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SÚNESIS

Evolving Aesthetic Discourse

In Traditional Music Practices of Ireland

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For the Degree of Doctor of Philosophy

Conservatory of Music & Drama,

Technology University Dublin

Volumes 1

2019

DECLARATION

I certify that this thesis which I now submit for examination for the award of Doctor of Philosophy, is entirely my own work and has not been taken from the work of others, save and to the extent that such work has been cited and acknowledged within the text of my work.

This thesis was prepared according to the regulations for postgraduate study by research of the Technological University Dublin and has not been submitted in whole or in part for another award in any Institute.

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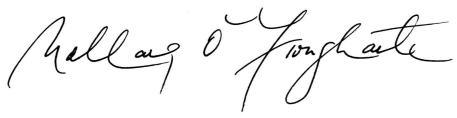

Date: *June 21st, 2019*

"I have a vision of the Songlines stretching across the continents and ages;
that wherever men have trodden they have left a trail of song;
and that these trails must reach back, in time and space, to an isolated pocket
in the African savannah, where the First Man shouted the opening stanza
of the World Song, 'I am!' "

Bruce Chatwin, *The Songlines (1987)*

The enquiry 'Súnesis' investigates aesthetic awareness in traditional music practices in Ireland and seeks to evolve an aesthetic discourse with the practices at hand. Súnesis undertakes a critical examination of a suite of performances from contemporary and traditional folk music practices in Ireland. Engaging an interpretative model evolved by Paul Ricoeur, the author designs a dimensional pathway to articulate the modes of consciousness and aesthetic awareness at work in the creative act.

It is proposed that a rethinking of traditional folk music is required, beyond the disciplinary, geographical or political boundaries more typically conceived in music studies. With an alternate process of evolving aesthetic consciousness in practice, the challenge proposed is to change the view. It is to engage an active dimensional view, a process of how, through a consideration of discourse and practice, a reflective act upon the reach and realisation of artistic representation may come into play.

A lexicon of Súnesis (*σύνεσις*) implicates the act of uniting and a union. My characterisation of Súnesis is to engage wisdom, a lively and interconnecting intelligence that activates a dimensional pathway howsoever complex or simple, from the modes of knowledge production to forming creative practice. Rather than articulating a definitional profile, to demonstrate consciousness in its understanding of intermediacy and interplay, a mutuality comes into play to form sentient ideas; that through a constellation of thought-lines, an understanding of multiple states become reconciled. In this sense, I would suggest that forming an *Aesthetic sensibility is an integrative intellectual and sensory cognition; it is the consciousness of combining and connecting elemental parts to a momentary whole.*

Súnesis therefore suggests a cognitive mode of working, to draw an interconnecting dimensional pathway, that seeks a unified mode of thinking from a theory of the large to a theory of the small, to facilitate an integrative understanding of metaphysics with the tangible formations of the physical sciences; the act of interpretation and the act of physical representation. In this way, Súnesis implicates how art becomes, a dimensional manifestation, a medium to discoveries of consequence not solely for a music or art theory but to evolutionary theory and our potential understandings with the forces of nature.

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MAP OF INFLUENCES

A conceptual map of influence is undertaken in acknowledgment of the Role of the Academy, of a network of people that have informed the ideas and composition for the performers engaged. Acknowledging how an intellectual influence, spread over decades, informs many of the ways our ideas are formed and in turn the points of interaction and interconnection that binds us all.

The Art Institute of Chicago.

The Royal Conservatory of Music and Drama, Stockholm.

The University of Princeton

The Graduate School of Creative Arts & Media, (GradCAM)

The Graduate School of Visual Art & Design, Utrecht (MaHKU)

The Faculty of Arts & Design, University of Göteborg

The Sibelius Academy, Helsinki.

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CHAPTER I: INTRODUCTION

TRADITIONAL IMPROVISED MUSIC

Reading Guideline

In opening an enquiry we seek to make sense of our world, of experiences that interconnect a capability to understand to a story that needs to be told. In uncovering what appears to be a new cultural experience, it is usual that the story moves beyond the forms and structures previously engaged to frame both thoughts and deeds. There are grounds for differences of opinion but more particular is the knowledge we engage to derive understanding and how best to bring understanding to form.

Hayden White in 1978 commented that all genuine discourse takes account of difference of opinion, as to one's expertise, the authorities we engage, and a facticity or the mode of comprehension engaged and best suited to understanding. Arguing that with a utilisation of speech or discourse, interpretative tropes mediate not only between error and truth, ignorance and understanding but White suggests, between imagination and thought (1985, pp. 1 - 6). An enquiry subsequently becomes as much about the how and why we navigate a story as it is for the kinds of knowledge we draw upon to communicate a story. While I examine processes of evolving aesthetic awareness through the lens of musical works that communicate with a tune performed, it is also unavoidably to speak to the map of knowledge that interconnects a science of life to a story that must be told.

While this chapter seeks to establish the enquiry, it also seeks to articulate an interconnected mode of thinking of traditional practices to forms of knowledge to the physical science of the world around us and to a human capability given form by the philosophic sciences to a connected field of awareness and realisation.

This chapter establishes the field of the enquiry, the focus of investigation and the conditions informing the elements and design. It follows a series of moves, establishing the relatedness of one aspect of the enquiry to another. First a characterisation of the enquiry presents a prefiguration, what is already known of the circumstance of the enquiry. Second, to configure the elements establishes the design and the contents of the argument. Third, to enquire after the presumed essence of the enquiry, I relate internal considerations to the field of studies to the external considerations in the public realm to establish the conceptual and philosophical perspectives that guide and inform our science. This process is clarified by an example to capture a comparable process in music making. Finally rather than a summary of the argument, a reflective mode provides for conclusion, but one that expands reflexively upon the cycle, to open the observations to the thought lines of the human sciences to the scientific knowledge of our day.

In this way, the enquiry attempts to reflect upon the musical works at hand and connect to an act of philosophic interpretation and musicological analyses.

I. The Field of Enquiry

Within the broad domain of folk and traditional music practices today, a multi-genre, inter-cultural field of practice has emerged, as evidenced by the competencies of performers that are working across composed, improvised and avant-garde performing styles. One the one hand, musicians evidenced in the recordings and referenced in this enquiry such as Tommie Potts, Tony Mac Mahon, Martin Hayes, and Caoimhín Ó Raghallaigh, an example among others, demonstrate the interplay of historic processes of understanding, challenging our cultural perspectives through and with traditional performance practice.[1] While in another mode of practice, these musicians are active in improvised processes and alternate artistic mediums to evolve a capability to transcend categories, historic formations or a localisation oriented by regional or a nation - state identity.

A particular circumstance has arisen whereby musicians active in the public domain and evidenced in recordings such as The Gloaming (Real World Records, 2013), This is How We Fly (2014) demonstrate an interplay of composition and improvisatory processes while musicians-researchers active in the academy and public domain are increasingly challenging understandings of the creative process in traditional practice. The circumstance is somewhat shared by comparable experiences arising across traditional and folk genres. In the Nordic countries, established artist – research - educators such as Heikki Laitinen, Kristina Ilmonen in Finland, and Sven Albach &

1 The decision to work with a specific combination of musicians is a decision due to an interconnection of thinking and performance practices emerging. However, the circumstance is similarly to be observed and open for future engagement with many performers engaged in practice and in a reflective mode of enquiry.

Susanne Rosenberg in Sweden, among others, emerged from the 1980's onward. Engaged in the academy and in practice, these artist- researchers exhibit creative processes that traverse traditional, improvised and avant-garde music styles and brought forward a movement of contemporary creativity in professional practice and in the composition of new works.

As part of a team establishing a doctoral programme for the School of Creative Arts & Media – GradCAM from 2008, these kinds of questions were tabled as part of a wider discussion, taking place in the creative arts domain. The interdisciplinary nature of the academy substantially facilitated unique interactions and a form of enquiry on artistic process is increasingly articulating concern for creative expressions. The particularity of this enquiry makes the argument that performances singularly and collectively point to structures of thought evolving new forms of music making, and along-with, a shifting of consciousness is required to expand a discourse to connect with deeper processes at play. The enquiry evolves a theoretical practice, a mode of interpretation to speak to the potentialities to be found in a music practice.

Consequently, it is proposed to engage with a suite of performance practices and to indicate processual thinking at work in the creative act. It is proposed to establish a music interpretation theory that speaks to a deepening level of individual consciousness and scientific awareness voiced through interpreted and newly composed works. With an alternate process titled evolving aesthetic discourse the challenge proposed is to change the view. It is to engage an active dimensional view, a process of how, through a consideration of practice, an interpretative act upon the reach and realisation of artistic engagement and representation may come into play.

The challenges that arise point to a broad-based conversation on shared concerns and understandings of how we experience and interpret artistic practice. On the one hand, by reflecting on what it means to be part of a traditional performing practice engaged in contemporary life, one points to the interconnectivity of the past and present, in how one makes sense of what is happening when these kinds of connections are realised in a practice. While on another, the engagement within a public sphere increasingly calls upon our capability to evolve informed discourse, to evolve a way of thinking and speaking that is communicable beyond a localised perspective to the understandings and perspective of our domain. In realising this ambition, challenges in undertaking this kind of enquiry may be considered with the following questions.

What do the competencies emerging through a discrete suite of performances mean for how we understand music practices today? How might these modes of thought and practice be presented in a clear and scientific way? Do we elaborate the examples as indicators of a new field or is it the case these works recall our attention to qualities somewhat displaced to arise again? These questions are underpinned by a concern where mainstream source traditions developed in terms of technical competency and a range of production platforms, a disconnect has arisen and performing practices that emphasized aesthetic experience above entertainment value have been diminishing.

The questions are reflected in part, by conversations taking place in the public sphere and articulated through published commentaries. In particular, the Crossroads Conference, Dublin 1996 (Vallely et al, 1999) addressed this issue of tradition and change and a consideration of values arose in papers presented by both Mac Mahon and Hamilton. Mac Mahon cautioned against the homogenising influence of the

music industry upon the quality and contents of a musical practice when he emphasized the inter-relationship that arises between music and experience. Mac Mahon speaks of "the main body of traditional performers whose music and song give us unique reflections of the spirit and character of this country", referring to "a maturity of judgement, an independent ear, an ability to question… and a practical language of criticism" (ibid, pp. 115 - 116). While, Hamilton referenced "the diminishing of variation and decoration within ensemble practice (ibid, p. 84) and concerns for "…the subtle variety in the presentation of themes…" (ibid, p. 87). The authors each point towards a problematic emerging from the predominant focus on production values arising from a commercial popularity of the music, to raise concern for a diminishing of critical and aesthetic consideration within performers' practice.

Scholarly discourse referenced and engaged by the editors Cook & Everist to their text "Rethinking Music" (2010, p. v-xii) along with Leo Treitler (ibid, p. 377) have called for 'a realignment: the re-aestheticization as well as the re-historicization of music' suggesting a 'totalizing title that conveys the connectedness of all musical thinking and or rethinking" (ibid, p. xii). Accepting the global profile of classical and contemporary music studies, when we consider traditional practices, efforts to research connectors and influencers within folk-cultures have been undertaken but primarily on a bilateral level within specific ethno-musicological and ethnographic perspectives. In this instance, studies often ignore advancing performance contexts and the extensive mobility of performers today and the development of a multi-lateral approach would potentially capture complementarities emerging where performers from different musical languages and artistic mediums are increasingly developing

work and ideas together.[2] That a rethinking is required is well accepted among performers active in traditional / folk cultures, that transcends a disciplinary, geographical or political boundary that has been typically conceived in the past. Musicians tend to research a stylistic and technical reading of performance as a fixed entity, whether it is transmitted aurally or scored and noted, and this approach is designed for the transmission of style and technique and the publication of new works. However, the musical works described herein evidence modes of thinking that speak to artistic practice to more besides. The question arises as to the knowledge we experience in a work and how to communicate to a musical works understanding.

The lack of a literature addressing aesthetics in traditional music or of a folk music culture communicable to performers and a shared public poses a problem. An aesthetic discourse that speaks along-with traditional music practice is required that is cognisant of both disciplines so to allow practitioners and theoreticians alike to address music practices in a mutually understandable way.

---

2 A bilateral symmetry occurs where studies on traditional cultures have taken place between the master musician and the apprentice or scholar, or by a comparative musicology of performance practices. While co-ordinating a pan-European team for education provision in folk music (1995 – 2005), I became aware that the information shared amongst the collaborating personnel pointed towards significant issues shared locally, namely there was "a need to develop methodologies for the transmission of traditional music, however it is also important that there is flexibility in how the experience of music is shared with the student and the internalisation of this music as an expression of their cultural and individual identity" (Ó Fiongháile 2001, pp. 25). Similarly, a need was identified for an interconnecting theory to our forms of knowledge evidenced by the European Network of Traditional Music & Dance (1995 – 2005); A research undertaken by the education working group considered graduate research and identified significant issues affecting the sustainability of musical practice; namely an inconsistency in conceptual thinking, use of terminology and a need to update theoretical structures with a cross-referencing between local and European levels (ENTMD 2002, pp. 13-15).

For example, it has more recently become possible to discuss and access a literature addressing aesthetics evident in the performance of Historical Music (Kivy, 1995), Popular Music (Frith, 1996) and with genre specific music such as Reggae (Dawes, 1999) and Rock (Wicke, 1990 and Gracyk, 2001).[3]

It is increasingly necessary to construct a discourse that can address modes of thinking with traditional music practices that is communicable within the disciplinary frame of musicology and within the broader domain of creative arts thereby sustaining its multiple forms of expressions. Similarly, where a literature has not yet evolved to elaborate the value systems underpinning traditional cultures, it is arguably necessary to investigate this process along-with performance practices.

A parallel to philosophical enquiries to Early Music may be applied. With reference to historical, authentic performance, Peter Kivy comments "there is little written about the historically authentic performance that is "philosophy" because the movement is not primarily philosophical but practical. The people involved are mostly performers and musical historians and their goal is positive knowledge of and the subsequent production, of musical performance of a certain kind" (1995, p. xi). The circumstance raises a somewhat shared challenge.

3 Gracyk, T (2001) in his publication *I Wanna Be Me: Rock Music and the Politics of Identity* begins with a sociological account of how popular music expresses meanings and cultural values, Simon Frith in *Performing Rites* (1996) engages with philosophical aesthetics but ultimately argues that sociology of music is the basis of all music aesthetics. While Jeanette Bicknell in "Just a Song? Exploring the Aesthetics of Popular Song Performance", provides analysis of what audiences find authentic about a popular song performance (2005).

The question arising may be considered in terms of establishing the modes of knowledge by which we may express and the mode of discourse one may draw upon to demonstrate the levels of observation and awareness within a community of interest at a present time? The question points to the circumstance of our experiences and the presuppositions by which we engage, interpret and understand our practice; the elements foregrounded, and the conceptions and understandings being unearthed. And it is to ask if they point to a level of awareness similarly circulated in a disciplinarly domain and in the human sciences.

These kinds of questions were tabled by European Conferences on Arts Research, as an example, 'Arts Research 'State of Play' (Dublin 2008) and 'Publics & Purposes' (Dublin 2010) held by the Graduate School of Creative Arts & Media (GradCAM). The events brought together professionals active in artistic research and practice to consider the processes they use to mediate the development of artistic works. It was a conversation shared across art forms and brought a raised awareness to the specificity of artist – researchers.[4] As conference co-organiser, I tabled a panel to explore 'Artistic & Academic Process' focused upon issues specific to the music domain (Conference Manual 2010, p.6). The role of the academy in bringing about new directions in how we think, present and explain our practice was raised, with the conflicts and complementarities that arise in bringing traditional music practices and forms within an academic structure. Attempting to connect with new modes of performance that challenge older structures of thinking, articulates a tension of identity and production, but open-up the possibilities for formulating how our practices may take shape.

4 See *Arts Research Publics & Purposes* Conference, 15-19 February 2010, Graduate School of Creative Arts & Media, Dublin.

The researchers presenting were typically mid-career and highly accomplished in their practice and engagement in the public sphere, now taking time to undergo a process of reflection and undertake a research enquiry upon their own practice. What became evident in demonstrating modes of thinking, making and doing traversing disciplinary traditions, connectors evolving between participants loosely active in this field became the loci for a flow of ideas, intuitions, new methodologies and conclusions that had capacity to influence and grow. I had raised the concern for the intellectual growth of a practice, where a culturally enclosed rhetoric is evidenced in the academy or pressure to conform to production values occur in the public domain.

What do these conversations, publications and references, capturing modes of thinking across a period of three decades mean for how we establish ourselves as artists and researchers? What are the kinds of knowledge we wish to present to our public(s) and how might our interpretation of artistic work reflect the processes at play. There is a necessity to seek a discourse that can speak to a capability and consequence evidenced by the musician that may be contextualised. And there is the realisation of necessity to understand and speak to the kind of relationship with our domain and with the sciences. The opportunity arising is to configure what might be an interconnecting act to address the complexities of musical works, the complexities of engaging within a domain, and how these realities are actualised in publics and societies wherein our practices are formed.

Emerging from these questions is the realisation of art forms that connect to comparable experiences, of temporal understandings, of biographical and social contexts; of practices both intellectual and artistic that find a sense of place within

local or specialised communities of interest on the one hand along-with a global network of interest on the other. An emerging new field of research in and through artistic practice lies in a delicate place whereby artists whose work is primarily motivated by intellectual and artistic considerations are navigating forms of thinking by which to present their thoughts and the experience their work mediates.

Thus, it is not the intention of this research to document a bibliography or discussion of these kinds of experiments and developments as a review of a literature, a discography or compilation. It is to take into account a significant aspect of Artistic Research, that artists are producing content upon their own practice and the theoretical basis of their work.[5] Rather, the enquiry seeks to form an interpretation model and to work toward evolving theory to elaborate an intellectual and artistic process. In so doing, the intention is to point toward the primary sources, evolving routes to modes of thinking and modes of practice. To restore intellectual consciousness and perspective to evolving practices is allowing a return to interpreting one's works and deeds, whilst evolving responsibility to relating one's act to a body of knowledge and the scientific achievements of our day.

To speak to a consciousness and circumstance and to respond diversely to the kinds of enquiry and questions posed, the enquiry at hand attends to new methodologies that may be evolved and undertaken. Perspective brings the challenges of working with

5 To pursue new developments emerging in field of Arts Research a number of avenues are open as evidenced by the Academy such as the Share Academic Network Available at http://www.sharenetwork.eu; Digital Sources such as Journal of Artistic Research, Available at http://jar-online.net/journal/; and Networks and Conference Fora of Arts Collectives of these kinds; and finally and most importantly to seek out the individual works of artists motivated by a research and contemporary practice across the art forms and currently active across the creative arts and media domain.

many traditional cultures of great diversity into focus, as a composite sense of time and place evolves within which our works take form, that speaks across the dimensions of time - past present future cohered, and across the multiple terrains where traditional music practices have formed. It is to take issue with the relegation of traditional acts automatically to craft or to a dead museum. Rather, it is to point to how artistic works reflect modes of thinking reaching into the past yet attempting to interpret what it means to connect with consciously in the now; shifting perspectives of how we view and experience culture while elaborating new pathways that implicate future - forwards. To unfold this circumstance is to make connection with the orientation underpinning our understandings and expand our methodological process so to allow for new ideas to evolve.

II. The Elements

Our focus turns toward the performance practice within which the enquiry is positioned and a consideration of the elements for discussion. To locate and disclose a definitional context, traditional music practices broadly refers here to interpretative, improvised and newly composed styles and repertories, created and performed by musicians, engaged in questions concerning performance and creative expression in music. While engaged in traditional modes of presentation, the performers active in this field are evolving a complex and integrated understanding of practice that transcend conventional categories, referencing styles and repertories and compositional processes beyond a geographical or historic mode of thinking. What remains is to connect with an intellectually directed sphere of influence cognisant of

the epistemological traditions to speak to these works and to the potential achievements of human knowledge of which we are all a-part.

Traditional practices explored indicate in part, music engaged in the reworking process that is central to the creative role of the musician.[6] The encounter is considered traditional as it is typically acknowledged as engaging the past, but reinterpreting to the circumstance of renewal and the subtle extension of and newly composed themes to transcend formal constructs of genre or form. In this way, the musician - researcher engages with tradition by varied sources, live and recorded in approaching the historical material, yet evolving perspectives and practices that point to alternate modes of thought.

The traditional music practices discussed in this work are not entirely un-mediated and may have arisen due to the curiosity of musicians with each other and with the music of other traditions. This is an important factor and separates the music from being considered formalist and best served by attention upon the artist's intent or musical analysis primarily. Arguably, these practices are typically experienced through mediated encounters, by way of special interest events; international festivals

6 An interpretation of the creative work has been documented by Ó Súilleabháin (1982) in his discussion of the re-working process in the music of Tommie Potts. A processual aesthetic discussed by Frith (1996) references Chernoff (1979) and improvisation practices in drumming in Africa. These kinds of singular analyses are contextualised in view of Heidegger's *Being & Time* and his discussion of Dasein. That the primary existence of a questioning, reflective being, *Dasein,* stands prior and challenges "the ontology which has thus arisen whereby Dasein deteriorated [verfallt] to a tradition in which it gets reduced to something self-evident – merely material for reworking…"(1962, p.43). As an example of process, Hannula et al formulated a research mode by which the interconnection of artistic research and public forms of representation may be considered, "as a context-aware and historical process that works inside-in, beginning and ending with acts committed within an artistic practice see" *Artistic Research Methodology: Narrative, Power and the Public* (2014).

(12 Points Festival), indie labels and productions (Claddagh Records, Diatribe Records, Real World Records), curated events and academic programming (such as programming for Arts Research as evidenced in Dublin 2008, 2010 and thereafter).

Many artists demonstrate high-level performing competencies anticipated within professional or public environments, yet there are significant, acclaimed creative values including composition and improvised processes emerging in the practices discussed and underpinning the work of artists today that confront a technical understanding of how we engage with musical works of an historic kind. A reflective practice and performance-related space points to the faculties and capabilities of performers, whether of a past or current time in forming an individual and cultural awareness. The occurrence of these kinds of traditional music practices is reflective of what might be more accurately stated as a 're-orientation' toward a cultural awareness that is called for by authors from across a range of musical genres and the broader creative arts domain.

From the disciplinary perspective of musicology, Leo Treitler captures a tension emerging in musicology (in Cook et al 2010). He draws attention to the pervasive practice of reducing experience of the musical event to a tangible explication and interpretation of performance in relation to the musical score. It is to suggest that attendance solely with a fixed interpretation, of score, or standard format of a tune, along with analyses of primarily technical features, increasingly reduces capability for a full interpretation of what is happening and experienced during a performance event. In particular, Treitler argues, "Engagement with the musical work in its autonomy is the beginning, not the end, of historical interpretation" (ibid, p.357). The

concern is thus raised that our concentrated attention to a fixed score, or standard forms, reduces our capability to interpret with a deeper and expanded reading of potential in performance. It may be argued that a consequence of the identification and signification of the fixed text and a model of research orientated towards intellectual property and value of composition over the valuation of a musical experience has resulted in an attendance to the technical, material or proprietary effect of an artistic work.

Thus Treitler draws our attention to how we conceptualise a musical work commenting "If we do not accept such a provisionally autonomous status for the musical work, we risk reducing it to a sign and rendering it transparent to the (extra-musical) meaning whose explication will have become the ultimate aim of musical study: that is we risk its disappearance as an aesthetic object once it has done its job of signifying (2010, p. 358). Confusion arises in terms of extant repertories, the expectations of familiarity with the technical and the material contents, and the valuation of the artistic work with a material or social-cultural consideration. Nevertheless, Treitler's concern raised the question, what is happening when we engage in the process of evolving practice and what is required to grow a capability to interpret, read and evolve critical understanding of practice to extend the reach and resonance of our works.

Traditional musicians from time to time foreground the concern for the quality of content and the direction of musical practice. As an example, a similar perspective is evidenced by Mac Mahon in his presentations at the Crossroads Conference in 1996 and the publication of the proceedings in Vallely et al, (1999). Mac Mahon's

contributions capture a lifetime experience as a traditional musician, documentary maker and producer of live music programmes with the state broadcasting service (RTÉ). While engaging with variable mediums have positioned him with a particular purview of the music and the dilemma faced by being a performer, a producer and commentator, nevertheless allows for a professional perspective of over forty years. Mac Mahon's talk at the aforementioned conference took a well-publicised stance, connecting with Adorno's work in the 1950's to caution against the homogenising influence of a music industry upon the quality and content of musical practice to emphasize the value of attending to an inter-relationship of music and aesthetic experience. His speech drew attention to qualities experienced in performance to ask "What on the other hand is happening when a performance sends that shiver up the spine, brings a tear to the eye, when it sharpens and quickens both spirit and emotions to the point where the individual lonely heart is at one with what Tommie Potts called the eternal harmonies" (1999, p.116). There is an awareness of a depth of understanding connecting quality that greets but transcends technical know-how, an experience that meets but not driven by popularity. Mac Mahon drew attention to a reductive cultural voice where the challenge of a complex cultural environment is overlooked by an increasing prevalence of mainstreaming or entertainment values.

The stance taken by MacMahon is reflected by a concern "…where the imagination can no longer interrogate the music, where it can't even speak to it" (ibid, 199). A capability to understand depth of critical perspective is addressed along-with a need to challenge forms of artistic and cultural practice. What MacMahon references is the social imagination (Mills, 1959) wherewith connectivity with imagination and the

circumstance of a public sphere (Habermas, 1962) is realised.[7] While articulating a concern for an increasing prescience of technical and production values in commercial orientations to music, Mac Mahon's cautioning was not upon the joys of the entertainment industries but an awareness of a side - lining of the cultural and intellectual growth and awareness of a people.

MacMahon's position points to the circumstance of an art that can engage the balance of cultural and intellectual awareness with professional practice. The challenge may be articulated through an individualised exploration of the creative process implicit through the recorded output by among others Potts (1971), The Gloaming (2016), Ó Raghallaigh (2010) evidencing an art-regard to their performance practice. Similarly, the challenge may be sought through large-scale ensembles such as the works of Bill Whelan for Riverdance that have captured the imagination while being attentive to the substance of the musical work. The challenge posed similarly points to the absence in our discourse on traditional practice where there has not been a direct follow-through on an aesthetic discussion nor on evolving new understandings on the issues posed. The circumstance points to an absence by which we may evolve to speak beyond our disciplinary specificities to those realisations actualised across an arts domain.

The challenge raised is that the increasing orientation towards production-oriented models, are primarily influencing our models of practice. Thus, the Academy becomes a primary extant environment, where modes of investigation and enquiry potentially arise underscored by a critical awareness and research culture. It is within this broad disciplinary environment of creative arts and media and by way of

7 See C.W Mills *The Sociological Imagination* and Jürgen Habermas *The Structural Transformation of the Public Sphere*.

reflection upon artistic works linked to discussion of quality and content, that one may articulate and evolve how an enquiry of this kind may inform how we understand or speak to artistic practice. Treitler and Mac Mahon's commentaries can be sourced to the writings of Heidegger, Habernmas, Adorno and Mills that locate modes of thinking evolved over a significant period of time and generate a scientific route in the map of human knowledeg to inform how we think today.

In the Creative Arts domain, Irit Rogoff, theorist and curator at Goldsmiths College, raised the idea of a critically infomred practice, and revolving upon the potentialities of experimental philosophy and autonomous expression for advancing human knowledge.[8] In Rogoff's view "to advocate for creative practices of knowledge… it needs to be viewed as an a-signifying practice that produces ruptures and affects within the map of knowledge" (2010, p. 70). While posing a challenge, she is pointing to 17th century experimental and self taught societies of amateur scientists, to knowledge pre-signification, and more practically reminds of the formulations the value of 'experimental philosophy' and the edict to 'take nothing on authority'. Rogoff thus connects earlier commentaries and returns attention to practitioners, to the map of human knowledge and a belief in a potential power for change.

The discussion is complex but what is captured in a succinct manner, is the necessity for 'creative practices of knowledge' to grasp the autonomy of scientific and philosophical endeavour and to not cede to the interconnected demands of knowledge protocols, entrepreneurial output, marketability and economic activity (ibid, p. 70). The kind of investigative sensibility engaged by the authors evolves with the subject

8 Rogoff, Practising Research / Singularising Knowledge, *MaHKUzine, Journal of Artistic Research*, Vol. 9, Summer 2010, p.70

at hand to open out understandings and possibilities for new ideas to emerge. Arguably, what is captured is the unique interface that occurs through experiementation and practice that cannot be pre-formulated to achieve realisations of consequence. Acknowledging the autonomy of scientific experimentation and philosophic reasoning that underpin our advances as human beings is to acknowledge our potentiality to effect originary thought and to effect change. What is in play is by undertaking a research act, we engage process by which we may bring these intellectual realisations to bear. The route becomes the process of reasoning and the methodological means by which the research act can be substantialised. Thus, with these considerations in mind… *The enquiry evolves an aesthetic discourse with traditional music practices, more typically located in self-taught societies of amateur – professional performers, not solely as tradition to be passed on, but to interact with the scientific and philosophic potentialities of human knowledge.*

To do so, the thesis situates itself within the field of music studies and aesthetics and proceeds by a narrative method of discourse and an analytic method built upon the transcription and analyses of performance practices. The thesis engages the conceptual ideas of Theodore Adorno in *Aesthetic Theory (1970)* and the *Sociological Imagination* in the considerations of C. Wright Mills (1959*)* to evolve the research state of play and point to a relevant literature. The methodology engages Narrative as developed by Paul Ricoeur *Time and Narrative Vol.1, II, III,* to evolve a music interpretation theory evolving upon the ideas of return and renewal and the mutuality of the physical sciences and metaphysical modes of consciousness. The method practice engages the tri-form process of narrative in parallel to a triangulation of practical documentation - recording, transcription and analyses - of the musical work.

The process underpins what is an inter-disciplinary study to engage the particularity of the question at hand, while the integrity of the methodology of narrative and ethno-musicological analyses are both maintained.

III. The External & Internal Effect

A realisation occurs in the consideration of artistic work is the challenge of generations past and present, cause and effect upon our consciousness causing a temporal shift back and forth that connects not simply by tradition, or by a work to a work, but to a consciousness of scientific circumstance that informs the work at hand.

Hans Georg Gadamer, in his highly influential publication *Truth & Method* (1960/ 2013 ed.), evolved an interpretative scientific methodology that resonates with the questions posed herein. Gadamer established the circumstance of interpreting cultural and historic events as they influence our understandings as we formulate in the present, while rejecting more formulaic attempts to establish cultural meanings with pre-framed scientific methodologies. Taking up his challenge, Hobsbawm & Ranger in *The Invention of Tradition* (1983) considered certain practices of Tradition in order to bring insight to the circumstances we so readily take for granted. In this instance, a consideration of experiences of 'tradition' are investigated, establishing some real, some invented, which inform how we organise our thoughts and practices today.

Advancing an alternate kind of thought process was earlier articulated by the authors of the Frankfurt School, during the interwar period and attempts to re-connect the

artist to the 'truth- contents' of a work were undertaken by Theodore Adorno. Evidenced across his writings in critical theory, philosophy and music, *Aesthetic Theory,* published posthumously in 1970, collates his ideas extending to the 1930's. Adorno's contribution to the discussion herein, lies in his challenge toward the tendency to formulate ideas around authenticity or the imprimatur of the past, instead demonstrating that it is ultimately human experience that underlies aesthetics, our consciousness of aesthetics and our capability to bring aesthetic principles to form. In considering these intellectual achievements, tangible circumstances are given form and allow for a shift in perspective in how we consider practice. We may point toward an understanding that locations and practices move through altered states, evidencing mobility to modes of thinking and doing that respond to cultural and historic circumstance as much as being directed by where we are located.

Similarly, we can point to the circumstance of Time that informs the awareness of the traditional – folk musician who carries conceptions of time past and time present in practice. Along-with a shift in perspective in terms of experience and expectation accorded to a performer is his/her presentation of a people's connection to mode of expression, as it implicates future forwards. What comes to the fore, is how our conception of time and place inform the understandings and perspectives we accord not only to a tradition, but to the modes of expression that connect us as human beings in all our endeavours. The expansion of perspective facilitates a capability to extend upon histories and it extends the potential reach and realisation of art-works that allow synergy to arise, as we acknowledge the parallel experiences in the occurrences of time and place. Thus, we require a step to understand how Time and Tradition have become somewhat inter-positioned and to understand the potentialities involved.

i. Time

For many traditional cultures, a linear conception of Time has affected a parallel principle of invariance and has in part resulted in a somewhat enclosed rhetoric. Performance traditions more often perceived as repositories of a past are placed as existing in terms of a linear, historic conception of time to which emergent new works are consequently adjoined. This conception of 'present becoming past re-visit', exercises both limiters and potentials in how we experience art-works, where a conception of a fixed identity of a work and an invariance of historic time hold sway.

A broad-based perspective of how invariance limits a practice is considered by Hobsbawm & Ranger and the make the distinctions arising between tradition and invented traditions. Tradition refers to the substantial action of what one does and invented tradition refers to other formal paraphernalia and ritualized practices surrounding the substantial action (1983, p. 3). Their claim demonstrates a use of costume and age related material culture reminiscent of the past, or an idealised past or the production values of today generating new sites of invariance for performance in the future. While the authors address the impact upon practices where tradition becomes framed, formulised by expectation, definition and rule, invariance arises where a past, real or invented imposes fixed, formalized practices, such as repetition.

The substantial issue lies where an historic orientation toward material culture as a repository has created disconnect with how performance cultures are engaged and experienced as to what they offer or potentially could offer. These concerns are inter-disciplinary; they are interconnected and inter-related. It is not the intention to explore

how far new traditions utilise old materials, nor how far they may extend the symbolic vocabulary beyond its established limits. Rather the intent of the enquiry is to extend our human capability for the interpretation of historical and contemporary works and to revisit how to re-engage and re-position our understanding of our time and place.

The separation of artistic work from association of historic or utilitarian value is informed by Adorno's claim that "however correct the intention may be not to confound what is oldest with the concept of the thing-itself, which becomes what it is in the first place through its development…"(2004, p. 411). This kind of processual thinking returns attention from the product to the act in its active state, and thus we begin to take seriously our understanding of a mobility of ideas, both in thought and in music form that speaks to and fro of a works interiority. The focus shifts from value for familiarity or the imprimatur of the past, to allow the values of the artwork to become the foci whether contemporary, historical, or traditional, and to emerge as the substantive or 'truth-content' of art-works (ibid, p. 105, pp. 411 - 419).9

Thus, with Adorno, we realise our aesthetic experience activates, without recourse to a historical projection of what consciousness underpinned its development within a given time. Our experience in time now, brings into play what we now know. The reception of the work occurs in Time present, of its contemporary or historical intention or value, of its complexity or simplicity, or indeed the extrinsic finality of the work by way of production output. The consequence of Adorno's position to a discussion of traditional music is to consider how a performance implicates,

9 To explore the implication of Adorno's aesthetic theories, I established a radio series titled 'Veiled Voices' upon the substantive idea of 'transcendence' reflected in the political, social & spiritual dimension to music expression [See Ó Fiongháile (1995) *Veiled Voices,* Radio Teléfis Éireann FM3].

regardless of its complexity or simplicity, or whether it is historic or contemporary. A shift in perspective occurs, to focus on a practice that frees a narrative and transcends the ideology of what is past is a good to establish a legacy of relevancies future – forwards, that is a focus upon ideas informing contents and qualities informing product.

As acknowledged by Eric Hobsbawn & T. Ranger (1983) the principle of invariance becomes of issue whereby performance culture experiences limiters to its growth. An expectation and orientation in traditional practices is generated, whereby attention is located upon a past in its fixed entity, underscored by an acceptance of invariance.[10]

In this way, performing culture may become prescribed by an orientation within specific ethnographic meanings or adherence to the fixed score or structure. Tradition is problematized where external factors of social expectation of use and function play a role in how a performance is anticipated or accepted. Where a significant degree of familiarity occurs amongst a community of interest, musical elements are anticipated as fixed material entities potentially over formulising the direction of a practice.

The circumstance of invariance has become somewhat more acute where an ethnography or ethnomusicology articulates a context of the performer as a context of tradition, other than recognising the plurality of positions a musician simultaneously

10 A discussion on limiters is articulated by the authors Hobsbawm & Ranger who qualify their argument on invariance with the claim: "What it does is to give any desired change (or resistance to innovation) the sanction of precedent, social continuity and natural law as expressed in history" (1983, p. 2). Of particular interest here is that "custom is not invariant, as life, even in 'traditional societies' is seldom so. Customary or common law still shows this combination of flexibility in substance and formal adherence to precedent" (ibid).

articulates within - without their cultural contexts. As an example, the plurality of positions, the kinds of personal orientations that a performer individually gravitates towards in forming one's voice, contributes anew to former modes of thinking, which inform our thought processes and our practices today.

An example of the influence of an invariant past, may be explained by way of the perception of the historical text as a fixed entity, and it can be found where analyses orient toward a standard version of the notated form, or where an aurally transmitted tune functions as a fixed entity within the mind-set of the traditional performer. While traditional music places a primary focus on the interpretative capability of the performer to transcend and evolve to a complex compositional reading of the tune, nevertheless, analyses that locate that interpretation to the standard form creates a principle of invariance in the mind of the researcher - performer. The orientation of the performer to the tune parallels discussions in historic musicology on the authority of the score. Cook & Everist revisit the orientation of performance cultures towards historical works referencing the challenge evidenced by new musicologists such as Kerman who identify a 'pattern of respect for' or 'dependence' to the idea of an 'authority' of a fixed theoretical point (2010, p. v-viii). What is captured herein is not to dismiss these kinds of knowledge but to point to the limiters imposed on the interpreting musician by the originator – interpreter paradigm.

To expand upon this idea, we can say that the creative capability of a performer is primarily orientated as interpreting the score, as interpreter of an historic work. The interpretation of the score becomes the loci for analysis and arguably prematurely encloses a discussion of how a performance is experienced as a whole, down to its

relation by fixed form and by extension to its material and technical effect upon that fixed form. In this way, a performance becomes historicized in an overly prescriptive manner, prematurely enclosed through a music history understood by way of its material effect (the score), its technical effect (competency interpreting the score) or by an establishing hierarchy of models of excellence. The conventions and justifications of historic transmission are typically both technical and ideological and underscore a problematic that requires some contextualisation. It is a consideration, where the impact of a culturally enclosed rhetoric pre-scribes creative output, a capability of performers (both amateur and professional) to evolve their potential for a critically elaborated practice becomes compromised.

A distinction consequently required is that performers are technically attentive to the qualities of a performance rather than the capability and consequence of the performers act. Thus, the connections experienced during a performance event come into focus. A clarification is consequently required as to how we interpret a performers act in time past and time now. To do so, involves a process of re-thinking our modes of perceiving and receiving a performance while attending to a performer's practice, how it moves, and how it implicates.

ii. Time In

An understanding of historic and cultural circumstance evolves and so the perception of how we imagine and understand musical works are captured by realisation of time "in", in time past and in time present. While this idea captures the temporal aspect of events, it points to a realisation of culture expression, in time past and in time present.

The idea of 'moments' stands in dynamic contrast to what has increasingly become a conceptualisation of invariance in our formation of heritage culture as 'monument'.[11]

These ideas are reflected in our framing of international policy conventions as evidenced in the 'Convention for the Safeguarding of the Intangible Cultural Heritage' (2003) and 'Convention on the Protection and Promotion of the Diversity of Cultural Expressions' (2005). While accepting the value and on-going contributions of policies of protection toward preserving, stabilising and resourcing sites of heritage and cultural significance, the concerns articulated herein point to how these sites are resourced and engaged. What is of consideration is the inherent influence of a mode of thinking of the past as a fixed monument, transferred to a protection for intangible cultures that are fluid, momentary and potentially of scientific consequence.[12]

It is acknowledged that the 2003 convention (extended by 2005 convention) has as its purview, cultural forms of action that people and societies assign as meaningful

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11 A consideration of these concerns informed the thinking for a pan European project and publication I had undertaken with colleagues, Jany Rouger et al (2002) 'Moments of Traditional Music in Europe' [CD Rom] a Campaign: 'Europe A Common Heritage' by the Council of Europe, Directorate of Communication & Research & the European Commission. The concept is undertaken in view of Heidegger's reflections on Soren Kierkegaard who established the horizon of time, the stages of temporality and the phases of the moment, attending to the question of interpretation and foresight in his work *The Concept of Anxiety*. Heidegger draws on Kierkegaard while attending to a discussion on *Dasein's as Being as Care* in elaborating upon the case of foresight and the existential interpretation of forehaving (ibid, p. 235) claiming that "the character of the moment of vision, which temporalizes itself in a resolution" (1962, p394).

12 The 2005 convention extends the 2003 convention where it takes into account "the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples, as manifested in their freedom to create, disseminate and distribute their traditional cultural expressions and to have access thereto, so as to benefit them from their own development". Similarly, it emphasizes "the vital role of cultural interaction and creativity, which nurture and renew cultural expressions and enhance the role played by those involved in the development of culture for the progress of society at large" (2005, p.2).

attending to forms of experience that are aesthetically or conceptually elaborated (Kurin 2004, p. 69). However, the kind of thinking reflected in both conventions carries an orientation of validation influenced by a legacy of UNESCO's history of protection and or the conservation of physical sites and valuation in terms of cultural goods and services. The conception of invariance is not challenged within these conventions and a fudging of the potential knowledge embedded within our creative cultures occurs. What is captured is the emergent perspective of an indigenous performer in the role of custodian or heritage bearer.[13] The allowance for access given to indigenous peoples to their own cultural materials point to complex issues regarding the utilising of traditional material, commercial production and imposition of intellectual property rights on what was previously of public domain.

