above definition of narrative. In other words, while archetypes typically comprise both topical and structural components the latter element is the critical one" (p. 29). The tragic narrative archetypal patterns conveyed through song must therefore have a musical structure that conveys "the failure of a desired transgression (or an exercise of freedom) against a restrictive or undesired order. According to Almén (2003) the tragic archetypal narrative context may be evoked by "employing an intrusive musical element which is subsequently restricted from developing freely" or could be conveyed by "emphasizing a previously subordinate motive or theme, which temporarily usurps the role of the initial material but is then suppressed" (p. 29-30). Moreover, a tragic narrative structure might arise musically by "employing musical topics associated with sadness, fate, or tragedy ..." (p. 30). The victory of transgression over order is comical while the victory of order over transgression is romantic; moreover, the defeat of order by transgression is ironic or satirical while the defeat of transgression by order is tragic (p. 18). Hence, as with romantic narratives an inquirer may deem a narrative tragic if their musical perceptions deem the overall musical structure to convey the defeat of transgression by order, remembering that a tragic narrative may be influenced by romance just as a romantic narrative may be influenced by tragedy. In this manner we may contextualize the musical relationship between order and transgression within a musical composition.

Using this model for interpretation, the inquiry into a song must first determine whether the music conveys victory or defeat. Once this is identified, an inquirer may determine whether the music conveys the analogy of innocence through comedy, romance or the analogy of experience through tragedy, irony or satire: "[a]ll narrative structures can be imagined as moving around a portion of the circumference of a circle,

representing the motion from innocence to experience and back, or from happiness to catastrophe, or the like” (p.15).

However, it must be said that none of these archetypes needs to be exclusive and may be influenced by other narrative archetypes. As Northrop Frye (1957) reminds us, “[t]ragedy and comedy contrast rather than blend, and so do romance and irony, the champions respectively of the ideal and the actual. On the other hand, comedy blends insensibly into satire at one extreme and into romance at the other; romance may be comic or tragic; the tragic extends from high romance to bitter ironic realism” (p. 162). Hence, while inquiring into a song’s narrative structure either through songful engagement or through song creation, the inquirer may be inspired by a dominant narrative archetype while remaining influenced by other narratives that may be comingling within the foregrounded dominant archetype. Without this insight of universal significance, musical meaning may be elusive and thus musical engagement may be fleeting, particularly if the songful inquirer feels disconnected to the song’s content or the creation process.

Meaning Making through Sound

And yet, the songful inquirer needs to be attentive to the musicality of song as a conveyer of meaning. Aaron Copland (1952) would concur with the notion that meaning must be conveyed through the music for a song to have musical validity: “I belong to the category of instrumentator whose orchestral framework and detail is carefully planned so as to carry out more faithfully the expressive purpose inherent in the entirely completed ground plan of the work” (p. 33). Therefore, embedded in the form of a song is the composer’s intent, yet meaning may also be conveyed beyond intent and these conceptual constructions in the form of schematic observances enable discourse and eventual meaningful innovation. “Musical form occurs whenever sounds, heard as such, arouse in the hearer expectations to which subsequent sounds respond, either by way of immediate fulfillment, postponed gratification or significant frustration” (Cone, 1987, p. 134). Certainly, antiphony is essential to musical discourse and the intermingling of sounds makes meaningful the content of the musical composition. Meaning is derived musically through the juxtapositions of emotional and schematic elicitation. In song, the music is the current through which the overarching archetypal narratives are evocatively conveyed.

Each aspect of a musical composition is carefully chosen by the composer to elicit meaning. Meaning may be understood by perceiving these universal narrative archetypes as conveyed through sound. Musical innovation occurs through the evolution of sound meaning. Universal values are associated with sound and therefore the form is derived from meaningful associations:

The organic unity of a composition is most powerfully conveyed through its harmonic structure – in a tonal work, for example, through the subordination of all chords to the tonic. The articulation of parts, on the other hand, is most clearly heard in melodic or thematic design. Rhythm operates most obviously at the level of succession, binding each detail to the next and exacting from each its contribution to the temporal flow. (Cone, 1987, p. 138)

The meaning that is intended and derived has universal implications. The intermingling of sounds has the power to derive various meaning based on the organic and therefore scientific musical functioning. Musical meaning, in this regard can be linked to the body and is schematically interpreted through the physiological effects from the merging of these organic media, namely the music and the body. Thus, since universal archetypes representing divine narrative genres are embedded in song and since song has organic implications, song may be interpreted as the reification of divine grace:

It is a pervasive idea in Western culture that music possesses social and emotional content, or that its semiotic codes are linked to modes of subjective awareness, and in turn social structures. Equally pervasive, however, is the view that music's social force and social implications are intractable to empirical analysis. At the level of the listening experience, for example, music seems imbued with affect while, at the level of analysis, it seems perpetually capable of eluding attempts to specify just what kind of meaning music holds and just how it will affect its hearers. (DeNora, 2000, p. 21)

All sound will evoke bodily response, yet kinesthetic response is only one aspect of songful inquiry since musical connectivity must elicit a meaningful response, a resonance. In this respect “the composers, are the ones who must give meaning to whatever sonorous images the engineers can invent” (Copland, 1952, p. 39).

Music has implications of emotionality, yet the exact locus for the derivation of an emotional response elicited by music continues to elude musicologists. Peter Kivy (1987) argues that “music, like all the arts, is a thing of the intellect, not of the nerve endings. It is a thing of perception of course; but one hardly needs to argue nowadays

that perception too is a thing of the mind. None of us needs to be told again that precepts without concepts are blind” (p. 161). Certainly, intellectual and therefore cognitive processes are essential to understanding the human response to music, though the notion that the body is removed from the experiential equation seems limiting if we are to gain a holistic perspective of the musical effect. Ronald J. Pelias (2004) believes that contemporary education needs to have foundations in a methodology of the heart: “A heart finds its vocabulary in the senses. It wants a ‘sensuous scholarship,’ ‘a mixing of head and heart’ (Stoller, xviii). Instead of a ‘bloodless prose that saps the body of its sensuousness’ (xv), it wants its poem. It wants to be set free.” (p. 10)

Musical meaning is contingent upon emotional evocations. The emotionality that a song evokes is derivative of its musical form and the chosen intermingling of its musical elements. Music conveys specific iconographic meaning as it elicits emotional response. Jenefer Robinson (1987) relates music to representational and non-representational art and concurs that there are problems with music as representational of a specific icon:

In short, even when a piece of music does sound like what it represents, the resemblance is almost never very striking. Furthermore, recognizing the resemblance depends on understanding the style or musical ‘language’ in which the representation occurs: the composer, no less than the painter, ‘needs a vocabulary before he can embark on a ‘copy’ of reality. (p. 179)

Musical meaning is dependent upon the context that it conveys. Music constructs narrative through emotional evocations. The icons that are infused with emotional significance are archetypal and thus convey context through universal symbols. The effects of music are bodily, cognitive, emotional and spiritual and it is through these domains that we come to recognize divine musical purpose.

The transformative power of song and its ability to inspire meaningful associations with universal archetypes enables the songful inquirer to come to wisdom. Through song, music has the profound ability to enable divine epistemic experiences, and thus through comedy, romance, tragedy and irony or satire we become aware of the divine contexts for our human condition. The meaning conveyed in music is archetypal. The archetypal musical contexts are virtually unobstructed by the commoditization that is so ubiquitous. Copland (1952) argues that “a composer writes for different purposes and from different viewpoints” (p. 109). Certainly, a composer’s emotional intent is always

embedded in the music, but the aesthetic and ethical power, once it has been given or sold, is relinquished to its commoditized form. It is owned. Songful inquiry, however, as a non-commoditized activity empowers song to evolve beyond the scope of instrumental concerns. Thus, through an understanding of universal archetypes embedded within poetic and the musical forms of engagement and the embodied, the emotional, the imaginative, the empathetic, the gaps and absences embraced therein, songful inquiry offers the inquirer a new lens of possible meaning making. Meaning, through song, may be created without commoditized associations, and thus the virtue of empathic connectivity is honed as we come to understand our human condition through universal narratives.

Chapter 9.

Songful Inquiry: The Marriage of Poetry and Music

Time is a lake, getting deeper year by year, drop by drop. Surface tension, the electric presence of our staccato acts, keeps us scuttling like water bugs on its surface, unmindful of the depths we traverse. We're safe, afloat in the now, until we stop moving and begin to sink into the past. Only then do we realize how important all those yesterdays were, how they hold each present moment to the sun; and how many people we leave behind, stricken in time like ambered insects. (Michael Marshall, 2005, p. 2)

Song has inspired my actions and guided my life's path. Every songful engagement has been an inquiry that has transformed my journey. The choices I've made, have led me to this moment and I feel a resonance as I reflect on who I've been, who I am and anticipate who I may become. Song is essential, integral to my being and my becoming.

In this moment, all of who we are
unfolds within our presence.

(Fels, 2010, p. 11)

Our musical affinity is so connected to being and becoming that it cannot be fractured or compartmentalized from our lived narratives. Narratives are imbued in our songs and we engage with songs as we feel that they represent us.

While difficult to articulate, the vastness of my discoveries through song, I can reflect on certain moments of intense insight, moments that call me intensely into presence and force me to confront and renegotiate my understandings in relation to the world; thus, transforming my ways of being and knowing. Lynn Fels (2010) talks of these moments in terms of stops: "these stops alert me to the risk, the opportunity that is held within each moment, performed and lived, simultaneously straddling worlds of imagination, memory, narrative, experience, and possible renewal" (p. 4). The insights that I've gained through song have made me mindfully aware, and thus my choices have been informed by and reflected upon through my performative discoveries. Song has demanded my presence, enabled space for the divine to infuse my being with wisdom as I open to the vastness and complexity of the universe, the infinitude of possibility.

Intuition and innate knowing have guided my journey and now I trust that choices, instead of intensely deliberated with a fear of the unknown, must intuitively derive from all of who we are in the moment. We must trust that our knowing in the moment will serve to create a future of possibility and discovery that is inspired by love, compassion and hope, only then can we ensure that fear has not disabled our ability to actively create our future, nor impact our present moment: “We must not be careless in our choices. To be wide-awake, then, is to be mindful of the stops that occur in our everyday pedagogical experiences” (Fels, 2013, p. 138). Trust born of a willingness to engage in a spirit and offering of vulnerability is integral to songful inquiry since our acceptance of the infinite potentiality that exists within the inquiry process, renders the possibilities inherent in the moment. Amy Thomasson (2017) expresses the idea that by trusting in ourselves, each other, our process and our world we may enable the vulnerability required for empathic connectivity and creativity:

Accessing, acknowledging, expressing, or sharing one’s vulnerability provides an opportunity for empathic connection, trust, co-relational understanding, and creative output. It also presents the risk for exposure, which is what I imagine to be the opposite of vulnerability. A conception of vulnerability as strength, is opposed by exposure as weakness. When access to vulnerability is not chosen, shared, accepted, or mutually appreciated, it becomes an exposed wound, increasing the chance for pain, harm, or damage. (pp. 126-127)

We must confront our fears, enable new discoveries, fracture our narratives and reinterpret who we are. Courage is essential, as we put ourselves on the line to discover our paths, forge ahead into the unknown, and go where only we as individuals may go, each of us with our own unique understandings, ways of being and ways of knowing:

Our experience, our narratives, who we are, what we know, our curiosities, our longings to become visible, to be acknowledged, our desire to speak and listen to a multiplicity of languages that recognizes who we are, a willingness to welcome what we have to offer, even as what we seek to offer remains as yet unnamed. (Fels, 2010, p. 11)

Songful inquiry is an in-depth process that facilitates song interpretation whilst engaging in performative and receptive inquiry, enabling the discoveries of existential insights through an investigation into the comingling of poetics and music as they work together in relationship, and as they are conveyed in tandem.

Songful inquiry, then, has a fertile relationship with performative inquiry since the word 'song' specifies the nature of the performative literacy required for its engagement based in an embodied hermeneutic understanding that can only be accessed through an inquiry into the song form. Lynn Fels defines performative literacy as follows: "Performative literacy then is an embodied hermeneutic understanding of the intertextual play among players in quest or inquiry, within which metaphor, symbol, ritual, relationships, landscapes, lenses of perception shift and shape understanding" (Fels, 2002, p. 3). As my performative literacy, in terms of song, has become more proficient, my discoveries, as I've pursued my inquiry, have brought me to moments of resonance that have enabled divine awakenings, as I have come to understand the stop as an opportunity for resonance, a heartfelt understanding that informs the interpretation of not only the song itself but also my life's journey:

How can I keep my soul in me, so that
it doesn't touch your soul? How can I raise
it high enough, past you, to other things?
I would like to shelter it, among remote
lost objects, in some dark and silent place
that doesn't resonate when your depths resound.
Yet everything that touches us, me and you,
takes us together like a violin's bow,
which draws *one* voice out of two separate strings.
Upon what instrument are we two spanned?
And what musician holds us in his hand?
Oh sweetest song.

(Rainer Maria Rilke, 1995, p. 29)

The call to song awakens our response from our lived narrative through resonance to music's antiphonal nature. Antiphony is essential to songful inquiry. As call and response, antiphony manifests as musical discourse with spiritual significance. I endeavor to superimpose my musical image on song and engage in an antiphonal display that speaks of a new instrument:

The new instrument thus emerging will find its real usage only in the production, by the consumer himself (sic), of the final object, the movie made from virgin film. The consumer, completing the mutation that began with the tape recorder and photography, will thus become a producer and will derive at least as much of his satisfaction from the manufacturing process itself as from the object he produces. He will institute the spectacle of himself as the supreme usage. (Attali, 1985, p. 145)

Through songful inquiry I interpret songs with reference to my lived story, ever-unfolding, thus, superimposing my image onto song and enabling my spectacle to arise from my inquiries.

I chose the following songs to identify some of the various narrative structures for hermeneutic and phenomenological interpretation while being guided by the multiple archetypal possibilities I have thus far described. These songs convey aspects of my own living narrative and help me to understand and shape my story. I listen, thinking in sound and engage interpretively with each song's content, using its subject matter to enable my own meaning making. I have reinforced my spectacle and thus have subjectively justified my position as a songful inquirer. This is an invitation to listen, that you may embrace songful inquiry, with me, with music, the performer's voice, these songs that I offer hold heart and breath, being with and in song. May you, in listening, hear resonance of your journey in song, or in the silences between.