The intellectual value of the intangible properties comes into a primary focus in view of the potentiality for scientific discovery. This is a highly complex issue on its own terms, yet what is of concern is where a policy instrument (of this potential scale and influence) impacts and influences upon local agencies a conception of indigenous knowledge such has been experienced in the forming of interpretative centres as archaic sites for novelty or for tourism.[14] A vibrant policy instrument requires clarity to adequately embrace the flex, fluidity and intelligences embedded within cultures in times past and how they continue to implicate in times future. An opportunity to

13 I retain the term 'indigenous' here as it is understood by the UN_DESA and reads "Indigenous peoples are inheritors and practitioners of unique cultures and ways of relating to people and the environment. They have retained social, cultural, economic and political characteristics that are distinct from those of the dominant societies in which they live." Available at <https://www.un.org/development/desa/indigenouspeoples/about-us.html> Accessed on Tues., Jan 8, 2018

14 See Ó Fiongháile, N (2005) Tradition & Artistic Processes, Policy Development within a European Environment, The *Norwegian Traditional Music & Dance Association and the Nordic Council of Traditional Music,* Kristiansand.

engage with these sites as a place of on-going research and public engagement, as sites of creativity and knowledge exchange would re-orientate a policy from added value as a good or service towards a scientific and artistic value that engages a visiting public with an evolving, changing and contemporary site of cultural and scientific consequence.

The challenge that remains is to configure an understanding of how we engage with tangible or intangible heritages and in so doing, embrace an explication of the knowledge systems they have invoked and continue to invoke, moving forward. The issue arises where a policy convention with good and necessary intent becomes a somewhat incomplete standard or potential limiter by its effects. This circumstance occurs in how we perceive our traditions and in how the member states subsequently orient or give value (whether by monetary investment or policy orientation in the arts) when making provision for their tangible or intangible heritages. A perspective is oriented if we communicate to these traditions as invariant monuments of time or if we engage with traditions as moments of creative and scientific practice within a dimension of Time in its past, present and future manifestation. This realisation reminds us that while both conventions are significant in an expansive view of culture, there are limiters imposing an invariability of cultural change. A protectionist orientation while reflecting a necessary recovery of tangible culture potentially activates a policy approach within intangible culture that is incomplete and retardant.

In this light, divisions inherent in debates on the purist – innovator dichotomy, or the location of how we speak to a 'moment' or 'monument' become more transparent. The significant factor common to how we perceive and give value to both tangible

and intangible heritage is underpinned by an unquestioned valuation of time past as a linear construction and a culturally enclosed rhetoric. We regain through Adorno's critique, an understanding of cultures and traditions as a space for critical and active engagement not solely for use or function, nor for works validated by authenticity or the imprimatur of the past (2004, pp. 411-21). In consideration of this premise, the debates within traditional cultures on the nature and values of the traditional and the contemporary, of authenticity and of purism become more transparent and avoidable. Thus, in forming a narrative for traditional music, the intent is to engage a research process that facilitates both creativity and criticality, of art works potential effects.

The objectification of culture unveils the limiter of invariance arising in the conception of the musician as tradition – bearer or as custodian of time past. This understanding is increasingly being utilised by a European cultural policy sector to understand and implicate the differences accorded to traditional practices of all kinds. We may simply point to Hayden White's deconstruction of the Nobel Savage theme as Fetish which locates this conception as indicative of "the confusion present in European's minds over the nature of their own humanity that it is either of the nature of the natives (which goes without saying, of course) or of the attitudes toward and the beliefs about natives held by Europeans (1985, p. 189)." The distinction while appearing anachronistic, will reappear in industry formulations such as Celtic Identity; will reappear in the nostalgic formed conceptions assigned to a folk – past, to a rural idyll; it will reappear and be replicated by false conception of special knowledge of an 'insider' 'outsider', or by an emic or etic analytic model, now embedded in the disciplinary methodology of ethnography and ethnomusicology.

In my pointing to the divisions and distinctions articulated above are considerations re-articulated by disciplinary division, and potentially retardant when assigned to a dimensional plane of how a research of any kind may engage with the map of human knowledge. White locates the ideas discussed above as juxtapositions of two ways of life found universally, that of the native and of civilised men; and these distinctions being 'horizontal' since it differentiates between "insiders" and "outsiders" on a lateral plane of being, whether city and forest, sown and steppe lands, fixed and nomadic zones.[15] This same of distinction re-occurs where disciplinary privileges are assigned to strata placing cultural practices on ambiguous scales of expert or manager that speaks from a colonial delegation of the master and the uneducated masses; or to the delegation of high and low, complex and simple and other such divisions of monumental importance. The issue I am pointing to here is that an active engagement with a critical practice of thinking no matter how simple or complex, would transcend these foibles and look instead to the formation of an active, engaged society with a

15 While initially established as formal methods of data collection to understand and represent the 'native mind' as initially associated with Malinowski (1914) who was the first to use this kind of data collection to generate scientific observations and data. Later Evans Pritchard is understood to use participant observation to establish a social anthropology as evidenced in socio-political document on The Nuer (1940) OUP. In later decades of the last century, this core practice of participant – observation and engaging emic – etic data collection had become established by a set of formulised techniques that would speak to 'a new kind of ethnography' that was essentially circumscribing the cultural mind-set of a people. This kind of data collection became established by authors James P. Spradley (1980) *Participant Observation* appealing to an academic recording of cognitive data of a cultural mind or in more lay terms, cultural appropriate terms, data collection for interventions. Subsequent academic work established these methodologies with the idea of being culturally – centred practices as evidenced Ellen, R.F. (1984) *Ethnographic Research, A guide to General Conduct in* Research Methods in Social Anthropology 1, Academic Press; Pelto & Pelto (1970) *Anthropological Research: The Structure of Inquiry* (Second Ed., 1978) Cambridge University Press, Nettl, B (1983) *Thirty* – one Issues and Concepts (2005 Revised Edn.), University of Illinois Press.

capability to communicate to and with a consciousness of their time and to the structures influencing their environments.

The substantive position thus speaks to a perception not simply vertical in time or horizontal by space-place, but a potential to reach for a dimensional understanding of a scientific circumstance and consciousness to one's act. That frequently practitioners active in traditional cultural forms are thinking, reflective, informed and highly skilled performers that render unstable any attempt to draw or advance upon definitive distinctions between "high and low art", "natives" and "normal"; or more socially accepted modes encapsulated by monikers 'indigenous' or "world'.

iii. Time As

How then may traditional – folk music practices be more fully experienced with a sense of present circumstance? It may be acknowledged the performers discussed in this study like so many more are active across traditional music cultures and working across media (*MacMahon,* 1996). With a technical mastery of instrument, of performance technique and knowledge of the source traditions, they have developed the capabilities of their performance cultures to transcend conventional style categories or the more typical location to geography or of nation state identity formation (*This is how We Fly,* 2012; *The Gloaming,* 2014, 2016; among others).

The competency is now matched with a performance ability and knowledge of an increasingly wide repertory of musical material frequently drawing from a number of

related and not so related cultures. The circumstance is further augmented by musicians' proficiency in performing across a range of platforms (studio recording, popular music venues, quiet listening venues of the concert hall, intimate sessions amongst a community audience), ensemble formations (from the solo-accompanist, to typical band formats of 4-8+ musicians, to an orchestral ensemble evidenced by the works of M. O Súilleabháin 1991 - 2001) and recently the large scale touring productions of music and dance (presented through the 'Riverdance' formation with music by Bill Whelan, 1995). The acquisition of a high degree of performance ability and flexibility is impressive and has brought international re-known and esteem to the source traditions and many of these commercially successful productions have achieved balance in presenting with both a cultural and artistic awareness.

A further concern that impacts the discussion is how the modes of utility and production impact upon the autonomy and potentiality of the artistic work.[16] Adorno's work on the value of human experience is especially helpful and he has addressed the impact of the western cultural economy on aesthetic expectation and experience. The contribution of Adorno's work and the argument against the mass production of goods has been well – formulated. What arises is to attend to the potential contribution that traditional practices offer and how we anticipate and identify potential limits to the enquiry to achieve understanding. The concerns address models of thought and production that are at times underpinned by a confusion of how we

16 See Theodor Adorno (1963) *Quasi Una Fantasia (1998 edition by Verso Radical Thinkers Series)* for a collection of essays that critique a selection of music works and includes essays on Commodity Music (pp. 37 – 52). Earlier publications of Adorno & Max Hornheimer's discussion and introduction of the terms 'the Culture Industry' is evidenced in *Dialectic of Enlightenment (1944) (Verso Edition, 1977)* and subsequent publication of Adorno (1991) *The Culture Industry* for selected essays on mass culture by Routledge Classics, London.

engage with the concepts tradition and change.[17] To explain, a disconnect is observable where a debate on aesthetics as a discipline is diverted toward a preservation and maintenance of the conditions of conditions; where 'tradition' is perceived as conflicting with originary thought or of artistic intent.[18]

Conversely, with a review of the literature, an alternate perspective, and what may be a somewhat more dimensional view emerges. Thereby, a disconnection is observable when discussion on the musical work has been oriented to preservation and maintenance of 'tradition' as it is perceived as a style or structure of tradition. If we place a conception of the musical work captured in 'time-as' then the argument as to how artistic works are constrained becomes more transparent. For example, we experience the musical work as national anthem; or associated as an enclosed national identity of a time – as military conquest; or an expression of traditional values costumed, that are potentially invariant or tribal; or the more recently coined terms connect the work to the valuation of cultural activities in terms of 'product' with an

17 In coining the term "The Culture Industry' (1944[1991]) Adorno's proposal that the mass production of unsophisticated products and entertainment products created a concept of false needs, which replace people's true needs - freedom, full expression of human potential and creativity and genuine creative happiness. That industry and entertainment formats typically driven by a need for profit replace the more 'difficult' and critical art forms that potentially lead people to question and understand their practices, to actively engage in their cultural, social life [See Adorno & Horkheimer, "The Culture Industry: Enlightenment as Mass Deception", of the book Dialectic of Enlightenment (1944)]. Adorno's concern parallels those voiced by authors on traditional music as evidenced (Hamilton, MacMahon in Vallely et al 1999).

18 See the Crossroads Conference (1996) and (1999) for the collection of papers collated and published whereby attempts to table and discuss these kinds of concerns (as articulated by Mac Mahon, 1999) became somewhat side-lined in practice by a polarised debate on Tradition and Change. The debate within traditional music circles is arguably voiced in terms of tradition and change as somewhat opposing factors upon a linear continuum (Ó Fiongháile, 2005). In a practical mode of thinking, this is evidenced where boundaries to artistic freedom are often indicated by a formal arrangement of meter and structure that are for the most part 18-19th century dances of European derivation (O Súilleabháin 1982, Hamilton 1999).

intellectual property, servicing production, propriety and commercial affects. Similarly, a shift of emphasis occurs if valuation moves from a realisation of the artistic work defaulted to an act of reworking of ideas - past or an act of utility as commercial or social, touristic goods or services.[19]

Arguably, the prevalence of a singular rhetoric has shifted orientation toward cultural works toward an economic model, a transfer towards models produced to the needs of the entertainment industries. Bringing the issue of a depth of content to the fore raises attention to how we might speak of these kinds of qualities yet we perceive the substantive content of a work at an immediate and human level. The underpinning concern arises where mainstream source traditions have evolved in terms of technical competency and the range of production platforms become diverse; there has been in part a disconnect occurring; and performing values that emphasized deeper intellectual processes of consciousness and connection have been somewhat overlooked.[20] Arguably, the concern is where outward focus on production values in the public domain have guided creative outputs, substantive values of artistic levels of awareness have been somewhat compromised and requires some explanation.

The concern voiced is not simply prevalent in recent times but is an orientation shared amongst art forms across our domain and re-emerge in discussions on 'creativity'

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19 I am engaging the understandings of goods and services as referenced in the fore-mentioned policy instruments published by UNESCO Conventions (2003, 2005, 2006)

20 I have formerly addressed the similarities taking place in current policy debates where banners such as 'creativity & innovation' reflect those of the culture industry so many years ago attending to professional situations without the necessarily critiqued circumstance. See O Fiongháile, *The Age of Creativity', Translating Policy to Meaningful R & D for the Creative Arts & Media*, 'Foro de Industria Culturales' for General de Promoción Cultural, Ministerio de Culturia, Espana, [2009].

increasingly taking place across our public domains. A consideration of utility has been realised within our educational programming and now re-voiced in new terms along-with ideas of how creativity may be managed or instrumentalised. As an example, it is voiced within academic circles that romantic, nationalist/public enlightenment use of folk music has played a role, which "has stifled creativity" and the academy with an influence of institutionalised forms of a dominating classical music education has been "based on the eradication of creativity" (Hill 1989, pp. 9-10). The concern voiced by Juniper Hill is explored in publications across two decades (1989, 2006) and while it is nuanced, it requires contextualisation. Hill points to a core understanding of how our conception of the musical work has not changed. The author challenges a passive learning that leads to a pedagogy inculcating passive music learning, and obedience by performance that stifles a critical capability in order to meet the challenges of the extant repertory or the material virtuosity required of the performers act. Thus, a prevalent value that places attention upon technical mastery over creative values has become a preoccupation of performers; driven by the need to succeed within a highly competitive environment.

In Irish music, while an exploration of the creative practice of the musician continues to be the subject of enquiry as evidenced by Kavanagh (2001)[21], Keegan (1992)[22], and Wilkinson (1991)[23]; recent publications have tended to prioritise the need for a cultural theory to underpin the tradition; and address areas such as cultural history

21 Kavanagh, N. (2001) *Regionalism' in pre — Revival Irish Traditional Flute Performing Styles – Fact or Fiction* [M.A Dissertation] Waterford: Waterford Institute of Technology, 2001

22 Keegan, N. (1992) *The Words of Traditional Flute Style* [M.A. Dissertation]. Cork: NUI, 1992.

23 Wilkinson, D. J (1991) *Play me a Lonesome Reel – Factors relating to the building of a musical style & social reality of performance in the Sligo/ Leitrim region of north west Connaught* [M.A]. Queen's University, Belfast

(Smyth 2009)[24]; mapping the field (O'Flynn 2009)[25]; exploring issues of identity (O'Shea 2008[26], Vallely 2008[27]); and or through profiling such as with Vallely's significant 'Companion to Irish Traditional Music' from 1999.[28] These works are significant and welcomed. There is however, a limited follow through on evolving new knowledge or evolving new modes of thinking or to evolve a critical research connecting traditional practices to current intelligence across the scientific fields.

An aesthetic theory shares a pan - disciplinary perspective and speaks across art forms. A disconnect subsequently arises where a performance practice and the disciplinary achievements of a scientific domain are in some way not side-lined to facilitate a highly localised ethno-theory to understand the conceptual shifts arising in the traditional/ folk context. As an example, we can speak of the culture industries; they are not an invention of recent times as evidenced by any legal and commercial transaction of the historic past, at a community or global level.[29] Nevertheless, the influence of technology, mass modes of production, and more recently the increased dissemination and availability of publication and production tools have ensured that

24 Smyth, G (2009) *Music in Irish Cultural History*, Irish Academic Press,

25 O' Flynn, John (2009) *The Irishness of Irish Music,* Ashgate

26 O'Shea, Helen (2008) *The Making of Irish Traditional Music,* Cork University Press.

27 Vallely, F (2008) *Traditional Music & Identity in Northern Ireland,* Cork University Press

28 Vallely, F (1999) *Companion to Irish Traditional Music*, Cork University Press

29 The implications and consequences of industrial reproduction have been analysed and recognised in the writings of Walter Benjamin (1936) extended by the conceptual analysis of the effect of the culture industry considered by Adorno & Horkheimer in their writings from the 1940's onwards. Technological innovations were typically followed by legal conventions as implemented by WTO, WIPO, UNESCO, and in more recent times through the GATT process. The specificities of these developments in relation to diversity are debated in their own right as evidenced in the work of Schorlemer & Stoll (2012), Neuwirth (2006), among others.

the cultural industries have become a primary operational field for all performance cultures. Yet, the narrative continues to be situated within the discussion of how change validates or invalidates the 'traditional' aesthetic of traditional / folk music. What has subsequently arisen is an oppositional tension evidenced by now framing polarized debates on tradition and change or art & business as frequently profiled by conference fora. The interests evidenced in the debates profiled by these kinds of events are valid, but a substantial issue remains. Howsoever the parameters are accepted or contested, acknowledgment of the map of human knowledge implicit in a practice, of any kind, is required; while we subsequently contest, negotiate and re-imagine our positions, our practices and potential contribution of our enquires.

Yet there is also a complementary aspect in play. As the challenge of societal developments to traditional practices carry a problematic, they also carry an inherent opportunity that has arisen from the dynamic technological innovations, namely an increased capacity for artistic creation has consequently emerged with enhanced dissemination through networked communities of interest. Contemporary performance practices across genres has affected a shift in consciousness whereby musicians are in a position to reflect upon their performance practice and are increasingly taking on a role to research and comment upon their practices and their creative process. Through collaboration with researching artists from across artistic mediums, there is an increasing awareness of a shared interest in the conceptualisation of artworks and how to relate artistic thinking to the forms we bring into play.

The advantage of the increasing availability of recordings and publications bring an awareness of what might be a mutually shared discursive space. This is evidenced

where interrelated disciplinary narratives that are substantially addressed across the human sciences effect more immediately upon disciplines formerly separated by specialisms or by modes of production. Thus, the issues of concern to the particularities of the tradition/ folk musician are now part of a critical reflection on art practices that are taking place across the creative arts domain. The discussions taking place within and without the academy are now shared as artists engage in a critical, self - reflexive practice. This means that concerns raised are not solely tied to a singular theoretical discourse but are reflected or communicated across the public domain. Thus, it is the kind of questions we pose that ought to decide the methodologies required, and the route we undertake should only be contained by the mode of thinking necessary while forming originary thought.

iv. With Tommie Potts

An effective example for a traditional, folk audience may be sought in the highly accessible, complex, yet humble expression in the performance practice of Tommie Potts. Tommie recorded one solo recording 'The Liffey Banks' (1972). The recording has gained an acknowledged presence amongst his peers in Irish Traditional music (Glackin 1972),[30] he has been the subject of national cultural interest and profile (Mac Mahon, The Long Note, RTÉ 1970's) and more recently as the subject of documentary features profiling his musical works and his life (Cérbh é-Tommie Potts,

30 Among the many musicians that acknowledge Potts influence on their work are Martin Hayes, Frankie Gavin, Paddy Glackin (who recorded Potts version of 'Top it off' for his recording Glackin, P (1972).

TV4 2009; Potts 2012). [31] Potts performance practice has also attracted academic interest and study and is engaged as a first contribution to a formal transformation of musical form (Ó Súilleabháin 1982, 1987, Flynn 2010).[32] While Ó Súilleabháin's study of Tommie Potts (1987) stands as shared evidence and reflects in part the enquiry herein, the tune remains of interest as an autonomous work, and contains in one performance elements that reoccur but in part, throughout Potts' repertory.

Tommie's analytic process attends not only to the performer's interpretation of the musical work takes place through a familiarity with the tunes and stylistic practice. His performance can be considered as a rupture to the conventions of his time as his model of performance extends the musical language beyond anticipated parameters (Ó Súilleabháin, 1987). The direction that Potts had committed his performance moved to a place that was becoming yet solitary, in that he was embedded in a cultural practice accessible to musicians, but not yet understood as an autonomous practice. The traditional folk community could recognise the style, but Potts extension of the melodic architecture of the tunes and alteration of tonality, confused expectations of structure, of direction and duration of what had become a fixed text in the mind-set of the peer - community. The location of Potts' creative processes into opposing constructs of the standard and the variable as undertaken by Ó Súilleabháin

31 Evidenced by interviews with Tommie Potts in the 1970s held Tony Mac Mahon in *The Long Note* programmes, RTÉ Radio.

32 A detailed and sensitive study of Potts' creative process and the particularity of the performance of *My Love is in America* are undertaken by Ó Súilleabháin (1982, 1987). Ó Súilleabháin's studies of Tommie Potts, the man, the music and his creative process explored nuanced deviations to signify a conceptual awareness in Potts beyond the stylistic and interpretative parameters typically associated with the performance practice of traditional musicians; it stands as the detailed extant consideration of Tommie Potts' music. More recently, Dave Flynn has undertaken a consideration of the notational values arising from a study of *My Love is in America*, in Flynn (2010).

demonstrated the artistic credentials of Potts autonomy and practice. However, it also allowed the invariance of our thinking processes to go unchallenged. To extend upon the realisations of the fore-mentioned works, it remains to be understood that the binary purview of standard and variation and the location of a peer community's tolerance to accept or not accept, misleads the deeper processes at play that are more readily rationalised in the context of the autonomy of a musical work. A shift in perception can occur where a performance is not solely concerned with traditional practice, but evidenced to have moved beyond the expectations of a peer community. Potts practice demonstrates a performers expression, in not solely re-orienting the formal character of the tune or producing an extension of the musical form, but to transcend perspective in how we listen with and perform with a tune.

The performance of 'My Love is in America' is informed by the cultural parameters of traditional performance, but Potts' practice engages with structure, tonality and compositional devices in an abstracted form to not change but what I would argue is to move in and outward of what are anticipated tonal and structural centres. This is a dimensional shift both of perspective and content – making. The cultural narrative is disrupted, as and when Potts aesthetically re- engages with the work in a dynamic play with the musical elements, where expectations are transfigured and transcended. The performed work in this instance becomes the loci of the musician's intent to exist as a work that shifts perception both for the performer as for the reception of the work. In this instance, the work is tradition and it is something other; it is both-and; while simultaneously attending to an interplay between performance and experience of the performance in-play.

Understandably, to demonstrate structural coherence in accordance with musicology' and a notation of musical acts is to attend to published forms (structural forms), tempo & rhythm (duration) and pitch (direction) and it is the normative practice whereby western musicology and its relative ethnomusicology has sought to pin a performance of music to published form and to its consequent, the copyright text. While this publishing practice is a necessity to collect and publish music and to provide technical manuals for instruction, it cannot address the presuppositions of our thinking subsequently elaborated in the performer's act. Similarly, the scholarly practice of an active performing community has in part tunnelled observation of creative activity towards the work and the observation of technical and stylistic elements as configured by the artist's intent and the sociological conditions of the time. The issue of connection to our scientific circumstance remains and to reconnect the substantial content of enquiries to the intellectual discipline that inform our artistic positions and practices stands, no matter how or where or when our traditions form content.

Inter-disciplinary connection is not solely an issue for a traditional performer or an artistic community. The performance practices of traditional musicians reflect parallel processes occurring, wherever the fixed work is not fixed but a prompt, and where the interpretative capability of the musician becomes a primary medium holding primacy over the composer or finality of the work. However, it is to a limited capability where the form remains located in the mind-set of the musician as a fixed text. Potts' performance of 'My Love is in America' is recognizably located as a performance of an Irish traditional tune, of a public domain work, and performed within the Irish Traditional Dance Music genre. Yet, his use of extended melodic, tonal and rhythmic variables is underpinned by a conscious intent to expand the work as to

its variable states of being. The performance reflects a creative process that exceeds the interpretative principle of historic or standard musical works. Thus, in so doing, Potts performance evidences an expanded melodic voicing that exceeds expectation of style and interpretation and in so doing becomes of interest as an autonomous statement as an artistic work. [33]

The work impresses on the consciousness of the listener on a deeper level. It is immediately evident, whatever the readers understanding of the technical or formal elements at play, that Potts was evolving an aesthetic recognisable 'as being' his own. The potentiality that arises in listening and being with Potts music, is not so much what he is doing that the musician may wish to know of, but how process turns an evolving awareness within his performance, to become fully experienced and realised.

The later years of the 1970s to Potts passing in 1988 evidence a certain experience for Potts as the esteemed master - musician, captured by documentary and academic interest. Acknowledging Potts legacy and significance of 'The Liffey Banks', Seamus Ennis comments on the sleeve note, "'Individualistic' is the term for Tommie's playing; he is the only person I know who takes a melody and sees in his mind's eye its main trend, together with all its moods, side-tracks and tendencies' – and succeeds in portraying the entire composite in his performance" (Potts, 1972). As evidenced by Ó Súilleabháin (1987) it is possible to show that in transcending a structural and tonal architecture of the dance tune, Potts arguably freed his creative process to engage in an autonomous expression that still reveals today. More particularly and for our

33 The Analytic process undertaken is elaboration in Chapter III, while here the observations of Potts work point towards considerations informing the enquiry and how the question is substantialized in this chapter.

interest herein, is that by seeking a personal expression, Potts creative sense moves beyond the appearance of a presentation of material in traditional form. While self aware of his process, he demonstrates a reflexive practice evidenced throughout his repertory. For a traditional performance community, he recalls attention to the performer that is simultaneously simplistic but complex, and deeply affective. In this way, his work achieves transcendence. To substantialise an abstract, I recall Adorno's explanation of transcendence: "Only in the achievement of this transcendence, not foremost and indeed probably never through meanings, are artworks spiritual. Their transcendence is their eloquence, their script, but it is a script without meaning or more precisely, a script with broken or veiled meaning" (2004, p.104).

Contemporary musicology has begun to rethink orientations toward the fixed text, to re-focus on interpretative capabilities of the performer and to the kinds of knowledge to be found in an interpretative practice.[34] While researchers among traditional, improvising and popular music studies and ethnomusicology, which has taken cover of these genres, continue analyses of performance elements to inform technical studies and competencies, an engagement with artistic research has brought about a rethinking of research practices and the horizon posed to these enquiries.[35] The challenge and the prompt of a musical text are becoming more fixed as digital media is utilised to increase the documentation of the performance detail to notation. Yet

34 In the 1980's Joseph Kerman's work in musicology called for critical theoretical perspective to underpin enquiries over the specificities of our genres or disciplines (1986) More recently, The authors Cook et al and specifically Leo Treitler in the collection of essays title 'Rethinking Music' (2010) articulate the need for the re-aestheticization of music (2010, p.357). I have taken this discussion on the implications for evolving a music cognition theory forward in Chapter II.

35 A school of thought within musicology and ethnomusicology orients towards studies of music making as embodied forms of knowledge as evidenced by Kevin Korsyn's *Decentering Music* (2003) John Rink (1995, 2002).

forms of interpretation are re-emerging and occurring and authors concerned with re-thinking musicology are now problematizing a positivist approach to musicology as evidenced by Treitler, Everist in Cook et al. (2010). The concerns arising point to a consideration of autonomy and of the development of new work. It is particularly so where increasing orientation toward production values in part replace deeper processes potentially at play in the performance of and the reception of artistic works.

IV. In Reflection

To reflect upon the conceptual shifts that are taking place is to speak from the specificities of the singular act to the common understandings taking place when practices are observed in complementarity. To reflect upon the philosophical basis for understanding is to connect the transmission of knowledge from one to another, to articulate the move from a particular circumstance of a musician's story to the presuppositions that guide our thinking and the potentiality that subsequently arises.

The advantage to engage a shared propositional ground across art - forms has been articulated and advanced in the creative arts domain with consideration of academic practice and a parallel practice evidenced in the public domain. What remains to be achieved is to form an interconnecting presuppositional route, no matter how complex or simply elaborated, to point toward connected modes of thought. And in such a way that one may articulate modes of thinking and doing, yet communicate to the circumstance of the performer or designer, artist or architect, writer or researcher in

practice in either a professional or community circumstance.[36] In a similar mode to the interpretative act, the traditional performer evolves intellectual and interpretative pathways, of entry and or perspective of the musical work. Nevertheless, the presuppositions to one's work facilitate a mutuality that is a dimensional place of mutual understanding. My intent is to articulate the circumstance of Traditional Music practice, actualized by an intellectual and experiential provenance, to provide a present sense of scientific circumstance.

The challenge voiced is to underpin one's work with an intellectual orientation toward circumstance and to attend to the structures influencing our present. I have engaged the reflections of two primary theorists to demonstrate why this approach may be undertaken. Each chartered a journey of this kind, carrying perspective yet providing complementarity to form an interdisciplinary interpretative structure. By engaging C. Wright Mills and *The Sociological Imagination (1959)* one can articulate the interconnections formed between the individual person and their society. With Theodore Adorno and the *Aesthetic Theory (1970)*, the interconnection formed between the artwork and its capability for self–interrogation is addressed, transcending the problematic of a static invariant formulation of history.[37]

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36 Members of The European Arts Research Network articulate an artistic research to connect and extend modes of thought and practice in arts research. Mika Hannula et al (2014, 2016) invokes Mills' cultural sensibility and Berlin's sense of reality to underpin a contribution in the public domain. While Henk Slager evolves a methodological perspective in line with Barthes response, proposing "a stance where artistic research is considered a "gaya scienza"; a temporary autonomous activity focusing on the intellectual pleasure of an experimental method and an implicated form of artistic thought" (Slager 2012, p.88).

37 Engaging Mills and Adorno to facilitate a mode of working with traditional music in Europe had underpinned my thinking and mode of working along-with colleagues Jany Rouger, in the founding period of the European Network of Traditional Music and Dance (1995 – 2003). These considerations influenced the formation of multi-annual projects for an active network of practitioners to underpin our actions in the public domain.

Mills speaks to human reason advising that "the sociological imagination is becoming, I believe, the major common denominator of our cultural life and its signal feature" (2000, p. 14). He forged a capability to demonstrate the interconnection formed between individuals and society, that locating the range of intricate relations enables one to understand historical circumstance as it relates to both one's inner existence and external actions. From Mills perspective, the interaction between individuals and society and the interconnection of biography and history brings understanding of social, political and historic circumstance. This circumstance is not an inevitable system in permanent propulsion but rather to understand the structures, policies and assumptions that are simply the actions of previous circumstance and that are of biography and history and are not predetermined.

Mills drew attention to a mode of thinking and practice while reminding the researcher that "It is a quality of mind that seems most dramatically to promise an understanding of the intimate realities of ourselves in connection with larger social realities… whose wider and more adroit use offers the promise that all such sensibilities – and in fact, human reason itself – will come to play a greater role in human affairs" (ibid, p. 15). Attention toward the necessity for a serious and embedded and acted upon craftsmanship is called upon to transcend styles of reflection that seem mere vehicles of escape or obscurity. What is in play is a shift in perspective to challenge the fragmentary nature of scientific efforts, the disparate orientations of our consciousness and actions, of inconsequential repetition and a short-term sequence of human interest and human affairs.

To connect the elements involved in our practice and reflections, I engage Mills who connects his text to the social circumstance and a human capability to realize social and cultural significance. Thus Mills speaks of promise that is subsequently reflected by his pointing to an enhanced capability of our actions by engaging with the challenges of our time. He advises the practitioner that "If they wish to work and thus to act in a consciously chosen way, they must first locate themselves within the intellectual life and the social-historical structure" (ibid, p. 179). Thus for many, to do so, it is a mark of ethical practice, a mark of ethical leadership, informed by one's sociological imagination. It is I suggest, by engaging human consciousness, extending a reach and realization for activating an interconnected sense of human capability and accountability, while simply connecting to the scientific consequence of one's act.

With Adorno's perspective, he is similarly speaking to the divisions of consciousness, to arts role to resist the coercive force of external structures upon the imagination. He articulates an objection to static formulations, simplified thinking, and historical treatments. His understanding of the autonomy of art is to exceed the enclosed frames of identity making and to reach to a dynamic understanding of the truth-content of a work that critiques. Acknowledging that all art is partially autonomous, partially social and partially functional, what we interpret from Adorno is to act upon the integration of aesthetic and social criticism, the alignment of philosophical aestheticism with the progress of thought. His intellectual practice is interdisciplinary, writing with observations and engagement with art, music, criticism, and philosophic aesthetics to connect an innate historicity within the autonomous artwork.

Adorno's work points toward an understanding of the innate dynamic capacity of art, of music, of literature, like that of nature, to extend and move our understanding and experience of the quality of being that is momentary. His claim is "The artwork in itself, is not, as historicism would have it – as if its history accords simply with its position in real history – Being absolved from Becoming. Rather, as something that exists, the artwork has its own development. What appears in the artwork is its own inner time; the explosion of appearance blasts open the continuity of this inner temporality" (2004:112). By straining toward, as well as adapting to, it is an understanding of art that can go beyond the appearance of what they are. In this way, we are reminded that artworks are not fixed, archaic invariants; rather their reality is their historical content making anew.

A concern engaged by Adorno is Heidegger's idea of 'bindingness', an overarching binding character that is not to be ensnared neither thematically nor by the manipulation of effects. Rather he gestures toward the complex but in essence reaching to a concept of connection. By "presenting what is beyond the monad through immersion in the experiences that are fundamental to bindingness" (ibid, p.113). This is to consider an artwork that connects and combines, moves and gives direction to our 'being in the world'.

By engaging with the works of Adorno and Mills, it becomes possible to speak of art as an act of becoming, encapsulating its inner historicity, its within timeness, yet speaking to a present sense and tense of time folding upon its past, present and future consciousness. By reflecting on the challenges presented by Mills and Adorno, we implicate a perspective of one's works, the reach and realisation, of both tangible and

intangible realities. It is to suggest that an experience of the artistic work is a form of mediation that connects and combines us with experience both physical and metaphysical that may be given form by and with scientific awareness. We may point to Adorno's famous aphorism that "We don't understand music, it understands us" as an underpinning realisation of arts critical capacity. And we may navigate the scientific steps required to locate potentiality with scientific knowledge, to inform our thinking of our humanity.[38] And we may also engage the kind of scientific awareness that we require to give these abstract forms a tangible reality. By undertaking an interpretative process, it is to give a chance to realise and articulate the connections that exist, not only in terms of biographical and social elements, and to also make manifest a capability of consciousness formed.

To address the challenges outlined, I have engaged a mode of thinking, to configure a route to bring the variables implicit in this kind of enquiry to the fore. What is emerging is a potentiality revealed in giving value to musical performances in their capability to transform our understandings. Yes, we establish and find biographic roots and experiential routes to understand the choices informing a practice. Through the theoretical rationale provided by Mills and Adorno, it is to also to engage a mode of thought that connects our understandings within a scientific body of knowledge to give access to the capabilities of human consciousness. That this kind of approach connects to practice, underpinned by an intellectual and critical orientation.

A revolving cycle of realisation and actualisation may take place; two sides, connecting our practice to our consciousness and its potential scientific effects. We

38 Adorno, Beethoven med. Rolf Tiedermann (Frankfurt, 1993, p.15)

are oriented not solely to the technical or compositional competency or to achieve an exposition of the musician revealed. Rather, the approach designed is to engage with the performance in its process of being that brings about a reach and realisation of elements, not invariant but on the move, being yet becoming.

My approach to interpreting an act of consciousness is to relate to a design of 'moves' that works through a process of thinking, formed in parallel to Whites' Tropes of discourse' in cultural criticism. The process is attempting a language that can navigate the interplay of poetic and noetic levels of consciousness in the interest of understanding. White unveils a pathway he traversed, mediated between perception and conceptualisation, description and argument, mimesis and diegesis (1985, p.14). In this way, he draws capability to one's language to carry a task forward and to reflect on its potential achievement. I am engaging White's work in forming a theory of discourse to articulate understanding of process, to articulate the transformational patterns of conceptual thought as to how to reflect and to narrate transformational patters of consciousness – making that are both physical and metaphysical in form.

To explain, White's particular references to Todorov's critique on Freud is to demonstrate equivalence arising in Freud's analyses of mediation between dream thoughts and dream contents, allowing us to move from a poetic figuration of reality to a noetic comprehension of it. These are equivalents of the tropes competency in language; are equivalents of Piaget's connection to the cognitive development of the child; are equivalents of the transformational patterns in conceptual thought. The tropes it can be argued thus provide a series of moves that allow the interplay of mimetic and diegetic elements, of expression to narrative, to mediate an act of

consciousness making form. The balance achieved is to place observations to material form that in this instance, narrative, that can be intuitively grasped and yet may articulate this complex route. [39]

The consideration of Narrative given form is by the work of Paul Ricoeur in *Time and Narrative Volume 1 (*1984) *Volume II* (1985) and *Volume* III (1988).[40] To offer a philosophic mode of thought is to understand day – to - day circumstance, and how to articulate that circumstance may thus be articulated and evolved through a narrative form. The underpinning premise formed is how we position our work and the conceptual perspective we engage, potentially extends capability for interpretation and understanding. That in the cycle of 'return and renewal' implicit in the mode of thinking and in music making, that each time we return, the work of the productive imagination allows an expanding cycle not of reworking but of content made anew.

My intent is to consider how to reposition an understanding of the duality implicit by the traditional and the modern, the traditional and the contemporary (See pp. 46 - 53). It seeks a discourse not in terms of polarized perspectives but of a mutuality – that

39 In the Tropes of Discourse by Hayden White (1978, p.7) the author substantialises his discussion on the transformational patters of conceptual thought, and engages with a broad range of sources to address the challenges formed between the poetic modes of cognition and the rational or scientific modes of cognition. To mediate these divisions, as argued by White, is to work with an understanding of integration, of the human capability to make sense of and to make a sense of the world, yet maintaining the powers of *poiesis or noesis*. The kinds of transformational patters of consciousness in play are understood by relating to Freud *Interpretation of Dreams* (1965), Todorov's critique on Freud in *Théories du Symbole* (1977) and Piaget (1973) *The Child and Reality: Problems of Genetic Psychology.* Cognitive integration of physical and metaphysical matters in form thus underpins the challenges of narrative to reach this balance, while "not faulting the powers of *poiesis* or *noesis* unduly" (ibid).

40 Translated from the original publication 'Temps et Recit', Vols 1, 1983; Vols II 1984; Vols III, 1985; the English translation engaged here is by Kathleen McLaughlin and David Pellauer and published by the University of Chicago Press.

comprehends the reach and realization of our capability to experience the science of life in the world of works and deeds around us. It is a question of journeying in terms of experience while reconnecting to the thought–lines within the map of knowledge. The work thus stands as model of a theoretical practice and engages music performances in the Ricoeurian sense, as a laboratory of the imagination.

The performances discussed in the course of this thesis may be considered as representational models of an existing genre, elected for their mutuality within a specific time and the comprehension strategies speak and reveal artistic modes of thought, intensity of perception and good practice. Yet, there are many more performances that may be similarly engaged as to the substance they speak. The premise is by extending a reach of how we speak of and evolve a practice informs inform the kind of realisations that may be found. The critique thus engages elements that overlap upon elements integral to the field of philosophy, to history of science, to musicology and ethnomusicology, articulating the positions they potentially share.

By engaging White, we may understand that "a discourse is itself a kind of model of processes of consciousness by which a given area of experience, originally apprehended as simply a field of phenomena demanding understanding, is assimilated by analogy to those areas of experience felt to be already understood as to their essential nature" (1985, p.5). To understand this idea is that one may point toward modes of thought that connect traditional music practices with theoretical understandings of science, and it is with human consciousness wherein the questions posed remain active and activating, not to form a complete answer, now fixed and static but to open to the potentialities that may arise. That while we set the ground for

interpreting anew how performance acts open out the implications to a consideration of not invariance nor of material contents, thus a scientific consciousness of our time and place/space may make manifest.

The approach elaborated brings awareness of spheres of influence, mobile in time, speaking to our experience of a unique event. It is to ask after our understanding of a legacy of voices, micro histories of discreet performances and reflected memories. That the musical work connects us through our memories to a past, to story unfolding, yet pointing to future potentialities not yet realised. It is to consider performance as an expansive cycle, capturing complexity in forms of musical communication, challenging our knowledge and expression of that which has gone before, to interpret the circumstance of today. It is to bring to the fore the dynamic of perspective interlacing perspective, to connect complexities of consciousness with tangible scientific awareness. In so doing, it is required to move beyond the individual conceptualisation found within a singular case, theory or discipline, and consider authors that sought to articulate these inter-related kinds of processes, not similar nor the same, but a wisdom from which to explore, possibilities of mutuality understanding that we all share.

CHAPTER TWO: EVOLVING AESTHETICS

A Reading Guideline

The Chapter explores the possibilities for exploring evolving aesthetic discourse to address the potentialities of our performance practices. It considers the theoretical understandings implicit in a transmission of knowledge handed down over time, from person to person, and practice to practice while reflecting with the philosophical presuppositions to inform our knowledge and domain. In this way, I seek to bring into play an orientation of science claimed by Heidegger in *Being and Time* as "the totality established through an interconnection of true propositions" (1962, p. 32). What follows is a questioning of our circumstance in traditional, folk music and the kind of formations positioning modes of thinking underpinning our historic and cultural processes. Attention is drawn toward and beyond the music material to the processes at play. It is to consider in the instance of traditional music practices, 'how' to begin an aesthetic discourse and actualize a theoretical realisation to our practice and works. Thus, chapter II works through the literature to establish an orientation and to consider a discourse that can interpret and voice aesthetic consciousness at play in a musical work. To this end, the chapter evolves a definition that facilitates the forming of an interpretative methodology as set out in chapter III.

Chapter II proceeds through a series of moves and navigates the following route: The characterization of the literature considers the site of experience, the presuppositions that guide the argument; the elements are a consideration of the argument and design; The dimensions reveal the movement between essence and change, of external and

internal realisations the inform; and a reflection considers the totalities identified yet opening outward to the potential implication of the process. By extending upon an act of conclusion, the narrative act returns to this process of conclusion yet facilitates along-with, a process of renewal. This process is to engage an open discourse attempting the understanding of the reciprocal relationship between our artistic practices and the narratives we use to interpret the circumstance and also potentiality.

I. The Site of Experience

Artists across the music forms are typically placed within disparate disciplinary programmes reflecting specialisms arising from both technical and structural parameters. While a study of the sociological elements are addressed by historiography and anthropology, a multi-form of ethnomusicology has arisen in the last century as a potential inter-genre mode of enquiry for music embracing yet parallel to a classic musicology field.[41]

41 For the readers interest I refer to classic studies in Ethnomusicology that have influenced the discipline to now become the site of studies into genres panning a global site of traditional and art forms, seeking to speak across the conceptual differences of high or low art: An example of ethnographies and ethnomusicological analyses (Curt Sachs 1962, The Wellsprings of Music) undertaken across a range of art and folk forms to include traditional – folk practices (Alan Lomax, 1978 [1968], *Folk Song Style and Culture*) J.H. Kwabena Nketia, 1975, *The Music of Africa* or Anthony Seeger, 1983 *Why Suyá Sing*) Classical Music Studies of Indian (Chloë Alaghband-Zadeh 2017, Listening to North Indian Classical Music: How Embodied Ways of Listening Perform Imagined Histories and Social Class *Ethnomusicology Vol. 61*) Indigenous and ethnic groups (Irén Kertész Wilkenson I994, *Diversity in Unity:* A Study of Individual Creativity Through the Performance of Songs Among Vlach Gypsies of Southern Hungary, Doctoral Thesis) or studies of specific community practices (Jelenlévo Múlt 2000, *The Musical World of a Hungarian Village – Áj,1940*) or popular studies (Steven Feld 1988, "Notes on 'World Beat'." *Public Culture Bulletin* 1(1): 31. or George Lipsitz, 1986/7. "Cruising around the Historical Bloc: Postmodernism and Popular Music in East Los Angeles." *Cultural*

Accepting notable exceptions in recent times, Bruno Nettl's observation was apt when he comments, "On the whole, ethnomusicology has eschewed the philosophical issues…" (1983, p. 312). While Nettl identifies currents of investigation that have occurred and accepting those notable exceptions, it is typically considered that landmark publications that contribute to establishing the discussion of aesthetics in traditional, folk, indigenous cultures are not prevalent in this field.[42]

Arguably, scholars researching theory have been more typically engaged with investigations on concepts and issues, with a model of reflection informing traditional music being a somewhat partial analysis of the thought processes that inform our cultural processes and critical perspectives. The challenge confronting performers increasingly researching their practice is how to engage with a consciousness of

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Critique 5 (Winter 1986–1987): 157-77 or centres of musical studies such as jazz studies (See UCLA Herb Alpert School of Music https://schoolofmusic.ucla.edu/academics/ethnomusicology/) and educational programmes 'Ethnomusicology and Performance Studies: Towards Interdisciplinary Futures of Indian Classical Music, in *MUSICultures 44(1):187-209*; and Matthew 'Mattu' Noone 2016, 'The Mongrel metaphor: an arts practice response to understanding musical hybridization' in *ICTM*, 08) or on music education (John Blacking 1987, *A Commonsense View of all music* Reflections on Percy Grainger's contribution to ethnomusicology and music education) and as evidenced in third and forth level education on a global scale or by way of understanding interdisciplinary studies such as Gregory Barz, Benjamin Koen, and Kenneth Brunnel-Smith, 2008 "Introduction: Confluence of Consciousness in Music, Medicine, and Culture." *The Oxford Handbook of Medical Ethnomusicology)* and Interdisciplinary studies (Boris Weisman 2007, *Lévi – Strauss, Anthropolgy and Aesthetics).*

42 Some exceptions are observed by Nettl (1983/2005): an initial phase with authors profiling music as symbolic behaviour with influences from Saussure & Structuralism (Merriam, 1964, p.234); a second phase emerges from Charles Sanders Peirce & Semiotics (Nattiez 1971/1990; Feld, 1987, 1994); and a third phase is influenced by philology & aesthetics (1983). The discussion of aesthetics has not yet been directly addressed in ethnomusicology and folk cultures, noting these exceptions listed and in particular the authors Sieber (1959) McAllister (1960) Feld (1982, 1995) who advanced the area of 'aesthetic anthropology' and Wiseman's *Levi-Strauss, Anthropology & Aesthetics* who engages the title of "ethno-aesthetics to show "the mutual imbrication of aesthetics and anthropology " (2007, p. 3). This is a divergence within academia and while historically a necessity; it underlines difficulties that arise in working in the context of isolated, bi-lateral or comparative analysis of cultures.

anterior influences in terms of the art form, the performer's circumstance, and of what we know of the human sciences.

H. G. Gadamer takes hold of the arguments pointing to temporal reality of an artistic event in his *Truth and Method (Wahrheit und Methode)* published in 1960. Gadamer called attention to a 'pernicious short circuit' in our perspectives as we are always in danger of forgetting what is unseen (1975 & 2013 eds.). This is to call attention to our experience of our historical traditions whereby "the natural giveness of our existence and of our world constitutes a truly hermeneutic universe, in which we are not imprisoned, as if behind insurmountable barriers, but to which we are opened" (ibid. xxiii). The circumstance articulated is to share across the human sciences a consciousness of our thoughts and language in all our endeavours, to communicate to the historical traditions and their anterior influences, to which we all belong.

Acknowledged in the work of Gadamer are the complications arising from segregated disciplines. Gadamer is pointing toward modes of thinking informing theory that are a furthering of what has been before, while defying descriptions of culture as sole constructions of the isolated discipline (ibid. xxiii, p.573)[43] This awareness is directed where a separation of knowledge leads to a disconnection from modes of thought of human consciousness. To speak of consciousness is to actualise our Being within a cognitive and a sensory experience of life.

43 While Gadamer reconnects what may be described as the thought – lines of human knowledge he also points to "A pre-linguistic experience of the world' acknowledging Habermas references to Piaget's research that reminds us "The language of gesture, facial expression and movement, binds us to each-other" (1975, p. 573)

The levels of awareness that we bring into form are a reflection of our capability to think, to form and interpret as we actualise unseen realisations of experience. With this consideration in mind, we begin from the principle that interpretation is not solidly defined constructions based on principles of law, but the furthering of a consciousness that goes along way back, that reforms to temporal interpretations by which we articulate our understandings today. To address the idea that these understandings remain incomplete and their potentiality somewhat contained by an enclosed perspective of disciplinary specialisms is to open one's practice toward the potentialities it shares with the science of life? Thus, the concerns we ostensibly share, the pathways we potentially engage, and the elements in formation will only be decided as they collectively point to, articulate or respond to the questions posed and the scope of one's enquiries. Thus our investigative journey might be simply limited only by the level of enquiry posed at the very outset, and during that process of thinking with the questions at hand, would one subsequently form the methodology.

In reference to traditional music practices, the concern for evolving modes of thought is to not supplant a fixed understanding of a methodology one with another, mainstreamed and applied across circumstances and situations. What has arisen is the concern that with an over signification of the artistic event, we loose sight of our aesthetic experience (Rogoff, 2010 and Treitler, 2010); or by succumbing to the 'tyranny of meaning' what is replaced by method or law may become sterile (Barthes, 1977). This is to draw attention towards what has been observed as a closing down of a full potential of artworks through fit to purpose modes of thought and practice.

In the field of musicology, a 'rethinking music' has been called upon and is in part due to a discontent arising. A similar request emerges among traditional practitioners where a binary purview on the role of the originator – interpreter paradigm causes confusion as to the validity of new works. This is evidenced by Cook & Everist in their text "Rethinking Music" (2010, p. v-xii) along with Leo Treitler who called for 'a realignment: the re-aestheticization as well as the re-historicization of music' (ibid, pp. 357, 377). Similarly, Kevin Korsyn's *Decentring Music: A Critique of Contemporary Musical Research* (2013*)* has challenged what he referred to as a Tower of Babel effect evidenced by a lack of engagement in pluralism and the tangible effect on sub-disciplines. The authors point towards complex issues concerning diverse platforms however, what is emerging is that culturally enclosed discussions on performing traditions are reducing the autonomy of the performer in practice. This is evidenced whereby capabilities assigned to the former interpretative – extemporising role of the performer also seen as composer are diminished, where regulation of performers to a role of repetition and reworking of an original work or of traditional practices confined to pre-determined ideas and expectations.

The desire for an expanded, critical practice has been in play. This criticality has been evidenced in conference fora exploring Arts Research taking place with GradCAM, Dublin, (2008, 2010).[44] As part of the wider conference fora, a thematic network of practice-led researchers active in traditional music since the mid 1990's came together as part of an interdisciplinary programme to consider the theoretical and practical

44 A discussion of an artistic contribution to knowledge production is taking place across many for a, evidenced in European-wide conference fora (Perpignan 1995, Galway 2002) of the European Network of Traditional Music & Dance) or as part of a wider discussion in the Creative Arts domain in Dublin from 2008 onward with academic networks addressing the 'artistic research' debate of the past decade, see the European Arts Research Network, and the Share Academic Network.

elements of our research practices.[45] In the public sphere, the independent movement of practice-led communities continues with alternate dissemination outlets emerging (record labels such as Diatribe and specialised concert programmes with 12 Points Festival among others), opportunities by and for musicians to provide new outlets to record and present their works to a diverse and critically informed audience.

Across the fine arts domain, researchers are challenging institutionalized forms of knowledge production opening to the potentiality implicit in the field of arts research to explore both a-priori and posteriori perceptual categories to inform a social and intellectual experience. It has been the voice of the fine art academies that have begun the process to challenge what might be a "nearly dogmatic art-historical hermeneutics" (Slager, 2012, p. 21) proposing an alternate stance where artistic research is considered a "gaya scienza"; a temporary autonomous activity focusing on the intellectual pleasure of an experimental method and an implicated form of artistic thought (ibid, p.88). These kinds of events occurring today are reflecting a trans-European consciousness to partake and engage with a broad-based theoretical challenge to articulate and critique the modes of thought by which we work. The commentaries point us toward the engagement of the artist – researcher as part of a scientific community, whereby it is a responsibility as artist – researchers to reach out to the boundaries of scientific knowledge to inform and underpin with theoretical and scientific reasoning, the understandings with which we navigate and activate the potential of our cultural processes today.

45 As an example, the traditional – improvised research team active in the Graduate School of Creative Arts & Media, Dublin (2008 onward) have undertaken doctoral studies addressing creative innovations in the performance of traditional/ folk music through a parallel research and performance process.

II The Elements

A discussion on values in traditional, folk music is more typically placed with binary positions on 'tradition and change' as opposing narratives, and performers are perceived to be either of the tradition or out-with a hierarchical commentary on what is expected or anticipated by the 'tradition' and its community. Two primary considerations are in play, the principle of variance, while a second reflects upon the circumstance of a performers practice of local relevancies, yet abstract in realization.

As an international standard, I point towards UNESCO's 2003 Convention on the Safeguarding of the Intangible Cultural Heritages. The convention potentially facilitates new cultural forms that symbolize cultural communities, yet insisted traditional culture would rule out avant-garde theatre. The principle of variance is at issue, yet the principle arguably is not necessarily of degree but of kind. Arguably, the stance taken closes down the potentiality of cultural forms of practice and sidelines indigenous forms of knowledge from partaking in acts of contemporary consequence. On the other hand, a consideration of quality would, as the convention suggests, look to indigenous performances that are aesthetically and conceptually elaborated as acknowledged by Kurin (2004, p. 69). Thus, it would not foreclose the intelligences a society forms in acts of heritage' challenging contemporary contexts nor actualising its potentiality to reach an articulation of a scientific and cultural value they may hold.

More typically, the approach to variance that has been evolved by performers is evidenced where a performer and performance demonstrates a considered accommodation of established practices and methodologies with new perspectives

and understandings. This is to accept that the performers intention and capacity to focus on the musical work, above the normative practice and expectation of style and interpretation within a specific tradition, may become part of something new, part of or indicative of an evolving musical practice. That folk cultures focus upon the interpretative capabilities of the performer allows for the performance to be both traditional and contemporary at once, and arguably it has always been so. The performance transcends the authority of a notated text and in the hands of the capable musician is both historical and ahistorical in and at the same time. Taking account of these principles, but by fore-fronting a discussion on the performance practice as it is aesthetically elaborated provides an interpretative expansiveness. Thus, we may avoid being pitched into a debate on tradition & change as mutually exclusive elements, or run a risk of being historicized in an overly prescriptive manner.

To explain, traditional practice will take the stance that the performance process is where attention is placed. This idea speaks to the process of thinking, making, and doing that are the fundamentals of the artists knowledge palette, to take the kind of perspective as formulated by Kant in his Critique (1790, §44). While Kant's Critique of Judgment may be extensively elaborated, I speak to his observation that science and critique are symbiotic, that one cannot have one without the other (2007 edition, p.110). There is also the double act of how we modulate processes in a narrative act. I would argue that in the process of making, of performing, of interpreting, the aesthetic and intellectual reach of a performance is experienced and thus revealed. Therefore, it is proposed to ask after the underlying states revealed in a performance work and to not foreclose a discussion to a fundamental state nor to the analysis of functions of the musical work as a static object, fixed in time.

A second consideration lies with content and circumstance, the expectations of a community wherein these practices are realised. There are the historic forms embedded in an associated and sometimes idealised past, holding anticipated forms of presentation and pre-framed thought. Yet, there is also the responsibility toward reaching realisation of what it is to engage within an artistic community. The responsibility that comes with responding to an active peer community both within and without the academy holds accountability not only to our immediate societies but also to human development. This is to connect the potentialities that lie within traditional music practices revealing a potential cognitive reach within all practice.

The circumstance that unfolds is to point towards the underlying question as to what might performances of this kind yield when considered as a contribution to science of human consciousness. This is to ask after the understandings that illumine artistic experience as it becomes. In terms of traditional music, it is also to take an intermediate step to establish the connections and thought-lines that have brought about our modes of thought and disciplinary orientations.

Gadamer's work "Truth and Method' (1960 / 2013) resolves some of the dichotomies outlined above that are facing the artist and explores how historical and cultural circumstance fundamentally influences human understanding. What Gadamer recalls as his thesis is "that the being of art cannot be defined as an object, of an aesthetic consciousness because, on the contrary, the aesthetic attitude is more than it knows of itself. It is part of the *event of being that occurs in presentation,* and belongs essentially to play as play" (2013, p.120). The claim is that "…operative in artistic presentation is recognition, which has the character of genuine knowledge of

essence…" of *"bringing forth"* they imply a spectator as well (ibid, p.119). With this realisation, Gadamer references Heidegger's work, where through the act-of, in its entirety, it becomes possible, for the presentation of essence, for a "coming into existence of a work in itself" (ibid, pp. 120, 121). To explain further, the performance becomes and achieves its full potential only in its play, as both structure and performance form a theoretical unity that both sides of the question belong together (ibid. p.121). This is the unity in perceiving the revelatory, the part to the whole - that capability to experience performance as it can be. To investigate the functional elements of a performance integral in our teaching, learning and transmission practices is a separated part in the part fulfilment of the actions outlined.

However, it is the interpretative play that we bring to the performance, our realisation wherein the integral revelatory capability of the event is realised and "the performance, brings into existence (*zum Dasein*) what the play itself requires" (ibid, p.121). This is to understand the mutuality that occurs between the performer, the performance, and the experience of the work. The act by which we re-integrate an understanding of musical works, of elements seen and elements unseen, of realisations, to bring awareness of how we may make an artistic work.

To consider the variables in play is to undertake the movement of grasping the abstract in terms of scientific and theoretical reasoning to an experience of the act, of the practice, and a mode of thinking underpinning our interpretative play. This is the challenge of evolving a language that follows the movement from an art - work to a consciousness of its 'text'. Roland Barthes in *Image, Music, Text* (1977) explores this movement as a back and forth, to and fro experience within the works of art. Herein,

he points toward evolving an interpretative practice, a writing practice that may be viewed as a shared space of research, of textual activity, whereby no formulation or language takes place or holds over another (ibid, p.164). In this way, it is not to make hierarchical claim for one interpretation over another, neither a claim of master, judge or theorist nor by discipline or method, but rather to a practice of thinking, of what it is one can understand of the processes that connect from practice to an understanding of scientific and human consciousness today. What follows is an interpretative cognition theory to reconnect with practice how we experience art-works and what they may articulate of our performance processes today.

What are the challenges that come-with an undertaking of this kind that speak not just to music but also to a creative arts domain? In looking forwards with practices that are reflective and reflexive, is to acknowledge that the interface is an experimental space of knowledge production and practice. The studio, the art studio, the recording studio, the writing studio, what is a practice studio becomes a specialised mode of production, where ideas are investigated, realised and produced. Most of these suggestions have in scientific terms implications for our ways of seeing, our perceptual horizon, and how we evolve an interpretative horizon.

A mode of thinking and understanding claimed by Barthes arises where languages circulate, where the underlying assumption of establishing meaning becomes a more fluid circumstance to engage-with. Barthes anticipated the claim of discipline with the realisation that "The problem, at least posed for me, is exactly to manage not to reduce the Text to a signified, whatever it may be (historical, economic, folkloristic, or kerygmatic), but to hold its *signifiance* fully open" (1977, p. 141). Implicit in this

statement is a challenge toward forming an expansive act, challenging the reductive thinking of a formulaic reasoning for an interpretative play of what art is and can do.

A potentiality that occurs with this idea, is to step outside our disciplinary boundaries and look to the possibilities existing within the human sciences for articulating interpretative knowledge. A rationale for re-considering the traditional model explored in chapter I in favour for engaging with an expanded perspective of a time-space actualisation of our scientific day. The opening argument of this chapter has pointed to examples challenging how we might form an interpretative act. To ask after the kinds of connections realised I propose a navigational route to speak across art - forms and to set the enquiry in a foundational, discursive plane of reference.

What are the implications for our studies and for the interpretive acts that we engage? Is it to consider 'what' a practice is or 'when' our practices are positioned or is it not to ask after the 'how"; *how* our aesthetic processes evolve and the modes of thinking, that guide us through a processual mode of thinking with our practice. In and with this line of thought, the stance I evolved is to abandon an effort to reduce aesthetic meaning to a series of definitions, argument and contested argument, nor to form a convenient elected conceptual framework to benchmark or formulise qualities or abilities. To position the work within a discourse is to speak to the map of human knowledge; it is to engage the idea of potentiality and to give access to both physical and non-physical realities in interpretative play.

There are however, some intermediate steps to be taken in articulating the specificities of the works. To position the work within musicology pointing to the activity of

traditional and innovative elements, separates by discipline and reduces engagement in a full significance of the work. The difficulty that arises is part of the on-going concern to underpin research with a methodological practice not solely site specific. Rather, it is engage not by passive admiration but a sense of mutuality; a realisation of potentiality encountered in the performance and experience of a performance in play.

A transformative step begins the process of reconnecting a network of conceptual thinking, with the thoughts-lines of human knowledge to inform our understandings of processes with a scientific knowledge of our day. This is process of following the question not of 'what' is an aesthetic theory but to expand understanding towards 'how' we evolve aesthetic awareness.

In this way, a mode of thinking and speaking of traditional practices is developed that connects scientific knowledge to an act, actualised by one's practice. To establish these connections, a literature revealing a move to connect from an external consciousness of matters to the presumed essence of an act in transformation is undertaken. Thus what follows is the move to attend to an aesthetic consciousness of the inter-relationship of Time, of Being and of Practice.

III. The Dimensions

i. In Time

Time may be spoken of and actualised by experience in an immediate and understandable form. The connection to how we may re-interpret our understanding of time is offered by way of Paul Ricoeur's work and his study on *Time & Narrative Vols I, II, & III (1983, 1984, 1985)*. With Ricoeur, the means to understand and articulate a unique and interdependent location takes place within a realisation of time, an actualisation of an act and the awareness by which we experience the real.

Ricoeur lays a foundation and interpretative model of time-space and the human experience of this realisation in metaphysical and physical states of awareness. The achievement established by Ricoeur in his work may be understood in the claim "Time becomes human time to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience" (Ricoeur, 1983 p.3). What we find with this claim is the realisation of our time- space understanding may be revealed by how our narrative performs, portrays, and exhibits our experiences placed in a time. The idea of time is a time in flow and Ricoeur's understanding engages with this awareness whereby in the act of human consciousness made real, "The words "future," "past," and "present" disappear, and time itself figures as the exploded unity of the three temporal extases' (Ibid p.61). The understanding is formed that with the human realisation of a tri-fold dimension of time, time past, time present and time future potentially takes place in a momentary event; that a consciousness that moves back and forward through a

present sense and tense of time, unfolds potential realities of what is a dimensional realisation of our time and space – place in an act, bringing matter into form.

The consequence of this understanding, by which we experience a tri-fold dimension of past, present, future in and within a moment, is the realisation that our recounted version of any given event informs how the past is experienced and implicates how the near or far future is related, bringing up close, how the whole becomes manifest by the partial role that we each may play (1984, pp. 3, 99). To grasp the implication of the act of potentiality is to experience with an act, of human intelligence, unveiled by the interdependency that is Time & Narrative, bringing matter into form.

Ricoeur reveals the extent of this intellectual achievement when he leads us through a process of thought with Augustine and he quotes: "The idea of a threefold present has not yet dawned. This is why the solution based on the present alone has to collapse. The failure of this solution results from a refining of the notion of the present, which is no longer characterized solely by that which does not remain but by that which has no extension. This refinement, which carries the paradox to its height, is related to a well-known sceptical argument: can a hundred years be present at once (15:19)" (ibid, p. 22). Howsoever paradoxical, what is captured within this succinct statement is a calling of our attention to capability for extension, to connect a present to that which is past, and a realization of what is not yet but what our act can and may implicate. It is to call attention to the agency that we actively hold in hand.

It becomes possible to articulate a sense of time unfold in the presence of a song; a moment, whereby that which has been becomes once more, different but the same,

same but different, captured and realised in our present. It implicates and points us toward a future - implicate. Ricoeur, recalling Augustine, demonstrates the thought process by which what can a tri-fold dimensional realization occurs; "The mind "performs three functions, those of expectation [*expectat*], attention [*adtendit; this verb recalls the intentio praesens*], and memory [*meminit*]" (ibid.). The result is that "the future, which it expects, passes through [*transeat*] the present, to which it attends, into the past, which it remembers" (ibid. 28.37 in (Ricoeur, 1984, p. 41). There is a sense of direction, a dimensional to and fro, of flow into time past and so too, flow into a present forwards. Furthering upon that realisation, our sense of the present only becomes static by remaining still, where it exists without extension.

An understanding of how these ideas impact upon performance is to point beyond a static or historicized understanding; to point towards understanding that is fluid in time and perspective, a moment and a movement, a performance that carries potentiality of extension within. I would add that this movement is neither linear nor solely imagined; rather an experience of one's conception of past, is neither present nor imagined, without an anticipation of a future of now. An act of consciousness with dimensional effects is a moving inwards and outwards through Time, bringing into form consciousness of our time-space effects grasped in a momentary event.

It is however, this trifold sense and tense of time that challenges and leads to an understanding by way of a further move undertaken by Ricoeur. This is a process he articulates as the reciprocity occurring between time and narrative resolved by way of a formation of plot. Ricoeur recalls Aristotle who demonstrates Plot, the mimesis, the reflection of, the imitation of, as the representation of action where "with Narrative,

that the semantic innovation lies in the inventing of another work, a synthesis, a plot" (ibid, p.6). This is the presupposition that by engaging narrative as a mode of mediation, we may form through the process of synthesis, the methodological story that is the representation of one's act. Through this process, we grasp and render near, a realisation of the dimension of Time, in how we give movement, direction, and awareness to our work, of any kind.

Where a narrative is constructed in a given time and space, the opportunity that lies before us all is to hold its potentiality fully open. While Ricoeur characterizes the process, he refers to $mimesis_2$ by its mediating function whereby it is the particular capability of a narrative to give a concrete process to mediate between the prefiguration of the practical field and its re-figuration through the reception of the work (ibid, p.101). In this way, a methodological process comes alive bringing about a unity from the movement of the work, its interpretation and its reception to reform, return, renew and contribute to this process once again. In this way, a mode of thinking is unveiled to bring an intelligence to play in revealing and realizing the capability of human consciousness.[46]

By engaging interpretative models, we form a methodological process to transform our mode of thinking and provide movement from an abstract experience of Time, actualized by a practice, transformed by an act of narrative to a story to be told. This

46 To engage the forming of plot, Ricoeur refers to Aristotle and speak of a narrative that "grasps together" and integrates into one whole and complete story, multiple and scattered events; it is how we "re-configure our confused, unformed, and at the limit, mute temporal experience". It renders near, that which is far, bringing what appears at first distant, up close… "thifds change of distance in logical space that is the work of the productive imagination" (ibid, p.7-10). This is the potentiality of movement back and forth of connecting the part to the whole and resolving once again.

mode of thinking implies a third move. Ricoeur speaks of practice "whereby the composition of the plot is grounded in a pre-understanding of the world of action, its meaningful structures, its symbolic resources, and its temporal character (ibid, p.103).

An attention is directed to thinking with a "conceptual network" rather than a "concept of action"; that narrative is not limited to making use of our familiarity with one conceptual frame of action. There are two aspects to the idea as follows that to form a conceptual network draws on the intelligences we require to bring understanding to an enquiry at hand; while the methodological orientation that Ricoeur establishes in the action, brings to bear that discursive features distinguish our interpretation to move from a simple sequence of action sentences to form understanding of an event (ibid, p.106). This is the space whereby we come to understand the formation of thought-lines we utilize inherent in our modes of thinking and making. We study and we play upon the action sequences we engage and by which we implicate. With narrative, we are not limited to a concept or symbolic representation, but reach by way of presupposition and transformation to formulate a methodological mediation that is the relationship between narrative understanding and practical understanding to disclose the potentiality it carries for human consciousness.

Thus, an interpretative model forms with Ricoeur and the routes from our field of human activity that is our practice - mimesis$_1$, with a dimensional understanding that effects the integration of the hypothetical to the real that is time space, the act - mimesis$_3$; through the mediation of emplotment that configures, elements, events, agents and knowledge that renders those aspects meaningful to the whole, mimesis$_2$, that endows its explanatory role. By engaging narrative as a mediating process, we

realise how to re-configure the act in practice, to register one's act with what I refer to as a constellation of thought-lines. In this way, we connect not only with content and circumstance, but also within a self-directed sphere of influence that informs an interpretation of conditions, such as tradition. A practice potentially reveals the temporal with the exactness of the now, reflecting the returning experience of traditions, the interdependency of the physical and metaphysical, while articulating the process of forming and transforming one's experience. It is the location where all timelines fold, wherein an interstitial site of Time and Being is actualised.

ii. In Being

A step is required to consider the connection formed between Time and Tradition and the impact of this idea on how we formulate our understanding and configure future forms. To reflect with Heidegger's interpretative work in *Being and Time* first published in 1926 gives understanding to the extant condition of how we engage and speak to traditional practices. While in the course of chapter III, the formulation that Ricoeur engages with his idea of the *'capable I'* provides a pivot by which an interpretative act is undertaken for this thesis. However, a step is first required to connect to an understanding posed by Ricoeur that our traditions are cultural processes, no matter how primitive or sophisticated, complex or simplistic, founded upon modes of thought that connect our understandings of existence to the progress of scientific knowledge. Thus, I refer to Heidegger to establish prior understanding.

Heidegger presents a provisional aim in his work Being & Time, claiming "the Interpretation of *time* as the possible horizon for any understanding whatsoever of Being" (1962 ed., p.1). This is to draw outward our realisation of being in the world; in keeping this interconnection firmly in mind, Time must be brought to light – and genuinely conceived - as the horizon for all understanding of Being and for any way of interpreting it (ibid, p.39). What Heidegger achieves in placing significance of an understanding of being to the scientific realisation of Time is the question of horizon. The horizon of the scientific knowledge of our day that becomes the dimensional limiter of our space / place in the world. To articulate the limits by which we may reason and attest to, the horizon speaks to an external element to draw and to draw upon. Thus with Heidegger the understanding of Being comes into play in how we engage with the world - it is within our grasp and within our means to actualise. To recall Heidegger's achievement is to engage the understanding he registers as *Dasein,* of existence as a designation of being.

A first consideration is the location of Tradition as a primary construct among traditional music researchers and performers. Heidegger challenges the circumstance that has informed many disciplines and the reasoning for thinking primarily through and with a condition of conditions that is Tradition. A foundation stone to traditional works is thus formed and understood by his claim: "Dasein can discover tradition, preserve it, and study it explicitly. The discovery of tradition and the disclosure of what it 'transmits' and how this is transmitted, can be taken hold as a task in its own right" (ibid, p.41). That it is being (Dasein), whereby the formation of studies in relation to tradition, folk cultural processes has taken hold. While these distinctions may have been genuinely drawn in their time, an essential disconnect arises if the

connection to Dasein and to Time is permanently overlooked. Attention is subsequently oriented to the Tradition that is the condition of a condition, to attend to the relations between concepts and categories, or experiences depersonalized to a function.[47] Tradition and the role it plays, becomes an enclosed rhetoric, where performers regulated by repetition and reworking, or to the values of the production platform, reduce the significance of their act.

A second consideration comes into play where-with Being is enclosed by an ever-repeating cycle of action no matter how innovative it may claim to be. Heidegger alternatively re-locates Dasein, 'existence as a designation of being', in its primary condition and the subsequent condition of conditions to tradition (ibid, p.43). Significance thus arises and a primary dimensional condition is in play. Our awareness of tradition where it comes to play the role of master is challenged, to the extent that it transmits and passes down the categories and concepts that have been in part quite genuinely drawn, but now rendering forgetful the anterior sources from which they became. This is to speak to modes of thought become separated from scientific thought-lines, from anterior perspectives that connect us to our world.

A knowledge system becomes disconnected and is running risk of replacing the primary condition of 'Being' by an act of the master-removed, by the fetish of the past, or of embalming a curiosity of the past, to an entertainment or product in the present. The realisation, not solely a problematic of traditional performance cultures,

47 The circumstance is one of perspective and with Heidegger it relates to the condition of conditions. Heidegger brings the realisation to near at hand whereby "…the ontology which has thus arisen has deteriorated [verfallt] to a tradition in which it gets reduced to something self-evident – merely material for reworking…"(ibid, p.43).

points outwards to the quality of our being in the world, to the potential realisations found in artistic practices and in life practice. With Heidegger, the horizon of Dasein is re-established to a primary when evolving interpretative play that seeks to engage the full potentiality of our being in the world. The challenge evoked by Heidegger is a coming to terms with the realisation that where Dasein no longer understands the condition, nor remembers to reach for the conditions, it diminishes capability in the processes of thinking it needs, by which it may return to the past by an informed momentum, to bring it forth, making it productively its own. This is to speak of the act of objectification in place of the act of potentiality. The realisation may be further considered where one's performance from an act of consciousness is reduced to a physical entity, to a thing, the act to reduce the full potentiality of Being, to the material form, to a product. Rather, to orient with Dasein 'characterised by *a distinctive kind of making – present'* acknowledged in the text by Heidegger as calling attention to Being in the discovery of. Heidegger's claim is 'This making – present is distinguished from the Present of circumspection in that – above all- the kind of discovering which belongs to the science in question awaits solely the discoveredness of the present at hand' (1962, p 415). Thus, it is to realise the connection for, and a potentiality for a route, and to navigate a route for 'Being in Truth' (Ibid). The scientific projections and expectation for Being in making – present materialises in a different form, whereby horizon and the act in making – present, facilitate a return to the act of discovery.

The potentiality of this line of thought is to attend to how we articulate modes of comprehension and interpretation. Heidegger suggests that we seek to determine and we seek to resolve through our reading of a work, a performance, a co-existence of

Dasein and that, which becomes its work, its presence at hand. It is a mode of thinking that extends beyond baseline classification. Potentiality arises to reconnect process to human consciousness to unveil a view within views, a work within the work, furthering upon world phenomena, as we know.

With this mode of thought in play, one may ask after potentialities that lie with our knowledge, and speak to an act of reaching outward finding the realisation that can bring insight to one's present and one's practice in the now. The movement is toward an act of understanding field and formulations, within-timeness. It is a view within views. It involves not solely a deconstruction towards the past, but a consciousness aimed at today, future forward. By engaging knowledge as active modes of thinking and doing, we shift horizon and we shift perspective that our direction is not self-replicating, circling ever upon itself, but opening inwards and outwards realising roots and routes, to bring a potentiality of our timelines and consciousness into play.

The move toward scientific awareness connects us to our being in the world; the external circumstance that is not leading but our individual consciousness and capability to implicate. In bringing these elements together, I suggest an understanding of practice not a thing of itself, but the existence of *temporality,* as the meaning of Being, of the entity that we call "Dasein" (ibid, p.38). To point to what it means to be part of, and to partake in and with these modes of thinking in play. While all the time, a mutuality of purpose informs and opens to the primaries, communicating to, not pre-formed nor determined by, but given-form-in the practice we bring into play. This is the power that Dasein, that leads, no matter the tools that we utilise that one brings into form in each time it undertakes an act. It is not the

having or acquiring multiple skills, musical languages and techniques, but by engaging within the map of human knowledge that in being, making and doing, we elect and bring into form.

Thus, by undertaking a process of understanding by a return to engage the anterior influence, that is Being, is to return to a dimensional stasis and from there toward evolving a self-directed sphere of influence. To articulate the potentialities of artistic practice lays an opportunity to mediate the intelligence of one's practice with a consciousness of how and what we bring - forth and bring to bear.

i. In Practice

To relate an experience of Time actualised by performance is to consider primary connectors that influence a pathway formed. To enquire upon the potentialities revealed both perceptible (in performance) and imperceptible, yet greatly felt (in realisation); is a double act of interpretative play that combines and connects our understanding to being in the world.

A first connector is to consider the interdependency that occurs between Time, Being and Practice. The unity of this inter-dependence is witnessed by a double act that is the narrative in the act of forming plots, the interconnecting location whereby form is potentialised, given its substantive content. To understand the scientific levels that occur in artistic practice is to attend to how we reconcile thought with time, and person actualised in making – present with an act. This is to attempt to articulate a

basis of understanding that whatever perspective we engage to make our stance, or by work that comes to form, our practice connects and combines these primaries making matter into form. This is to understand a practice not resolved by technical mastery or by creation of a genius effect, or the cyclical reworking of formulised elements, rather to point towards variable physical and metaphysical states of understanding in form. To point to an understanding of practice that takes form in multiple states is to speak with a consciousness that a practice resolves, not by complexity or simplicity of the many competencies achieved, but by understanding the unique interdependence that occurs in realisation of what we bring to bear.

With Ricoeur, we gain understanding of a cognitive and sensory field of experience, where perceptions are activated and given form. Ricoeur's understanding of 'Being', contextualises the role of 'the I' manifest in form through the act of narrative and the horizon of time. Ricoeur brings into play a tangible dimension of being into form through one's singular capability. To extend the idea of capability, Ricoeur brings attention to a capability of 'the I' to attest. To attest to one-self, supporting an understanding that all knowledge, including one's own knowledge of own existence is to mediate and call for interpretative play. This is to grasp a tangible reality of being. It calls for a mode of understanding-with, significantly speaking to orders of time we voice as historicity and so locates our being in the world.

A second connection comes to bear in articulating not solely perception but bringing perspective to form. We come to understand the conception of movement that Gadamer elaborated in *Truth & Method (1960)* "The historical movement of human life consists in the fact that it is never absolutely bound to any one standpoint, and

hence can never have a truly closed horizon. The horizon is, rather, something into which we move and that moves with us" (2004, p. 315). To place an understanding of our position in the world is to attest to our capability to articulate a mode of thinking, grasped and given substance with potentiality of multiple states. This is to draw attention to the articulating elements in hand, while all the same articulating a sphere of influences that come to bear and articulate the move from the presumed essence to the external circumstance that give it substance.

To give voice to the plurality of identities and realisations that come to hand in the forming of a practice is to understand a practice in its movement, that is a furthering, extension, of that which has been before, to what it may yet become and implicates. In this way, it is to activate an understanding by Gadamer of what is 'the consciousness of the history of effects' (ibid, p.299). To speak of and connect with our sources, we acknowledge our sources and locate our knowledge within the map of knowledge. We undertake these moves, moving back and forth, but giving form and content, furthering upon that which has been and may yet come into play. In this way, a practice with movement is aware of a dimensional and intellectual reach. A practice with capability to connect awareness both tangible and intangible, both abstract and manifest, carries potential for extension. We connect and link with potentialities that form, from one time, one person, and one perspective to another, back and forth, to and fro and to what potentially, we implicate.

A third connection emerges whereby a practice evidences, speaking to how we have come to be. This is to consider how one's perspective, stance and location become present, bringing content and circumstance to form. With Mills, I recalled an

attention to the act of connecting and in gaining conception of the internal to the external forces of life, to consider the choices in the forming of one's practice. To enquire about where we stand in human history and the character of our history making, it is to relate the external physics to the internal metaphysical realisation in play. In so doing, we consider the presumed essence to practices evolving.

Through a process of thinking with one's act, it is to give evidence to *'how'* to evolve capability and the reach and realisation to bring-forth. To demonstrate capability is to understand extension by an intensity and integrity. By evolving a dimensional practice, we form encounters and connections; in realisations and potentials we are bringing to form. It is a practice based neither solely on technical competencies nor a fixed relation to place, to a past by fetish or nostalgia. Rather it is a practice, willing and made capable to think reflexively and expansively connecting with the physicality at hand to a dimensional realisation of being in the world.

The formation of practice that responds to its time is to speak to the capabilities to fully engage materials and perspectives to illumine the conditions of our time. We resist the impulse to compare a sense of the 'good' as a quality or quantity, a socially configured theory of taste. What we can do is to expand the temporal reach to overcome historical provincialism, or identity politic so to draw into perspective a sense of multiple states engaged and in a momentary performance, cohered.

iv. With the Music

What follows is a series of works by one musician that when considered in a combined form tells a further story, upon what each individual work may intend. The recordings move back and forwards, through an initial site and brings in play a consciousness that is realised yet evolving. This is to point to works in partial and multiple states of realisation. It is to enquire after an act to form mobile understandings of what is happening through our works in play. An example effectively captures the complexity of the circumstance outlined above and is made somewhat explicit in how these dimensions have been articulated in a performance.

Caoimhín Ó Raghallaigh evolves his performance across a range of platforms with a sliding more than a sharp division that occurs, to meet the potentialities with which he is performing. In this way, he meets a comprehension of what an audience may bring-forth, from a traditional - regional orientation *(A Moment of Madness, 2010),* group performance and engagement with wider publics with the Gloaming (2014, 2016), the experimental formations of *This is How we Fly* (2014); while collaborations with specialist labels allow both traditional (*'Comb your hair and curl it'* 2010) and discrete experimental undertakings ('*Laghdú*', 2014). Each performance event is demonstrating events of the artist's imagination. This is not made to purpose, pastiche, or instrumental effect; but an awareness that is formed of plural identities, a sliding that occurs in performance in multiple states. It is not the many musical languages that a musician may reference or speak with, rather the direction a performance takes and the depth with which the performance may speak or take hold. Ó Raghallaigh's aesthetic evoked across the platforms he utilises, demonstrates the

encounter and connectors formed, engaging in a performance that is mobile, challenging and speaking to his audience all along the way.

A further example expands upon the role the academy has come to play as influencer in the formation of traditional - experimental identities. The conception of traditional music practices as a vibrant source of both traditional and contemporary artistic capabilities have been the principles underpinning the professional practice of the Sibelius Academy in Helsinki, Finland.48 In recognition of the achievements of the department, the first WOMEX Award for Professional Excellence (2008) was awarded to the department and its achievements. During an interview with the magazine Songlines, Laitinen explained the approach being based on two ideas, "to perform the very oldest Finnish music in the most traditional way, and to be avant-garde and use the music in a new and crazy way" (Hill 2008)[49.] The conception that influenced his development of the academic department was to engage with the knowledge, voices, and instruments of source; of a music history so often only available at museums, revisiting playing styles and singing styles that are no longer heard except in archives. The interplay of the richness of source material with the innovative engagement of contemporary art culture characterizes how the Academy in Finland became relevant to the living life of the musical culture.

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48 The pedagogy of the department outlined by Heikki Laitinen as the central philosopher and further developed by the many teachers and leaders of the Department since the 1980's is documented by Juniper Hill's work of the Department. Laitinen was the first appointed to the newly established Folk Music Department, holding the Lecturer position from 1983-2000 and later as the first Professor of the Department in position from 2001-2008. Ilmonen, K (email) Dec 2018 to DIT Graduate School.

49 Juniper Hill Interviews Heikki Laitinen. Available at https://worldmusiccentral.org/2008/07/31/womex-2008-educational-institution-award-goes-to-foIk-music-department-of-thesibeIiusacademy-in-helsinki/> Accessed on Tues Jan 8, 2019.

Laitinen pointed out the unique opportunity for the musician as artist when he emphasized, "There cannot be any borders or limits, rather the folk musician must be just as free as the jazz musician and classical musician. A classical composer is allowed to do anything whatsoever, no limits at all. Same with a free jazz musician who can do anything whatever, no limits at all. It must be the same way in folk music also" (Womex, 2008). The ideology authorizes all musicians to become tradition bearers and innovators, compose, improvise and arrange, regardless of musical background or skill …and to incorporate musical elements from other cultures, reifying their desired relationship with those cultures. The Department applies ethnomusicology and as it mainly educates performers with a very strong emphasis on musicianship and not so much on research; ethnomusicology is one of the frameworks but not the only one (Ilmonen, 2019).[50] The practice of folk music departments expanding upon the critical frameworks in place is impressive and effective. What is yet to be considered in debates and are currently in play in for a addressing artistic research, is without engaging intellectually with a theoretical language that speaks to broad domain of creative arts and media, we are in some form or other operating limits by the context or disciplinary specialisms that we form.

Across third and fourth level academic fora, a primary focus of ethnomusicology occurs as a methodological, inter-genre, theoretical discipline underpinning traditional practices. Accepting the advances in ethnographic methods, the environment engaged, and the effort to address cultural-appropriate frames of reference for the distinct practices it studies; these achievements have been hard won. There is nevertheless, a disconnect that has not been critiqued whereby the conceptual horizon of tradition

50 Ilmonen, K., 21 December 2018. Email to (53432@dit.ie) p.4.

that the discipline formed, plays its role as an intellectual and interpretative inhibitor. It is not to underestimate the achievements of the discipline in particular, the exceptional qualities of personnel in bringing indigenous knowledge and traditional forms of practice all play a part in the construction of our minds and imaginary for the future. These achievements have been hard won, with a lifetime of practice and dedication given to the music and to the scientific understanding of the cultural processes in play. Neither is it to undermine the task at hand in bringing a plurality of knowledge systems to interconnect and mutually inform our understanding of future forwards. Rather, it is only the questions that we ask that ought to suggest the limits of how we contain an enquiry. We cannot exercise a disciplinary perception or horizon to our enquiries, within the academy, departmental orientation, nor to our publics. Our responsibility is to bring to bear witness to the science of life.