The Romantic Innocent

“Frühlingsglaube” - music by Franz Schubert and poetry by Johann Ludwig Uhland—
Performed by Dietrich Fischer-Dieskau: baritone and Gerald Moore: piano (1960).

https://www.youtube.com/watch?v=E_WmgEu63FA

I first listened to this song as a student of voice at the Vancouver Academy of Music. My voice teacher, Phyllis Mailing, thought that my voice was particularly well suited to singing Schubert. Phyllis and I listened to this song in the quiet of her voice studio. I was immediately inspired by the song's exquisite renderings and a deep resonance enraptured my listening as I fell in love with this piece. I connected with its meaning and was reminded that I too was on the precipice of change as I ventured into a degree in vocal performance.

As the song commences with a delicate piano accompaniment, I am reminded of the gentleness of youth and the sounds of the natural world in spring: the gentle breezes, the trickling creek, the ebb and flow of spring rains. The lyrical content and the forceful crescendos ending each verse suggest that an imminent change impends yet

the sanctity of the innocent setting is honoured since the insistence of the delicate accompaniment suggests that there is “a victory of a desired order over an undesired transgression or opposition” (Almén, 2003, p. 29). Innocence has been retained in a romantic setting as the peaceful ending conveys “the temporal prevalence of one thematic entity over another” (Almén, 2003, p. 29). Hope is eternal and everlasting as a faith in this world, the cosmos, despite the grave atrocities, rejuvenates and renews us as we in innocence, as innocents, may realize that beyond the apparent, the here and now, is always the promise of the sublime.

This song conveys the precipice of change, an imminent dawning, the gift of transcendence. These concepts are integral to story as every experience brings the potential for new resonance and enhanced connectivity. Life is challenging, yet the capacity for renewal and rebirth is ever present as I recognize that within experience is the opportunity for divine inspiration and spiritual insights. This song invites me to connect my finite corporeal experiences to the beauty and infinity conveyed throughout the cosmos.

My mother was adopted and I’ve recently discovered the identity of her biological parents. It began with a DNA test and now I am in contact with her biological paternal and maternal relatives. A new era of understanding and connectivity has been revealed as a familial connection has been made and new meaning has been brought to my life’s story.

The Tragic Orphan

“They Don’t Really Care About Us” – Written and performed by Michael Jackson (1996).

https://www.youtube.com/watch?v=QNJL6nfu__Q

This song was released just days before my 21st birthday. I was studying English literature at Simon Fraser University and was feeling my own sense of disenfranchisement as I studied the Enlightenment, Romantic, Victorian, Modern and Post-Modern poetry and prose. As I listened to this song I realized a trajectory, a revisioning, a hope for a new dawning. Michael transported me to empowerment as I like

him was frustrated by the injustices brought by corruption and intolerance. This song helped me find courage to fight these injustices and stand up for what I believe.

Now as I listen, immediately I am inundated with a repetitive rhythmic motif on the drums: $\frac{4}{4}$ | | □ □ | . This motif is juxtaposed with the vocal rhythmic motifs of the chorus: $\frac{4}{4}$ □ □ □ □ □ | | - and $\frac{4}{4}$ □ □ □ □ □ . While occasionally embellished, the drum motif repeats for the first 3 minutes of the song. This conveys a prisonlike structure from which the vocal performer struggles to break free. Finally, after a hypnotic rhythmic display, the performers break from this rigid structure with a display of virtuosity, which in turn is quickly stifled by the resurgence of the original motif: $\frac{4}{4}$ | | □ □ | . The electric guitar comes in to accentuate the rhythmic pattern of the drum: $\frac{4}{4}$ | □ □ □ □ | . The performers resume the original repetitive structure and thus a tragic theme has developed with the introduction of “an intrusive musical element which is subsequently restricted from developing freely” (Almén, 2003, p. 29). The lyrical content conveys the orphan in subjugation, deprived of freedom and forced to conform to the will of an uncaring tyranny. The orphan in shadow form is victimized and a sense of resignation to a prescribed fate is conveyed as the choral mass continues to beseech authority with pleas for humanity. The futility of this attempt is made apparent by the frustrated and prolonged scream at the end of the song. Furthermore, the repetitive use of the minor third insinuates the tragic context in which this orphan as archetype is located.

I resonate with the struggle. I have been the victim of unwarranted brutality both verbal and physical. I am a gay man and know the adversity that gay people continue to experience. I know what it is to be discriminated against. Diversity should be celebrated, not feared. Diversity creates beauty and enables empathy. Often unspoken, much of discrimination lies in actions, not words, and can be so inconspicuous that it may be difficult to challenge yet it must be challenged. Only by standing up against discrimination will it be questioned and delegitimized. I have been called names, physically threatened, made to feel uncomfortable in social situations, pushed out of jobs. This is not acceptable and results from intolerant instrumental concerns. Beyond this instrumental horizon, is an imminent enlightened dawning, born of the principles of diversity and acceptance, promising to guide humanity with agape to divinity.

The Orphan and Ironic Warrior

“The Boxer” – Written and performed by Paul Simon and Art Garfunkel (1970)

https://www.youtube.com/watch?v=l3LFML_pxIY

For my 14th birthday, my mum and dad bought me a stereo with a built in CD player. I was thrilled to finally have my own device to play my music on. Until then I had been playing my music on my Walkman or in the living room on the family stereo with any one of my many cassette tapes. I immediately made a list of CDs I would like to purchase and went to A & B sound on Seymour street the next day with my best friend. I had first heard Simon and Garfunkel’s music in an English class as a study in poetry. I loved their sound, the comingling of their voices, the tenderness of their lyrical content. I searched through the popular music section to find a copy of Simon and Garfunkel’s *Greatest Hits*. I bought it among other CDs that I was particularly keen on and immediately played my new purchases upon arriving home. The first CD I played was Simon and Garfunkel’s *Greatest Hits*. Once I got to “The Boxer”, I listened intently as I with empathy connected to this song. A heartfelt resonance ensued that has remained as I listen, am with, am called to witness a story, this story, my story and the story of others.

At the beginning of the song the lyrical content depicts the orphan archetype facing life’s adversities. Upon hermeneutic interpretation of the song in its entirety however, these are the words of the warrior in reflection. The warrior is recalling life’s challenges and conveying how life has been a constant struggle in his fight for survival. The warrior in shadow form “perceives virtually everything that happens as a slight, a threat, or a challenge to be confronted” (Pearson, 1991, p. 14). The musical context conveys a decidedly ironic tone since the initial ballad quality becomes suppressed by the repetitive rigidity of the chorus since the word “lie” is sung to exhaustion as a soothing lullaby and thus irony is depicted since musically there is “the suppression or removal of a pre-existent order, resulting in ... chaos or a differently valued order” (Almén, 2003, p. 30). The “poor boy” is forced to succumb to his fate and become the perpetual warrior through societal enforcement and the “lie” is the boy’s dream that never came to fruition due to the perceived inevitability of adverse societal

circumstances. This fateful confinement is suggested in the jarring percussive sforzandos at phrase endings in the chorus suggesting prison gates crashing shut.