Arguably, the integration of the music and fine art academies is the beginning by which a formal separation for disciplines and sub-disciplines in the past century may be reconsidered. What has been mutually indecipherable will arguably become challenge as artists work and think and research together, disclosing the theoretical and practical realities and realisations that form our intellectual and scientific awareness. The discrete practices discussed herein show an iteration in the public domain, whereby the musician seeks to unveil an inter-cultural aspect to their work, understanding the content and source of their material, while advancing an understanding of the capability of a performance. What has been rejected is the identity politic. An alternate route comes into play that shifts realities, resolving performing circumstances, communities, publics, each with discrete interests.

These observations assist our understanding that in one way or another, in every practice we form content and we articulate a mode of thinking, of being, and a capability for bringing matter into form. By articulating a conceptual network, it is to propose that in doing what we do - we implicate, by drawing upon spheres of influence - we configure thought. The theoretical understandings one carries from past frames of reference, attends to the intellectual horizon brought to bear-witness, in making-present as observed with Heidegger. Thus to grasp the dimensional significance of potentiality, it is to speak to a knowledge potential that is in making present, in terms of how human consciousness, is bringing matter into form.

IV. In Reflection

The intention to work toward forming an interpretive process connects one's practice within an understanding of the potential role we come to play within the time - lines of human development and the thought - lines of human knowledge. To trace the presumed essence, the encounters and connections, to articulate the interdependency of dimensions of Time, Being and Practice that is an individual experience of a time – space realisation. The primary theorists drawn upon inform how process has evolved and an interpretative model may form one's foundational model. The process has been to engage these guides so to bring an intellectual reach to bear upon a process of thinking - with the act of music performance, to form one's own methodological model. It is to point towards Ricoeur's narrative model, to a capability to activate a dimensional awareness, as we give form to our day-to-day knowledge systems in hand. To recognise the dimension of time is the primary horizon within which and in Being, our route and realisation may be made capable and given form in an act.

The engagement with Being is to understand Being as a dimensional entity, where-with elements seen and unseen are given expression, given actuality, by way of our act, in making – present, making presence, This is to connect with an experiential reach, in giving form to a sensory field, those unseen realisations - imperceptible, yet greatly felt. In music, we bring-forth a visible and auditory manifestation by way of wave-form that is the live act, and by sensory perception that is its reception; and we transform what is both seen and unseen in the act by which our practice gives form.

To engage a practice is to engage philosophical presuppositions to come to understand the unique interdependency that occurs between time lines and our capability to narrate with the thought – lines of human knowledge. It is the unique play that human beings possess what Ricoeur calls upon a capability 'to attest'. This is to unveil an understanding of the capable human being, able and enabled for intellectual reach, bringing to light unrealized connections, bringing to form the connections felt and realised in stories told. With Ricoeur, the capability of practice and what is it that one attests to, lies within the questions that we seek. To understand our cultural processes, not underpinned by a fundamental principle or law, but in states of being we challenge and attest to.

In attending to the principle of probability, is to attend to the variables at hand, and the capability to evolve reach and realisation by one's practice. It is not how much variance is to be tolerated; rather what are the variables our practice takes hold-of and the quality thereof. Thus, I speak to practices not formed to a pre-defined law but forming - with the probable, variable and multiple states by which potential interpretations are actualised and given form.

To point towards parallel and convergent processes is to consider how to constellate and speak of a condition. By an understanding of modes of thought not as linear time-bound effects, but a capability to constellate with the thought-lines of human knowledge. To bring to realisation that in-forming practice we configure capability with a constellation of thought, speaking to an intelligence of our place in the world. The movement is dimensional, than linear, in time - space rather than time - bound.

To consider an alternate strategy where each work generates its own guides, a foundational process upon which our ability to generate secondary systems comes into play. The potentially of how the artwork may bear witness is addressed. Each work speaks to an inter - connected web of ideas, combining and connecting the realities evoked in the process of establishing a work at hand. It is not to evoke understandings by disciplinary colonisation or a naive state of being, or by judgement of partial effects. Rather it is to ask for scientific consequence with a rigour by which our interpretation comes into play. We start, as with the music, from a moment in silence, the work begins as we constellate and connect bringing content to form. To attend to the quest of giving voice to the unseen is to attend to a performers capability for reach and realisation. These moves back and forth from the work to a substantive content bring forth both movement and direction. It is the double-act of rendering up close what is far, reaching inwards and outwards in time to evidence our reach and realisations within the map of human knowledge. A native state of being is not at hand, this we understand as performance circumstance. Rather it is speaking with a consciousness of one's effects, of our dimensional states of being in the now.

The observations outlined above open a vista for performers to reflect upon limits self-imposed, to engage in processes of understanding potentiality of artworks. While a practice achieves temporal stasis, it evolves a working of concepts and ideas, of essence and process, within and without, genre or discipline. This is to navigate a scientific awareness that communicates to the kind of person, the kind of practice to the question at hand. It is the internal directions evoked by its granularity of how it moves. It is to what a work may speak to and of, the reach and realisations brought into form. These are low energy realisations, seemingly imperceptible, but greatly felt; taking form with the coherence a presence may bring. To understand a dynamic act requires a navigational route, where interpretation may give form to a work's potential effects. It is tapping in to the circumstance of the unique interaction of time and being, that we may explore the reach and realisation that is a science of life.

What has been accomplished is to uncover what is required to understand perspective. It is an attempt to reconnect the fissures and fault-lines that have occurred in modes of thought, in forming one's practice. It is a becoming, not an end in itself. It is not looking to those performances that are a rapture or rupture. Rather it is to look upon the capabilities to be found in and with forms of knowledge. Thus, it is not the fetish of the native, or the performers' ideals of art and entertainment, of utility and industry, somewhat congealed. It is not so much about marking where a practice is innovative or traditional, but reflecting upon probable states cohered, essences and processes within a work that tells us something that is happening. By reconnecting with a dimensional capability of a work, ideas that have been replaced are recovered, where knowledge colonised may become prior.

To form a definitional profile for Aesthetic theory is hard-won, and becomes a somewhat forcing of a dimension to a singular effect. A pointer may lie with Adorno who grasped a significance that aesthetics potentially brings into play when he claimed "In advance, it must be admitted that, if knowledge is anywhere achieved in layers, this is so in Aesthetics" (2004, p. 438). It is a realisation Adorno draws upon, that art oscillates between ideology and what Hegel confirmed as the native domain of spirit, the truth of spirits self-certainty (ibid, p. 148).

What is suggested by the present enquiry is an Aesthetic awareness where mutuality comes into form sentient ideas, with a constellation of thought-lines in play, an understanding of multiple states are reconciled. Thus, I suggest *Aesthetics is an integrative intellectual and sensory cognition; it is the consciousness of combining and connecting elemental parts to a momentary whole.*

With an alternate process titled evolving aesthetics the challenge proposed is to change the view. It is to operationalize an active dimensional view, a process of 'how', through a consideration of practice, a substantive enquiry upon the reach and realisation of artistic representation may come into to play. Here, Time is the primary dimension, wherewith as Beings we interact with a constellations of thought that we bring into effect; to reconcile thought with matter and time is the actuality of Practice wherewith we interpret and realise the roles we play and may yet have to play. This is the capability that is to be human.

CHAPTER III METHODOLOGY

Reading Guideline

Navigating a route arising from Chapter I '*Traditional & Improvised Music'* enquiring after cultural instances of Identity, Tradition and Production to Chapter II '*Evolving Aesthetics,* an alternate consideration of Time, Being & Practice is brought into play. Now, an interconnecting act from the statement of the enquiry and its supporting literature to the research project is required to establish the methodological propositions and process undertaken.

Theoretically the methodology draws on the work of Martin Heidegger, Hans-Georg Gadamer and Theodor Adorno and it engages Ricoeur's interpretative model in *'Temps et Recit' Vols. I, II, II* on the interrelationship of Time & Narrative that he forms and is given form through the three modes of *mimesis.* Ricoeur's interpretative model has become an area of research for narrative study and aesthetics and this thesis proposes to engage a trifold act of presupposition, configuration and transfiguration as an interpretative mode of thinking and methodological process. Ricoeur's model facilitates the cycles of composition and imaginative play in how one may evolve a practice upon historic works and historic sources: The engagement with an historic musical work to form the presuppositions; the configuration of interpretative elements to establish the design; the act of transposition in form to connect the internal consideration to the tangible external effect; and finally the cycle of reflection and renewal by a return new content is formed, implicating new cycles emerging. In this way, the cycle of narrative forms a symbiotic and parallel model to

how traditional musicians form a performance practice. Engaging Ricoeur's model is the beginning and stands as a first contribution to transpose his interpretative model from the domain of literature to traditional music practices. By evolving an alternate interpretative theory, I can demonstrate how the same laws that we know to govern our universe may describe the modes of consciousness.

A first step is to begin by introducing the methodological propositions, the *medium and mediation* by which the discourse is evolved. The motivation is to engage current intelligence in artistic representation and to connect a line of thought from a research design to a musical field, to an arts domain. It is also to consider instances of the music practices, the engagement with the musical work, and the kind of information of thinking with the music how an alternate method and process may come to light. To consider a methodology in practice, a method in the work, I speak by example to how the substantive content of the performances may interact with method and considers how the works present to discourse. The discussion thus may be perceived as though it begins at the end, engaged with the act – the process of music – making by example, while thereafter returning to make explicit, the narrative method and its process and design. To connect performance to a methodological discourse, I engage performances that perform and reveal what are primary or first causes.

Returning to the methodological discussion in hand, the second step, *A Dimensional Pathway* maps out the narrative method, the content of the concept of narrative engaged, the mode of emplotment, and the transformative process of the cycle in completion. Thereafter, a complementary process is demonstrated, moving from the narrative to the music structures, to a parallel tri-form of action by which,

transcription analyses, and recording of the musical work is addressed. This tri-form act of recording, transcription and analysis is a core method in the field of music studies and transcripts and recordings are required to substantiate the evidence and claims of the analytic process. In this instance, the thesis eschews forming a positivist analytic frame and engages Ricoeur's narrative model to form a music interpretation theory that can reach and point toward both physical and metaphysical states in play.

A third step explores the work in transfiguration, the act by which the design may transform from one interpretation of content to alternate form. We experience method in practice and grasp the capability of Being in practice that is to facilitate the integrative tendencies of the philosophical with the tangible identities of the physical sciences in the act of interpretation and the act of physical representation.

Finally, the methodological implications of forming a new interpretative model for a music cognition theory is considered, as to the kind of understanding this process can potentially throw open for the enquiry at hand and as a compositional tool future forwards. Acknowledging the work is method in process I am examining the method practice and its implications in play.

I. Medium & Mediation

1.1 Methodological Propositions

What is at play when attempting to refigure the thought lines of a tradition, from the former placing of identity, tradition and production as conditional constructs, though in their time genuinely drawn? The literature introduces an alternate thought - line reconnecting our consciousness to the primaries: the primary horizon explored with Ricoeur that is a tri-fold understanding of Time *(Temporality);* the primary condition introduced by Heidegger that is existence as a designation of Being *(Dasein*) considered with Ricoeur as to the capability of *the I*; and the primary stasis explored with Ricoeur and Gadamer that is practice, that is artistic representation (*Mimêsis).*

A methodology operationalizes a *medium and mediation*, a process of logic, reasoning and analyses of a process of working. The challenge of this enquiry is to devise a mode of thought to navigate a formation of seen and unseen elements, traversing the technical and intuitive, calling theoretical formulations forward capable of this dimensional move. While at the same – time, in the achievement of the act; it is necessary to articulate an interpretative voicing capable of this dimensional move and the content that connects the artist with discourse and with practice.

French philosopher Paul Ricoeur articulated how these connections are formed when he spoke of a unique and interdependent location within, as he understood as a tri-fold realisation of time, an actualisation of an act and the awareness by which we render experience real. To articulate the kind of connections that potentially arise, I

undertake an examination of narrative as an interpretative medium by which we may engage with a considerations of *transistency*. By expanding this idea, the interpretative pathway *mimesis,* elaborated by Paul Ricoeur's work in *Time & Narrative*, provide the dimensional moves of consciousness in play. I have engaged a suite of performances from contemporary and traditional music practice to consider how aesthetic process in music - making may be given voice in and with methodological process of narrative in play.

Considerations are revealed by key thinkers of today, Leo Treitler (1999) and Daniel Barenboim (2008), Roland Barthes (1977) and Henk Slager (2012), Paul Ricoeur (1984) and Mika Hannula (2014). By reflecting upon a tri-form of positions, the intent is to engage the reflections of these authors to reflect intelligence from current thinking in music, creative arts and upon the interplay of potentiality and capability of the researcher - practitioner. Thus, a dimensional space may be formed to illumine the substantive connections arising from the particular circumstance at hand.

When we engage and interpret new propositions, the intent is to influence and shift perspective of how we reason, explain and understand our world. The route by which we navigate a sensory field, taking account of realisations that are both seen and unseen, arguably traverse the technical, the epistemic and a mindfulness towards what I describe a cultural ecology; the deeply-laid interconnections and interactions evolved by micro-histories - over time and place. The methodological discourse brings to light emerging practices that extend beyond historic, geographic and temporal boundaries. How best do we engage these practices and what are the presuppositions that inform the particular circumstance of the project?

How then, might a methodological practice capable of this kind of expansive reading evolve yet respond to a method - practice within the musical work.[51] In this particular project, it is a work of research both upon discourse and upon practice, bridging the skills required to navigate a performative or interpretative play. Similarly, it is connecting to a reflexive field of critical research practice taking place across the creative arts domain that is Artistic Research. Most of all, it is addressing the task of designing a means of communicating that can reach beyond technical and disciplinary specification so to speak of the full capabilities within artistic works and their potential contribution to understanding and experiencing a science of life.[52]

Roland Barthes had previously undertaken the challenge in his publication *Image, Music, Text* (1977), where Barthes explored narrative analyses to grasp *'signifiance',* a full significance of artistic works. He substantialised this claim with an interdisciplinary mode of understanding captured in the realisation that "Narrative is international, transhistorical, transcultural; it is simply there, like life itself" (1977, p

51 For recent publications that address the conditions by which a critical intercultural hermeneutics might be possible see Ming Xie, The Agon of Interpretations: Towards a Critical Intercultural Hermeneutics (2014). Written by a team of leading international scholars from across the world, the collection of essays explores challenges and possibilities of forming a critical intercultural hermeneutics in a globalized world, the conditions, the limits and limitations by which intercultural understanding may become possible. Specifically, Ricoeur is cited as an important source, and his concepts – critical hermeneutics and poetic re-description are considered particularly productive and discussed in the contribution by Jean Grondin. In the journal of the European Society for Aesthetics Vol. X 2017, Stefan Deines of the Free University of Berlin argues that '…art forms should rather be seen as traditions. They are multifaceted and dynamic practices of the actualization, negotiation and reconfiguration of inherited conventions, standards, problems and understandings.' (2017, Vol.9 pp.116- 126.

52 For a discussion on the inter-relationship of aesthetic theories evolving today and contemporary artistic research and practices, I refer to the European Society for Aesthetics and associated journals available at <www.eurosa.org> and to the *Journal for Artistic Research*, Available at < http://jar-online.net/what-is-artistic-research/> Accessed Wed, Jan 9. 2019.

79).[53] Barthes interpretation connects the act of Narrative to what I would argue is a *'terrestrial expanse'*, roots and routes, by which we understand a process undertaken. Barthes connects the relationship between the artistic works and the substantial content experienced in artistic work. His engagement with Narrative has become a research practice, an interdisciplinary medium, capable of traversing the specialism and localisation affecting research in the arts in recent times. In particular, narrative is a potential mode of enquiry by which research with an art practice has become possible across the creative arts domain, and is adapted to variable modes of analyses, data collection and documentation.[54]

Hannula, Suoranta & Vadén in their publication *Artistic Research Methodology: Narrative, Power and the Public* (2014) extend upon the work of Paul Ricoeur and C. Wright Mills to connect the work of artistic research and its narrative capability to substantialise an informed, intellectual and critical practice that underpins acts of ethical leadership. Exploring narrative's capability for a multilateral mediation and reflexivity had concretely been given form by Paul Ricoeur's work *Time & Narrative*. With Ricoeur, a methodological process is evolved to mediate from an experience to the reception of events, to bring abstract content to form. Ricoeur's process challenges our perception of time and space, and our engagement in what I suggest is

53 A two-fold realization is being articulated here; it is worth noting Barthes reflection upon *signifiance* connects with my reading of Adorno's understanding of a 'full experience' (*Erfahrung*) of the artwork contents (Adorno 2004, pp. 438 - 439).

54 See Henk Slager (2012) The Pleasure of Research who connects Barthes studies of pheno and geno text to establish a terrestrial understanding of artistic models of thought, which he describes as 'Rhizomatic thought'. Roland Barthes adopted the formerly literary perspectives from Julia Kristeva's doctorate defended in Paris in July 1973, and which Barthes was one of the examiners (See Jonathan Impett (ed.) in *Artistic Research in Music: Discipline and Resistance: Artists and Researchers at the Orpheus Institute)*.

a *'dimensional expanse',* to engage with Time, forming from the unseen – the seen, the metaphysical - physical, the past - present and present, future – forward. This kind of mediation brings into play a phenomenon; a capability to attend to the work of the imagination, the interplay it poses with structure,[55] grasping the unique synthesis that occurs in a practice and the act in play. In so doing, the engagement with narrative method can advance a capability for all; a mode of enquiry to substantialise one's contribution in whatever form it may hold.[56]

Returning to the work of the imagination is neither an act of fancy or fantastical, but to actualise complex capabilities of essence and existence in all life forms. Ricoeur maintained, "The labour of imagination is not born from nothing. It is bound in one way or another to the tradition's paradigms. But the range of solutions is vast. It is deployed between the two poles of servile application and calculated deviation, passing through every degree of "rule-governed deformation" (1984, p.106). In this observation, we find a source and explanation for a duality positioning art forms on grading scales of the original and interpretative that deflects from *potentiality* to observe an anticipated, cultural stratum. To form an expansive reading of artistic

55 In reference to Chapter I, to elaborate process for forming interplay with external structures, I had engaged C. W. Mills and *The Sociological Imagination op.cit.*

56 I refer here to Katarzyna Wejman's publication 'Plot and Imagination Schemata, Metaphor and Aesthetic Idea — A Ricoeurian Interpretation of the Kantian Concept of Imagination. While the author addresses the literary modes of mimesis that Ricoeur evolves, her acknowledgment of Ricoeur's work on synthesized discordances is particular apt to the study at hand. In this instant, she relates the concept to the various times of characters that form a temporal unity…where "Multiplicity of temporal experiences of various characters interlaces in one another" (Vol. 7, 2015 pp. 570). Acknowledging Ricoeur's perspective where "Literature serves here as a laboratory for imagination" (*ibid).* In a similar mode of thinking, Súnesis engages with music form as a laboratory for an enquiry of a musical imagination.

works there is a significant subtlety implicit in Ricoeur's proposition that points toward what I refer to as *'variable, multiple states of solution'* that require further thought. In this instance, both Ricoeur and previously Barthes speak of presuppositions not to form cultural law, nor a frame to bind our perspectives by, but a proposition that may implicate; pointing to the subsequent configuration and transfiguration of understanding that is the work of the imagination; where the range of solution is vast, the choices variable and potentially ever there.

To view 'potentialities' as simply present is to effect and enable the minds working, while navigating our experience of being in the world. It is to recognise the potentiality between what we do and what is in play in the world around us. To understand this idea, a pivotal aspect is the human capability to attest that encounters and evolves, in reflections and realisations, to return and renewal to attest once again. This potentiality of encounter, of realisation and renewal, forms a capability to understand multiple states of reality. What arises is to encounter Ricoeur's perspective to ask after the quality of the doer, the formation of the doer both in terms of a singular and collective understanding of their being (*the I).* It is to activate a sense of who we are and the quality of what we attest to, beyond a formulaic reading of tradition or custom; thus it is to open the possibilities and potentialities for what artistic representation of any kind, does and can do.

In a series of relatively recent publications, Grammy award winner, musician and author, Daniel Barenboim reflects upon the horizon of time and the engagement with narrative to explore the kind of sensibilities the musician acquires and requires in the process of artistic interpretation. Laying aside the material discussion of the score, he

is exploring the interplay between forms of knowledge activated in musical intelligence. "From music we learn… there simply are no independent elements. Logical thought and intuitive emotions must be permanently united. Music teaches us, in short, that everything is connected" (2008, p. 108). Barenboim captures the uncertain route the performer negotiates each time we must start a piece from a moment positioned in silence, drawing down, in an instance, the knowledge - epistemic, logical and intuitive – that comes to bear within the performance. His understanding of an integrated learning speaks of performance features so internalised, embodied, that each subsequent stroke engages the unique balancing of features and elements interplaying with core types of knowledge.

These instances as discussed above, though separated by discipline, speak to a consciousness of the primaries that influence our potential for artistic work. It may be put forward, that it is not to pin down and list all the musical features, nor to document the code of consciousness, nor argue for a multiplier effect. Rather, it is to bring into play, aspects in a combinatory view, to bring understanding with realisation in an up close effect. While attending to example, we uncover by way of the music and by way of the interpretative guidance of Ricoeur's conception of narrative, a process of interpretation and to what I would term '*a dimensional pathway'*.

The mode of explaining what a narrative methodology offers to a dimensional pathway is perhaps at first best grasped by way of example to take a side-step by telling of a musician's capability, while moving from the work to the substantive realisation it reveals in a combinatory purview. The unique position of one, who actualises the movement from the work to the substantive content, is the pivot upon

which *'significane'* is realised; that is in the act revealed. What arises subsequently is to grasp how one might evolve a narrative process. And to do so in such a way that one may evolve a thinking process from which to expand practice and by so doing engage an intellectual and aesthetic awareness to forming originary thought.

To understand a process of a performance in play is to consider and understand the process of thinking with the ideas in hand to the act of performance in play. Or, by attending to an artwork, we engage in a return to how we form ideas, to the quality of one's ideas and the process of how ideas may become visible through one's practice. An example of practice follows titled '*Models of Practice'* to explore how a narrative opening of a work's potential may resonate with perspectives and questions posed.

We witness a work, in this instance, works from the Irish traditional repertory performed anew, evolved from both historic and contemporary sources. As individuals, each performer's embedded awareness of cultural roots and experiential routes, knowledge of repertory, technical competence and style is connected and made present. Yet, we witness there is something more besides that resonates for the present enquiry. The musical works demonstrate an awareness, whereby the virtuosity of each musician is somewhat laid aside, so to encounter and explore a nuance, a voicing, and a mode of thinking within a practice. It is not solely the work of expressive devices or technical realisations. In consequence, the works demand an alternate understanding to bring realisation of what they potentially reveal to light.

A mode of performance comes into play focused on what I term as low energy realisations; the resonating qualities of a note evolving, opening, disappearing

evoking a time awareness reaching back and forwards in time; the draw of a bow across a string, the flick of a finger in releasing an ornament or capturing an harmonic, the confluence of beginning in ending in the conception of a musical work, or a voice emoting a paradox of time and artistic thought through the power of one word and an harmonic phrase. In being heard, isolated and illumined, realisations coalesce, old and new voices connect, to evoke understandings that challenge our embodied and subsequently theoretical understandings. It is an artistic capability of bringing into play; abstract yet deeply felt and well understood realisations. The focus of the enquiry speaks of these perspectives and profundities embodied in the momentary event, to evolve the means by which research and method may coalesce to communicate this potentiality; to its trans-disciplinary, transhistorical and transcultural implication while opening out to dimensional effects.

1.2 Modes of Practice

A consideration guiding our modes of practice is a well understood perspective among performers attentive to traditional tunes that I refer to as a foreknowledge in practice; that while these tunes are locatable in time, the voices implicit in these works carry intelligence of cultural processes embedded in the tunes and in the modes of practice, centuries in their formation, centuries in their making. The fixed work in its founding model, exists in a compressed stasis, yet the perspective of interpretative play is to prefigure, configure and reconfigure what is to become the form by which it is now understood, complex and potentially transformative. This is activating what I refer to as a method practice implicit in the tunes and a performative text implicated

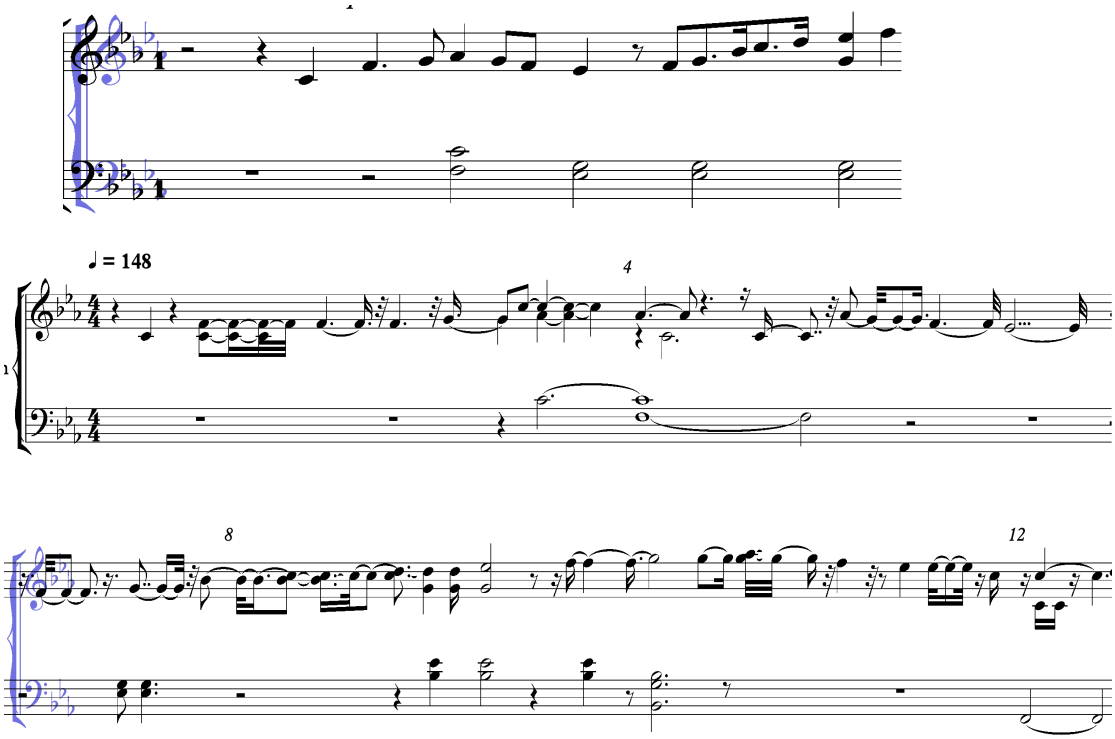
by the interpreter's act. I suggest it is to speak to an understanding of cognitive reach; that is our realisation of time, the furthering of a consciousness that goes along way back, that reforms to temporal interpretations in the now by which we articulate our understandings today and to what we implicate future forwards.

Farewell To Music.

Mac Mahon performs an interpretation of O Carolan's Farewell To Music, a composition by the Irish harper-composer Toirḋealbaċ Ó Cearballáin (1670 –1738) interpreted from a notated version of the composition known from Donal O'Sullivan's collection (1958). It is passed down by the typically notated, core melody format documented as standardised notation of the core melody line or I suggest is *a founding model*. The fixed work in its notated form as stated has a compressed stasis, yet the perspective of the interpretative musician configures and transfigures what has become form, to what is now understood, complex and potentially transformative.

Mac Mahon's performance takes place in 2016, a symbolic act of content given form, it mediates and gives access for an understanding of tradition as a space beyond use and function, or validation by authenticity or an 'imprimatur of the past'. It is the loci where the argument between purists and modernisers becomes more transparent and falls apart. What is happening here is something *both-and*. It is not simply a question of a performance adherence to form; this is a mute consideration. Rather it is to direct attention to how the performance opens up and in this instance, intensity is directed to where potentiality lies within a communicative capability of the performer.

Figure 1. Granularity & Momentum, Bars 1-2 extend to Bars 1 – 12.[57]



This is the interpretative act of the skilled traditional performer, building variables, from a modal and tonal centre, of melodic and rhythmic ideas, translating a voice from the past to its performance in the now. Yet there is something more in play. With MacMahon, we are drawn by our attention to a performance, to the processes contained within an act, to consider the human intelligences found in play. It is the intelligences of voices past, the critical judgement of the now, and the capability of the artist that implicates. He is utilising the simplest of recording conditions that affirms his solo reflection, challenging industry driven ideas of creativity or production, by affirming a potentiality within a communicative - reflective play alone.

57 See Case Study for full discussions and transcriptions. Bars 1-2 are edited from my transcriptions following standard notation for Mac Mahon's performance, while the example below follows a second transcription with extensive attention to the time, duration and performance process. Full scores are available in the Appendix.

The performance becomes a reversal of a production that the model is only its visceral truth; its refusal is its play. It exhibits a paradox; what he has chosen to show here is his identity, yet it is both-and more besides, as he evokes a realisation of music potentiality not solely evidenced in music but in thought evoked all the same. There is nothing said about what was or will be, rather it is a sense and tense of time-past grasped and brought-forth in the now. It is music from a past yet filled with a life lived in the complexities of our present, bringing forward a sound grounded in memory and attention.

The work is a composite of old voices, brought into play in the now, to place the listener within reach of its consciousness and continuum of voices implicit within its effects. What is called into play herein is that our experience of time is inherent to our perceptual, experiential and scientific awareness we activate during our understanding. It is not to speak of tradition bearers, but to bear witness, to a continuum of voices of time past actualised in its full significance in time present.

MacMahon evoked a perspective when he suggested a differing connection that we attend to engaging with compositions inherited from Time. It is neither proprietorial, nationalistic nor giving an imprimatur to the past. Rather, he speaks to how the music is related to and how it is performed. He generates an attention to an awareness of time-connect when he called upon the awareness of the thinking musician: "Let us be modest and caring in the presence of music that carries the race memories of our people" (1999, p.120). What may be found is a 'time-awareness', implicated by Mac Mahon, that his works evoke realisation that space by itself and time by itself will fade, only the union of the two preserves an independent reality.

Song 44

Song 44 arises in the Gloaming collection in such a way that reverberates and throws open perspectives implicit in the act. The lyrics are adapted from an original poem, no. 44, by the poet Domhnall Mac Cárthaigh from the collection Dánta Grádha, An Anthology of Irish Love Poetry 1350-1750. Song 44 opens with a primary tune, a punctuating questioning captured by syncopated, separated notes and tones, moving from the Hardanger Amore to the vocals in an anxious, questioning movement of minor intervals. A second violin comes into play to explore, microtonal intervals and harmonics, with overtones emitting. The harmonics or flageolets and sometime termed pinch harmonics, call our attention to additional particles that are emitted.

The evoked melody, intervals and harmonics can be transcribed in wave-form, or in notation, a field of perspective that is physical, tangible, mathematical, exploring its physical properties within an extended sensory field. However, there are also seemingly small, discrete partials, imperceptible, yet deeply felt, that become illumined by the whole. The harmonics in this instance evoke an eerie quality, that suggest a spirit of grief, evoked for the aural effect as for a communicative quality, a realization that transcends translation of word to a sensory performance of language.

This is a practice that understands, that within a note exists a capability for being, whereby variable modes of perception of a note, of a wording, are evoked at once. This may be realised in what we receive as a transformative move evoked with the voicing *'Óchone'*, a term utilized in Irish Gaeilge and Scots Gaelic to evoke grief and sadness. Yet, the tune moves to a phrase resolving to a major key, bringing a sense of

resolution actualized in harmony, in melody, underpinned by the chordal arrangement of the piano. In this moment, the word '*Óchone'* moves from a gesture of grief to forgiveness and resolution evoked by the contour of progression.

Song 44, through these progressions, connects to an expansiveness and movement of a sensory field of our capability to move with the physical contour of the evocation, to suggest a sensory experience that speaks to awareness and realisation. Song 44 encapsulates a move from seen, perceptible wave - form articulation of melody, harmonics, and harmony to an unseen perspective of memory, history and forgiving.

Figure 2. Of Memory, History & Resolution Bars 52 – 57 from Part II Bars 33 – 40

The work does not move into the ambiguous or subjective field of emotional response. Rather it is to speak to an imaginative capability of understanding that Song 44 brings into play that speaks not solely to our capability to translate and transcribe but to experience method from what has taken place. Song 44 throws open direction, an artistic form of thought with capability to move to and fro, from realisations seen and unseen, bringing to the surface the structural and performance ideas potentially present, potentially there. In a parallel act, we evolve our interpretation into a narrative act that may coalesce with the work and perceive in Song 44 an access to give perspective to give way to the substantive elements, what I refer to a performative text that it potentially opens - upon.

This is to connect Ricoeur's understanding of human capability of '*the I'* in the interpretative act (1984) with Roland Barthes consideration of the move from the work to the substantive text (1977, pp. 155 - 164)*)*. It is a text that speaks through artistic thinking, the implications of the work to our understanding of the knowledge of life. The traditional display of the poem, of the poem setting to melody, of a performance of traditional style is sliding to become touches, enunciations, evocations that are at once readable, locatable yet metaphorical. It is to give way to substance captured in the fragment of the work. It is to understand how substance evolves a methodological perspective that connects us, to greater or lesser intent, to an understanding of life and to a map of human knowledge.

The navigation to formulating a methodological perspective is an act of shifting perspective. One connects with these kinds of shift in perspective when they arise and it is an understanding that influences how our conceptualization and analyses of a

work may unfold both in the reading and performing of a work. With Song 44, we may point to the complexity of the performance through transcription and analysis of the features to demonstrate the technical development and the accomplishment of the work. Similarly, we may point to the sensory developments, those low-energy realisations, imperceptible, yet greatly felt. It is neither to demonstrate music as a technical composite of reducible effects nor to perceive as an emotive response. Rather, it speaks to a substantive level of artistic awareness. Song 44 transcends upon its birth as a song, a poem, a performance, and moves to and fro, of a physical state to an interconnected metaphysical state. While speaking to the roots of poetry, song-style and instrumental-style in the Irish tradition, Song 44 captures elements that point towards a realisation of being, through substantive artistic thought.

My Love is in America

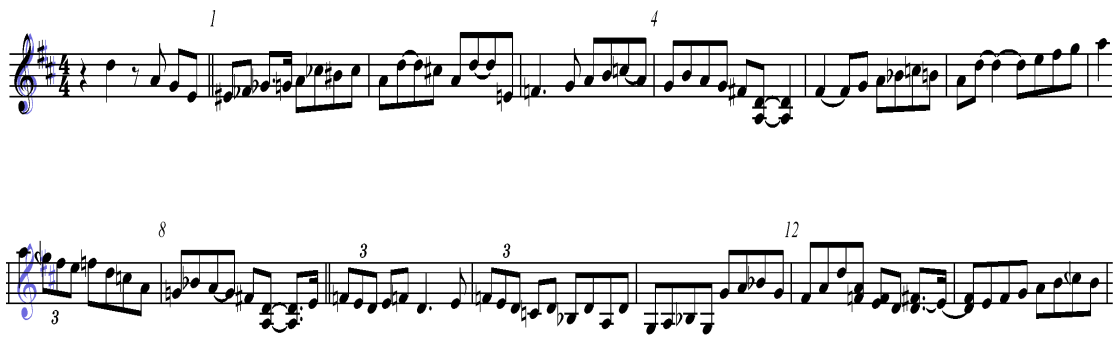
'My Love is in America', performed by Tommie Potts, has become a work that illumines traditional performance practice, while perceived as contesting the familiar, anticipated parameters of that practice. The tune was recorded in a sole collection of his music during his lifetime, 'The Liffey Banks', released by Claddagh Records in 1972.[58] While the technical elaboration of his performance and a conceptualisation in the context of traditional practice is of interest in its own right, what is of interest

58 My Love is in America has been noted in a standard, fixed form by O Neill's Dance Music of Ireland, Title Nos. 586 (1907) A sensitive and detailed academic study of Potts' creative process and the particularity of his performance of 'My Love is in America' have been undertaken by Ó Súilleabháin (1982, 1987). Ó Súilleabháin's process explored nuanced deviations to signify a conceptual awareness by Potts beyond the stylistic and interpretative parameters more typically associated with a performance practice in traditional music; the study stands as the most detailed extant consideration of the creative process of Tommie Potts.

herein, is how the work speaks to a consideration of discourse, techniques and experiences we engage, in the process of thinking, making and doing.

A notable feature of Potts performance is a suite of variations he creates that move beyond the familiar, anticipated parameters of a traditional tune and the style and interpretation we register with traditional practice. The melodic extension of the tune reflects a compositional device involving extemporisations on Part I intentionally developed, to expand the formal structure of the tune beyond the traditional 8-bar part, AABB form. Potts extends the melody beyond the structure and form of what are typically dance tunes with a tightly bound structural perspective, a material that had essentially become material for reworking. I would suggest that it is an observation of an extant and displaced cultural practice when considered alongside the parallel practice of Scottish music and the particular case of 'piobaireachd', whereby extemporisation on a theme has long been a part of its traditional practice. This is not to diminish Potts capability for variation and expanding the melodic, tonal and structural intelligence of a tune, rather it is to point to his unique understanding of a capability for variable, multiple states cohered during the performance act.

Figure 3. Of Variable & Multiple States, Bars 1 – 8 with variables from Part I, Bars 9 – 48



It is not only with structure, but also with melody, tonality, and meter that Potts understood that the tunes did not exist in a fixed state, or simply incurring stylistic interpretation of ornamentation and variation, or virtuoso rendition in a performed work. Rather, Potts demonstrates an understanding and actualisation that implicit within, the tunes carried a greater potentiality for multiple states of consciousness and of play. If we place the technical details aside, what comes into play is our experience of the musician focused on exploring the interior landscape of the music, the potentialities that lay within the circumstance of form, of structure, of tonality, the circumstance whereby his distinct creative process as a solo practice forms.

Potts's consciousness and musical intent may be foregrounded by his shading of the melody moving between variable states of a melodic, tonal and modal frame take on an altered state. Tonal, modal, and harmonic shading signifies a movement into alternate readings of potentiality available within the tune. This is not a performance set within one key, with a beginning, middle and end with a variation upon a theme or tonal and modal modulation. This is a performance that moves in and out, above and below, moving between aural dimensions, tracing the tonal and modal states of the melody in its direction and flow. It is a musical work that reveals ideas that re-shape our perception of the potential dimensions of the work.

In this instance, the interpretative process of a style within the traditional practice is eschewed, whereby the performer articulates choices, artistically informed. IN this instance, it is to speak to how the work connects to a consideration of scientific realisation. Potts' performance becomes of interest for its recognition of potentiality; it transcends a contour of a tune and of the tune's form to extend our perception to

realisations, opening outwards, expanding. It reflects a process of thought that can acknowledge yet is transcending a previously considered regional style, or sociological boundaries of a platform more typically associated. The intent is to focus upon a solo, singular voice, challenging our interpretative capability to grasp its full potential in its interpretative act.

With Potts, we are pointing to variables, simple as they are, but no less telling. We are pointing to a performers capability to evolve from a founding model to investigate inward and outward, act of interpretative play, so that we experience in one short, concise, performance event, a shifting realisation of the musical work, in multiple states, cohered. This is to connect with a dimensional effect. While we understand the work in the context of its roots within traditional practice, we also begin to perceive the experiential routes that the work has capability of evolving and the quality and changes of a diminutive understanding of movement. This is to speak of a mode of thought that reaches out and brings to realisation, an awareness of '*granularity'* that lies within the work. To reflect in reference to Adorno[59] it is to conceive of 'route' as a form of transcendence, not by way of deep meanings, associations, emotive or spiritual assignment, rather it is to understand transcendence not in how much or what it is, but *how* a work moves, in the now and what it is pointing towards; this is their script, their eloquence to what I add as its *veiled voice*.[60]

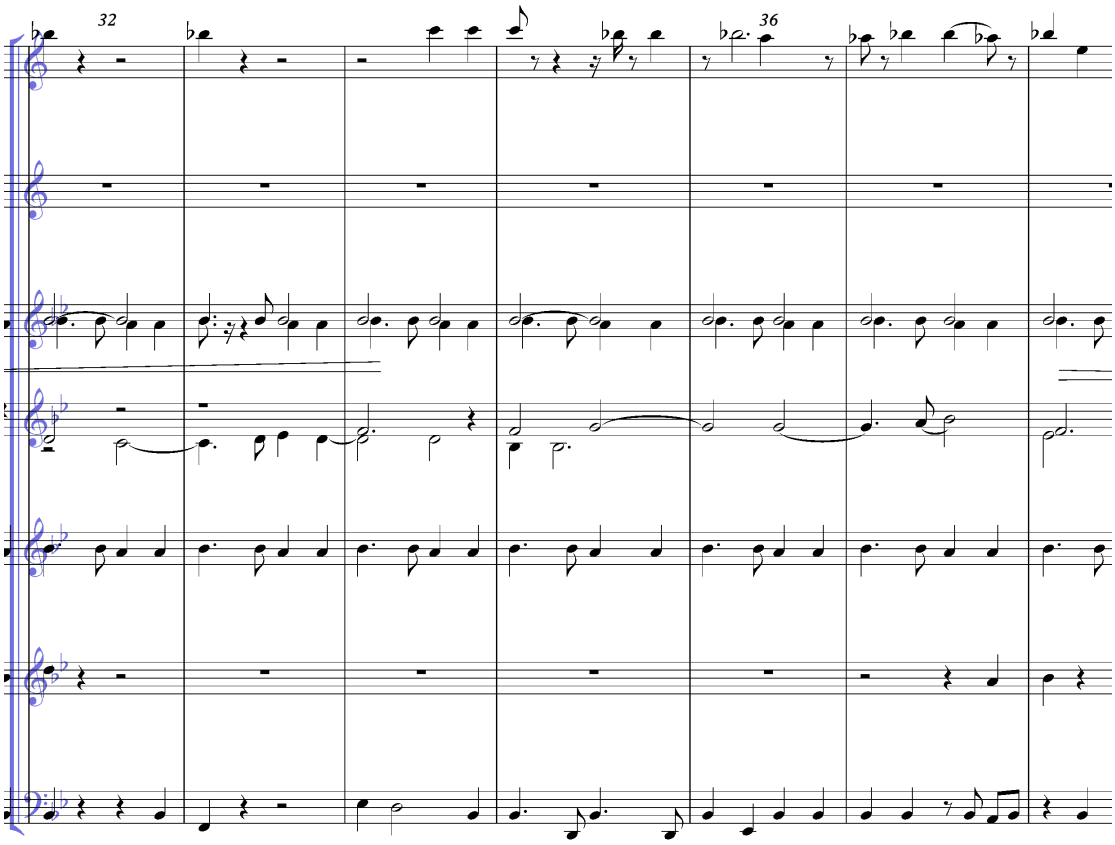
59 I refer to Theodore Adorno's publication *Aesthetic Theory* (1970 / 2004 ed. p. 104).

60 See Ó Fiongháile, N 1995 'Veiled Voices'; Radio Series exploring the political, social & spiritual dimension to music expression. Radio Teléfis Éireann (FM3 [Lyric F.M]). A conference paper titled 'Culture & Creativity in Leading Human Development' considers Adorno's act of transcendence implicated through art works, and implications for policy and touring, outlined to a Diaspora Panel convened by ISC - Intelligence in Science, for the EU Science 'Global Challenges & Global Collaboration,' Brussels, [2013].

It's all about the Rhythm of her Toes

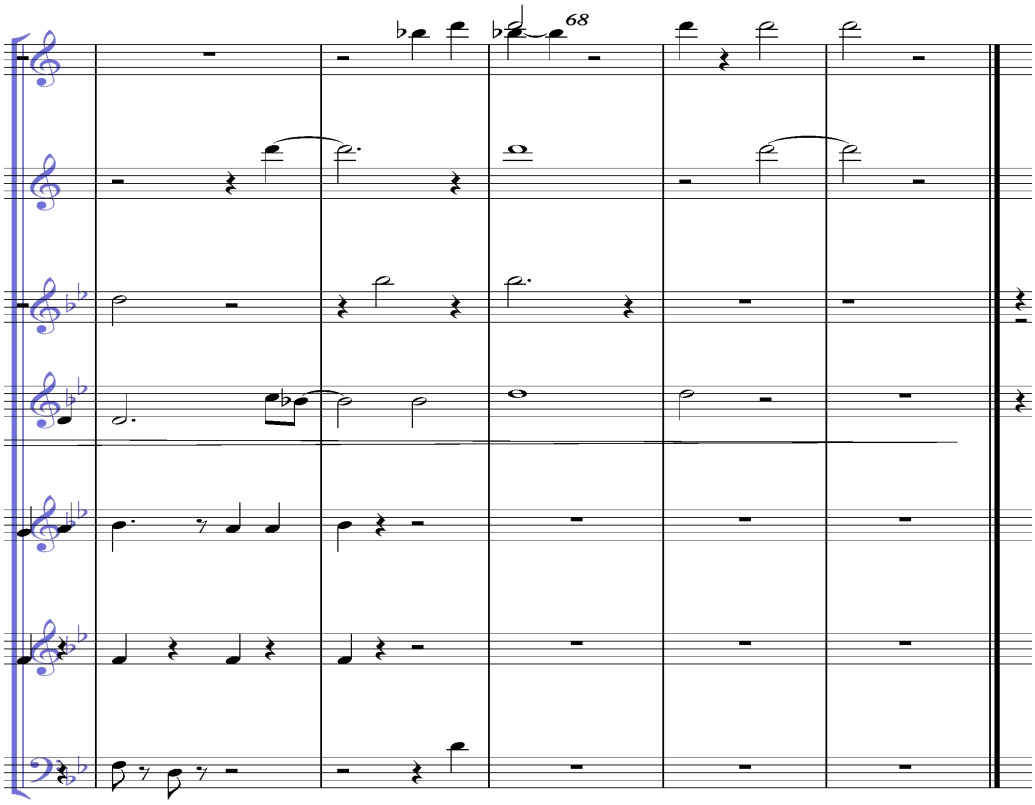
The collection 'Where the One-Eyed Man is King' was released in Spring 2007 as a solo album, recorded by Caoimhín Ó Raghallaigh, performing with his 'Hardanger Amore', fiddle, whistle, flute, and piano. 'It's all about the Rhythm of her Toes' is a new beginning, of a mode of expression deeply connected with traditional performance practice undertaking a journey with a suggestion of what it proposes to become. It is a brief but effective evocation. Here, the tune is no longer in play rather, an aural landscape of motifs, rhythms, harmonies and harmonics, simply emanating. The direction of the piece is evolved from an opening motif, explored to its potential effect by an extension of its elements, playfully extending outwards. Here there is no longer any form, but a mode of formation taking shape through instrumental voicing.

Figure 4. An Aural Landscape, Bars 32 – 38. [Audio File 1.14 – 1.28]



The work is primarily performed with strings, while a whistle emerges on the second line and violin plucked on the sixth line. The first line records harmonic effects while the seventh line records resonance. As the piece progresses an unusual engagement with dynamics occurs. Here, Caoimhín engages dynamics to enhance audibility and effect of harmonic and resonance, evidenced by a crescendo - decrescendo in play. This idea of dynamic play is further developed whereby in Bars 16- 24; 32 - 38, 48 - 52 and the final phrase Bars 63 to 70 we experience the work in its particle form, resolving to its harmonic effects, across the lines, simply emanating, simply there.

Figure 5. Simply Emanating, Simply There, Bars 66 – 70 [Audio file 2.36 – 2.50]



It connects a route reflecting an act of forgetting, yet bringing to bear the intelligences of a continuity of practice that retains its particular traditional voice. This is to recall a process of becoming, the commitment to transform, to evolve, to a self-organisation of being. Here there is no form only genesis. In its simplicity, 'It's all about the

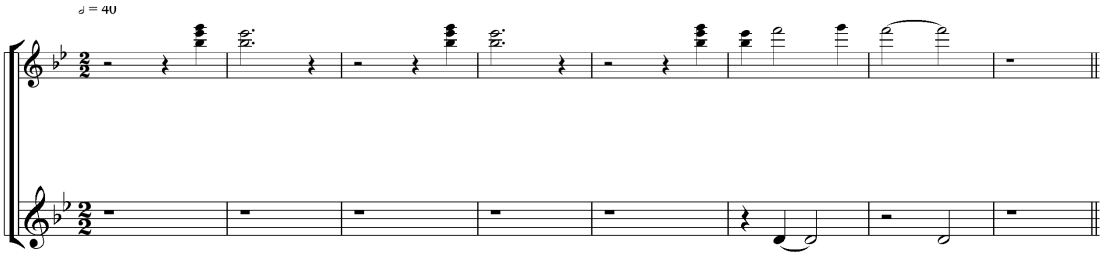
Rhythm of her Toes' and the following work 'Lagdú' point to an open vista of possibilities to be explored. It is retaining the intelligence of its traditional voicing, but electing small steps, small particles, transforming and reshaping, and simply letting them go. It is the beginning of a process of thinking with music that bears connection between old and new, yet released from its localised effect.[61]

Lagdú

Lagdú is a title track of the like named collection by Caoimhín with Dan Trueman released in 2014, exploring the expressive nuances of traditional voicing in Irish and Norwegian Hardanger fiddle. In the collection, we experience a symbiotic play of a mode of thinking, a mutuality that takes place between these instruments and the potentiality of the musicians to form an encounter in play. The work carries a traditional voicing with well-understood rules and well-understood principles of the musical elements in play. There is a consciousness of a performance factuality that is local, idiomatic, yet bridging a distinct performance of elements, non-local. What we are experiencing is content, recognisable, brought into form, through disparate realisations of traditional voicing. While the tangible traditional styles, realised, implicate a reflective form in process, a smooth, geometrical formal expression is carrying interconnected ideas simply emerging between the voices.

61 O Raghallaigh presented to a seminar series on Traditional & Improvised Music Practices at GradCAM, (2008). I was exploring the idea of practice in-relation to scientific principles and asked Caoimhín if his disciplinary background in theoretical physics informed a process I was hearing in his work. He placed acknowledgement for influences with contemporary composers such as Arvo Pärt and Sigur Rós and events such as the RTÉ Living Music Festival' Celebration of Steve Reich in 2006. Nevertheless, ideas connecting scientific realities in theoretical physics such as a coiling of beginning to ending, or attending to the qualities of a singular note emerge in his work. This kind of occurrence may indicate in practice the implication of a perspective of unintentional, intentionality of the artwork (See Adorno 2004 pp. 438 - 439). The conversation continued and re-emerged amongst our network in the inter-relation of the sciences and the creative processes of artistic practice.

Figure 6. A Dimensional Evocation of Space Bars 1 - 9 [Audio file 00.00 – 02.05]

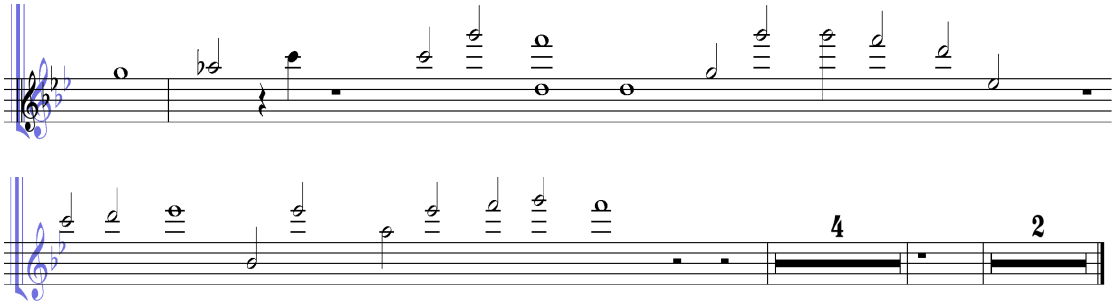


We perceive in an opening progression of intervals, a conscious shift of perception. The opening has an above and below quality evoked that disturbs one's sensibility of movement and space; it is a play upon the major 6th and minor 3rd with a 4th sustained in-between from the B^b - E^b of the first and second chord. What evolves in perspective however, is attention to the texture that lies between, the upper trajectory and the lower notes. We perceive a shift from styles more typically based on successive melody making, to a work that is shifting ground, shifting lines, and shifting perspective in the place formed between the notes to bring to the fore a dimensional evocation of space.

This shift in perspective occurs by an exploration of interval proceeding without predictable progression of harmony but finding the harmonious quality lying between notes. We can describe the progressing of intervals altering major and minor sensibilities, but it is to the effect that the combinatory act evokes. It is not an emotive response of major and minor choral harmonies, rather our prediction of these progressions is re-oriented towards an open-ended curious effect. We find a choral aspect resolving upwards in an un-expected orientation.

Due to the sustained, extended bowing, the intervals are resonating back in time and forward in time suggesting its own internal melody within the structure of the piece. With repeated listening, an inner melody emerges, that becomes memorable with each repeated listening. What at first is an attention to the particles, the mind connects the parts to the whole, to a melodic line emerging within, in making – presence, making - present. In this way a work within the work is revealed.

Figure 7. Making Presence, Making Present, Bars 136 – 158

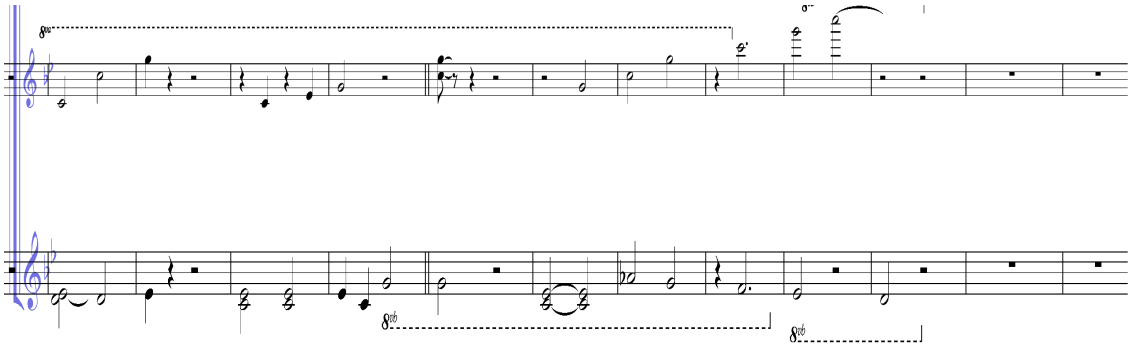


The formation of an internal melodic line within the ear carries its own symbolic significance, it may be found in the working of close harmonies or may indicate the complexity that arises where an artistic encounter takes on an alternate form. Nevertheless the implication of this internal melody has a significance that may be more substantially elaborated through further work.

A further act takes place within the final forty seconds, whereby a traditional rift explored stands complete in its harmonic resonance. Yet, the melody is taken up again; now we experience the cyclical shift of perspective from ending to beginning. The final note is not sounded; rather the piece works seamlessly into a cycle where the end is the beginning, the progression that maintains a sense of expansively opening sounds. Circularity, the end fits seamlessly to a beginning conceived in a

loop, but in a mode of performance that does not close down the piece but allows it to remain in its state of potentiality, it remains spiral-like ever expanding outwards.

Figure 8. Of Ending and Beginning Bars 112 – 124



What becomes of a note is the unique interplay that Laghdú brings about. An awareness of time points to its integration of past and present variables, indicating forwards. The practice is dimensional, and configures its presence by space and silence, by sound and resonance. A consciousness of the interplay occurs, with time and space in play, evidenced by these dimensional understandings.

Laghdú manifests mutuality through the combinatory effect of an integrated performance of both musicians, of both instruments fine - tuned and personally calibrated, and of localised folk traditions taking form in non-localised dimensional realisation of matter and its potential effect. What occurs is mutuality by traditions; the musical elements configure and transform into an act that is something else. A spatial realisation occurs between the two artists. We experience the elements in what might be their transistancy; the characteristic of which make possible to engage the elements to accomplish a movement in action, from what has been before to something non-particular, non-local but immediately recognisable.

Explored in each of the practices introduced is a parallel move, to connect and interpret a theoretical knowledge actualised in artistic works. What emerges is a dimensional pathway of conditions in the works, of capability to reach inward and outward, up and down, back and forth, in Time past and in Time now from content recognisable yet witnessing transistancy. It is to ask after the double act within a work, the act that does not avoid the unseen complexities, but challenges us to illumine the connections as they arise.

Constellations Of Thought

What do we understand from the modes of practice discussed? These practices demonstrate a shift from performance based on end product in terms of use or utility, of entertainment or gratification, or solely the carrying of historic consciousness. Rather, the performances speak to the experience of the work or a return to the experience of the work that is open-ended and dimensional. We point to what these performances feature and we point to a dimensional awareness, and what these performances potentially present to intellection and discourse. To facilitate this circumstance, we require process to speak to the potentiality that the performance throws open. In holding open the musical work to its potentiality we are attending to the substance of a musical practice, a shift of emphasis from looking at result or end product, to the realisations that may potentially lie there. The implication of this train of thought is to transform the fixed work to an active realisation of the work, to connect a historical chain of discourse to bring realisations into matter, into form.

A problem is evidenced by the influence occurring by way of musicology's adherence to the fixed text and the focus of ethnomusicology on the contextualised event. Leo Treitler's essay on 'The Historiography of Music, Issues of Past and Present' (1999) evidences parallels across scholarly work where the autonomous work and the work embedded in culture are perceived as disparate entities reflected by disciplinary specialisms. Leo Treitler called for 'realignment: the re-aestheticization as well as the re-historicization of music' (ibid, pp. 357, 377). Such a rethinking of music may be engaged and followed through by transcending the binary purview on the role of the originator – interpreter paradigm to a dimensional understanding of music, an interdisciplinary yet connected purview of the physical and human sciences.[62]

In music practice, Daniel Barenboim brings a duality in terms of artistic content and substance to bear in his observations of the interpretative work of the orchestra, and he suggests that "No idea can be implemented in all of its aspects at one time, just as a performer can present only certain aspects of the music in one performance, but cannot express everything contained within the score" (2008, p. 40). Grasping the potentiality within a work, he makes the claim that "…the finitude of any musical interpretation is based on the infinity of possibilities at our disposal" (2008, p. 42), paradoxical but acutely apt. For Barenboim's practice, he registers the composers'

62 Treitler noted that "The discovery that the study of music has been grounded on the premise of the autonomous work and the recognition that this premise is refuted by the fact that the musical work, like its composer and its reception, is deeply embedded in the culture in which it participates and to which it contributes have been followed too quickly by the dogmatic imposition of an obligatory, absolute abstinence from the autonomy concept and the adoption of that ban as one of the main banners of new musical studies. Engagement with the musical work in its autonomy is the beginning, not the end, of historical interpretation" (Cook & Everist, 2010, p 357).

score as a finished work, and the interpretation, both a finite and temporary expression that takes place within - time. His comment reflects again the specificity of orchestral practice adherence to the fixed text however he recognises that "This subtext is inherent in the score and is itself boundless; it results from a dialogue between the performer and the score, and its richness is determined by the curiosity of the performer" (ibid). While laying aside the argument upon the fixed score, what Barenboim does achieve is to suggest a focus upon the evocation of the work as the never-ending search that is in this manner, infinite.

A perspective of the musician is oriented towards the performance of the score and medium by which the substance, what Barenboim calls the sub-text comes to form.[63] This is the understanding that the performer enters to an interplay of intelligences, epistemic - technical – intuitive that may potentially come to bear in a momentary experience, and the variable states of interpretative play that we may find there. There remains the composed work as fixed, of perceiving an historical work as a fixed work that comes into play in performing with the conception of the copyright work as property. Understandably, the adherence to the fixed text is a reflection of extant musical traditions, hundreds of years in the formation and in the making. The perspective of a fixed score as fixed and a substantive intellection as a sub-text is a somewhat contradictory view of the issue when viewed in light of the potentiality and reach of artistic representation found in alternate autonomous creative practices.

63 In a musical work, it is well understood by a performance culture that the conceptualisation of a methodological form and a performative substance is revealed within the structure of the work and within the structures of a performance practice of any kind. The conceptualisation of an interpretative model is indicated by the work's inner intelligence. However, in connecting this kind of intelligence to an interpretative act of logic and reasoning such as a work of scholarship undertakes, is to undertake what is a dual act of interpretation in and with the musical work.

Roland Barthes in his publication *Image, Music, Text* (1977) speaks of *'signifiance'* "a dual production – of language and of music," of a space where melody explores the language of awareness and engages and identifies with that work" (ibid, pp. 181 - 183). Barthes engaged this duality adapting Julia Kresteva's interpretative pathway of a pheno-text and the geno-text to understand levels by which we engage. In this publication, Barthes demonstrates what is a presentation of personality, of the song, the singer, of the act (*pheno-text*) while exploring a physical realization of, to capture the potentiality of substance (*geno-text*). He communicates the duality and complexity that exists not solely in an act but in the interplay between person and substantive elements. The significance of his work is brought more fully to bear by evolving upon a mode of discourse by which the act of interpretation may navigate these routes, back and forth from the work to the text.

Henk Slager extends Barthes perspective by addressing Temporality and evolving new methodologies in *The Pleasure of Research (2012)*. Speaking with and through a curatorial practice exploring fine art and art research, Slager has undertaken a process of connecting artistic representation in its expansiveness, a challenge to what he suggests as a "nearly dogmatic art-historical hermeneutics" (ibid, p. 21) By doing so, what is achieved is to propose a stance where arts research is considered a "gaya scienza", a temporary autonomous activity focusing on the intellectual pleasure of experimental method and an implicated form of artistic thought (ibid, p.88). A consciousness of this kind is influenced by and influencing an orientation to re-connect the full significance of artistic works to the experience and understandings elicited and revealed through artistic representation as an autonomous event. It is to speak of the connections that may be found therein. To connect to Barthes

understanding where "the Text is a methodological field' (1977, p.157). This understanding extended by Henk Slager in his work evokes a commitment to a "…methodicy: a strong belief in a methodology founded on operational strategies which cannot be formulated and legitimized beforehand" (2012, p. 30).

What arises through these contributions is an interweaving thread. This thread might be understood as forming commitment to engage artistic representation as part of a scientific community. To inform and underpin a practice with theoretical and scientific reasoning, the understandings one navigates, forms the cultural processes of one's time. The scientific consequence of these publications reflect a trans-disciplinary, trans-national, trans-historic consciousness and an opportunity to partake and engage with a broad-based theoretical challenge to articulate and expand the modes of thought by which we work. The substantive issue revealed is that a realisation of artistic representation is neither of fixed works nor fixed meanings nor poetic translations of the inner depths revealed. Rather, it is to speak of our capability for a comprehension of the science of life through artistic works that mediate processes intuitively grasped. A dimensional understanding of a work connects to the movement of epistemic, technical and intuitive capabilities. Thus, the revelatory and realisation of a science of life, potentially present, potentially there may be grasped and taken hold. This is to speak to a scientific reach of artistic representation.

Arguably, to engage the intelligences of the artistic work is to engage awareness and illumine the understandings formed along the way. It is to understand imaginatively what Tommie Potts calls eternal harmonies (2012), to pragmatically what Mac Mahon claims as a language of criticism (Vallely 1999, p.116), to Barthes' claim, "The Song

must speak, must write, for what is produced at the level of the geno-song is finally writing" (1977, p.105) and the insights of Slager (2012) upon a 'methodicy' in artistic works. I speak to the artistic works revelatory, it is to engage the performance tangibly, both seen and unseen, to a reach and realisation of artistic knowledge. It is entering into multiple, variable states; it is potentiality grasped, reflected upon, and returned to renew. In this way, the act becomes not a reworking, but an act that performs, reveals, and implicates. It is the double act of interpretation to connect to form an experiential understanding and engage the scientific insights of our time.

In Reflection, how may a practice navigate this kind of dimensional pathway? There are many experiences and many routes undertaken. What may be grasped is the observation that being and practice is brought together to connect with the artistic realisation of time and matter. The work of this enquiry is to articulate how we bring consciousness of Time into form that is similarly captured in the task of the performative text and a method-practice implicit in the artistic work. It is an acute observation yet what is brought into play in this enquiry is the interdependency of time and matter that may be substantively revealed in the act of artistic representation.

To realise the connections within a work, the modes of explaining and the transition and transformation we engage are potentially multiple. In revealing artistic representation with an expanded horizon, we actualise an interpretative act. This I argue is to engage a consciousness with the primaries, to connect with anterior influences. Thus, to form consciousness, I engage with Time as a primary horizon, with Being as the primary condition, and Practice as the primary stasis.

Cultural concepts that are formed and brought to bear influence are genuinely drawn. So too, it is to take responsibility to attest to the scientific potential and implication of one's act. In forming method, one may ask for clarity of thought and purpose to connect one's practice to interpretation and to discourse. Gadamer articulates the idea of *'transforming into structure';* to mediate and to perform the pivot by which we bring realisation through the forming of one's act. What follows is an explication of how to begin and how a process and practice might be evolved.

II. Process & Pathway

Narrative & Interpretation

In attending to the configuration of narrative, it is necessary to return to Ricoeur's interpretative stance evoked by the following extraordinary phrase: "The idea of a threefold present has not yet dawned. This is why the solution based on the present alone has to collapse" (Ricoeur, 1984, p22). In this statement, Paul Ricoeur allows us to establish a theoretical reference that facilitates a dimensional thought process capable of a reach, forwards and backwards in time, in the act of making narrative. An act of *mimesis,* reaching along way back, actualizes human capability for connecting and combining, allowing for movement and direction between states of encounter and comprehension subsequently realised by our narrative emplotment.

In a comparable mode of understanding yet advancing a terrestrial and fluid mode of narrative, Roland Barthes proposed a "Narrative is international, transhistorical,

transcultural: it is simply there, like life itself" (1977, p.79). What arises from a combinatory effect is a realization that narrative facilitates a mode of thinking, flexible and fluid, interacting with historical, cultural and transnational realities while responding to dimensional realities of interpretative thought in or through time.

Narrative engages a mode of thinking and communicating that actualizes in a combinatory mode, both physical and philosophic realities, navigating the seen and unseen, to articulate a dimensional pathway to understanding a science of life. The challenge is to grasp up close abstract understandings of textual and artistic work by an interpretative act, the logic and reasoning with the physical realities in bringing content to form. The task at hand is to establish a kind of narrative at work when undertaking a dimensional pathway bridging the philosophic and physical sciences. I engage a narrative process that can meet the following challenges: to elicit the substantive reading of textual analyses; to attend to physical realities of musical elements, their articulation and actualisation as a sonic event; and it is to attempt to comprehend the consequence of acts of artistic representation. What are the terms that may form this dual - mode of analyses and how do we articulate the pragmatic steps to make sense of our works?

What follows is a conceptualization of the practice of narrative. It establishes our discussion in that it now focuses on the practice of the kind of narrative at hand, to elaborate how to evolve a practice of engaging and organizing an interpretation. It is asking for the foreknowledge that informs one's orientation, the how and why, along with investigating the act of production of knowledge. It is to give access to the forming of this act and the configurations brought into play. It is to give access to the

tools for practice, how process evolves and intensifies with reflection and reflexivity. It is to connect to a discussion for an interpretative, critical research practice. And, it is to open the concepts to interact with the music acts and bring to light what this kind of narrative and this kind of interpretative process may evolve.

What is at play when engaging narrative in an interpretative act and how does this extend to become a dimensional pathway? The substantive claim is the simple observation that the kind of narrative one establishes makes a difference to the kind of content subsequently formed. The kind of information a musical work offers in its performance plays a substantive role when viewed with an expanded horizon of a potentiality that lies in a reception of a work and a capability to bring content to form.[64]

In planning and establishing the structure of the narrative analyses, it is conducting the act of both artistic representation and interpretation. To navigate a dimensional perspective is to reconnect and re-draw abstract lines of thought connecting ideas with their formation in discourse and in practice. The kind of narrative, its logic, its structure and its means of explaining while not necessarily typecast by headings, nevertheless provides a meta route to how content becomes form. The engagement with process exceeds a formulation of method by retaining an open-ended characteristic forming while in formation, and renewing while completing its own internal logic of explaining abstract ephemeral events in the present. The unique interface of narrative and interpretative play by which the paradox of artistic representation and the paradox of time is similarly realised by the unique

64 Paul Ricoeur, *Time & Narrative Vols. I. Op.cit*

configuration of an interpretative play carried to *signifiance.*[65] The understanding of narrative engaged is based upon the interpretative work of Paul Ricoeur in *Time & Narrative Vols I, II, and III.* It provides the imaginative and reasoned role narrative plays to connect and communicate experience within a symbolic act. Ricoeur formulates the reasoning that facilitates transitional states of consciousness.

A central part of Ricoeur's thesis rests on the realisation "that language configures and refigures temporal experience" (1984, p.102) revolving on the understanding of '*the I*', the doer, evolving thought through realisation and renewal. This is to grasp the capability as '*the I'* returns; potentiality performs anew, enacting the temporal event to bring Time and Matter into Form. Forms of expression evolve slowly and this is well understood by traditional performance artists. Where music forms are held as public domain music, primacy lies not with the composer of the work but with its performance and realisation in the hands of the capable performer. The opportunity revealed is subsequently the kind of relationship formed between the performer and the work, and the process of return and renewal undertaken. The unique interplay in balancing an interpretative act pivots on the question of process; of the rules required to bring artistic content to form, in a worthy form, and worthy to the task at hand.

The implication of this approach is its significance. The musical work and its descriptions rely more than a listing of its features, of its events, or that nominative concepts might achieve. In a parallel mode, the act of narrative similarly mediates beyond what a listing or framing of the musical event might achieve. It is an interactive mode of thinking and experiencing that potentially brings a richness of

65 Roland Barthes, *op.cit.*

content to form, from what has been a standard fixed text or fixed event to what it potentially implicates. A sense of direction is potentially opened up. With narrative, the quality of the movement lies in the act of establishing knowledge - the presupposition that guides an act, towards how that mode of thinking configures the elements at hand and enters into a mode of transfiguration to what it potentially can become. It is directionality and it is movement.

A process of configuration is partly known and anticipated, yet moves beyond expectation to allow realisations and renewal to evolve. While aligning the act of performance with the act of '*the I'* as agent of renewal, the potentiality of the work becomes not a passive reworking but an activating and reflecting mode of practice. This particularity is paradoxical so that we may observe how both narrative and performance where pursuing a predetermined course fall to not active but a passive mode, or a potentiality for encounter is sublimated to processes of reworking.

What Ricoeur brings into play, by a focus on the active agent '*the I'* - the doer, what have been peripheral expressions in traditional music connects with a central tenet that is narrative; whereby each with hundreds of years in formation, are opened to and actively engaged by, present formulation and actualisation. Acknowledged in the interpretative act is to establish connection with the reception of one's work, of the role of active engagement with the work's potentiality, a mediating potentiality that may be taken up and in turn subsequently brought to form by another.

Hannula, Suoranta & Vadén (2014) engage the concept of active agency and devise a rationale for rethinking approaches for interpreting artistic works. "In one respectable

sense, what we have and what we must have are links to the tools and the cases of thinking about who we are, where we are, how we are and what could we possibly do to be able to make some sense of the conditions of our currently demanding conditions. These links are relationships with writers and case studies that highlight the one notion that remarkably often are either forgotten or at least go unrecognized. In one word, it is imagination" (Hannula et al, 2014, p. 11). In this work, the authors are engaging narrative and interview as a method-practice. What is brought to bear is the understanding that narrative's mediating function can engage the inequalities and contradictions of presuppositions with the practicing work of any kind; engaging cultural processes as an embedded strategy of producing practice-based knowledge as a unique type of production of knowledge.

An understanding is accomplished when narrative interacts to bring a substantialised route of how imagination mobilises realisation of what are not only the conditions, but also the potentiality of our time-space realities. In this encounter between what narrative is and does, an understanding grows that our acts perform a symbiotic role that we are all communicating upon a greater frame of exchange of ideas. This interconnectivity brings up close an understanding of being and our realisation of time and place / space. The processes by which we bring substance to form become an actualisation of time-space and potentiality arises in what may be found.

Ricoeur crafts a methodological process and through the trifold act of prefiguration, configuration and transfiguration, an interpretative cycle may be evolved. A process of this substance and kind elaborates how substantive configuration of the thinking

with musical works mediate between the prefiguration of a discourse and its refiguration through the reception of the work. This is to speak of the act itself, and its reception, its implication; that it revolves and pivots upon the unique role of the interpreter '*the I'* that Ricoeur identifies as "that operator par excellence who takes up through doing something—the act of reading—the unity of the traversal from mimesis[1] to mimesis[3] by way of mimesis[2] (1984, p.81). The interplay with structures is not a sequence of actions described, rendering a performance to factuality of what lies bare, nor to make use of a conceptual network to frame or govern our actions by.

Rather understanding narrative as a method practice is to bring alive its unique capability as a mode of enquiry, of organising contents, of presenting to intellection and discourse, and a reflection and renewal bringing forward elements in such a way that implicate. It is a potentiality activated by an interpretative music performance.

The task in this instance is to form a dimensional pathway that can mediate to and fro with a voicing within the work; back and forth of beginnings to endings in return and renewal; of inward and outward shifts of perspective of sensory and auditory cognition and an awareness of within - timeness to what we attest-to. It is the move from physical realities to interpretative realities, to articulate and grasp with narrative, a reach and realisation to be found within our modes of representation.

Mimêsis

The first move we speak of is the twofold relationship between narrative and practical knowledge that brings about a symbiotic relation of its own kind. The issue is to understand the relationship between forming process of thinking with (an act) and the language of forming transitional states of thought of these processes at work. Ricoeur clarifies his claim on mimesis; " …my thesis is that the very meaning of the configurating operation constitutive of emplotment is a result of its intermediary position between the two operations I am calling mimesis[1] and mimesis[3], which constitute the two sides [*l'amont et l'aval*] of mimesis.[2] By saying this, I propose to show that mimesis[2] draws its intelligibility from its faculty of mediation, which is to conduct us from the one side of the text to the other, transfiguring the one side into the other through its power of configuration (1984 p.82).

Thus a narrative unfolds with the formation of the presuppositions - a foreknowledge that guides; to configuration - of the elements and design that an enquiry may open to, to transfiguration - by way of a transformative capability to indicate a potential of the work. A narrative completes a methodological structure and forms a discourse to navigate a pathway of comprehension and activates the kind of processual thinking and mediation. The opportunity lies in understanding potentiality as it offers one to bring to bear witness, to attest and to transform these elements, as to how a sequence of events may evolve and what they potentially evolve towards.

A second realisation comes to play with Ricoeur's work and we understand how "symbolic forms are cultural processes that articulate experience" (ibid, p. 89). On a fundamental level, this idea speaks to a human action that can be narrated and a human action that is already and always symbolically represented. With Hannula, the challenge lies in understanding symbolic forms, being able to describe the resources of the practical field, through a logic or chain of discourse and practical operations. How we engage awareness or assign meaning all become narratives of lesser or greater worthiness. The consequence articulated in these methodological reflections in understanding; being cognisant of the rules that mediate to access and articulate the substance of our works, worthy to the task at hand. This is to understand the unique role of the human being to configure and to implicate. We experience the substantive text of a work in the manner by which it becomes a further work of synthesis - a plot – and how we form the plot has its own consequence. It is not for esoteric readings of spontaneous creativity or improvisations moved by genius or inner depths. Rather, it is to grasp real, tangible experience with a capability to bring realisation to effect.

Thus, we have the practice what we may call the "texture of action" and we have an "interpretative text". The challenge the back and forth of how we navigate, neither relying upon cultic propositions nor resorting to a tyranny of tacit accepted forms of thought. The encounter voiced in the positions explored is an investigation of practice with an open-perspective of how knowledge unfolds in its multiple states and views. The act is to attend to one's potential and capability to bring matter to form. The implication of significance explored in the act is to a fullness of what may potentially lay therein.

A third realisation occurs with Ricoeur's claim that in relating narrative to practical understanding, a duality in the relationship between a theory of narrative and of action takes place. According to Ricoeur, "This relationship, in my view, is a twofold one. It is a relation of presupposition and of transformation" (1984, p. 86). A consequence is born that Ricoeur grasped, that with a pre-understanding to our actions, there are decisions that are made with the awareness of the knowledge and circumstance we have in-hand. It is not to speak of a founding model or a born rule, rather it is a consciousness of what I suggest are the co-existence of multiple states. *Mimesis*[1] is to understand our presuppositions that we connect with what has been before, either intuitively or culturally. Ricoeur represents this circumstance with the understanding "that the relation between time and narrative is implicit" (ibid, p. 92). That in some way or another, with our actions, we always start with the hermeneutic position of addressing the knowledge and issue in hand. To register a pre-formed structure of experience, allows us to understand that in some form or other, is to carry considerations both physical and metaphysical; of a dimensional realisation of experience that has formed and forms our cultural ecology of which we are a part.

Thus, to grasp a fundamental understanding of a narrative that can move inward and outward of physical realities, with conscious realisations both seen and unseen, is to enact a scientific capability of configuration and transfiguration, bringing matter into form. What I would add is to have a conscious capability of dimensional effects. It is the realisation that Ricoeur brings to bear that this tri-fold realisation of time itself is embedded in life experience. It is not the repetition and imitation of reality in its past manifestation in the present, but to take task with a present sense and tense of time and how it may become manifest in one's work. It is to place this task as a capability

to communicate realisation of our on-going knowledge actualised in and through our acts. And it is a state of Being whereby we communicate to and from primary sites of consciousness that is our time – space actualisation.

What arises as a consequence is the means to connect to cultural constructs, with tradition and custom, with singular identity or plural identities. Howsoever these constructs are elected, they are not predetermined nor should it be so. In narrative time and in performance time, potentiality arises to speak with enhanced perception of the significance of Being within timeness. Yes, we have a linear conception of historical time and a projection of how that might look to our future, but the full significance arises when we activate our awareness of a dimensional experience of time connecting and actioning in and with a present sense of a now. In this way, we are no longer reflecting backwards, working with materials for reworking, but engaging and seeing with, reflecting backwards and implicating forwards within the here and now. To grasp this tri-fold potentiality is to grasp a full capability of Being.

We start with foreknowledge: by a second move, we configure, compose and design the elements of a story or discourse to bring together the features to find what the work may hold in play. The quality of time emerging is dependent not just upon the elements and how we bring these elements to play but to look future-forwards to a transformative process of how we implicate, manifests, future - forwards. A third act is to connect with the act of transfiguration and to bear witness in a transformation mode of practice. To discuss how our cultural forms exist may typically emerge by way of a two-fold and too often polarised representation to fixed elements in a mode of analysis and innovative elements that create an outlier effect. When we call

attention to a dimensional act and in this instance to speak of Ricoeur's process is to engage with the capability of how we receive and transfigure the work in play. The aspect is " …mimesis[3] and thus marks the intersection of the world of the text and the world of the hearer or reader; the intersection, therefore, of the world configured by the poem and the world wherein real action occurs and unfolds its specific temporality" (Ricoeur, 1984, p.107). With this aspect the understanding of interplay of artistic practice and a mediating role of an interpretation rest upon our capability to bear witness and transform our experience of a work.

Mac Mahon (in Vallely et al, 1999) referred to an ability to speak to the complexities of a work. Barthes noted the full *signifiance* of the artistic work, and Ricoeur's thesis explores the interplay of a narrated time and experienced time in the synthesis of a subsequent work. The act whereby a relationship between time and narrative interacts and culminates and in this dialectic between an aporetics and a poetics, what I would argue may be a genuine recognition of the paradoxes of time. The paradox that is artistic representation and narrative interpretation being brought to form by Ricoeur's work, may be documented in such a way that captures the unique interplay that occurs between the structures of narrative and the structures it forms with Time. The consequence of this capability by which we enact a tri-fold experience of past, present, future in and within a moment, is the realisation that our recounted version of any given event informs how the near or far future is related to, bringing up close, how the whole becomes manifest by the partial role we may play (1984, pp. 3, 99). Ricoeur unveiled through his investigation a full capability of human intelligence that mediates the structures of Time in the form of plot one constructs. What I would suggest is that along with, our understanding of moving inward and outward through

a sense and tense of time is to acknowledge the dimensional realities of our modes of existence and in this instance of artistic representation, of our practice and of whatever form it may potentially take.

Transformation

The fundamental aspect that informed the thinking of how this enquiry proceeded is the site where Ricoeur reveals the extent of his capability as he leads us through a thought process: "The idea of a threefold present has not yet dawned. This is why the solution based on the present alone has to collapse. The failure of this solution results from a refining of the notion of the present, which is no longer characterized solely by that which does not remain but by that which has no extension. This refinement, which carries the paradox to its height, is related to a well-known sceptical argument: can a hundred years be present at once" (ibid, p. 22). The question at hand is the interplay of the paradox of time and the paradox of narrative where-with a human capability arises to evoke and experience an actualisation of a tri-fold unity of time; wherein the moment, all timelines traverse, and multiples variable states, cohere.

It is to acknowledge a tangible reality for the paradox of unintentional intentionality that lies in a realisation of consciousness at work. The methodological realisation of Ricoeur's work is this symbiotic relationship of the narrative act and the performers act and its potentiality for how we interact with forms of knowledge. It is a potentiality that brings richness in how we interpret, engage and understand the act of representation. We may state that narrative brings momentum into play; that a tri-fold

unity of time may be interpolated, interpreted and uniquely brought to form, by the tri-fold act of prefiguration, configuration and transfiguration that is narrative form. We may state of the act of artistic representation that we similarly engage in this act with unintentional intentionality, the act of brining up close abstract realities to their potential sensory and unseen effects.

The interaction that occurs lies in a capability for the work's methodological field and a narrative connecting to a realisation of life. We speak, reflecting back to kinds of reality and realisation; of biographies and sociologies, of traditional roots and experiential routes, of lives lived and experienced. And we may interpret reflecting forward and outward bringing realities into form, contents that transfigure and transform the presuppositions and the elements brought into play. The challenge is to articulate with scientific awareness. It is to allow a multi-view, to communicate intelligences that these acts of consciousness potentially implicate.

In Reflection of Ricoeur's process is the acknowledgement that there is always something else that comes into play when an action allows for the furthering of thought; that is to keenly perceive the quality of 'what if'? It is a flex and fluidity that comes into play that in becoming a synthesis, a plot, that disconnections similarly and persistently arise. This kind of thinking engages processes of reflection and renewal in attending to a practice that similarly comes into play with a narrative. To understand that no matter how well we complete a task, there are residual effects. The internal dynamic of narrative that brings its capability to attest, returns to not overlook these expanding particles and processes to complete a convenient circle, conclusion or a fixed text. Rather, it turns a cycle to open upon a further act, expanding outward to

implicate a cycle anew. The act of this enquiry is to suggest that this is where real riches are to be found, in the on-going performative act – that is to understand in making present, making presence.

To exercise limits to our understanding is to frame our questions with particular foreknowledge and it is to consider the full consequence of our modes of thinking in how we implicate future - forwards. It is the understanding of a doxa that we are speaking of general but not generic understandings to be understood across all cultures. Rather the action of artistic work is to be paradoxical, unfinished, open-ended and opened to an act of potentiality – of renewal. Thus the work of interpretation extends upon that which has been before, wherewith a founding model that opens to acts of renewal, opens to potential for reach and realisation, in the full actualisation of what artistic work can and may do.

Modes of Analyses

It is worthwhile to now take a side - ward step and consider how these ideas might take form in and with music content and consider the implications for a methodology.

An aspect that is interweaving through the work emerges as a question of encounter – an interplay that occurs in a purview of essence and process of a performance work. This is to navigate a performance and its access in the mode of performing the work, and how we may bring by example to form. What then is the mode of telling and how best to do so? While attending to the elements and design in musical form that initiated the kind of questions followed through in the enquiry, it is to attend to events

unfolding in the works at hand. And it is subjectively created through a revelatory process that informs the discussion explored herein. It is worth noting that the elected works in this study emerged in a short period of time yet reflect a knowledge by both musicians and researcher of how performance implicates aesthetics in practice.