My own confinement is real yet difficult to articulate. While I certainly acknowledge my privilege, societal expectations continually alter the course of my lived narrative. Socio-economic concerns have guided the trajectory of my career and guided my personal choices. My dreams are in a perpetual state of revision since their plausibility, due to circumstance, makes their fruition continually beyond my scope. I find solace in music and escape my confines through art. Yet music has remained elusive as the strictures of life have left less and less time for my practice, my creativity, my musicianship, my performance, my passion. I am now combative as I protect my passion, my music, and I defend my art from the societal expectations of productivity and economic gain.

The Romantic Caregiver

“Summertime” - from *Porgy and Bess* by George Gershwin & poetry by Stephen Sondheim – Performed by Kathleen Battle and the Montreal Symphony Orchestra (1992).

<https://www.youtube.com/watch?v=YrnQ-fyQldE>

My mum sang me this song as a lullaby. I was haunted as a child by nightmares that would terrify me to the point that I had to run to my parent’s bedroom and climb into bed with them to escape from my fears. My mother would sing this song to me as I fell asleep and her lovely voice would calm and comfort me as I drifted off. In reflection, I think she sang this song with the hope to alleviate my fears and reassure me with her words and voice. Though the nightmares continued, I knew that my mum and dad provided and protected and were my safety and security when I was scared or alone.

While in the operatic entirety of the larger composition *Porgy and Bess* this song can certainly be interpreted as ironic, I would like to convey an alternative analysis as an independent composition. The words and the music convey an idyllic setting as a mother nurtures her baby with a calm and soothing yet powerful lullaby. The mother conveys her

nurturing attitude through many proclamations of security that ensure a protective and caring environment. She also conveys fortitude as she references the future child's successes and her enduring parental love and support. This maternal presence establishes the quintessential archetype of the caregiver. The music reiterates these themes in the virtuosic employment of vocal acumen to convey a lyrical lullaby that simultaneously conveys nurture and fortitude. Thus, musically the romantic context is conveyed through "the careful employment of musical tension to create a static effect, as though transgression were continually overcome" (Almén, 2003, p. 29). We may perceive the caregiver here in a romantic setting although this romanticism is evanescent since with dramatic irony this aria continually fails, initially and through its reprisals, to anticipate the various tragedies that ensue throughout the opera.

My mother passed away five years ago. She was an amazing woman with so many fine talents. She was my best friend. People still go out of their way to tell me what a great mother she was and I feel so fortunate to have received her dedication and devotion for so many years. I think of her when I hear this song. She was a fierce protector when protection was needed. She was an unwavering advocate when advocacy was needed. She was always present to me and I can still feel the gift of her presence.

The Seeker and Tragic Orphan

"I Dreamed a Dream" - from *Les Misérables* by Claude-Michel Schönberg (music) & Herbert Kretzmer (lyrics) – Performed by Susan Boyle (2009).

<https://www.youtube.com/watch?v=Aeo86iOS0QU>

My best friend moved to New York City when I was 24. I was excited for him but knew that I would miss him and the intimacy of our close friendship with a continent being between us. In his first year there, I went to visit him for a week during reading break at university. I had been studying voice at the Vancouver Academy of Music and was eager to take in some operas at the Met and some Broadway musicals. I booked this musical as a gift for my friend's hospitality and so we went. The production was amazing and I was stunned by Fantine's song. Tears welled up, as I connected with her

hopes and dreams as I perceived the precarious positioning of her life. This song resonated as I was confronted with my privilege, my own positioning, and the notion that our choices, good or bad, are made within a context and that without support, guidance, community and love, we all may fall victim to life's unfolding events.

The lyrical content depicts the seeker as she pursues her dreams. However, her dreams are in vain as they are prevented by external forces beyond her control. She is not only the seeker but also the orphan in shadow. Her capacity for denial as evidenced by her naiveté has made her the victim of circumstances yet her inability to transcend her circumstances has made her “collapse and become dysfunctional” (Pearson, 1991, p.16). The musical setting reiterates this tragic context by conveying the “failure of a desired transgression (or an exercise of freedom) against a restrictive or undesired order” (Almén, 2003, p. 29). The vocals are dynamic. The performer's voice begins at a pianissimo, gently singing to her dreams. Yet as she begins to convey the obstacles to her happiness, the dynamics crescendo to climax in a fortissimo, an intense timbre and high tessitura. However, the vocals eventually succumb to the harmonic flow as the performer culminates in a gentle resigned pianissimo as hope is lost.

A fateful resignation to the temporal flow as life rushes through and consumes us in its wake, I relate to the circumstances depicted in these words, this music. My mother was three when she was adopted by my granny and grand-dad in 1939. Her biological mother had tried to keep her but was only 17 when my mother was born. She struggled for three long years but eventually, she had to succumb to the inevitable reality of the prospects of life as a single mother since my biological grandfather, even younger than she was, went off to fight in the second world war. They were not married and the entire situation was an embarrassment for both families. My biological grandmother's choice was difficult and heartbreaking but it was necessary for my mom's future. Her story, as a result, was changed forever. And thus, is mine.

The Romantic Lover

“Silent Noon” - music by Ralph Vaughn-Williams and poetry by Dante Gabriel Rossetti – Performed by Ian Bostridge: tenor and Julius Drake: piano (1999).

<https://www.youtube.com/watch?v=2FGeLUQQH6w>

My mum and dad gave me a CD of Ian Bostridge and Julius Drake in concerted collaboration for Christmas when I was 24. The CD was entitled “The English Songbook”. I had been singing some music by Ralph Vaughn-Williams in my music lessons with Phyllis so I was eager to hear these renditions. At SFU I had studied the works of Dante Gabriel Rossetti and his sister Christina Rossetti so I was interested to listen to “Silent Noon”. I had just started dating my first boyfriend and I resonated with this song as it encapsulates love, the transcendence that is inspired through love, the intimacy of our human connections and our connectivity through our own nature to the natural world.

I listen to the words of the adoring lover. The natural world is simultaneously conveyed with descriptions of love as if the environment is metaphorically mimicking the content of the performer’s heart. The delicate collaborative piano cocoons the singer’s tender vocals as he professes his love in prolonged rallentandos and fermatas. The majority of the piece ranges in volume from pianissimo to piano yet near the end the piano and vocals crescendo to a short lived yet dramatic mezzo forte and subsequently diminuendo to a pianissimo for the end of the piece and thus depicting musically “the careful employment of musical tension to create a static effect, as though transgression were continually overcome” (Almén, 2003, p. 29). In this case the lover is depicted in a romantic context.

I met my partner ten years ago. I think of him now when I sing and listen to this song. I remember our summers on Galiano Island, watching the ocean ebb and flow, listening to the hum of the dragonfly’s hover, feeling the warm sun’s caress, the landscape teeming with life and beauty, so many wild flowers cascading the hillside and the forests revealing their treasures. We share these moments and are blessed to enjoy them together. Love is given to us as a gift and we in these moments, may honour eros, phileo, storge and agape as four aspects that define the concept of love.

The Orphan and Ironic Destroyer

“Gangsta’s Paradise” – Written and performed by Coolio, and featuring L.V. (1995).