The works selected arguably might be said to be of a kind; they are primarily string based, or interconnected in terms of regard and familiarity with one another's work. In each case, the musicians involved have undertaken a reflective process of thinking with a kind of foreknowledge they wish to materialise in their work. The choice of musicians elected attempts to raise information that reflects upon how one engages with a selection of works and how one may potentially respond to choice while evolving new works. Thus, the discussion assists in actively engaging with narrative and with modes of expression we attribute to traditional forms. Each music work contributes a voicing among a spectrum of interpretations in performance practice. As such, it is not to attempt to defend or confront the range of value systems that are utilised or profiled by the established music tradition or supporting institutions; rather it is to engage with a view, a body of musical works and a discursive language to interpret how an evolving aesthetic is informing aspects of a performance culture.

Models Of Practice

A suite of three musical studies is undertaken to highlight the practical processes implicated by each practice and the theoretical implication by a combinatory effect of discourse and practice. The mode by which we engage these studies in material form

is not to form a fixed form nor to an fixed theory of practice common for each and all, but to highlight discrete observations and considerations emerging that speak to a scientific awareness of which we are all in - part.

An analysis of the performed work is undertaken to establish particular elements evolving within these discrete practice that are taken into effect. The analysis connects and interacts with Ricoeur's primary interpretative model that is narrative, to underpin the logic and reasoning of the discussion and to engage the act of narrative in fullness of its interpretative play. In a technical sense, we follow the work in its prefiguration, configuration and transfiguration through the power of a narrative. In a practice, the music samples present to discourse and indicate specific and substantive content potentially activated. In part, each work offers a series of autonomous statements yet collectively reflect evolving modes of thinking with music, of aesthetic realisation of the performance work and what it potentially may bring to bear.

The artists have each in their own way achieved award & recognition by way of acknowledgment and influence within a peer community. The samples selected are from recordings from home studio and from commercial production. The concern is to focus on the artist's exploration of their sound bringing into play the dynamic of a solo performance, a group performance and the mutuality occurring in performance by duet. Each performance is considered with reference to its recording. The works are established by connecting the work as a founding model to a narrative to explore what it potentially opens up. Interpretative configuration of the elements and design, narrates with the performance, opening the content of the performance to what it holds and unfolds, to consider how one brings content to form. A process of

transfiguration is considered, a shift in perspective, to what a work presents to intellection and discourse, the implications of a combinatory effect. In each example, this tri-fold process is undertaken, of prefiguration, of configuration and of transfiguration. A subsequent reflective move allows the work to shift perspective, with residual effects opening to the potentiality of a new beginning. It is a modest process and it is not to contain the documentation of effects, but to follow an enquiry and evolve an interpretation to what potentially is the reach and realisation in an act.

The enquiry points to pivotal performances of musicians who demonstrate a particular regard in evolving a performance practice. While acknowledging the historic interweave and influence that inform each practice, it is possible to point to the recording of Tommie Potts in 1971 that brought into play a particular aesthetic within the traditional music peer community and provides a point of departure for this enquiry. Pivotal samples from contemporary performances are selected and with each singular case the approach is to attend to a reflexive potentiality in the work. Performances by Tony Mac Mahon, The Gloaming, Caoimhín O Raghallaigh and Dan Trueman take place within a five-year period and evidence a reflection and reflexivity in their interpretation and to an attention of this kind.

In Transcription

The perspective of a notated work copyright by the artist contrasts, as it exists as a reference or in its founding model in the live music tradition of folk – traditional practices. A reluctance to allow a performance to become overly formulised by a

methodology or a fixed text occurs with a primarily practitioner based community. The reliance upon a fixed text is contested amongst western art music scholars whereby the impact of a dominating rhetoric built around the perspective of the notated text has arguably had an impact on the autonomy and creativity of performing artists. This circumstance has been observed and documented in the work of Michael Chanan in *Musica Practica (1994)*. Similarly to my approach elaborated within, Chanan speaks to the work of Theodor Adorno and Roland Barthes to locate the specific issues arising from the western art music dominance of European academies.

Chanan recognises that no individual theoretical framework and no single discipline can adequately address the variable circumstances and conditions arising from the practice of music. Barthes in his work *Image, Music, Text (1977)* similarly locates the value of 'mandarin' what I refer to as peripheral cultural practices whereby an emphasis on practice has retained a vitality that has been somewhat misplaced. Barthes speaks of the loss of substantive experience, whereby an act is more typically 'flattened out *into perfection'* through the overly formulised practices by dominating and commercialised cultural practices (1977, p.189). An alternate interpretative act restored, carries potential for an activating mode of human intelligence to what I suggest is awareness, a capability for reach and realisation within artistic works of aesthetic and scientific consequence.

The documentation of this thesis is underpinned by transcriptions of the performed work. What follows is a consideration upon the notations engaged, while the transcriptions are compiled and available in an Appendix I. The transcription in this sense is not to locate the performance to this one event in its fixed state, rather to

compose a physical picture to evidence the music work, and the content upon which the substantive text elaborates. The transcription is notated using aural analysis and noted for the most part, using a reduced notation for the reader's ease. It is important to underline the transcriptions are neither accurate nor inaccurate, while indicative of the performance progressions they are to be used secondary and in tandem with the audio file. In this way, they serve as an orientation, albeit highly detailed reference for the reader listening to the audio-files, substantiating elements of performance in play.

The notation neither attends to the complexity of an interpretative act nor the qualitative mode of performance upon which the richness of these works elaborate. The reductive notation allows for ease of reading and to orient the reader to qualities discussed and evidenced in part, in an audio file. It allows for the reader to follow the audio, to perceive how the contour of the tune is augmented, while connecting with the logic and reasoning navigated by a narrative form. I avoid a dense notation that distracts the reader and can be somewhat misleading if transferring interpretative stylistic devices to a fixed text. In traditional music performance practice, the musician's performance is a highly interpretative performance, in terms of rhythmic and melodic complexity that transcends the documentation of a notated text.

A founding model of the notated tune is included where a composition is in the public domain. The transcripts in this instance are somewhat more complex than standard practice but orientate the reader, to substantiate the discussion in its formulation of the ideas expressed. I would suggest that these tunes have antecedents in their melodic and performative processes. While the formal constructs may be located as an original composition or from a popularity of forms of a particular era, there is always

foreknowledge to what it is that we do; their reference holds a performance history of their own. Thus, a founding model implicates but is only fully implicated with an act of interpretative music - making. The tune carries consciousness not only of when it is composed or notated, but is built upon a musical intelligence of its antecedents carried through by performances over time. In this way, the tunes though captured in a simplified notation, of a 'founding form' they carry a reach and realisation, howsoever contrived by a standardised notation received today.

The style of the transcriptions developed is more complex than would typically be the approach utilised by studies of orally transmitted music. The understanding has been that transcripts are at all times indicative of performance, each transcript becoming a founding model upon which a performer addresses anew the act of interpretation. The concept of a founding model opposing the fixed text is significant to not only the study at hand. The circumstance by which a music text suggests a language, the literary text, to be subsequently interpreted has caused I would argue a problematic confusion and disconnect in how one engages and perceives the act of music – making or another art form. This observation is the pivot for the logic and decisions of the current study as it has evolved.

In the case of orally transmitted music, the practitioner has precedence; the act of music making and music extemporisation is understood as an integrated compositional process in the hands of the accomplished performer. A comparable observation by Thurston Dart's in his ubiquitous text *'The Interpretation of Music'* (1967, p. 62) reminds that the act of extemporisation in Early Music performance built a strongly individualised performance culture. Similarly observed by Michael

Chanan's in *Musica Practica (1994)* is the oppositional tension between interpretation and style and the prevalence of notation in Western Art Music. For instance, Dart considers the decline of extemporisation, along-with the building of increased external orchestral forces, forming large-scale spectacle and formulised works (ibid. p. 54 - 79). The argument may be observed that the structural development of art music has not necessarily sustained an autonomous live performing culture.

It is arguable, that ethnomusicology, influenced in no small part by western musicology, has sought to place precedence upon the act of transcription and subsequent analysis of a music form as text. What is not always observed is that ethnomusicologists are typically active not only with an expertise in their own music forms and function not solely as scholars, but enact a tri-form of capabilities as a musician, educator and scholar across music language groups. Thus the connection formed with the act of music - making provides a substantial experience and engagement with music practice. The observation of evolving method in practice over a method applied to practice while it advances the autonomy of the performer – composer it similarly address the scholar in an interpretative act of music – making.

A consciousness around music making however, is most often reconciled with the challenges and demands to sustain an accomplished music practice most typically requiring a full daily practice schedule. What remains for music practitioners, is the challenge to engage in the intellectual considerations that inform other art forms and thus circumscribe conditions within which musicians and composers contend. A disconnect thus arises, where one engages an interpretative mode of thinking with the musical works at hand, while a confusion arises when encountering observations that

music text exists in parallel to a language text. The interpretative forms the basis of these acts, and formed in emplotment, from whence the interpretation takes place. Nevertheless, the act of reasoning by which all matter becomes form is a scientific truism and may be made apparent in how we perceive and engage with notated music forms. Music notation is not fixed, not by the artist or by an interpreted form. Only by the act of recording will a temporary stasis occur and neither as a born rule nor a fixed text but, a condition of conditions from which new ideas emerge.

It is useful to acknowledge that notation performs a complex and reliable recording device and has facilitated the historic record of material and collections. It is limited by the absence that occurs where an over reliance on the text reduces the capability of the performer in reaching for an expressive interpretation. Thus highly complex ornamental and variable rhythmic effects are most often restrictive if notated, while in live performance, an intuitive balance of time and space occurs in the hands of the accomplished musician. A worrying development of recent times is the sought for attempt to notate expressive devices increasingly taking place amongst studies of performance, as efforts to enhance an abstract language of coding is an on - going ambition of musicians and musicologists. It is not to negate the need to indicate new ideas as observed among the more avant - garde performers.[66] Rather, the difficulty that arises when attention is directed to the method or to the transcript, so much so

66 I refer in this instance to the advantage of tables attending to expression in works such as Quantz 18thc treatise 'Essay of a Method for Playing the Traverse Flute' that sought to address the balance of skills required and "to train a skilled and intelligent musician, and not just a mechanical… player… in its time considered highly innovative ([1966] 2001, ix); Or the phonetic ideas for capturing complexity in performance as observed by the Kodály method by Erzsébet Szonyi (1990); Or Eve O'Kelly, *The Recorder Today* (1990) on avant-garde compositions, expressive indicators and notational devices of new works. Aural methods of learning engaged by Indian Hindustani Raga or Kodály, elaborate further complications for discussion.

that the mode of thinking with performance takes secondary place; undermining a performer's capability to think independently balancing music – making and music – composition in the act of originary thought through the performative act.

While I have provided a transcript as a model to point to moments in the work and in discussion, it does not attempt to advocate a complete transcript nor does it attempt to reduce the audio to its signification by notation. It attempts to approach the complexity of ideas the performance brings forth, to indicate the richness of ideas in play. In this way, transcripts become translational tools for a discussion. The notation is at all times, a translational tool, a complex code that writing similarly undertakes.

The interdisciplinary route formed between the logic and reasoning of narrative form, and the musicology of transcription and analyses of an audio rendition of the performance work, allows for an in-depth perspective of what is taking place in a musical work. What makes for good interpretation is ultimately the kind of information that we may bring to form. While a work is always in one way or another connected to a foreknowledge brought to bear, the evaluation of potentialities and capability we give access, maps levels of understanding to both abstract and tangible readings. As a research, it is to open a work to questions, answering some along the way, while implicating forward to what is potentially present, potentially there.

In Recording

A recording represents an ephemeral stasis of performance in temporary form. To ask how we transform the ephemeral (a momentary performance) to a form we in part, hold still remains. In the past, we utilised with translation, the act of notation. The recording while previously contested as a work of commercial production is now perceived as a work that potentially exhibits and performs as musicians generate their own studio practice. A recording may be recognised for artificially preserving the ephemeral. It allows for comprehension, given form while capturing in time, a momentary realisation of a unique act within a performance event.

A substantial element challenges the sense of spontaneity sometimes confusedly used to speak to a performance act. To transcend a consideration of tradition, or a metaphysical speculation of spontaneous depth, is to bring up close the realisations that are tangible, physical and substantiated in an understanding of a work. To activate responsibility, is to understand the codes between the music and what it writes. It is the practical, interplay of a dialogue, back and forth, between the music and a substantive text; what it writes, one voice guiding the other. It connects what Mills understood as the external structures informing our circumstance and our ability to take the present seriously and to work with the substantive content and questions of our time. And it is with Barthes' knowledge in play, of the substantive realisations of pheno and geno-song, "the play of a combinatory set, which opens in the entire space; what is started by the one is continued by the other, unendingly" (1977, p.178). Thus, to recall our attention to the intrinsic quality and potentiality of our work, one may finally attend to a capability to actualise, in making presence, making present.

The view is articulated as a momentary view of works, captured in a moment, a stasis, to draw awareness to what these works may unfold. The recording is neither a composite of the individual skills or works, nor of the performer laid bare anatomised in a transcript. Rather the act of recording allows us to connect, momentarily, to the work's potential. While hosting a unique moment, the recording moves the artist to remain curious and explorative with their work. However, a limitation similarly occurs in the act of recording, whereby perfectionism becomes a priority over the potentiality of the works own progress. What is proposed is to restore an act of interpretation and the revelations that come to bear in a work, bringing about an interconnection of time, of being, of practice in its momentary effect. A performance may replace consequence for circumstance and the performance becomes a way to reflect with, a temporary form in itself substantialised. Thus, a recording may be formed with the consideration of its interpretative act over its production value becoming in this instance, a momentary realisation of time, with potentiality when viewed not as a fixed form but in its temporal stasis.

Moving from terminologies more typically bound by discipline, definition, nation state or regional identities, or a theory of how tradition ought to be, what follows is a narrative mode of analyses and reflection that reveals an autonomous substantive act and what it is one may potentially reveal. It is not to make claim for tradition or innovation, for avant-garde or modernity. Rather, it is to reveal a movement between artistic knowledge production and performed work. It is to allow for a performative intelligence emerging, that the work is free to elaborate. In a combinatory act, the narrative performs and reveals elements implicating potentiality for reach and realisation that lies within an ephemeral event in a moment in time.

The paradox of artistic works arises whereby the text potentially becomes a work of synthesis, variables that are not comprehensive but suggest and implicate. To explore this paradox that narrative undertakes is to form a process that brings consonance to dissonance, form to the unformed, and it is this capability that brings its inherent direction and momentum. This we understand, as a capability by which to simply understand how a works moves. It is a consequence that both time and narrative becomes not a finite circle, complete in and of itself, rather both the paradox of time and the paradox of narrative are preserved, as understood in its open-endedness. The cycle of renewal is activated by the circumstance that the performer, the musician, '*the I'* is always returning to the act differently than has been before. That at all the time, a work is evolving, same but different, different, but the same. This circumstance I would add implicates, to an expanding cycle of realisations contracting inward and outward, with reach and realisation of a science of life.

III. Transistency

At the address to the Conference, *Crosbhealach an Cheoil* (1996), Tony Mac Mahon proposed that we do not so much loose cultural forms as we loose our capability to perceive and experience them (Vallely, 1999). Ricoeur illumines the concern implicit in this remark when he makes the claim that Rhetoric; the theory of persuasion is entirely governed by the hearer's capacity for receiving the message while in Poetics "it is in the hearer or the reader that the traversal of mimesis reaches its fulfilment" (1984, p.71). To understand the revealing of essence and change within an act is to grasp the third realisation of Ricoeur's Mimêsis, that speaks to Adorno's truth –

content, or of Barthes' substantive levels; to connect to a full capability of a mind to realise an act's revelatory. The act of 'reception' is a process of transfiguration and renewal of a work comes to light with understanding this reference. To speak of reception is to understand commitment of being-in-the-world, to horizon that we invoke, to condition of being; and to the quality of act we bear witness. The expansiveness of horizon is a decision, that no matter where we place ourselves, our actions take place in the dimensional horizon that is time-space.[67] The reach is in hand, in our decision to make.

Thus, a unique capability to transcend boundaries, disciplinary, geographical, and temporal becomes a consideration when we connect with the anterior influences. The question is not in spreading thin, undertaking vast studies by example, but in extending a reach to maintain relevancies within our cultural voicing. It is to engage with a narrative that may evolve as method and that may speak to levels, terrestrial and expansive. Roland Barthes speaks to the universality of Narrative when he claims that Narrative is 'International, Trans-historical, Transcultural, there like life itself (1977, p.79). It is the medium that allows *transmission and transistency*, bringing to form realisations understood by a process shared with other narratives.[68]

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67 Heidegger's model of transformative states of being, influence in part the thinking elaborated by Ricouer. While challenging Heidegger's linear understanding of Being, Ricoeur's act of return and renewal allows for a continual process of creation in hand, in the experience of how we make capable or position within-timeness (See Ricoeur, discussion on a Hermeneutic Phenomenology in *Time & Narrative* Vol III, Chapter iii.)

68 I use the term transmission as the mode of transmission from person to person of sources to points of renewal; while transistency is invoked as a n unintentional – intentional characteristic which make possible to engage elements so to accomplish a move, from what has been established, to something non-particular, non-local but immediately recognizable. A threshold is thus established whereby a bridging takes place between identities realized through the form of the musical work.

With narrative form, potentiality and direction is opened as complex or simple to speak to levels of awareness that interact to the complexities that lie within. With Barthes observation, we understand a narrative has capability to transfigure and transform understanding, that may transcend the instrumental method of the inductive model and allows one to move beyond the kind of data, pre-formed models may bring to play. Each narrative, each performance can grasp its own story. This is to point not to one overarching system that may contain all but to implicitly understand multiple states, variable states, that our realisation of Time and of Being emerges in how we configure and transfigure a temporal stasis and space - place.

It is the medium that allows transmission and transistency, bringing to form through Ricoeur's interpretative model, the trifold act of *Mimêsis,* realisations understood by a process shared with other narratives. While Narrative facilitates a mediating role, a realisation of consciousness in its experiential state, so too a performance interprets, mediates bringing abstract realities to an up - close to effect. With this characteristic, the interpretative act carries dynamic for probability to circumstance. We may render our interpretations with a significance not reduced to a standard or fundamental, be it of text, method, or tune; but to a stasis that mutates and reforms so something old, something new, mutating, reforming, the process begins anew. It is the act of sensing, in standing still, a practice that at all times, forming-renewing, active - inactive, beginning - ending once more and again.

The ideas we engage when speaking to and with artistic representation and all forms of knowledge are variable. Here it is a story of traditional roots and experiential routes, opening to the potentiality of a musical-work in its performance, reception and

the substantive content shared while being with and in the act of performance. To step beyond conceptual frames, definitional meanings or disciplinary modes of explanation is to take an explorative risk with one's work to explore how potentiality may come into play. In bringing matter to form is to navigate how practice is connecting intellectually to discourse to reveal the intelligences of these acts, and what in a combinatory act we may implicate of a science of life.

It is a journey that behoves a series of interpretative moves, from work to work, with narrative and practice as navigational tools by which a performative text connects. The narrative act is a work of synthesis, bringing to bear what are ephemeral practices and variable modes of discourse to an interpretative act in play. It is not new masters to judge, analyse or decode, but an engagement with awareness that connects and combines, linking us to the science of knowledge, to the science of life. The moves facilitate a dimensional understanding of inner – outer variables of artistic representation, allowing us to engage with what a work may potentially do and say.

With evolving aesthetics the challenge herein is to change the view. It is to operationalize an active dimensional view, a process of '*how*', with a suite of musical works, a substantive enquiry upon the reach and realisation of artistic representation may come into to play. It is a founding and a foundling; ideas taken up while others laid aside, realisations that do not frame nor enclose a work, but arise or are simply there. A founding model, upon which other voices are evolved, each speaking to, in its best way, of what it is that Art may and can do. We may connect to the thought lines to the primaries of Time, Being & Practice, to illumine a full potentiality for our ways of sensing and being, opening outwards to realisations, dimensional &

expansive. The task is to evolve a narrative that does not avoid these complexities but seek to illumine the connections as they arise. This is to give voice to constellations of thought, recordings of practice, methodological perspectives, captured up-close, bringing into form, realisations of a dimensional effect.

Earlier in the enquiry, a concern was articulated where indigenous forms of knowledge are separated from scientific understandings that have shaped the last century. A danger arises, where focusing upon the part without connecting to the primaries and the substantive richness of our works, we loose capability to influence and be influenced by a science of life. Where a culturally enclosed rhetoric or a solely performative orientation is applied, it replaces intuitive knowledge systems to a discipline become somewhat in - substantialised by partial effects. A site of tradition or heritage activates reach, by reflecting with the map of human knowledge, how it potentially connects, combines, with a living consciousness of which we all are part.

The contribution to knowledge that is offered with this work is a dimensional mode of interpretation along-with forming physical states of consciousness that reflect with the laws we know to govern our universe. With one perspective, the contribution has been to reconfigure the thought-lines reconnecting to a mimetic process articulated and a formulated method practice. With another perspective, it is a story of primaries, reflecting upon acts of production of knowledge and integrative tendencies that can expand the connections and encounters to be found therein. It is to reflect with the primaries, laying aside the disciplinary and regionalized constructs and divisions. What has been created is how a constellation of ideas and works interact, while viewed in a combinatory set, not previously considered nor tested.

I have engaged an interpretative route based upon Paul Ricoeur's thesis on *Mimesis* to reach the substantive content within our experience and reception of the musical work to navigate the dimensional experience of time and being. I have engaged the considerations explored with Roland Barthes' interdisciplinary work to explore a perspective to reconnect an interpretation of a phenomenon and its substantial content with a physical analysis of the movement and direction of the musical work.

The act of narrative unfolding by presupposition, configuration and transfiguration provides a proofing for discourse and logic presentation of argument. While I have engaged with a transcription of the musical work, it is to gain access to the form and formation of musical elements. In this way, the transcription becomes an additional theoretical proofing that can grasp abstract ideas in a physical form. A further proofing arises through repositioning the performance in its temporality captured in this instance by a recording that facilitates a medium to give form to what is an ephemeral event. Complementary to the act of interpretation, I have attempted to bridge a divide between the physical and philosophical sciences to re-establish the interaction of a cognition of ideas and experiences to become the primary medium to connect with a science of life, articulating the thought-lines from these musical works to the potential significance to be found in works of artistic depth.

This dimensional pathway, allows for a bridging of the kind of information we may reach with logic and reasoning the kind of information we reach with a technical analysis of a work in its movement and direction, and a realisation from interacting with the recorded event. In this way, the contribution has been to effectively, but in a small discrete way, to draw an interconnecting dimensional pathway, to facilitate the

integrative tendencies by which at first we connect through our own art form, but potentially utilizing this knowledge to facilitate access and insight to the art of practice, the condition of being and the horizon of time; a sense of time connect, that is a realization of being and the time-space actualization in an act.

What is captured herein is the proposition that we may conceive our human capability to create self-multiplying systems to reflect what is there, like life itself. With the act of *mimesis*, we conceive the realisation of the dimensional of the possible. It connects to the significance of horizon, that history nor tradition cannot replace, to the dimensional understanding with the primaries of Time and Being and Stasis. With Hannula et al, we grasp the implication of Ricoeur's understanding of active agency, where-with our mode of practice, of telling, we give form to an awareness of a substantive content that draws attention to what our works reflect, there like life itself. Thus, we create a moment through Time to begin to ask how stories connect and how they combine. We navigate around roots and routes, to a method and practice, a mode of thinking to a dimensional capability to reveal an awareness that is a science of life.

With the performance practices in discussion, we evolve connection to the performative text activated within artistic practice of a certain kind. The performative text elaborated by and with the music example herein point towards a capability for reach and realisation, of the potential effect of transformation. Gadamer makes the connection with the philosophic and physical sciences when he considers the work of art in its act of representation is in principle structure (*gebilde*) and thus becomes an act of total mediation (*vermittlung).* Rejecting the notion of alteration, with Gadamer, the consideration of 'transformation into structure' is substantialised in an act of ever

making present, in its contemporaneity (2013 [1975] pp. 115-129). Thus the separation of the visual, the performing arts or the improvisation of traditional idioms become moot, while the consideration of substance and quality comes into play.

Taking the idea of transformation seriously is to engage in making present. Extending upon that idea is to articulate from what has been to what is, now. Articulating this move of interconnectivity between the art disciplines, Gadamer throws open the inevitable perspective of scientific structure in its perceptible and imperceptible realisations. This is not to suggest that art is to science in its methodology or its conclusions. Rather, that in each domain, is reflected the structures that underpin our existence, and our capability to bear witness is a transformative act witnessed in and with the act of physical and philosophical representation. This train of thought points toward a route that re-orientates from an aesthetic familiarities of art, towards opening a discussion of what 'evolving' implies in practice.

My process has been to articulate structures of our physical and philosophic sciences in the performance act. Following a trail based on an understanding of culture ecology implicit in the act of performance that if everything is connected, then what we perceive of scientific reality is potentially existent in the artistic act, its full mediation of 'transformation into structure' and in a momentary act of transistency.

Thus I suggest the following connections: O Raghallaigh's improvisation, one may argue his 'unintentional intentionality' implicates his training in theoretical physics, is to articulate the perspective of a physics taking shape in our day to day practices; that eliciting a time awareness in the work of MacMahon is to grasp the physical reality of

granularity and momentum a consciousness understood by Ricoeur and intuitively performed by artists across time in the understanding of 'attention' and 'extension'; In experiencing the interplay of seen and unseen elements, the Gloaming are elaborating musical empathy to formulate by experience those low energy realisations, imperceptible yet deeply felt, that transcend the technical and a phenomenology required to explain this perspective; and finding in the O Raghallaigh / Trueman performance a mutuality forming, that in making present is making presence, is to realise a non-local awareness through highly localised mediums.

These qualities articulated above are emerging in theoretical physics and in philosophy alike. It is not to formulate a convenient theory as alike to, but to bring to realisation the interconnectivity of how we bear witness, of the act of 'transformation into structure' and the potentiality for extension we may bring into play. In this instance the musical works mediate understanding of the structures of the physical world, a pathway to connect how discourse and practice mediate the complexities of the science of life. Yet, a claim for a structure of physics or philosophy is convenient as a larger field of understanding may be brought into focus and considered. A consideration of a theoretical and experimental aesthetics analogous to somewhat contrasting theoretical and experimental physics was observed by Slager (2012) who elaborates a multiline form of thinking, visualized as a form of rhizomatic thought. Acknowledging a depth of enquiry undertaken and investigated through a curatorial practice with his work, what I propose is to evoke a realisation of human capability to create self-multiplying systems to reflect what is simply there, like life itself.

What I suggest is not a unified form of thinking but an interconnected realisation of thought, that is to consider 'a dimensional pathway' of creative practice, the understanding of the interactions and combinatory effect, of the influence of the physical and the philosophic upon the knowledge domains of the technical and the epistemic, and a mindfulness in integrating these capabilities to an aesthetic realisation of life itself. It is to propose a dimensional view, in both its simplicity and complexity, in the move back and forth, above and below, inward and outward, and from our substantive realisation of our time and place - space. The conceptual constellation required to bring these realities into form, of 'transformation into structure', is an act of transmission and transistency to its implication future -forward.

While operating within a contained critical space, the discussion of method reflects the inherent contradiction in approaching an understanding of a creative process and aesthetic value as a systematic analysis of material parts or of presupposed theory, nor indeed by evaluating a performance according to a pre-set concepts or a pre-scribed scientific method. The intent is to acknowledge not to devalue the discreet process that our disciplines carry, but to propel a search to identify with bodies of knowledge that communicates to the enquiry at hand and to the capabilities of artistic works. Rather, it is to point towards a method-practice that can evolve, flex and reflect in performance, while responding to its pre-dispositions and attending to its present modes of thought. In this way, knowledge is embodying potentiality, reflecting variables of a diverse range of sources yet resolving in a discussion of how creative practices are not solely facilitating new pathways in creativity but how collectively they inform a rich realisation of the complexity and intelligence of our lives today.

CHAPTER IV: THE PERFORMANCE TEXTS, IDIR DHÁ THÁILE

IV. I Time Awareness through the Lens of a Musical Performance

Reading Guideline

Chapter IV speaks to the connections that occur with a temporal shift in perspective and an artist's capability to bring awareness to a performance? Considerations of qualitative depth have long been in formation in discussions among musicians and artists, yet somewhat separate and made indistinct by disciplinary specialisms that have become a cultural circumstance. What follows is an attempt to resolve a distance that has occurred in our thinking with our performance practices and to reconnect to the thought-lines of human knowledge to address substantive concerns for traditional music practices. A dialogue is established to explore the theoretical presuppositions in an act of performance, from the work of Paul Ricoeur to interface with a performance practice and the considerations given voice by Tony Mac Mahon. While Paul Ricoeur explores the interrelationship of the mimetic act to time and narrative with a reach a long way back to the writings of Aristotle and Augustine. A performer's understanding of time and memory arises in the act with Tony MacMahon's performance, reaching back to the work O Carolan's 'Farewell to Music'. What follows is an enquiry upon time awareness emerging from a back and forth movement between these works evolving realisation of how time – awareness emerges in play.

For a practical mode of thinking and doing, Ricoeur's consideration of *mimesis* is engaged as an interpretative mode of thinking with the substantive content of the, performance evolving a methodology in bringing this kind of content into form. Three steps underpin the development of the analyses. The first, a prefiguration, a pre-

understanding that allows a move from what already is in play, of what already is known. A second move, a configuration of elements considers the design of the performance. A third move of transfiguration evolves a shift in perception to consider the reception of the work, the perspectives a work potentially attest to. A reflective move finally brings expanding thought processes to form a dimensional turn.

I. With Time

"Music and Song give us unique reflections of the spirit and character of this country…"(MacMahon 1999, p115). A concise statement and a gesture to the complex understandings that come into play in a traditional/folk performance, a care to these considerations when engaging musical works that have 'stood the test of time' and the elements we wish our works to be known for and known by. MacMahon is drawing upon the imaginary and upon the material, to speak to the substance and contents of musical works. In its brevity, it is an awareness presupposing understanding of the duality implicit within a performance practice, of materiality formed over time of visibly understood effects and of an expressive potentiality unseen in the human mind of an abstract realisation of time.

Paul Ricoeur unveiled his detailed investigation of the unique interdependency that is Time & Narrative during the 1980s. He brought into form an understanding of a human capability emerging within our experience of time, reflecting on the well-known paradox, "can a hundred years be present at once (15:19)?" (1984, p. 22). Capturing the interdependency occurring within our experience of a trifold sense and

tense of time, Ricoeur articulates the human capability to mediate the experiential understanding of time to a perceived human time taking place in the form of symbolic acts that are our cultural practices. He establishes the particular capability of narrative form to provide a tangible process to articulate the prefiguration of the practical field and its re-figuration through the reception of the work (ibid, p.101). Ricoeur's formulation of the logical moves that bring this consciousness of time - ness into form became the process he titled *Mimesis*[1, 2,3]. What we uncover with this process is the interpretative form of prefiguration, configuration and transfiguration to provide the analytic means to connect our thinking from an abstract understanding of knowledge, to a substantive act actualized by a practice.

While one may connect with the symbolic act of a performance work, to consider how we may hold its *signifiance* fully open is to engage with perspective and potentiality that the work opens – up. With the act of narrative, it holds potential to integrate into a plot the complex moves that logical reasoning may subsequently bring to form. It is how one may "re-configure our confused, unformed, and at the limit, mute temporal experience" (ibid, p.vi). It renders near that which is far, bringing what appears at first, distant, up close. It is "this change of distance in logical space that is the work of the productive imagination" (Ricoeur, 1984 pp. 7-10). With an act of interpretative narrative, it is to evolve an analytic process that reveals and realizes the capability of human consciousness. By engaging an interpretative act we form process that prefigures, configures and transfigures, articulating a move from an abstract experience of time, actualized by a practice, transformed to logical understanding.

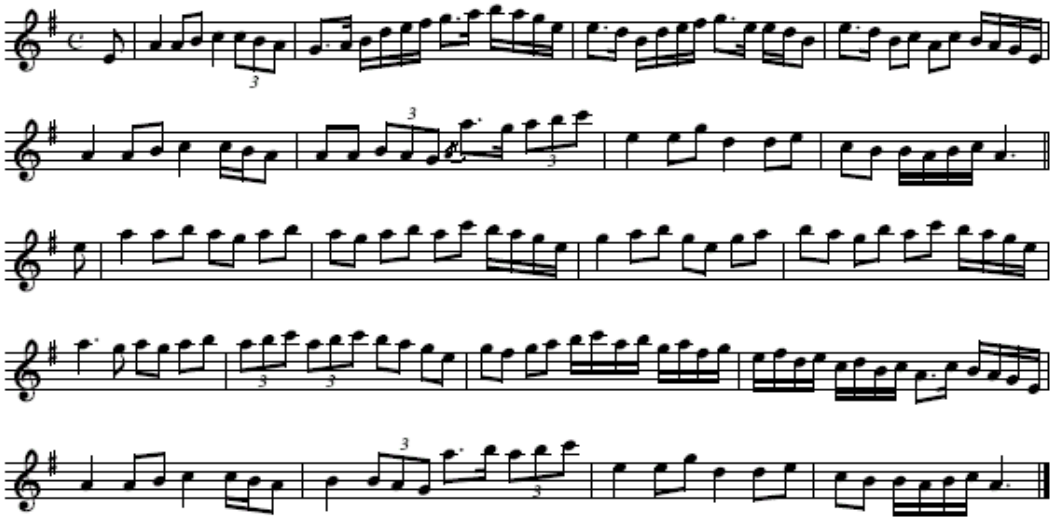
II. With Farewell To Music

Mac Mahon's collection, Farewell to Music (2016) presents a recording of traditional material, solely of slow airs. It is a performer's interpretation of a repertory of Irish language Sean Nós songs, English Songs, Macaronic Songs that fuse the language of both traditions, and the highly regarded composition from the Irish harping tradition 'O Carolan's Farewell to Music'. It is a performance bringing forth an attention to the interpretation of slow airs, to the landscape of these melodies and the complexity and richness of expression to be found therein. It is attending to the solo practice of the performer, a quiet reflection and an act of great daring, demonstrating melodic intensity exploring a depth of interpretation to be found in the material and in the performance event. It is music from the past yet filled with a life lived in the complexities of our present, bringing forward a sound rooted in memory and experience. The work is a composite of old voices, brought into play in the now, to place the listener within reach of its consciousness and a continuum of voices implicit within its effects. Focusing upon one tune, it is possible to give example of the performative elements, the aesthetic values and the sensibility evoked in MacMahon's performance and in particular to his performance of *'O'Carolan's Farwell to Music'*.

The compositions of Toirdealbać Ó Cearballáin (1670 –1738) are subject to intensive historical and musicological interest. This is evidenced by the work of Grattan Flood (1905) and Donal O'Sullivan's publication (1958); and a renowned collection of Carolan's music and historical times more recently reissued with an edited reprint in one impressive volume (2001). The circumstance of Ó Cearballáin, of the remaining compositions by the Irish Harpers, and the composition style of these composer-performers continue to sustain interest. It is the site of intensive study of both

musicological and historical conditions. Ó Cearballáin has become the more noted of these harpers with an extant catalogue of 214 compositions. A notated version of the composition *O'Carolan's Farwell to Music,* from Donal O'Sullivan's collection, is included as a core melody format documented as standardised notation of the melody line or founding model. The tune is archived and experienced in its condensed state to which the performer brings forth its realisation in and with a practice.

Figure 9. O'Carolan's Farewell to Music.[69]



With MacMahon, on one level we may demonstrate the music features and attend to the structural extension of form and the compositional elements brought into play. While on another, these features are acts of consciousness bringing a performance into effect, challenging perspective and shifting realisation of a performance in play.

69 Version noted from Donal O'Sullivan: Carolan: The Life Times and Music of an Irish Harper, 2 volumes (London: Routledge and Kegan Paul, 1958); new edition in 1 volume: Cork: Ossian Publications, 2001

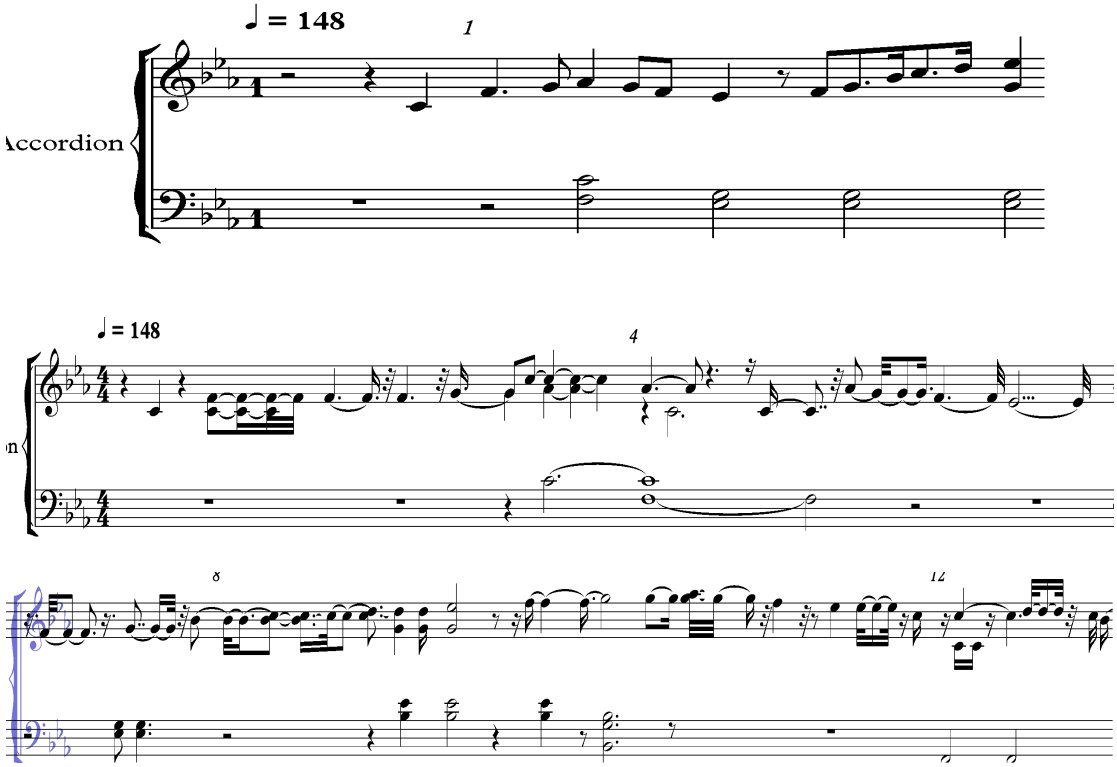
In the opening figure Part I, the opening 2 bars are extended to a 12-bar expressive exploration of the melody. New performance ideas are introduced and we experience how articulation of a note may be expanded to a rhythmic motif extending a note in a repetitive echoing while maintaining a sense of diminutive movement. A use of sustained notes held over a passage, interweaving with the melodic lines occurs; the concept of extension is thus explored and a slight articulation through a draw upon the bellows or upon the notes repetitive momentum is brought into effect. This subtlety of movement echoes forward, while all the while a seemingly singular note has been extended beyond its anticipated duration. This act in its conceptualisation and in its realisation, affects a shift in perspective in how we experience extension. And there is somewhat more in play. What then is the reality of the performer's interpretative mode of expression and how might we attend to the full significance of the work.

i. Models of Memory

In *Farewell to Music,* the reality of the performer's interpretative mode of expression is experienced. To engage with the performative elements as an indication of its potentiality, we experience the performance becoming, an expansive and expanding reading, a reading that transcends the original modality, the meter, the rhythm to be found in its scored form, actualising potentiality within. This is the interpretative act of the skilled traditional performer, building momentum, from a modal and tonal centre, of melodic and rhythmic ideas, of ornamentation and variation, phrasing and articulation, translating a voice from the past to its performance in the now. The fixed work in its notated form exists and may be analysed by standard considerations of

Form, Rhythm, Tonality and Harmony. Or we may engage with an interpretative mode of thinking with he tune. It exists in a compressed stasis, and the perspective of interpretative play interacts to prefigure, configure and reconfigure from standard expectation of forms by which it is now understood, to acknowledge principles of extension, complex and potentially transformative.

Figure 10. Models of Memory, Bars 1-2 extend to Bars 1 – 12 in Audio Analysis



The structural and melodic conceptualisation in its extended form, reoccurs as a compositional feature, and the overall work extends significantly beyond the model format more typically located for the notated tunes or the anticipated structures of 8 or 12 bar parts. In the O Sullivan Manuscript, the melody has been recorded as a Part I: 8 bars single rendition and Part II: 12 bars single rendition. Practices today would

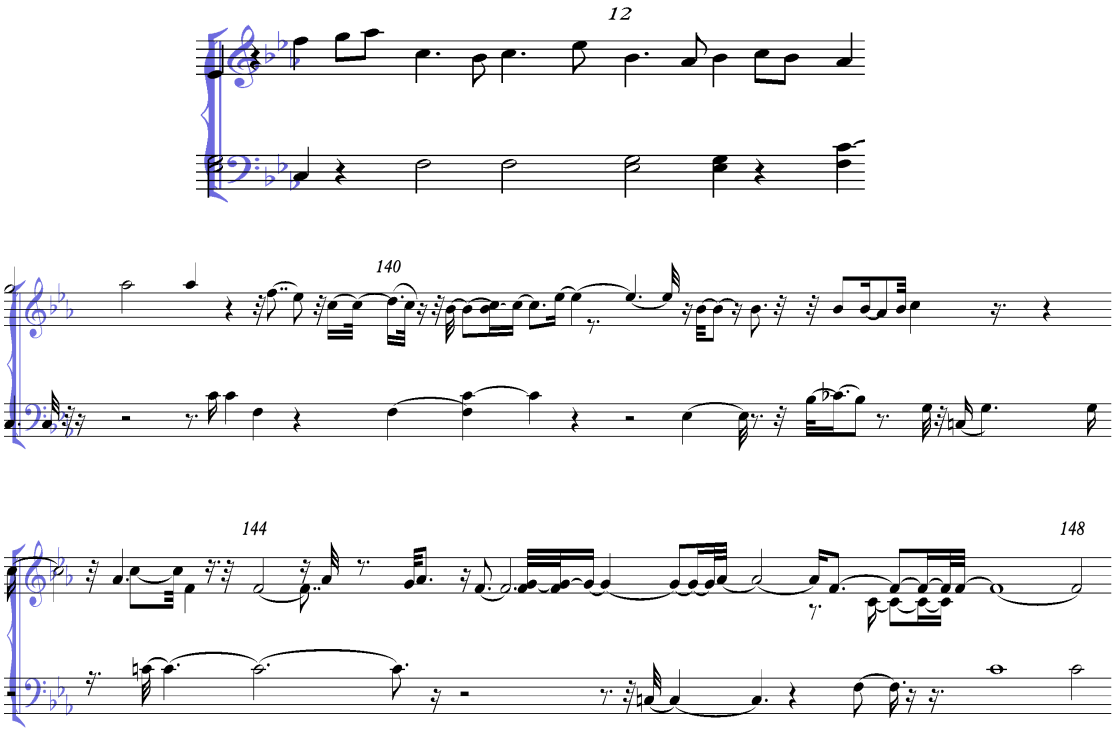
attend to the melody and more typically accept two or three renditions of a tune allowing for some variation to occur. What we find with MacMahon's innovation is that in place of repetition of the melodic frame, Part I, II, have been significantly extended in duration and space, whereby initial 2-bar phrases now extend to an 8-bar, or 12-bar expression. While all the while, the internal integrity of the tune remains in place. One can hold the initial melody in mind while a simple melodic phrase of Part I, an 8 bar phrase, has been extended by over a minutes performance of 42 bars in duration in a single rendition. This act is similarly occurring with the Part II, whereby an extension in phrasing and melodic intensity extends the 12 bars part to Bars 42 - 95 while in this case a repeat of Part II returns from Bars 95 – 148. There is no duplication of a fixed frame only and expanding realisation of the tune by the mind's extension of the work.

The complexity of this act may be comprehended with close attention.While attending to the underpinning structure that is at all times in evidence, the musician does not necessarily correlate the phrasing symmetrically using compositional devices such as augmentation or diminution, but maintains the integrity of the internal balance of a phrase whether extended from 2 bars to 8 or 12 - bars phrase. Where the phrase at times, is extending into uneven phrases such as 5's and 7's, 13's, the balance is restored within the overall conception of the Part. What is captured is a sense of the whole held intact. The performer's capability for extension and expansion of the act is balanced to the original in an intuitive sensibility of the overall integrity of the work.

The transcript allows for a visible noting of the momentum and duration of the work in its audio file. The structure may be summarised in relation to Donal O Sullivan's

founding model (2001). A Part One is typically referred to as an 8-bar part and here MacMahon develops melodic movement wth the tune extending forwards.

Figure 11. On Extension & Expansion, Bars 10 – 12 extend 138 – 148, the phrase completes at 3:55”.



As practical examples of this capability evidenced throughout the work, see the following: Bar 1 extends Bar 1 – 4: Bars 2 extends from Bar 5 – 11: Bar 3 - 4 extends to Bar 24. This may be attended to in the audio recording from 0.00” - 0:35”. Bars 5 - 8 extend to Bars 24 – 42. In the audio file, the phrase completes at 1:07”. A Part II follows a 12-bar part in O Sullivan’s founding model (2001). Bars 1 - 2 extend Bars 43 – 51: Bars 3 - 4 extends Bar 52 – 62: Bars 5 - 6 extends to bars 62 – 77. With the audio file, the phrase completes at 2:00”. Bars 11-12 extend to Bars 87 – 94, in the audio file the phrase completes at 2:28”. The Part II is then returned to by Mac Mahon’s version and the phrasing follows: Bars 1 - 2 extends to Bars 95 – 105: the phrase completes at 2:55”: Bars 3 - 4 extends to 105 – 112; the phrase completes at

3:04". Bars 5 - 6 extends to bars 113 – 118: Bars 7 - 8 extends to 121 – 127, the phrase completes at 3:25". Bars 9 – 10 extends to Bars 128 – 136 and Bars 10 – 12 extends to 138 – 148 and the phrase completes at 3:55".

Yet, there is so much more when we listen with and attend to a performance. What we experience on attending to the performance is an attention to the performer's draw upon a notes internal variableness, as he moves within the melodic contour, elaborating the potential enunciation, feeling with the expressiveness contained within a singular note. The pads of the fingers can be heard in attending to a note, while the draw of the bellows at times used to bring a sensibility of breath giving form to the melodic progression. The instrument is not refined by the tuning protocols of the production suite; there is no flattening of the melodic voicing, no evenness projected upon the notes or its characterisations. The Paolo Soprani, an Italian made button accordion, made for a different kind of music yet with an articulation of note demonstrating a sensitivity that is in the performance.

There is no indulgence in emotiveness but a sensibility of what lies within the melody, a sense of judgement and a performance that does not loose intensity or presence. There are neither weak nor indulgent moments; rather each note is played with an intensity of being made present. We experience expressive devices, the subtle vibrato on a note lingering, and the microtonal inflection upon a notes position, with an expertise that challenges the button mechanism. We experience variables of intonation capturing at times the sonority of a violin, while the turn of a melodic line evokes a language of phrase, with sureness and integrity of music, deeply felt.

In crafting a description of what unfolds, we are attendant to the nuance of what lies within the substantive content of the work, what is brought forth and what is left aside. These are not emotive decisions; they are not simply musical decisions. We are confronted with the material, and we are confronted by a performative aesthetic it evokes. What comes forth is a consciousness of mind and of what it needs to say. This is the performer's imaginary simply played, simply laid there. What we find is a decision to not change the language of the music, rather it is to change the musical object as it presents itself in performance, to alter its perception or intellection.

A presupposition that is well understood among performers attentive to these tunes is an understanding that while these tunes are locatable in time, the voices implicit in these works carry intelligence of cultural processes embedded in the work and in the modes of practice, centuries in their formation, centuries in their making. The musical material and interpretation experienced become an actualisation of its present. While the performance act is no longer solely the founding model, its inventiveness demonstrating and becoming new form, there is a further sensibility that the performance brings forth. We can say we encounter a performance that attests to its solitary act. There is no build up of instrumental voices or accompaniments to accentuate its interest neither for a public nor for entertainment nor easy listening.

The complexity of the performance is its attention to its substance. It is a conscious act to be with the melody and its evocation of this present moment. We are brought to attend to a past that is gone, but brought into the now, with a sense of what it has capability to bear witness to, future forwards.

ii. Performing Text

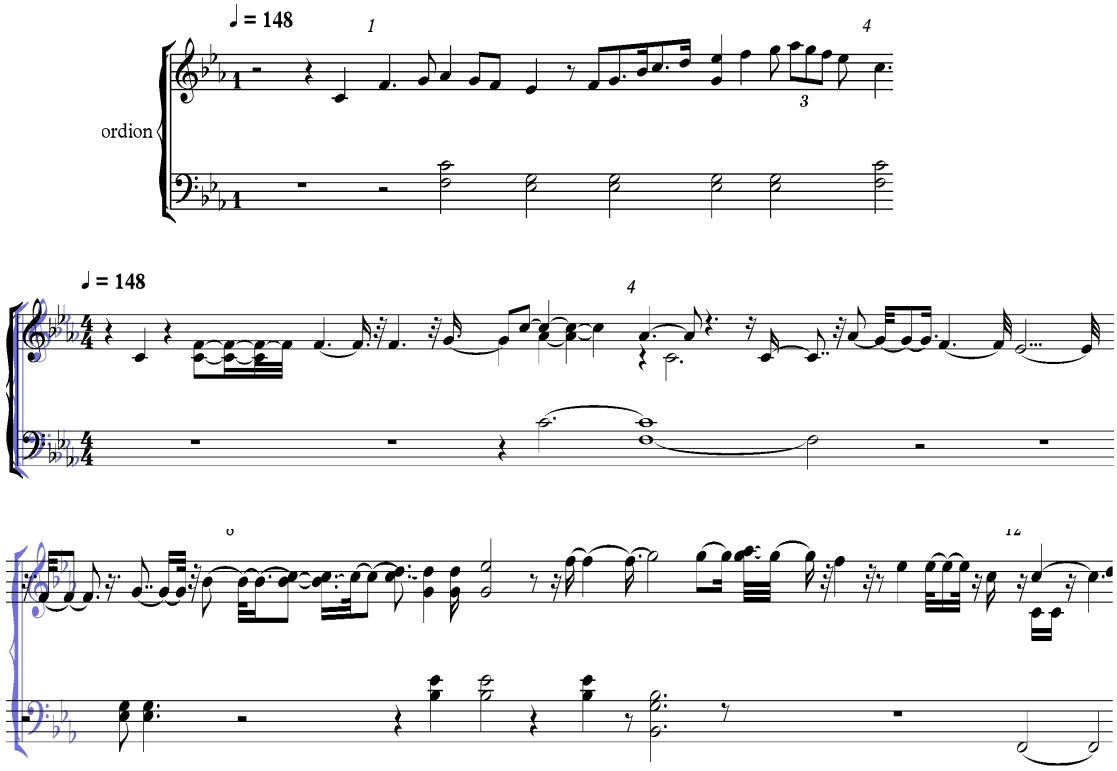
The legacy of composition is contained in its visualised material form. And the stylistic and performative elements of cultural process pay homage to the voices of the past, bringing forth intelligences that form over time and may be found therein. It is a performer speaking a mother tongue, embedded with familiarity and association with the voices and materials of the past, opening an expressiveness of reach and realisation of what potentiality lies there. We meet with the tune and we meet with the performance content, and we meet with the nuances evoked that make up small details that alter and form an entity, an installation on our memory of time. In moving from the particles into the orchestration of the whole, the performances enter into an act of altering perspective, of what they are, where they come from and how they are now engaged and why.

Mac Mahon explores a particular practice of articulating upon a note in an echo effect while engaging a complex use of sustained notes to evoke a sense of movement and granularity in the progression and development of a work. It is the act of extension but also attending to how the note moves. In this way, we attend to the granularity of a note and to its momentum, *psi* with direction. It is engaging with the notes changing content; a harmonic colouring of interlacing intervals and colouring of contour by way of a melodic sliding and ornamental colouring of a note's duration.

If we consider once again the opening 2 bar phrase and its extension through an audio file analyses: It is possible to point towards the intervals through harmonic progressions of thirds and fifths or to harmonic resonance with fourths, or to a

melodic contour attending to a melodic momentum by successive intervals occurring on 2^{nds}. Ornamental devices nuance the melody with new figurations introduced. In particular, I point to the rhythmic repetition upon the note, and to the auditory play before the primary beat of a new bar, held over, sustaining the note across the threshold of the anticipated meter of the tune.

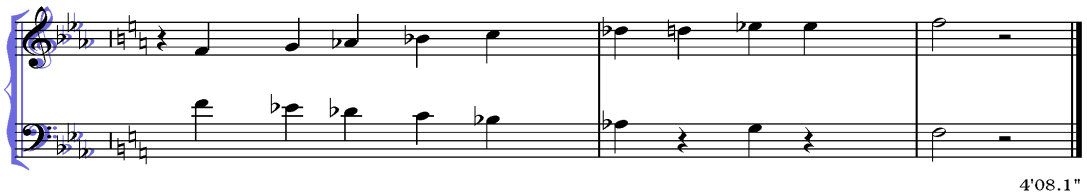
Figure 12. Granularity and momentum



A feature arising in Mac Mahon's performance is an intuitive understanding of melodic progression, attending to the nuance of a note's multiple relationship within a melodic formation. Mac Mahon's performance becomes of a distinctive character when considered by way of the scale chosen for the recording and the use of variable intervals to place the tune with a nuanced character. To avoid placing the character within the historical expectations or rule of melodic scales, I draw attention to the work by observing the progressions actually in play both in the composition and in the use of variable intervals that Mac Mahon introduces.

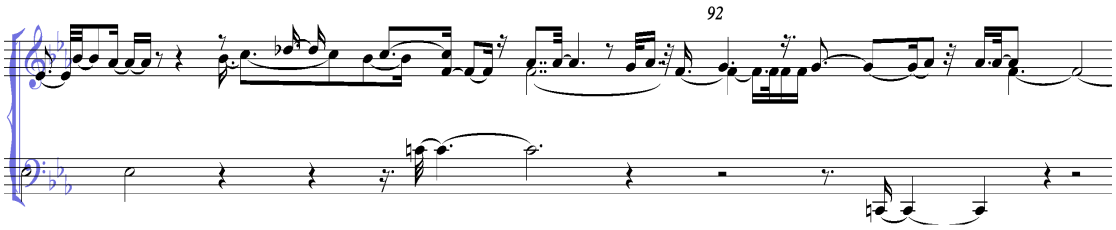
The key signature elected may be more conveniently and typically formatted with B^b, E^b, A^b; flattened intervals on the 3rd, 4th, and 7th step of the scale. While the composition holds an orientation upon a tonic home on the 4th, in this instance it is to a tonic F with a variable 6th and variable 7th in the performance. The shift in the scale structure follows a progression of the melodic minors, with a variable 6th and 7th not following the anticipated rule in western scales for descending on the flattened intervals. While the flattened 6th does typically occur in a descending progression, it is not by rule; hence I use the idea of variable conception of intervals.

Figure 13. Melodic Scale and Progression



The Ascending melodic contour follows the pattern: I - II - III^b - IV^b - V - VI^v – VII^b – 8^{ve} and the descending contour follows the pattern: 8^{ve} -VII^b - VI^b - V - IV^b - III^b - II - I.

Figure 14. On the Variable 6th Bars 89 - 92



With the progression of variable notes in the performance takes place through the use of ornamentation in motivic play, an attention is drawn to the relationship between the notes. While maintaining the integrity of the scale, the quality and dynamic of a notes progression, comes to attention in its relation to time and to duration. The variable 6th in this instance is engaged in one motif, in a melody line ascending and descending, and as ornamental nuance adding colour to the work.

Yet, the observation of these singular elements is not solely of interest here. With this recording, Mac Mahon evokes a performance sensibility. He is utilising the simplest of recording conditions that affirms the solo reflection, challenging industry driven ideals of spontaneity and creativity, or of production values by affirming its potentiality by a communicative and reflective play. The performance becomes possible, its expansiveness and variable orientation is achieved by means of its solo reflection, a reversal that the model is only its visceral truth; its refusal is its play. The codes of expression allow the mimetic act to unfold where we are exposed at once to the art and to the work. It is not a performance that attends to metaphysical raptures or suggestive states of mind, but to what can be evoked of its consciousness of time-past and of time–present. In this way, we are confronted with the decisions that form and inform the performance, the sensibility that brought this work into play.

There is the act of a person moving from time past to performance of time present. It is a combinatory stasis that opens in the space of the theatre, continued in and through the moment of recording and to what it implicates future forwards. The interpretation stands, it speaks, and it implicates. It is not a closing down of a traditional tune as it has been or should be today. It is a voicing of what these airs can be, there is no impatience, each note is held to play its part in its act of human consciousness.

In the performance, attention has been placed to explore how melody is extended, on the use of sustained notes, extension of rhythmic variables, augmentation by a variable comprehension of melodic and formal contour. We may similarly attend to time located in its audio file, the duration of the performance unfolding. These features locate technical and material effects. A movement between the seen material

effects of a work and its unseen but perceptible quality of granularity and momentum requires a step to ask after the relationship we form with duration and thus with Time.

With Ricoeur and his study of Time & Narrative, we find means to mediate between consciousness of within time-ness and the symbolic acts that bring consciousness to form. A capability to express this kind of relationship is established by the unique interdependency that occurs between the one who performs, the performed act, and of the reception and potential transformation of the work. It is the ultimate challenge for a performer, grasped in an ephemeral, momentary act. It is also the performance and the reach by which we attest, that scientific awareness may come to light. With MacMahon, we are drawn to attend to the processes contained within an act, to consider the human intelligences found in play. It is the intelligences of voices past, the critical judgement of time present, and the sensibility of the artist that implicates extending forwards. This is the paradoxical effect; that not only does our past and present cohere in a momentary event, but our version of any given event informs how the near or far future is potentially related to, bringing up close, how the whole becomes manifest by the partial role that we may play (Ricoeur 1984, p.3, 99).

In this unique reflection, what both Ricoeur and Mac Mahon bring to bear, in a complexity and simplicity of observations, is the realisation of human capability to re-engage our temporal understanding of the past, making present, yet with capability to implicate future – forwards. This is to reflect with Ricoeur's interpretative model and to give voice to and to actively engage with our capability for a trifold experience of time but of a present - past, of a present - present, and present - forwards; a manifestation of time awareness in and within a moment (ibid, pp. 3, 99). The

question implicit in these observations is not to reduce these particularities, as the variables are rich and many, within each work or from performer to performer. This is their intellectual and proprietorial content. Rather, it is to contribute to what a performance potentially implicates. The rationale for this reflection upon what might be considered voices separated by discipline and circumstance is the unique insight that the combinatory act potentially unfolds and may bear witness to.

III. A Dimensional Effect

Carrying a dynamic of difference, of moving between mediums, of giving voice to the inter-relationship between music, art and the human condition, is to attend to the forms of thought one connects and constellates. We experience with Mac Mahon an imaginary and awareness to be found in a lifetime catalogue of practice, across variable mediums with a consciousness to attend to the potentiality of human capability. His work is evidenced through music performances and recordings (1972, MacMahon from Clare 2001, Farewell to Music 2016, and among others), in radio and television productions (The Long Note, The Pure Drop, The Blackbird & the Bell and among others), and the design and delivery of unique situations captured in the Kitchen Concerts or the drama/music production 'The Well'. How might these kinds of acts be represented so to grasp the unique insights that may be found therein?

i. A Medium of Memory

The composite repertory of MacMahon's works implicate a practice that seeks to expand an intellectual and imaginative horizon capable of acts of consciousness that move with awareness of time past to time present, and a care for time-forward. These works carry a challenge by way of engaging different mediums, that by this variableness, we understand a sensibility that lies across one's life works. It is a challenge to strive against a formulaic understanding lest it foreclose the imaginary of a human condition that brings dynamic and rich cultural processes to form.

When being - with and hearing - with the works of Tony Mac Mahon, it is not so much to articulate each and every act, rather to consider the articulation of an aesthetic sensibility. The medium he elects are each performative acts, they are inter-related, they narrate and tell us something, they challenge and they call attention to comprehend what is at stake. The particularity that emerges with Mac Mahon is an aesthetic sensibility applied through differing mediums and he has sought by his public contributions to engage an agency with each of these positions held. While we may engage the performer, the public broadcaster, or the commentator, we experience a practice known for solidarity with the expressions of the human condition. What we find are complex but consistent insights of a person who has sought to present the doxa he is opposing and to articulate an aesthetic awareness brought - forth, in public and private platforms over a lifetime of practice.

The question that Mac Mahon challenges is to ask after the long continuum of vision, the care and discernment when engaging works of integrity "that have stood the test

of time" with the "practical language of criticism" (Mac Mahon in Vallely et al 1999, pp. 112-120). He challenges the cultural imaginary of a people. It is this kind of challenge to navigate in such a way that gives presence to these considerations, no matter how complex or how simple, of roots and routes, of constellations of thought or mediums of mediation, of scientific awareness actualised through-to a singular performance. While the considerations are expansive and interpretations are many, what is being asked for is a cultural sensibility and individual care that may attest to the character and potentiality of these kinds of acts. With Mac Mahon's Farewell to Music, connectivity with Time takes form.

ii. Performing Text

A dialogue between the theoretical presuppositions may be brought into perspective, from Ricoeur's understanding of Time to reflect with a performers understanding of materiality that is O Carolan's 'Farewell to Music'. What is present with this combinatory effect is an evolving realisation of how we bring time – awareness into form. It is not simply the repetition of past works that bring a dimensional understanding of Time or the spirit and character of a people but the encounter with these works and what the performance potentially implicates. The considerations brought to attention are not with regard to an artist's whole repertory, nor to suggest the ideas hold for all traditional or musical works, rather it is to consider the connection and encounter that occurs with each work and to look to a capability this level of awareness evokes.

A formulation takes place with the performer's interpretation of an individual's awareness for realisations of time. To contextualise the shift of perspective that occurs is to shift focus from value according to the imprimatur of the past, to slide, give way, to allow the truth content, the intrinsic value of the artwork to become the foci, whether contemporary, historical, traditional or otherwise.[70] The implication of how a traditional practice may address the intrinsic factors of a performance, transcends considerations of its complexity or simplicity, its historic or contemporary value, or if it is played to form or improvised. With Mac Mahon, a focus upon the intrinsic qualities of each of the musical works he collects point to what they collectively may say as a mediated presentation, bringing to realization, a time - awareness at work.

The act of performing *O Carolan's Farewell To Music* as a symbolic act of content brought into form, mediates and gives access for an understanding of our tradition as a space beyond use and function, or being validated by authenticity or an 'imprimatur of the past'. It is the loci where the argument between purists and modernisers becomes more transparent and falls apart. The stereotyped dislocation has been drawn whereby purists maintain an historical orientation to the art forms, while modernizers want to make things more available for contemporary use. What is happening here is something *both-and*. It is not simply a question of the performance adherence to form; this is a mute consideration. Rather it is to direct attention to what the performance opens up, and in this instance the intensity has been directed to where potentiality lays within the melodic architecture of the tune and what may be found there.

70 I refer to my earlier discussion on Adorno's consideration of Aesthetic Theory (1970, 2004 ed., p. 411)

The musical experience is to recall its existence as a dimensional form of experienced time. It exhibits temporal relations. It transcends the formulae for tradition or for innovation and in this space the potentiality arises in a moment, whereby a relationship is given form that connects and transforms. It exhibits a paradox; what MacMahon has chosen to show here is his identity, yet it is both-and more besides, as he evokes a realisation of music potentiality, not evidenced in music but in thought evoked all the same. There is nothing said about what was or will be, rather it is a sense and tense of time-past grasped and brought-forth in the now. The encounter and what it evokes, implicates a sense of future - forwards. Mac Mahon does not proclaim his work as example, rather he points towards a mode of thinking, potentially to be found in the practice of musicians some found in times past and some in time now. What he is calling attention to seeking for a mode of thinking and doing that connects to this continuum of vision. That we develop care and discernment when engaging with works embedded with life - times of knowledge and we develop the maturity of thinking-with and feeling-for times past, present, future.

In *'Farewell to Music',* we experience an interior landscape of memory connecting to our knowledge of the tune and now making presence to bring its realisation to bear. This farewell to music is metaphorically so. We have in this recording a present perception of whom we potentially are. This is the unique import of a dimensional effect. It is no longer an association to the past, or of style, of song, but acknowledging the knowledge embedded in these tunes and their practice, re-interpreted in the now. It is the intelligences of what has been, brought to attest. It is to speak to our capability to understand what it implicates for a future –forwards sense of what that might be.

IV. In Reflection

In understanding the context and the presuppositions that occur in our performance practices, in their absence would we forget what questions to ask? With Ricoeur, the epistemic knowledge (*epistēmē)* a wisdom from theory, the general but not generic forms of knowledge connect us with scientific understanding of time-space consciousness and its realisation in human thought. With MacMahon, in hand with a performance practice, we come up close to understanding the character and spirit of the act, the symbolic form that is the art work, that forms connection.

In bringing these forms of intelligences to a combinatory act, it is not the act of consciousness that is the repetitive reworking of material, of the virtuosity of a fixed text, or the reworking of a formulaic model. Rather, we are potentially engaging in processes that have capability of bringing forth a continuum of experience. With the act of narrative, we give these forms of intelligence a voice, not one voice to frame all others by, but the realisation of how consciousness and imaginary may make present, may implicate. MacMahon's *Farewell to Music* is not solely a-part of a history of traditional music, or solely connecting tunes from the past to the present. It is part of the history of progress, a gesture of time-awareness that takes account of agency to articulate in the present, and what it potentially implicates for futures – forwards.

To navigate from a performance work to an awareness of the potentiality to be found there, is to realise the potential variable states a work contains. The realisation of how one may bear witness rests on the unique interplay between the performance and the encounter. By establishing the modes of thinking in play, the shared scientific basis and not generic forms of knowledge production influences where a plurality of views

becomes the purview, not one view to frame all others by. To reflect interpretative voices we bring into play is to bear witness to, and to give form to the thought processes engaged, within a singular act of music making. We do not need to abandon ordinary ways of thinking or talking about tradition or indeed of time past. Rather, it is to experience an embedded dimensional effect. What is called into play is our experience of time, inherent to our perceptual, sensory intelligence and the awareness we activate in understanding. It is not to speak of tradition bearers, but to bear witness to a continuum of voices, in time past in time present, to a future implicate.

We are reminded by our readings with Gadamer that no matter the tradition we connect to, we are a consciousness of a history of effects.[71] A guiding thread gives facticity to our unique position in the world to begin to unveil the kinds of wisdom that inform our modes of knowledge production no matter what kind. It is to grasp the conceptual web that comes in to play of what are our intuitive forms of knowledge production *(Nous)* to wisdom from intelligence of understanding that is *Súnesis*. The cycles of tradition and renewal are part of a whole, that neither complete a full significance of time nor may a convenient cycle from tradition to reworking, bring forth its realisation.

To speak of the act of separation and renewal implicit in traditional practices connect us to perspectives explored by Roland Barthes and his evocation of Vico's spiral, a two-fold movement that with 'this *drift* of circularity, of paradoxical form, that historical determinations are articulated' (1977, p. 200). Recognising the paradox that Barthes attends to in the image of the spiral is to give form to human consciousness

71 Hans Georg Gadamer *Truth and Method, op.cit.*

not reworking knowledge in an act, repetitive and generic. The perception of the spiral evokes human consciousness, a duality of movement from within and without that is returning, potentially same yet different. I would suggest expanding from this movement of the singular spiral and of a two-fold dynamic of separation and renewal to an enhanced realisation. It is to evoke manifestation of our depth of in – time - ness, a dimensional perspective, of an inward and outward of time, in a past, present and future realisation. It is this trifold drift of paradoxical form that our traditional art forms have depicted in the image of the triple - spiral. This expanding, contracting drift of circularity, connected and passing up close, facilitates us to engage, pass by and sometime again, re-engage in realisations of a potentiality of time-space events.

With MacMahon, a tri-fold perspective is evoked and he suggests differing connections in forming compositions or engaging with compositions inherited from Time. It is not proprietorial, nationalistic nor an imprimatur of a past. Rather, he speaks of how music is related to and how it is performed to, an understanding he generates when he calls to musicians: "Let us be modest and caring in the presence of music that carries the race memories of our people" (1999, p.120). I would suggest that an up-close attention to a realisation of time-connect and time awareness is implicated by Mac Mahon; that his works evoke realisation that space alone and time alone will fade, only the union of the two preserve an independent reality.

An experience of the musical event is it's recalling of memory, whereby we have momentary points and a relationship between those points that form identity, future - forwards. Not all substances are reduced to material part or microscopic component but are knowable only in a full realisation of experience and a capability to grasp a

full significance of what potentially lies there. In this instance, the event is composed neither of material nor technical virtuosity. Rather it is to speak to a unique interval, a dimensional comprehension of the encounter and its potentiality taking form.

There are more or less successful models of interpretation, with forms of richness to be sought therein. It is with consciousness to ask not for one interpretative mode to frame all others but to open a vista to look upon with views that may elaborate the richness that is to be found within our indigenous knowledge. It is not to find a best fit or to close off understanding on that basis. Rather, these acts open our consciousness to cultural processes, returning with modes of thinking that elaborate realisations brought to bear. This is the scientific and artistic circumstance of our endeavours.

IV. II A Realisation of Being In Voice

Reading Guideline

What are the insights that might be gained by expanding the horizon oriented to tradition to the antecedent, the horizon of Being? How might we benefit by interpreting an artist's expression upon being, and how may we ask after this kind of encounter and the connections forming? For a practical mode of thinking and doing, an interpretative model is developed

Three primary moves underpin the development of this analysis. A first step allows us to establish a pre-understanding to move from knowledge of what is already in play, what is already known. This is evolved by engaging Heidegger's work on *Being & Time*, with Ricoeur's *Time & Narrative,* exploring an understanding of *the I,* the doer, the performer of the act. A second move configures the elements of the narrative design and explores in the act, how the musical work evolves, and the elements the performance brings into play. A third move brings a shift in perception and perspective to interpret how the work reveals and implicates in transformation, how it presents to intellection and discourse and to the scientific understandings the combinatory act may potentially attest-to. A reflective move addresses the residual, expanding thought processes and how they implicate moving forwards.

I. With Being

Martin Hayes and his fellow musicians formed *The Gloaming* in 2011 to bring into play an artistic capability to explore musical empathy and understanding.[72] Hayes and his long-time associate, guitarist Denis Cahill, had perceived in traditional tunes, in their simple form that these tunes were so well written they had potentiality to be played in many different ways. Commenting on his process Hayes suggests, "These explorations are a means of shedding light on our on-going artistic journey, …as well as a challenge to any rigidity of thought. The fundamental artistic quest is to go deeper and deeper within traditional Irish music and ourselves." [73] Hayes' articulates a pursuit of artistic awareness and to speak to the human condition.

How then might we articulate these connections and bring them close to hand? Roland Barthes in his work on *Image, Music, Text* (1977) had earlier established the value in considering *how* a performance is actualised and why it is worth paying attention to. Barthes looked to the encounter between a language and voice - the *grain* - to speak of the quality and content beyond a question of technical mastery of repertory or virtuosity. Commenting upon vocal artists of his time, he directs attention to the 'grain of the voice' when the latter is in a dual posture, a dual production – of language and of music, to speak of the voices within the voice, of the languages within the language of performance (1977, p.179 – 189). According to Barthes "…rather than trying to change language on music, it would be better to change the musical object itself, as it presents itself to discourse, better to alter its level of

72 'The Gloaming, An Introduction', Available at < https://youtu.be/rF2OdTtNZCI> Accessed May 17, 2017

73 M. Hayes, Available at http://www.martinhayes.com/martin-hayes-dennis-cahill/ > Accessed May 17, 2017

perception or intellection, to displace the fringe of contact between music and language (ibid, pp. 180 - 181). The challenge proposed by Barthes is to disconnect from acknowledged features of a music, a vocal music and its instrumental setting, to avoid falling to technical data of what it does, or to adjectival commentary to understand value. Rather the potentiality that opens by way of interpreting a work is to connect with the understandings that arise, are simply there.

In this instance, our attention is directed to the doer, the performer; the unique role of returning and renewal that is a human capability. What can be drawn from a combinatory effect is a view grasped from the theoretical understandings of Ricoeur's interpretation of '*the I'*, and the intelligence of a work presented in a performance. While a practical interpretation of the performance is explored, in this instance of *'The Gloaming*', it is to consider the kind of knowledge we may access through an interpretation of music and agency of the *doer* to connect the performer within the horizon of Time, to a realisation of the condition of Being.

A connection is brought to bear by Heidegger and his work *Being & Time* as he challenged the dislocation of the primary condition that is 'Dasein' to the formulation of Tradition presenting this disconnection as the condition of the conditions (1926 /1962). In re-establishing *Dasein*, existence as a designation of being, Heidegger presented Dasein as the designation where being is constituted through its capability of posing the question of Being or the meaning of Being. In a simpler manner, we interpret from Heidegger that *Dasein* not only depends upon embodiment, connecting our Time in place – space, but also on a reflective capability upon Being. What subsequently arises is to ask after a full realisation of Dasein's existence in its

embodied form (1962, p. 143).[74] It is to bring us not to tradition, though a condition that was genuinely drawn in its time, but to the primary condition of *Being*, beyond the every-dayness to an understanding of *'the I'* and the perspectives and perceptions brought into play,

A second connection that we form in our discussion is the realisation of the 'for-the-sake-of-which'. Hayes comments upon personal depth of expression in performance and thus to what I suggest as a consideration of 'reach and realisation' that may be found in the act. The 'for-the-sake-of-which' is a condition that Heidegger develops in *Being & Time* and points to one's reference, our 'towards – which' to be found implicit in human activity, making the connection that 'realisation' is, a fundamental site of Being. In a contrasting mode of reference, we may have "tradition, in which it *(Dasein)* gets reduced to something self-evident – merely material for reworking…" (Ibid, p.43); and we may in this idea, reference to a "serviceability-for" bringing to light the circumstance by which cultures at times are formulaic and overtly processed.

74 Heidegger unpacked the circumstance informing our reasoning within a horizon deemed Tradition. A foundation stone that informed our thinking is the concept that "Dasein can discover tradition, preserve it, and study it explicitly. The discovery of tradition and the disclosure of what it 'transmits' and how this is transmitted, can be taken hold as a task in its own right" (1962, p.41). As the location whereby the formation of studies in relation to tradition, folk cultural processes has taken hold, Heidegger brings the realisation near at hand to that which is foreclosed; "…the ontology which has thus arisen has deteriorated [verfallt] to a tradition in which it gets reduced to something self-evident – merely material for reworking…"(ibid. p.43) Heidegger relocates Dasein to its primary condition, and the subsequent condition of conditions that is tradition. It is this formulation, a return to the primaries that the current study resolves.

The unique interconnectedness that arises with *Being,* articulated by Heidegger, understands that with *Dasein,* we potentially reach for an embodied realisation of time-space with a 'mode of realisation' of being through our existence. What is called to attention is the act in play, whereby it has the effect to give witness to one-self, as it similarly reflects the connections we bear witness-to. Heidegger presented the argument that Temporality and Historicality has in its nexus, *Dasein* (ibid, p.427). *Dasein* stands between, it has capability to stretch time in a linear experience of birth and death and it has capability for returning, redefining, and bringing alternate realisations of time. This connectedness, speaks to a dimensional realisation of temporal displacement. It speaks to an embodied realisation of a time-space that has consequence for our existence. In formulating direction and depth, we subsequently connect with dimensional understanding that is time – space realisation.

The claim we find in the writing of Heidegger, later developed upon by Ricoeur, is the structure of being-in-the-world is more fundamental than is the relationship we find established to subject or object. With Ricoeur, Dasein *exists*, and in its being-in-the-world, has capability and subversive force to challenge subsequent relations of 'the primacy of knowledge of objects' or any 'relation of a subject to an object' (Ricoeur 1984, p.104). The interpretation that we may bring to form is not simply one of hierarchy, of human beings to other life forms, neither a hierarchy of race or master nor the best of subjects or objects. What we find within the claim of existence by Paul Ricoeur in his thesis, is a refinement upon the question of the cogito '*the I',* the coming aware of oneself in a mode of active consciousness. This mode of consciousness may be found in the most unexpected, that transcends a formulaic understanding of tradition or innovation, of simplicity or complexity, of amateur or

professional. What it points to is an element that underpins the interpretative pathway evolved with Heidegger and later Ricoeur, that both are similarly grounded on a basis of Care (*Sorge*); both evolving their descriptions from a practical order of knowing and uncovering the structures of being-in-the-world. With Heidegger, "As care, Dasein *is* the 'between' (1962, p.427). With Ricoeur, we find the means whereby '*the I'* in agency and in practice, forms influence and import, in advancing our existence and realisation for self-understanding (1984, p.108).

Ricoeur forms a distinction that lies between types of identity in relation to selfhood. To speak of form and formation, '*idem'* identity, the same, recognisable; and to speak of a realisation of realities - forming, renewing, and returning - '*ipse'* identity - taking place in and through change (Ricoeur, 1996) [75] We are and are not the same that we are in the past; our identity involves interplay with recognition and something else. It is to speak not of what identity is, its forms and formulation, but to whom, identities evolving in performance, in its temporary form. A realisation thus emerges through the connections and encounters brought to bear in the discussion. The understanding of *being,* of oneself as agent, existing, thinking and acting is such that studies of human existence and encounter may not be reduced solely to data stream or technical formulation. What arises through the pathway articulated by Heidegger and Ricoeur is the realisation to understand human existence is to combine description with interpretation; and the mode of access is our practice. What follows therefore is a design to engage artistic thought through a configuration of elements the performance brings into play, not as the final answer but to what a work might reveal and to what it potentially implicates.

75 Paul Ricoeur (*1996) Oneself as Another,* University of Chicago Press.

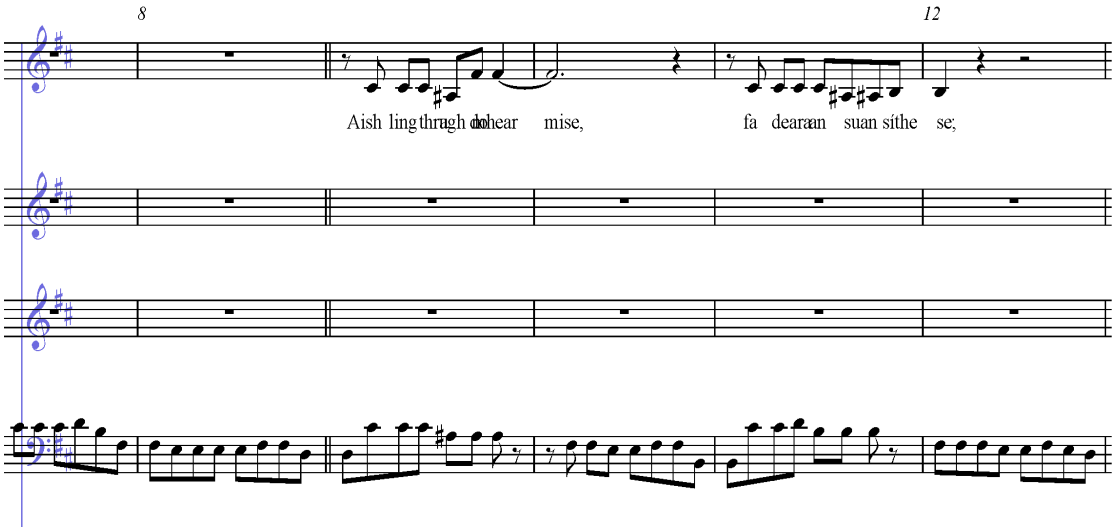
II. With Song 44

Song 44 arises in the Gloaming collection simply titled *The Gloaming* (2012). The lyrics are adapted from an original poem No. 44 by the poet Domhnall Mac Cárthaigh from the collection Dánta Grádha, An Anthology of Irish Love Poetry 1350-1750. The work calls attention not solely for engagement with the source materials but to how it reverberates and opens perspectives implicit in the act.

i. Voicing form. Audio file [0.00 – 2.12]

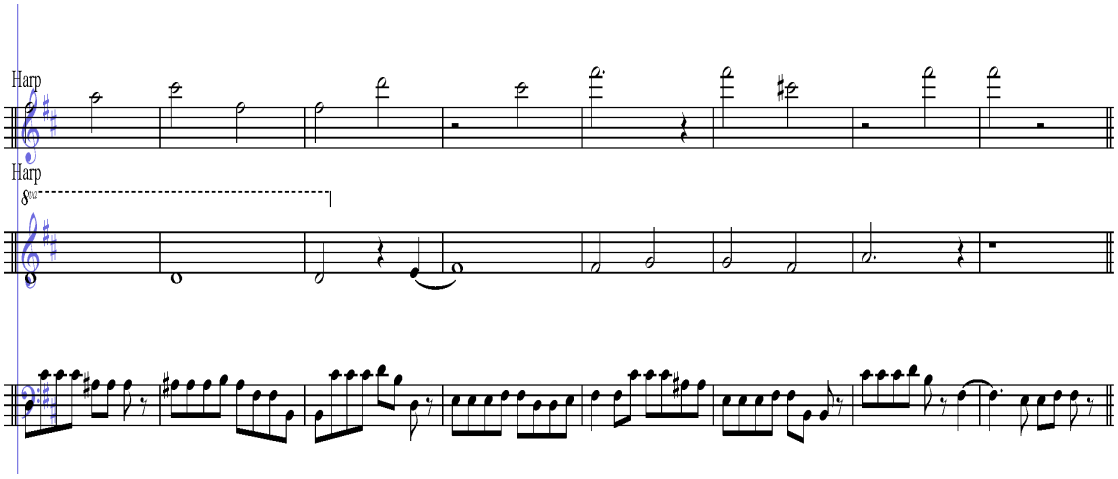
A Violin enters, with a repeating descending motif, a punctuating questioning captured by syncopated, separated notes and tones, on a repeating loop. Moving from the Hardanger d'Amore to a vocal it opens with an anxious, questioning movement of minor intervals. A vocal restrained, the voice of Iarla Ó Lionáird, a voice that moves in a whisper.