<https://www.youtube.com/watch?v=cpGbzYlnz7c>

I was 20 when this song was released. It was summer and I was working as a server in the restaurant of The Woodstone Country Inn on Galiano Island. I would listen to the radio as I drove to and from my split shifts at the Inn and was immediately struck by the stark contrast between my summers on Galiano and the gangsta’s paradise that this song conveys. I empathized with the lyrical content and the performer’s heartfelt message conveyed here through word and music. It gave me insight into a world that I had not experienced and forced me to confront, once again, my privilege.

The lyrical content of this rap reveals the destroyer or rebel. The title itself “Gangsta’s Paradise” suggests an ironic tone to the piece, which gives insight into a possible domain for the musical setting. Several key phrases identify the destroyer/ rebel such as “I take a look at my life and realize there’s nothin’ left” and “I’ve been blastin’ and laughin’ so long/ That even my momma thinks that my mind is gone.” Phrases such as these suggest the destroyer/ rebel archetype in shadow and convey “self-destructive behaviors-addictions, compulsions ... that have destructive effects” (Pearson, 1991, p. 16). Hence, “the ones we hurt are you and me.” Yet the rap also presents the archetypal orphan in his inability to be understood by a society that fails to represent his lived experiences: “They say I gotta learn, but nobody’s here to teach me/ If they can’t understand it, how can they reach me?” The musical setting “begin[s] conventionally, but spin[s] out of control through the excessive use of some parameter or process” (Almén, 2003, p. 30). The chorus with its repetitive lyric and melodic and harmonic insistence imposes a new paradigm in this song. The lyrics insistence usurps the freedom inspired by the rap and thus suggests an imposed confining structure. This repetitive insistence suggests an ironic or satirical musical setting in which the orphan and shadow rebel/ destroyer are contextualized and confined.

I find the rebel/ destroyer archetype difficult to connect with as I have found destruction in general a problematic concept to appreciate, with its insinuation of loss. However, I am susceptible to the imagery that is so rife as of late in the many media representations that seek to enforce the instrumental rational through sociological

destruction and disregard of inalienable human rights. Depictions of life as a war-zone are ubiquitous and for good reason, since many experience this political deception daily. Now more than ever there is the ability to alleviate poverty and combat corruption yet somehow these aspects are ever present in our human condition. I made an altered book a few years ago from Beatrice Potter's book entitled, *The Tale of Peter Rabbit*. I altered the book to read, *The Tale of Consumer Habit*. This book depicts the tale of Envy, who is seduced into the life of a gangster albeit not a gangsta. I'm constantly reminded of my role as an educator and the important impact that we have on our students as they, with immense media and social influences must choose their life's path whilst being bombarded by the pressures that influence their choices.

The Romantic Creator

"Somewhere Over the Rainbow" – music by Harold Arlen & lyrics by Yip Harburg - from *The Wizard of Oz* - performed by Israel "IZ" Kamakawiwo'ole (1990)

<https://www.youtube.com/watch?v=V1bFr2SWP1I>

Although I had grown up with *The Wizard of Oz* and loved this song as it was performed by Judy Garland, I first listened to this rendition 2 years ago at a year-end slide show at the school that I work at. I was inspired by this interpretation as it felt so connected to the heart and soul of our school. I had been teaching the students ukulele for several years and as I listened I could hear their voices, my voice, our songs as we had created, made beauty and inspired our world through song.

While these lyrics are highly metaphorical, creativity in the form of imagination is imbued in the semantic conceptual framework. The lyrics have a surreal element as imagery is juxtaposed to create a dreamscape. The musical setting signifies a romantic context in that the music conveys "a victory of a desired order over an undesired transgression or opposition" (Almén, 2003, p. 29). As I listen carefully to the music, the performer sets up a repetitive chord progression as a harmonic underpinning that is consistent and cyclical while his voice gently articulates the musical and lyrical content. However, at approximately the mid-point of the song his voice dynamically crescendos and rises in tessitura increasing the musical intensity to plateau yet ultimately the

repetitive accompaniment continues and his voice gradually diminuendos to become one with the harmonic flow.

This song is a metaphor for my thesis. Creativity has given breath to my words and given music to my thoughts. In this thesis, I have endeavoured to transcend the confines of life's parameters defined through societal expectations. I have ventured to create a space beyond the scope of the instrumental rationale where, freedom, personal truth and love may inspire ways of knowing through songful and soulful experiences. Perhaps, the rainbow is not beyond reach but instead all around and within us.

The Satiric Ruler

“King of the Road” - Written and performed by Roger Miller (1965)

<https://www.youtube.com/watch?v=WrhAC0dFis0>

Although I have heard this song on numerous occasions over the years, the genius of it was lost on me until relatively recently. I hadn't attended to it, I hadn't listened to it closely, I hadn't let it infuse itself into my psyche. Just over a year ago, I was enrolled in the Healthy Heart Program at St. Paul's Hospital after suffering a heart attack in October of 2016. The leader of our fitness class had quite an eclectic playlist, ranging from The Beatles to Michael Bublé and everything in between. From time to time over the months that I was enrolled, this song would play and the song resonated in that it encouraged me to remain positive despite my heart condition and the challenging circumstances as its result. This song invites me to more fully realize a positive perspective, to focus on self-care, and provides me with guidance for my contentment and well-being.

The lyrics convey the ruler archetype but upon a hermeneutic investigation, I am invited to the notion that although this ruler is master of his domain, he has an exceptional domain to be master of. This comically ironic context is reiterated as the musical setting conveys the “suppression or removal of a pre-existent order, resulting in ... chaos or a differently-valued order” (Almén, 2003, p. 20). The harmonic flow begins with a double bass that continues throughout the piece and climaxes with a fast-chordal

ostinato played by the piano which foregrounds itself as the primary textural component in tandem with the vocals. However, by the end of the song the piano is gone and the harmonic progression played by the double bass diminuendos to become a pianissimo background to finger snapping and gentle vocals signifying a new simpler and presumably more affordable accompaniment pattern for the vocalist.

I find it difficult to identify with the ruler archetype. However, I possibly connect with this portrayal of the ruler more than some others because of the comical context. Perhaps, it is the freedom and fun in this song that inspires my connectivity. My quality of life is directly related to my perception of it and the joy that is conveyed in this song despite socio-economic circumstances is a reminder that a positive outlook on life has a charming effect both on the self and on those who care to perceive it.

The Romantic Magician

“Defying Gravity” - from *Wicked* by Stephen Schwartz - performed by Idina Menzel & the Kitchener-Waterloo Symphony Orchestra (2012).

<https://www.youtube.com/watch?v=MslDnwerQRA>

My first exposure to this song was during my attendance of *Wicked* on Broadway while visiting New York City. My friend had been living there for several years and it had become an annual event to go to New York over spring break and take in a few shows. I had begun my teaching career and had just finished my application to The Master of Education program at Simon Fraser University. I identified with Elphaba’s struggles and the song resounded in my soul. I too was positioned to defy gravity, transcend my confines, embark on my graduate work with innovation, empathy and insight. It was a terrifying prospect but this song invited me to take the leap.

The magician is conveying metamorphosis. She has changed and become empowered to defy the forces that limit her. Here the performer is conveying divine power as it enables us to transcend the strictures that confine us. Divinity makes infinite the possibilities for our future and frees us from our corporeal limitations. The musical setting is romantic as we may perceive that the “theme increases in volume, textural

density, and semantic assuredness, suggesting an inevitable victory” (Almén, 2003, p. 29). This magician with wonder and amazement is conveyed through a romantic context.

It’s the moment of risk when a leap of faith has the potential to change the world forever. Like the butterfly’s flutter or the dragonfly’s hover, I have the capacity to effect change and with these opportunities, growth, insight, renewal, rebirth, new breath, these come rushing through the present to inspire hope and bring new meaning to the possibilities for the future. In this way, I may also defy gravity and transcend the societal strictures that confine my being and my becoming.

The Romantic Sage

“Wonderful World” – Written by Bob Thiele & George Weiss - performed by Louis Armstrong (1967).

<https://www.youtube.com/watch?v=bkTLIO2zanM>

My parents had a record of Louis Armstrong’s in their record cabinet. From time to time, my dad would take it out and play it on our record player. I must have been only 4 or 5 at the time when I first recall hearing this song. The message was simple: Beauty is contagious. As I listened intently to the song, I could hear humanity, its call to song, to be present and use my voice. It was one of the first songs that I learned to sing and its simple yet profound message continues to infuse my being and my becoming.

The sage conveys divine wisdom through contentment. The performer interprets the world with wonder and awe. The inspiring lyrical content teaches positivity through perspective and forwards an utterly relatable subject matter to interpret: the world itself. The sage here is a guide that leads us to love, gratitude, and divinity. Again, we have a romantic musical setting since we may perceive the “careful employment of musical tension to create a static effect, as though transgression were continually overcome” (Almén, 2003, p. 29). Thus, the sage is depicted in a romantic musical context.

This song conveys to me the vast potential that the world has to be beautiful and of the awe-inspiring moments that guide us toward our future. Perspective is integral to

the creation of beauty and it is how we perceive the world that will ultimately lead to what we create, what we add, what our mark will be. The sage with wonder and amazement may shape a scope of knowledge that reflects the beauty that has inspired thought and guided life's path. Resonance beckons us to be present, in these moments, aware of who we are and the possibilities for who we may become.

The Comic Fool

“Chanson à Boire” – by Maurice Ravel (music) and Paul Morand (poetry) from *Don Quichotte à Dulcinée* – performed by Carlo Colombara: bass and Rani Calderon: piano (2008).

<https://www.youtube.com/watch?v=2vwYMxhzMAo>

I had been taking a vocal repertoire class in the third year of my music degree at the Vancouver Academy of Music. My instructor, Christopher Foley, was continually inspiring me to challenge myself and try new repertoire. I knew about Ravel biographically and had listened to his music but I was particularly enthusiastic about his art songs. This song completes his song cycle entitled *Don Quichotte à Dulcinée*. Chris played the entire cycle to our class. You could hear a pin drop as we waited with bated breath for it to begin. I attended carefully as I listened, was present, imagined myself as the performer. I loved how the piano collaborated with the voice, especially in this song to give such an incredible stumbling, bumbling, drunken effect. I was inspired to learn the songs and by that evening had memorized the entire cycle.

The fool is depicted in his earnestness to profess his joyful pursuits in a drunken debacle. His words are poetic yet his perspective is narrow in scope in that his subjectivity conveys his personal truth rather than divine wisdom. However, the passion that the performer conveys in tandem with the adamant resolve to pursue joy through drink is certainly a sympathetic subject for many. The deliberately clumsy piano collaboration in tandem with the boisterous vocals alludes to drunkenness and insinuates the comic context since musically “topics suggesting humor, heroism, or liveliness reinforce the euphoric character of the comic resolution” (Almén, 2003, p. 31). Hence, the comedic fool with a display of bravado leads us to empathy as we identify

with his subjective perspective and understand that each of us has a subjectivity that is uniquely our own and guides us on our divine paths.

Writing my thesis has been somewhat isolating as I've come to understand that my knowledge is so specific that the content has at times bamboozled even me. While commonalities certainly exist with my research and the research of others, the feeling that my research has been somehow foolish or unintelligible constantly crops up to consume me with self-doubt. I like the drunken, stumbling, ranting fool in this song have pursued my passions with a wanderlust that has led me to the profound. I am at once the sage and the fool. My knowledge is finite and the infinitude of knowledge that lies beyond my scope makes the knowledge that I profess through this academic endeavour, miniscule. Hence upon reflection, I take solace in the joy yielded from my scholarly pursuits and the self-indulgence that has helped make my thesis so uniquely my own.

Storying Ourselves with Song

In her afterward to Jacques Attali's book *Noise: The Political Economy of Music*, Susan McClary claims that

the new movements seem to herald a society in which individuals and small groups dare to reclaim the right to develop their own procedures, their own networks. *Noise*, by accounting theoretically for these new ways of articulating possible worlds through sound and by demonstrating the crucial role music plays in the transformation of societies, encourages and legitimates these efforts. (p. 158)

Song as a divine force that is imbued with universal archetypes to guide our lived narratives, anticipates a way of articulating the spiritual journey enabled by song. Song connects our lived narratives with the stories of others and ensures that we develop a responsible subjectivity as empathy is honed and we come to wisdom in our being and becoming. There is a resonance that occurs with the songs that guide us and as our own archetypal composition is reflected in the songs that we have affinity for, we connect through empathic awareness with those that have similar predilections. Enlightenment is inspired as we engage the universal archetypes that are conveyed within the divinely wrought form of song.

Songful inquiry enables learners to navigate narrative landscapes and inspires the imaginative construction of meaning. Lynn Fels and George Belliveau (2008) state

that we might “understand curriculum as a fertile venue for student voice, empowerment, agency, social justice, and activism” (p. 42). Through song, inquirers engage narrative archetypes that manifest divine wisdom. Diversity, amongst people, enables the manifestation of a multiplicity of universal narratives that may be encapsulated by songful engagement.

Inclusion, acceptance and understanding are cultivated as multiple narratives are discovered through song. Songful inquiry enables the empathic exploration of universal archetypes. Pearson & Marr (2009) corroborate this idea that “we can connect with each other at deeper and more conscious levels, using the archetypal stories as the foundation” (p. 3). Hence song may facilitate divine wisdom as a multiplicity of universal narratives are conveyed. Empathic connectivity is developed through songful engagement.

The body may be the fundamental way that we belong to each other, but it is also the way in which we are uniquely individuated. To encounter another human body is thus to encounter, indissociably, both sameness and difference. The body of the other is at once strange and familiar. It is exactly the fact that we can relate to it which highlights its otherness. (Eagleton, 2003, p. 161)

Songful engagement engenders empathic connectivity as individuals engage universal narrative archetypes to relate their own stories with the stories of others. Through song, we convey emotive narrative archetypes. “As aspects of yourself, archetypes can reveal your most important desires and goals. Understanding their expression in your personal myths or stories helps you gain access to unrealized potential, grasp the logic and importance of your life, and increase your empathy for the stories that others live” (Pearson & Marr, 2002, p. 14). The meaning we garner from internalizing songs and perceiving the songs of others creates an empathic connectivity that ensures ethical awareness that is informed by the emotional complexity of our community.

I am described through song, my being inscribed with definition. Embodied in the words that describe me is a multiplicity of meaning. Positive and negative inferences can be derived as words commingled with music, reify. Etienne Wenger (1998) writes

... words as projections of human meaning are certainly a form of reification. In face-to-face interactions, however, speech is extremely evanescent; words affect the negotiation of meaning through a process that seems like pure participation. As a consequence, words can take

advantage of shared participation among interlocutors to create shortcuts to communication. It is this tight interweaving of reification and participation that makes conversations such a powerful form of communication. (p. 62)

As we negotiate the meaning of the songs that describe ourselves and our contexts, an infinitude of complexity exists. People embody multiplicity yet narrative brings sense to existence and understanding to our lives. "When we are living a story, we tend to see the world from its vantage. What we notice in the world and what actions make sense grow naturally from that story" (Pearson & Marr, 2009, p.11). Hence the songs that attract us enable us to understand our own story and provide guidance for our becoming as we continue our life's narrative: "Many people recognize over time that there is one story that provides the central meaning and purpose of their life. In addition, other stories are lived out at different times and places" (Pearson & Marr, 2009, p.11). Hence individuals may gravitate to certain musical genres or lyrical content that give insight to their lived narrative. Furthermore, affinity for certain musical genres and lyrical content may change over time as our narratives develop and our predilections reflect our current narrative phase: "Certain life stages typically place us in situations that invite us into specific narratives" (Pearson & Marr, 2009, p. 11). We engage with music that is relevant to our lives and our musical appreciation is honed as we connect the universal archetypes within our own narratives to the universal archetypes that are embodied in song; thus, song enables human development whilst encapsulating a prescribed system that fosters engagement with universal narrative archetypes. Simultaneously, the revelation of a preferred narrative or a shadow narrative may encourage us to rethink, to restory, to listen anew to those narratives we have failed to hear, narratives that also tell our experience, and in so doing, who we might be.

Chapter 10.

Conclusion: My Return as a Songful Inquirer

From an early age it was clear to my family that I loved to sing. Singing came to me naturally and was an obvious affinity for me as a mode of expression. I explored my range, my colours, my dynamics, my tempos. I listened to my heart. I could feel the tempo with my body and my heart kept time to my song. I have discovered what it is to be an artist through education. To be an artist is about reciprocity. It is about giving back to the community and inspiring others to be passionate. It is about empathic connectivity to the animate world, the divinely wrought cosmos.

A spiritual calling, a journey and a return, these are the fundamental aspects of my thesis. I have come home to my roots and yet now there is a discomfort. I have changed. Since embarking on my doctorate, I have experienced tragedy. While I had anticipated a much more joyous journey in my soul searching, my heart rendering, and my divine imaginings, what has instead transpired has been a series of life changing events that have morphed my being and rendered my life incomprehensible at times. My trajectory has been curtailed and a void has been incurred. My mother has passed away. My sister in law passed after a prolonged battle with cancer. My father is in a full care facility since suffering a stroke this past fall. My own health has suffered, rendering me shattered, fractured, as I try to piece my heart together. I suffered a heart attack just over one year ago. My cardiologist asked me the other day if I was depressed and of course my response was affirmative. I initially felt shame in my response as though I am somehow deficient not to be resilient during these trying times and after feeling guilty over my weakness, I succumbed to the realization that I cannot and will not ever be the same. Despite this all I have retained my spiritual faith. I have retained the fortitude to move forward while my world has crumbled around and beneath me. I am exhausted yet somehow these words come to me and I realize a gift. A gem that was given to me. A gift that I can share or keep for myself in moments of solitude and contemplation.

On this doctoral journey I have struggled to identify myself. I've come to many realizations about who I am in relation to my work. I have discovered that my academic journey is not complete and that I have stories of my own that are still waiting to be

discovered. I have no hubris yet I am certainly proud of my accomplishment. My scope is limited and I know that as I've delved into my own passions, an isolation has developed as I've fixated on knowledge that is so specific that I've found myself mystified by the knowledge of others. I have endeavored to make this thesis comprehensible and relatable and have hopefully offered to those who are interested, an empowering way of understanding our relationships to songs. Song has guided my path, accompanied my story, and enriched my narrative. I cherish the immense power of song to console, comfort, celebrate, transform, and empower us. We find solace in the words and music as they intermingle to heal us and make us more whole. In a world of so many profound problems, perhaps song may guide humanity to more sustainable ways of being. Perhaps as song continues to curb war, dissuade pollution, promote contentment and extinguish greed, it will also enable more insight into our human condition and our global ecological trajectory. We come to understand ourselves, our stories, our world and our universe through song.

If music shall enrapture youth in song
Then shall we not promote our choruses
And shall we not unite the world and sing
Together to entreat communal voice
And rise with harmony to foster peace
Amongst a world fraught with war and strife

With euphony alleviate much strife
And freedom reign within our heartfelt song
That begs humanity to live in peace
Engendering hopeful strength with choruses
Ensuring every quality of voice
Is heard, in part, combining as we sing

It's imperative that we must sing
Together to unite and forego strife
While we exhibit love and give a voice
To our admission that it must be song
That cradles hope within the choruses
Of voices calling earnestly for peace

Humanity while dreaming yearns for peace
In sympathetic soundings as we sing
Our feeling sounds may merge in choruses
With concerts to dissuade our planet's strife
Encouraging that greed may cease with song
Since song empathically unites each voice

Human condition seeks a common voice
That shall declare our hopes and fears for peace
As bombs bombard our world despite the song
That people shaped in tranquil pockets sing
They're pouched in raiment made with mortal strife
Indecent garb for worthy choruses

The glorious dress befitting choruses
Is formed from finer fabric with the voice
The peaceful person whom protesting strife
Produces precious cloth that protects peace
Revealing its creation as we sing
The message in the medium of song

It's thus the song of hope that choruses
May sing together so to be one voice
In Freedom, Peace and Love we combat strife

Since commencing the PhD program, the world has changed significantly. Our phones are now locked into position as a significant guiding force. Our heads are often down; our paths are marked on a screen. I am constantly confronted with a query as to whether our quality of life has improved. I decided to remove myself from Facebook and most other online social media a few years back yet I still have a constant relationship with the technology that I adore and resent at the same time. Our access to songs is now incredible. The online world has made songs ubiquitous yet there is still something so precious about the live performance. Its presence. Its ephemerality. Its perfect imperfections. The reciprocity, intimacy, companionship, love, beauty, silence, absence, palpable presence, these are words, but more than that they are concepts and they, like gravity, bring us to meaning, bring us to our human condition and bring us to an inexpressible silence as we acknowledge the spaces between and within them; we mind the gaps.

Reciprocal relationships are each giving meaning to the other. These words are mutually symbiotic and enable each in relationship to conceptually flourish. They silently live as they attempt to achieve homeostasis, constancy, maintenance. They confront chaos. They seek comfort. They are our words, our languages, but more than that they are our units of measure, our concepts, ourselves in relation to others and our world. They, like the butterfly's wing or the dragonfly's hover, have the power to change the world; whether through action or inaction, sound or silence, presence or absence, they affect the universe as they in turn are affected.

We are recipients of stimulation from a universal system that pokes and prods, pulls, manipulates and beckons us to knowledge and we respond accordingly. Enabling the exploration of inwardness through arts inquiry, and songful inquiry is a responsibility and opportunity that educational institutions might offer students, many of whom seek a place of belonging and meaningful engagement. Songful inquiry enables inwardness, guides us with divine grace to agape, enables our empathic connectivity through narrative, our spiritual development through song. Hence, we must differentiate the intolerant instrumental agenda from the wisdom guided by divine grace of an educator's empathic critique. The intolerant and often hostile managerial approach is motivated by instrumental concerns. The empathic disconnect from the students it seeks to manage manifests for the sake of perpetuating instrumentalism. Ronald J. Pelias (2004) conveys this idea: "Everyone is caught in the same critical grind, giving out and taking in comments designed to say how we are positioned, rated, ranked. Even when you are situated on the top, you know that judgement carries a cost for those on the bottom" (p. 113). The intolerant vantage is inhumane since it lacks regard for the individual as a unique and divine expression of the cosmos. The inhumane critic can be perceived as a product of the instrumental rationale, criticism that is derived from purely instrumental concerns disregards subjectively sought wisdom and expects conformity to instrumental curricular standards, valuing only those qualities that are deemed valuable to the system that the intolerant managers perpetuate.

The word tragedy, etymologically, is derived from the ancient Greek word *tragodia*, meaning "goat song." The goat is emblematic of the god Dionysus and in the light of current global ecological catastrophe, I would like to pay homage to human suffering, the tragic aftermath of a society that in a great economic zeal has ritualized human consumption and has gorged itself in the present with blatant disregard for future consequences.

We have invested in pollution, in superficiality, in war, in corruption. We have sacrificed our children, our planet and our hearts in the name of progress and the almighty dollar. Anxiety is rampant amongst youth yet can we blame their inability to cope with societal stress as they helplessly watch the earth and all its beauty, collapse beneath the weight of unsustainable consumerism, commoditization and impossible hate.

Archetypal investigations through songful inquiry may enable “the internal generative force of which was often said to be heavenly endowed in nature. Spiritual realization of this heavenly endowed humanity or selfhood could be accomplished through specific ritual acts of self-cultivation” (Goldberg, 1999, p. 226). We may cultivate divine wisdom as we are guided with song to more fully develop our narratives. As we open ourselves to the diverse plethora of song, we may more fully understand ourselves, our predispositions, the people and animals with whom we interact, our ecologies, our planet and our universe. This understanding of ourselves in relation to our world enables empathy and garners connectivity to each other and our environment. We are all developing our divinely wrought narratives as we come to understand our cosmos:

The universe is comprised first of all of a vertical hierarchy of light whose members are distinguished from each other by degrees of intensity of light and darkness, which are themselves nothing but light or lack thereof. Second, there is a horizontal world of lights, identified with the archetypal realm. Each being in this world is a reflection of those archetypes, which constitute also the angelic presence within the being in question. The truth holds true for natural forms as well as imaginal forms which are the origins of forms of art. (Nasr, 1999, p. 450)

Divinity infuses the universe. We may perceive that divine light through the archetypes that structure our narratives and our world. Shadows hinder the divine light and in their hinderance suffering is incurred. Divine lessons may be derived as we seek to develop our responsible subjectivity through inwardness and connect our passions to the divine narrative that is uniquely our own.

Although, our performance in response to this universal system may be reciprocal, it is not in itself mutually symbiotic. This relationship on its own does not achieve homeostasis but instead requires family, community, friendship, the earth, and these, as components of a universal system, act, take action, are performed and perform to support individuals as they respond to the cosmos. In song, in hope, with agape.

Love
Yearning, its exquisite
Melodic contour
Beckoning,
Softly pleading
My breath sustaining the phrase
I love you
Meant only for you
Present, in this moment, everything,

I am
Is yours

There is a sense of uneasiness every time I inquire through song, yet it is so beautiful, so human, teetering as it were, on the edge of chaos as life unfolds. My roots are long, longing, intertwining as they search amongst the crags and crooks, through the hard impenetrable systems of petrification, sedimentation, metamorphosis and crystallization, for sustenance, depth, security. My organic yearning enables my roots, eventually, to penetrate the superficial and find solace in the depths of the life sustaining earth, vastness of the ocean and in the breath given by sky.

They say that if you really love something, you'll let it go, and if it comes back, then it was meant to be. Perhaps it has been my hoarding instincts, or perhaps it has been my insecurities that have made it difficult for me to relinquish. Perhaps it has been my passion for the things that I've pursued. The trouble with letting go is that you must have faith that the world, the universe, the unknown will look after the things that you cherish, will honour and support them. So instead, I've sometimes chosen a less passive approach. Yet now, I feel *wu wei* seeping into my psyche, embroidering its beauty and inspiring my being. *Te* has been stifled, muted, transmuted as I've struggled to do instead of be (Richmond, 2008, p. 85). Feeling the momentum of a consumer driven society as it rampages madly toward implosion, I was caught in the tempest, felt that I had to wrestle with the fury. Ironically, my health has likely suffered from the madness that instigated my struggle. I've been imbibed, consumed, reorganized and reassembled, product of an instrumental society, cut to resemble a cog, made to fit, my nebulous shape now a triangle or square, barely recognizable yet persistently recognized.

Brilliance filters through
The canopy that covers
A shaded passage

The storm dissipates, the winds subside and the clouds part to reveal the brilliance of the sun. With eyes closed, I feel the sun's caress. I bask, palms to the sky. I feel a familiar flutter in my hand. I look down to see that *te* has landed. This time, I refrain from clutching her, I raise my hands to the sky and *te* departs. I know that she will return and I'm thankful.

Song, poetry, inquiry, my passions comingling, inspiring my presence and enabling the path I lay down in walking to resonate, as my ways of knowing are honored in my being and my becoming. I'm witness to my knowledge taking flight, my breath is the wind that enables my research to soar, as it conveys the poetic and the musical, our lives lived poetically with heartfelt resonance. Generous gifts given in soulful expressions of wisdom, profound knowings, conveyed in our presence to each other, the time given, the space we've created to enable the recognition of our investment, how we are. As I, positioned on a precipice, a step, a stone I lay, a trajectory not anticipated but invited through intuitions informed by resonance, toward a realization not yet discovered, enabling its discovery, my roots informing directionality: north, south, east, west, sky, earth, the spiritual self all informing how I will become, how I am. Rife with complexity, I'm an evolving narrative imbued with memories that transfigure my perceptions, informing my ways of knowing. With heart to guide me, I with passion move toward divinity, embrace its vastness, its eternity, the endlessness of possibility. The possibilities of my inquiry begin to crystallize as I sing toward my soul. I sing from my soul. I sing with my soul, every song, a spiritual.

Through music I have found my voice with heart
Heard love sublime in universal song
And joined with earth to voice my fateful song
A task to help make right what we've made wrong

Performing roles that play on life's great stage
Through dedication to the arts, I do
Create my songs in this consumer age
Of mass production, in which I imbue

Myself throughout expressions process stream
In artful garb, dramatically perform
The enigmatic semblance of my dream
To reify within the songful form

I will not cease for criticisms sake
For envy's words attempt my soul to take

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