Figure 15. Voicing Form I, Bars 08 – 12 from Bars 01 - 24



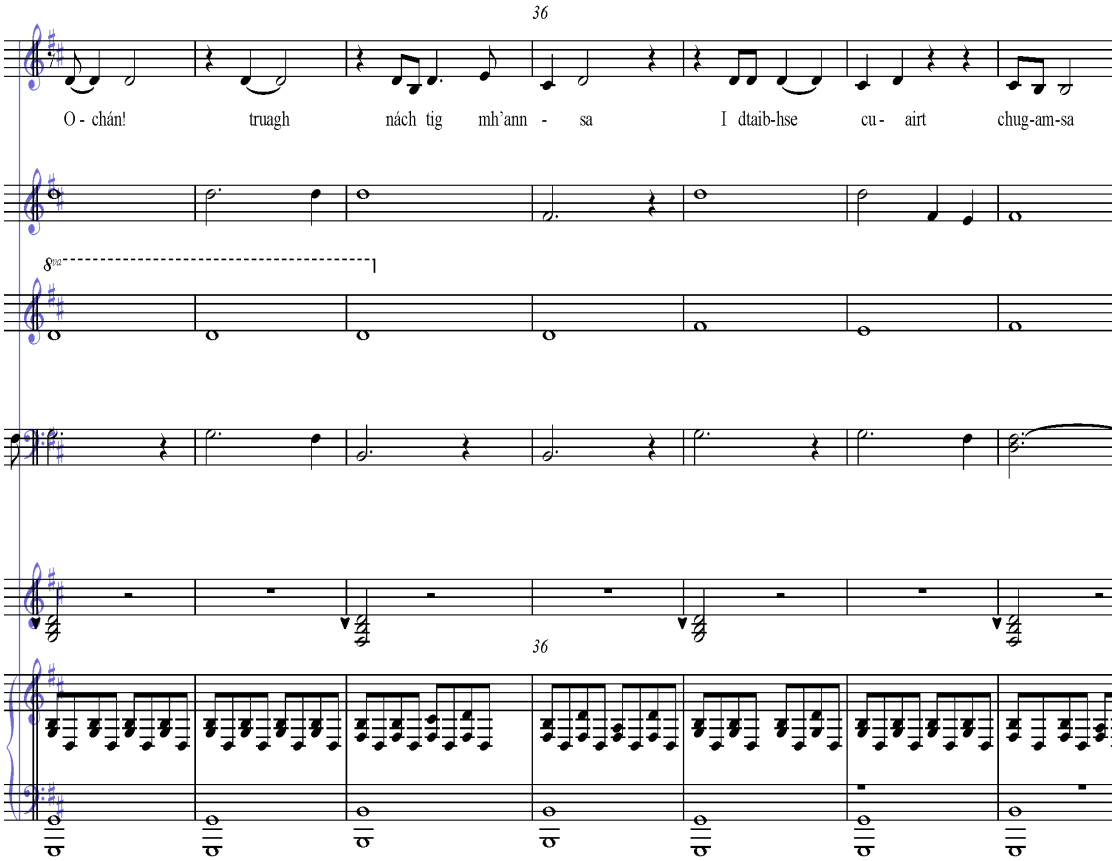
A full capability in sean-nós Irish song style is here restrained to an intonation, if further pared would loose its articulation. A restraint is evidenced by the anticipated intense ornamentation that is omitted. Rather, the wording is the focus for expression, for tone and timbre. But the work moves not only by tone and timbre. It is reaching for a language as to how it moves. The Violin comes into a play on Bars 17 to explore, microtonal intervals and harmonics with overtones emitting. The harmonics or flageolets and sometime termed pinch harmonics by string players, call attention to additional particles being emitted. The evoked melody, intervals and harmonics, open a field of perspective that is physical, tangible, mathematical, exploring its physical properties within an extended sensory field. The harmonics in this instance evoke an eerie quality for aural effect as for its quality, a realization that transcends meaning of a word to a sensory performance of wording. This is a practice that understands, within a note, a word, exists a capability for being, whereby parallel physical realities are evoked as one.

Figure 16. Voicing Form ii, Bars –17 – 24 from Part I Bars 0 – 24



A transition occurs on Bars 33, we receive in a transformative move a sensory shift in perspective, evoked with the voicing *'Ochóne'* a term in Gaeilge and Gaelic to express grief. Yet, the voice moved to a phrase resolving to a major key, bringing a sense of resolution actualized in melody and harmony, underpinned by the chordal arrangement of the piano. In this moment, the word *Ochóne* moves from gesture of grief to forgiveness and resolution evoked by melodic contour and harmonic progression by the piano, while the voice sustains in empathy, until it too resolves.

Figure 17. Of Memory, History & Resolution Bars 33 – 40



Song 44 speaks to an expansiveness of a sensory field, of our capability to move with the physical contours of the evocation to implicate sensory experience that similarly speaks to a reach and realisation in the act of engaging with performance. With this gesture, contained in the expression Ochóne, Song 44 encapsulates a move from seen, perceptible wave form articulation of melody, harmonics and harmony to an unseen perspective of grief of memory, to its resolution in forgiving. This is not to move into the ambiguous or subjective field of emotional response. Rather it speaks to an imaginative capability of understanding the human condition and its potential expression through artistic form.

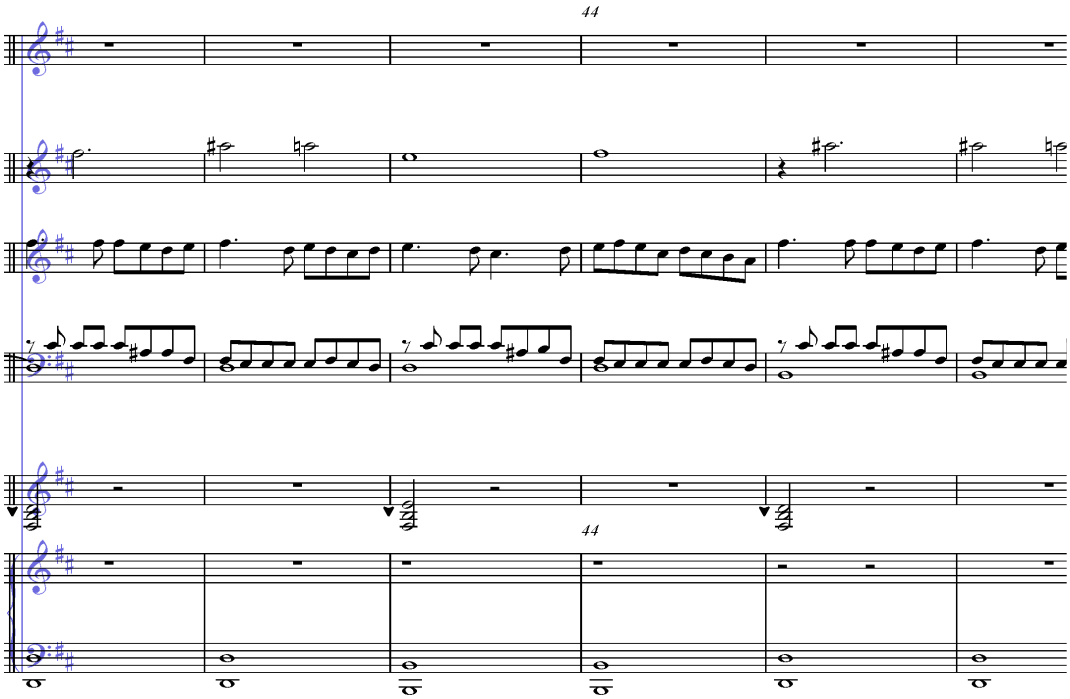
Thus Song 44 opens direction, an artistic form of thought that has capability to move to and fro, of realisations seen and unseen, bringing to the surface a theoretical and musical awareness. This is a practice that understands, within the performance exists a capability for Being, whereby substantive levels of communication may be evoked.

ii. Many Minds, Many Lines. Audio file [2.14 – 6.00]

A violin engages the melody with a change in form, a rift now becoming a dance tune, repeating the melody in counterpoint moving from minor to major, back and forth, changing the aural mindscape of the tune. A second violin engages, the melody now too with a change in form. What we find is not one melody, but melodic identities that begin to shape, to take form, in contrapuntal lines of thought. Only the opening violin melody has been sustained throughout with motifs, phrases and repetitions. The Violins part, and now form the dance tune, the movement is lively,

but not simply so. The harmonic progressions of the piano articulate a descending dense and uneasy perspective, dark and intense. The melodic lines evolve and develop in contrapuntal lines of thought, each defining its own route, there is not a convergence of voices in a group ethos, rather the complexity of the moment realised in interweaving melody lines, of multiple states of presence.

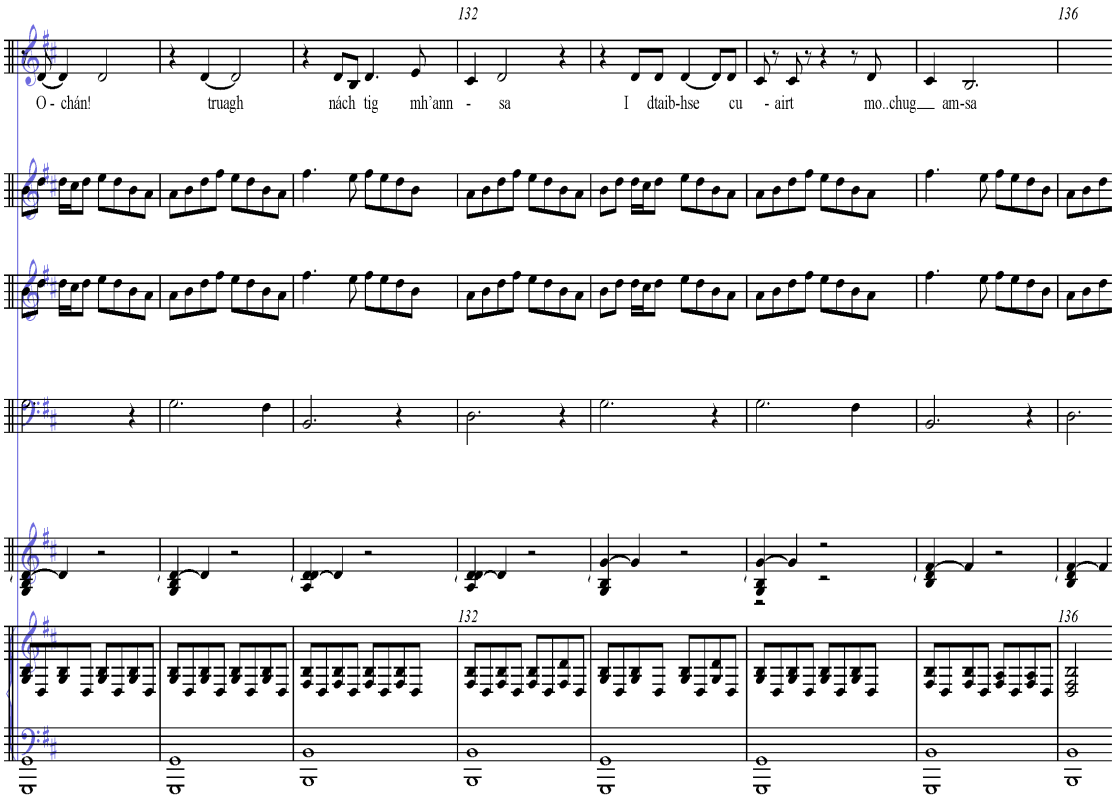
Figure 18. Many Minds, Bars 41 - 46



The melodic idea is extended through three 8-bar parts to Bar 84 and returns on Bars 131 – 146. An extended melodic turn comes into play on Bars 147 – 163 again forming around 4-bar and 8-bar phrasing of the traditional dance tunes. The form returns to the previous phrase on 179 to 211 this time with the voice and full instrumentation building all melodic lines to pass alongside one another to engage

what is unexpectedly a contrapuntal realisation of multiple identities. It is the compositional idea of a parallel horizontal conceptualisation of the development of the work that brings an alternate understanding to the kind of group performance in play; that of parallel lines and parallel voices cohered.

Figure 19. Many Minds, Many Lines, Bars 129 – 136

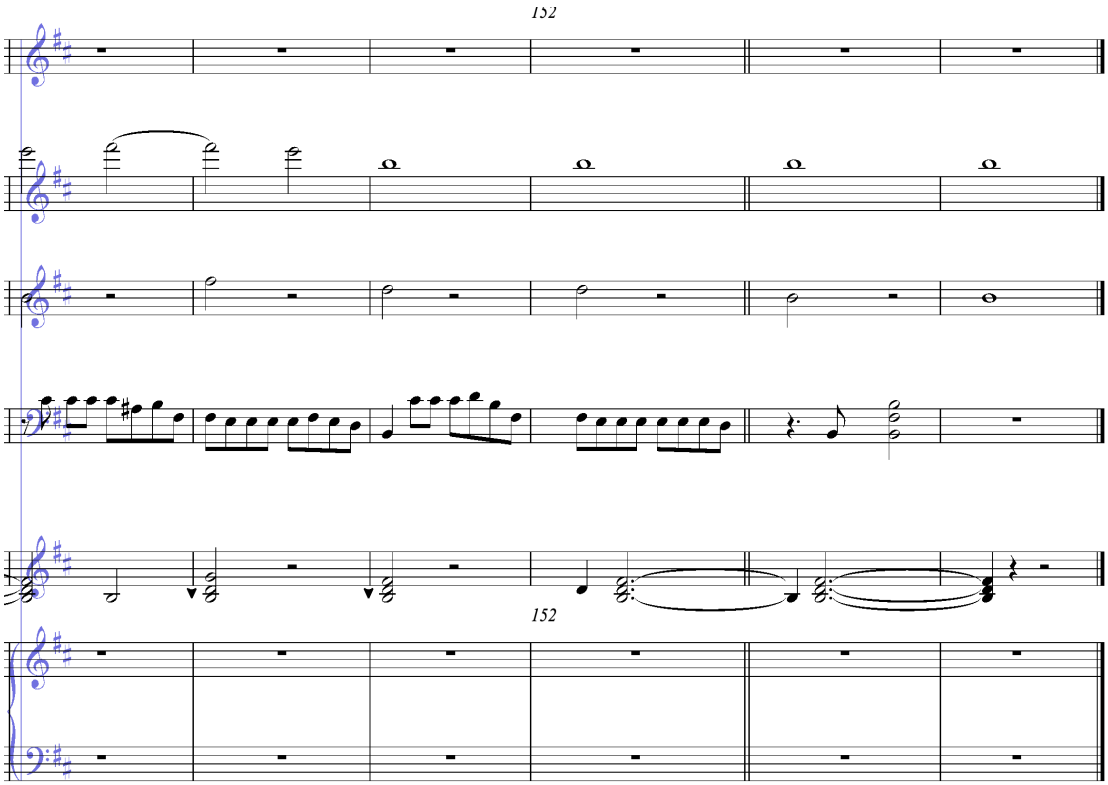


iii. Renewal. Audio file [6.02 – 6.35]

The moment of returning occurs, a beginning suggested. The opening, brought into play, a primary motif, a punctuating questioning evoked by syncopated, separated

notes and tones, moving from a string bass once more a halting, questioning movement of minor intervals. A violin comes into play subsequently to explore, microtonal intervals and harmonics, with overtones emitting. There the seemingly small, imperceptible partials, captured by the whole, return in their singular form. What we find is not one melody, but the melodic identities taken shape, taken form, then recede to its parts once again to return to a cycle of renewal. The harmonics signal a return to the work to its stage of separation and renewal. The end becomes the beginning, the beginning the end, a cycle of on-going renewal and realisation.

Figure 20. Of Renewal Bars 149 – 154



One finds in this temporal event an anchoring and expansiveness simultaneously takes form. We move from a consciousness attentive to the structural, in this instance, the language and the poetry, the melodic and harmonic lines, in their singular and contrapuntal but coordinated form. We follow the symbolic act of unseen realisations. Finally, the sounds dissipate and an awareness of song 44 carries a temporal understanding of elements to position us in an interconnected understanding of being.

The tradition carried through is no longer the reworking of materials, but what can be brought to bear and extended back to engage the listener in the momentary expression of *Being* it articulates. Song 44 is reaching back in time to material, a poetry forgotten, to language and wording reforming to consciousness in the ear and mind. The literal translation and the dream state it describes are secondary to drawing the listener and another into a shared realisation of expression of the human condition. It is a depth of realisation and of awareness. It speaks of identities of the musicians, formed and rooted in traditions over time, now returning same but different, different but immediately familiar and recognisable. Song 44 points to their design and deed.

III. Separation & Renewal

To hold a familiarity and know these acts of music is to connect with both content and circumstance. The challenge is how we transform understanding of identities, configurations of tradition, and how we complete a narration of their work. It is to simply ask after the kind of perception and perspective a work may potentially attest.

i. Care

In *Time & Narrative,* Ricoeur had explored Heidegger's work *Being & Time* and the concept of care in its capability to inform how we think and place ourselves in the world. As we earlier established with Heidegger, "As care, Dasein *is* the 'between' (1962, p.427). While with Ricoeur, we find the means whereby '*the I'* forms influence and import, in advancing existence and self-understanding (1984, p.108).

The realisation that these works bring to bear is an actualisation of our mode of being. We find an inherent mutuality arises between our understanding of *Care* and our perspective of *Within-timeness.* The argument is advanced in Ricoeur's work; however what we may bring forth through the work of The Gloaming is the perspective of how we actualise levels of awareness within a practice.

According to Ricoeur "The plane we occupy… is precisely the one where ordinary language is… the storehouse of those expressions that are most appropriate to what is properly human in our experience. It is language, therefore, with its store of meanings that prevents the description of Care, in the mode of preoccupation, from becoming prey to the description of the things we care about (1984, p.107). There is a two-fold realisation within this highly developed observation. That in our forms and formulations, as agents in the full capability of being, what we bring-forth, may expand from the descriptive capabilities of our wants and needs of day-to-day realisation of existence. It is to reach to a capability within our practice, of whatever kind, to take hold of the potentiality to connect in expression and encounter that speaks to what is a fullness of human capability in our experience.

In a parallel act, we perceive in Song 44 an access to the substantive elements that the performers explore in their identities and bring to bear witness. Expanding upon the reliance upon repertoire, or the traditional idioms of style, we find performers committed in evolving a methodological perspective that connects us, to greater or lesser extent, to our understanding of knowledge of life. The traditional display of the poem, of the poem setting to melody, reaching back to the 1500s, encounters and connects to a language that is in memory, abled and made capable to reach to the mindscape of the listener. This is the active agent, making powerful, taking hold, of the potentiality to speak to a human condition of care and capability of experience.

The display of the poem, of the poem setting to melody, of a performance of an established style is sliding to become touches, enunciations and evocations that are at once readable, locatable yet metaphorical. The verses reformed in part become a new reading in the context of its own form and in the context of a new form it performs anew. The work moves beyond a rank of repertoire, of entertainment or artistic exhibitionism. Rather, the performers evolve a methodological perspective developing in each of their practices, a capability of Being gives way to the substance embedded in the fragment of the work to give voicing to an unseen realisation of care.

ii. Within-timeness

Ricoeur's achievement evolves upon the pathway established by Heidegger in *Being & Time*; whereby he challenged the inherent hierarchical thinking of Heidegger's understanding and in this instance, the understanding of Care (*Sorge*). Primarily,

Ricoeur's places the configuration of Care against the horizon of time with the unique formulation of '*the I'* with agency and in establishing a capability for renewal in and with a consciousness of a tri-fold experience of time. Referencing Heidegger's study of temporality in the second division of *Being & Time*, he establishes "These analyses are centred on our relation to time as that "within which" we ordinarily act. This structure of within-time-ness (*Innerzeitigkeit*) seems the best characterization of the temporality of action…"*(1984, p.105)* clarifying "Within-time-ness is defined by a basic characteristic of Care, our being thrown among things, which tends to make our description of temporality dependent on the description of the things about which we care" (*ibid*. p106). We find in Ricoeur's work, a balancing takes place between the conceptualisation of 'within-time-ness' and how he clarifies the inter-relationship and role of '*the I'* as capable agent. We find through pursuing his line of thought, a consciousness to the tendency in our day-to-day lives to functionalise and deliver reductive forms, a levelling-out of substantive realisations of Being. There is so much more to 'Being' and to 'within-time-ness' that our being thrown in the world might diminish, and that we find actualised, in momentary form by the experience we seek.

To extend upon his understanding of a human capability to attest, we find with Ricoeur a means of formulating and renewing our experience and realisation of time. Ricoeur navigated this path with an understanding of actualisation and abstraction. According to Ricoeur, "If being -"within"- time is nevertheless so easily interpreted as a function of the ordinary representation of time, …a day is the most natural of measures. Yet a day is not an abstract measure; it is a length that corresponds to our Care and the world in which it is "time to" do something, where "now" signifies "now that . . . " It is the time of works and days (ibid, p.108). What we find is the

convergence that occurs in the hands of the agent, the unique formulation of *'the I'*, of our human capability to bear witness, to form in time, to renew in each way and in each day. It is neither being a tradition bearer, nor to bear burden of form, but to bear witness to our full capability to act and to attest.

With The Gloaming, an artistic search for awareness navigates the musical consequence of 'empathy' that through the musical works comes into play. Song 44 transcends upon its birth as a poem, a performance; it moves to and fro, of a physical state to interconnected realisation that is its act of musical empathy. Thus, in speaking to the roots of poetry, song-style and instrumental-style in the Irish tradition, we can show how a Song may capture elements that point towards a realisation of substantive and potentially transformative thought. With Song 44, one may point to those unseen sensory developments, those low-energy realisations - imperceptible, yet greatly felt. It is neither to demonstrate music as a technical composite of effects, nor as descriptors for emotive response. Rather, it speaks to a substantive level of artistic capability and its scientific consequence for a sensory realisation of human empathy.

III. In Reflection

With the Gloaming, it becomes an act of forming, of returning and renewal. We find the act of interpretation becomes a temporal medium, the narrative evoked by way of a practice connect us to a science of life. It is an act of consciousness that carries potentiality to reveal, to implicate. The practice gives direction to how we interpret its transformative capability. For some it will be an act of traditional music, its dance tunes and 8-bar phrasing implicit in the composition of the work familiar and

grounding. For others, it is an innovative act, bridging the past and present. It is not of reducing content to a reworking, nor an act that transforms being to a formulised proprietorial content. Rather, the potentiality revealed by each of the performers singularly may be attested – to in speaking to composite identities and to intelligences to be found therein. It is this temporal realisation wherein singular identities cohere that the work takes place, giving form, to its time-being actualisation connecting to levels of awareness to implicate our understanding of a science of life.

In a practice, the artist becomes active agent; by the musical language they choose, they configure and refigure temporal experience to reach potentiality and capability. It is an act of consciousness that carries potentiality for connections and realisations that may be formed. The narrative, the interpretative play we connect to our poetic form, is giving form to a multi-view of a performer's potential act. With Ricoeur, it is possible to establish an interpretation upon the formulation of *'the I',* to restore the scientific and intellectual connections he makes. His achievement is captured in the observation where "the circular character of my thesis that temporality is brought to language to the extent that language configures and refigures temporal experience" (ibid, p.54) is given form through the act in performance and by the process we use to configure and make sense of our being in the world. Our orientation moves to a depth of field, to a realisation of Being, in a momentary experience, captured in a song. With Song 44, we find circular yet expanding orientations, changing same, yet implicating forwards, substantialising the connections and realisations potentially formed. The mode of thinking with a musical example is at first experienced by the act of consciousness whereby unseen realisations may become given form.

We may experience the Gloaming in its traditional form, a mode of emplotment that finds anchor in the conceptual frames of tradition and identity. Yet, it is not simply so. The conceptual network that distinguishes the Gloaming from another act brings a domain of action that moves beyond what a description of genre or physical movement alone would deliver. We are by necessity brought to awareness of the symbolic, the actualisation of action and the bearers of temporal realisations. This transformative capability evokes the act of narrative, the need for the act to be narrated to what it potentially reveals and implicates.

Ricoeur formulates the three stages of *Mimesis$_1$* as *structural – symbolic – temporal* (Ricoeur 1984, 94). With his achievement in mind, we establish the connection that interpretation is a kind of appropriation, yet oriented to action in the present. By engaging with multi-view perspectives, we actively find the route by which we may engage in an act of mimesis that may bear witness to the ephemeral event of a performance and to reach for its narration and temporal realisation of consequence.

The kind of enquiry that the present thesis opens, is to connect with the kind of modes of thinking and doing that make possible to experience depth - in play. While we are advised, "Whatever the innovative force of poetic composition within the field of our temporal experience may be, the composition of the plot is grounded in a pre-understanding of the world of action, its meaningful structures, its symbolic resources, and its temporal character. These features are described rather than deduced" (Ricoeur 1984:93). Thus we always start from a position of knowing by which we inform and adduce our place in the world. The circumstance of how we bring knowledge to form lies in capability for within-timeness that our Being effects.

Thus, we understand the circumstance of Being and of the capability that is in our reach to find. We find in the presence of acts that transcend a conventional mode of thought is a challenge to open, to grow capability to activate modes of consciousness that can be described. That Song 44 implicitly understands the concept of parallel lines and parallel times cohered, so too our acts of interpretation and narration may evolve and evoke to a full experience of what may potentially be found therein.

Transcripts

Dánta 44 By Domhnall Mac Carthaigh *(An Chéad Iarla)*

Aishling thruagh do mhear mise,

Fa-deara an suan síthe-se;

Amhra do chailg mo chridhe,

Mairg re dtarla ar dtaibhse-ne!

Ní thig liom musgladh go moch,

Ar shuan ní fhaghaim árach,

Mo thruaighe nár hobadh inn,

Codal uaire ní fhéadaim.

Ochán! truagh nách tig mh'annsa

I dtaibhse ar cuairt chugamsa,

An ghnúis tsoidhealbhdha, an ghruadh ghlan,

Gidh tuar doimheanmna a deallradh.

Ní chreidim, ní chreidfe mé,

A teacht go bráth na breithe

Im radharc a-rís, dar linn,

Im amharc d'fhís ná d'aisling.

Translation

A vision with sorrow was borne,

Bringing forth a peaceful repose,

An elegy that stung my heart,

A despondency that befell my spirit.

I awoke early in repose,

I had no intent,

No repentance or resolve;

Nor find a temporal sleep.

In sorrow, for my soul,

I know my beloved, the spirit who visits,

The kind countenance and cheeks so pale,

Though an omen versed in deepest reality.

I do not believe nor would I believe,

A coming judgement or doom

In wisdom we perceive the seer,

In vision of memory and or dream

Ó Fionghháile 16.5.2017

IV. III Making-Present Upon A String

Reading Guideline

Creative elements arising in the process of composition and improvisation are considered herein through a focus upon how to expand human capability. To the forefront of our mind is now the potentiality of activating a human capability *'to reach'*. Thus, it is to speak now to the act, the mutuality found and formed by way of a practice whereby as capable, thinking agents, we bring forth. The question to ask after is how may we explore and articulate upon this kind of encounter?

A process is undertaken to at first consider the artistic act in its mode of practice, and the pre-understandings and presuppositions that connect and inform modes of thought to the act. A second move explores the design of the musical work, the elements the performance brings into play, to consider how the work reveals and implicates. A third move evolves a shift in perception and perspective to interpret how the work presents to intellection and discourse, the integration of the theoretical to the real, to illumine the scientific understandings the work implicates. A reflection on residual, expanding thought processes point forward to a furthering or future endeavour.

I. In Practice

It's all about the Rhythm of her Toes is a short opening track of the collection 'Where the One-Eyed Man is King' released in Spring 2007 and recorded as an experimental solo album by Caoimhín Ó Raghallaigh performing with Hardanger, fiddle, whistle, flute, piano. It is the forming of a musician's journey moving from a localised understanding of performing traditions, to consider musical works in their abstract form. It is a tentative exploration of composition: a short, brief but effective evocation. Some years later, along-with Ó Raghallaigh's developments with 'The Gloaming' (2011), Dan Truman (2014), and 'The is how we fly' (2014) the abstraction has become grounded, maintaining a solidly traditional voicing in an expanding aural landscape of motifs, rhythms, harmonies and harmonics, finding form. Ó Raghallaigh is evolving a mode of formation through consciousness and instrumental voicing.

In interview, Ó Raghallaigh drew attention to his practice commenting upon modes of expression and formation articulated through and with his musical associates. "With solo, it's about space and silence and exploring those textures. With Dan, it's playing that music together and that is its own reward. With The Gloaming, it's about the energy of it. With This Is How We Fly, it's about a sense of shared exploration, and it feels like we're only beginning that journey" (Carroll 2014). What is articulated is a view of one's practice as a dynamic process where practice is not a set translated mode of performance or medium rather it is to speak of modes of practice, modes of thinking, making and doing that underpin a formulation by which a work takes form.

An observation comes to focus with Ó Raghallaigh's reflection upon his solo work: "With solo, it's about space and silence and exploring those textures" (ibid 2014). While abstract in thought, this consciousness of space and silence is alluding to a potential expansiveness of and between notes, of the textures to be found there, and to bring forth attention to how a musician makes matter, makes presence, makes present.

According to Heidegger's *Being & Time*, 'saying now' is the articulation of 'making present'… is what we call time (1926/ 1962, p.460). In its simplicity, we come to understand what has been an articulation of running along to a succession or continuous stream of 'nows' as a linear construct with Time ticking in the background, what we may call a durational sense of time. We come to understand that a sensibility of time present and time past has a variability and extension that transcends a singular, chronological conceptualisation of time. We may for example anticipate that what has been a successive orientation fails to fulfil possible ways by which *'Dasein'* assigns itself time, allows itself time…has its time, …takes its time. However what Heidegger is pointing toward that Ricoeur expanded upon is the realisation that temporal existence has its time *for* what the Situation demands of it, and it has it 'constantly' (Heidegger 1926, p.460).

To articulate Heidegger's representation of making present is an implicit grasp of time in such a way that allows perspective and perception to shift. We may bring attention to his argument that "time dates itself in one's current mode of allowing oneself time concernfully…with its accompanying state-of-mind…" while "…saying-now returns to the abstract representation of time" (ibid, pp. 460 - 464).

There is an acute difference to be grasped that informs our understanding of how we may engage with a practice. That is to grasp the ultimate significance of our relationship with time and how we form a realisation of time through practice. Arguably, it would be to consider making present a dimensional act. What might be understood as an initial orientation to the past is the connection by which Dasein actualises time in the abstract representation through the act. What we may grasp is an act reckoning, 'concernfull'; purposeful that is subject to time, but 'living-along'. This is to speak of an act that allows the interstices of time and being to become fully materialised in a present sense of now.

We explore dynamisms that lie within interpretation and what it can offer to practice. Ricoeur takes up Heidegger's structure affirming the value to be found in the break we may make with a conceptualisation of Time 'as *a simple succession of nows'*. In Ricoeur's work, his challenge to Heidegger's innate hierarchical sense of structures is evident by taking up Heidegger's relation to time, as that "within which" we ordinarily act. According to Ricoeur, this structure of within – time - ness (*Innerzeitigkeit*) seems the best characterization of the temporality of action… (1984, p. 105). Ricoeur accomplishes however a mediating practice of narrative by way of its temporal characteristics and what we now know and have a feeling for as a tri-fold act and interpretative play of time that *Mimesis* achieves.

What comes to light through both these extraordinary intellectual accomplishments is that there is a threshold in consciousness that is to be crossed that would redirect our attention from an historic linear conceptualisation of past into present, into what I would potentially consider as a dimensional consciousness, of how making past and

making present and future present may be experienced and encountered. What we find is that we are considering a primary encounter by which actions make appearance and give access to a temporal dimensional encounter. We give a performance, what we may see in the end is product, but the mutuality of the moment is where dimensional effects may be encountered and experienced, where real riches - the reach and realisations may be felt and found. The implication of taking direction from Ricoeur is to evoke shift in perspective and perception, from an experience of within-timeness, to allow that which has been experienced to make tangible, to form threshold in consciousness and form anew. In this way, through the literature, the performance experienced and the scientific awareness to interpret experience, we articulate how consciousness may make presence, may make present.

With Ó Raghallaigh, it is not to look to the absorption of avant-garde practice and the idea that it is possible to move between practices, languages or musical idioms and still make musical sense to oneself or to a community of interest. Rather it is to speak to the work, to what the artist and the work reveals and implicates. It is to speak of the potential threshold by which one's work may facilitate access to understanding and to awareness. And it is to acknowledge that a threshold in consciousness is equally accessible by way of traditional works as it is to radical or modernist composition.

Ó Raghallaigh had commented 'something made me realise that nobody was teaching the thing that mattered, the difference between music that lifts your heart and music that doesn't, which is the thing that makes life worth living' (Carroll 2014). It is not unusual that musicians articulate the abstract through the heart in terms of both physical and emotive response. However, he speaks also of space and silence as

texture, as the pathway by which he finds access for his awareness to form. This brings to light the work of consciousness, of an attention to one's effect and how the potentiality of the material connects and breaks. This is to perform not solely with style and interpretation, or technical realisation of expression, rather it speaks to how observation and interpretation of being may be fully realised. Let us take this idea of 'making-present' and enquire upon it through a process of intellection that the work may attest-to and the act of bringing matter into form. In this way, the mimetic play in play may be experienced, by giving content to form. There are many forms and many interpretations to be found in the artistic work. What is grasped by the formulation of a plot is how mediation becomes possible in a realisable form (Ricoeur, 1984).

What comes to consciousness is how the act in performance implicates the creation of threshold, a threshold that brings reach and realisation of dimensions of understanding and awareness to the fore. Herein, by and with the interpretative pathway engaged from Ricoeur, it becomes possible to materialise the dimensional perspectives upon which a musical work is 'making-present'.

Thus, it is to suggest that to engage human existence in its fully capable form, the mode of access to comprehending human existence is our practice; in each form and formulation it potentially may take.

II. With Laghdú

Laghdú is a collection of compositions Ó Raghallaigh recorded with Dan Trueman, violinist, electronic musician and professor at Princeton. It is a relationship formed over time, nearly two decades, from when Ó Raghallaigh was studying physics and working at a particle accelerator in the US in 2001. While Trueman held an academic fellowship in Dublin, Trueman and Ó Raghallaigh recorded and produced a collection simply playing and working with two violins. Laghdú is the title track of this collection, produced in 2014 with IrishMusic.Net Records.

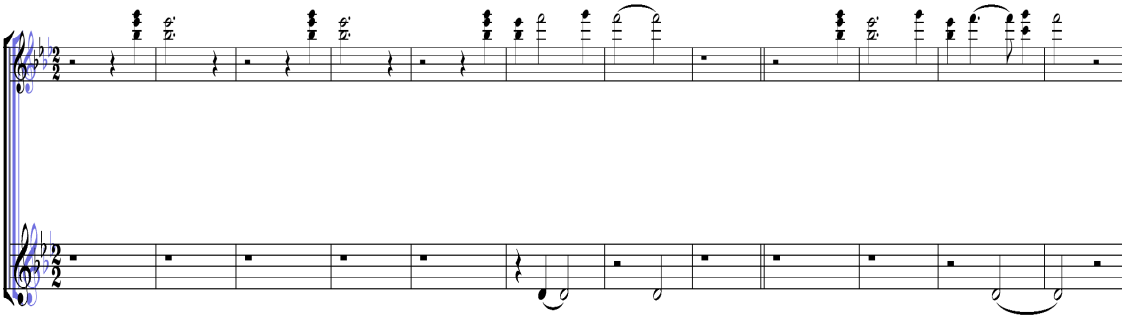
i. A space of intervals & registers [Audio file 00.00 – 02.05]

The work opens with a slow series of intervals, the opening intervals playing upon a plagal 4th and a minor 3rd sustained by a diagonal composite from sustained intervals. A lower register enters, holding the note with sympathetic resonance along-with progressions of upper and lower registers brought into play, in an explorative but soothing exposition. The progressing of intervals moving between 6^{ths} and 3^{rds} are shifting major and minor sensibilities with the sustained 4^{ths} that evoke an openly curious effect. A choral sensibility resolving upwards disturbs expected orientations for resolution by inward and downward harmonic progression.

We perceive in a simply opening progression of intervals, a shift of perception. The opening interval has an above and below quality evoked that disturbs one's sensibility of which voicing comes before the other; it is a play upon the major 6th

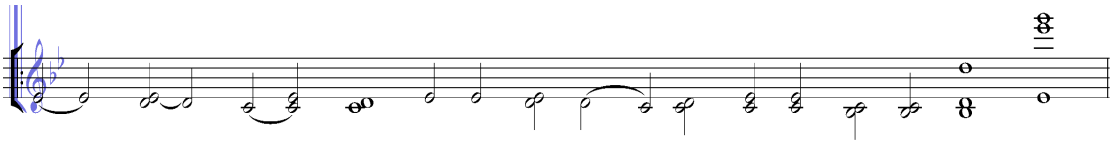
and minor 3rd with a 4th sustained in-between from the B^b - E^b of the second chord. What evolves in perspective however, is attention to texture that lies between, the upper trajectory and the lower notes. We perceive a shift from styles more typically based on successive melody making, to a work that is shifting ground, shifting lines, and shifting perspective to a dimensional evocation of space.

Figure 21. A Space of Intervals & Registers, Bars 1 – 12 [Audio file 00.00 – 00.20]



A lower register enters, holding the tonic note in sympathetic resonance [E^b]. A progression of upper and lower registers is brought into play in an explorative but also a soothing exposition, a gentle uncovering of the space between intervals and the space between registers and their potential effect. The work proceeds by suggesting melody. Rather it is the intervals, the space lying between the notes that become the foci for the ear. A lower register comes into focus, underpinning the progressions with a lilting line emerging across the work.

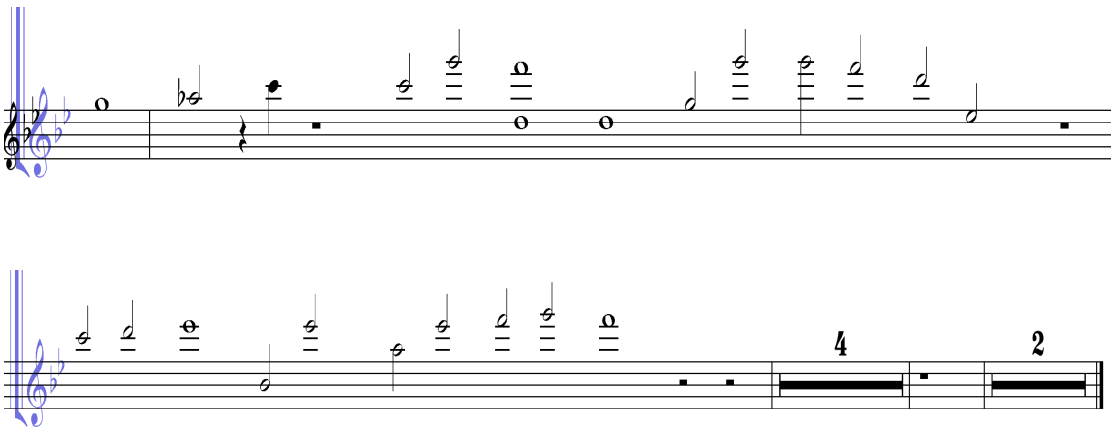
Figure 22. Emerging Across the Work See 125 – 135 underpinning Bars 33 – 56 [Audio file 0.52 – 1.46 - 2. 03]



A further shift in perspective occurs by an exploration of interval proceeding without predictable progression of harmony but finding the harmonious quality lying between notes. We can describe the progressing of intervals shifting major and minor sensibilities, but it is to the effect that the combinatory act evokes. It is not an emotive response of major or minor choral harmonies, rather our prediction of these progressions is re-oriented towards an open-ended curious effect. We find a choral sensibility resolving upwards in an un-expected orientation. Due to the sustained extended bowing, the intervals are resonating back in time and forward in time, suggesting its own internal melody within the structure of the piece.

In this way a work within the work is revealed. With repeated listening, an inner melody emerges, becoming memorable with each repeated listening. What at first is an attention to the particles, the mind connects the parts to the whole, to a melodic line emerging within, simply making – presence, making - present.

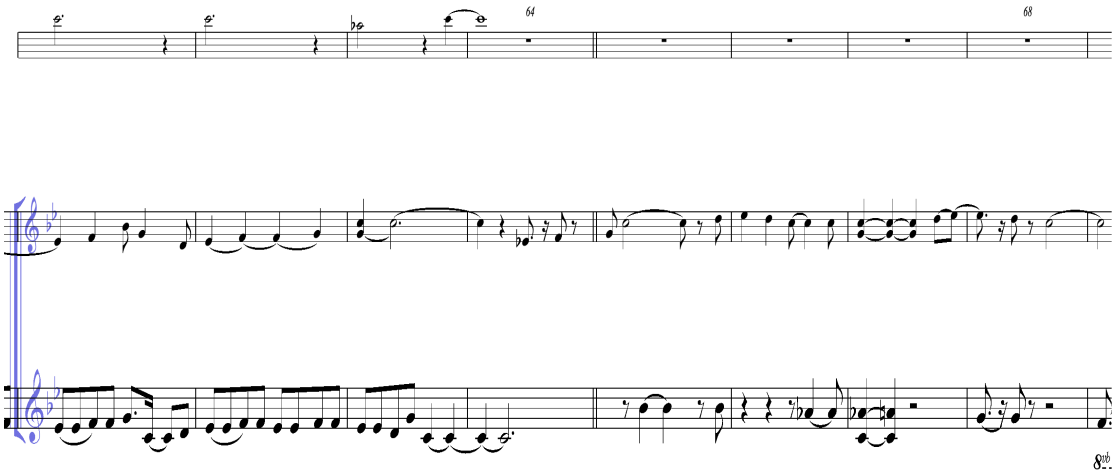
Figure 23. A Work Within the Work Revealed, See Bars 112 - 124 [Audio file 2.35 – 3.00]



ii. Sympathetic resonances & harmonious sensibilities [Audio file 02.05 – 02.55]

An underpinning drone enters that signals a melodic motif repeating in unison. It becomes a motif that is developed as an intermediate strain. It is heralding a second layer of musical material lasting simply fifty seconds in duration. A rhythmic motif is brought into play; along-with a melody line of successive notes, a syncopated rhythmic feature in traditional style. It is a simple, yet effective strain. The possibilities of contrapuntal and harmonic exposition are secondary and what is being explored is a move to texture, to the lower register that uncovers the sympathetic resonance of the Hardanger extra strings vibrating, simply there.

Figure 24. Sympathetic Resonances & Harmonious Sensibilities, Bars 61 - 68 [Audio file 02.05 – 55]



We may find in this short strain a shift of perception that is taking place. The melodic and rhythmic rift brings a traditional folk sound to mind. Now, the music material, the instrument and connection to one's music are introduced. We experience the sound of the vibrating notes, their growing intensity and diminution,

in a realisation of an expanding continuity. We experience the musical strain, the grounding effect of the drone entering, signalling a new musical idea, but also signalling a shift in musical awareness. What is being brought into play is an attention moving from a tangible exposition of a folk rhythm to the symbiotic resonating of layered strings of the Hardanger violin. It is mutualism borne from attending to a symbiotic relationship between instruments and forms. It is attending to a texture of the lower registers of sound and the depths to be potentially found. While a focus moves to a lower register, the sympathetic resonance of the extra strings are fully vibrating, simply emanating there.

Both musicians are performing upon Hardanger violins, an instrument with bowed strings above and sympathetic strings below. Caoimhín plays a commissioned instrument made by Norwegian luthier, Salve Hakedal, a fiddle with five bowed strings and five sympathetic strings that is conceived as combinatory sounds from the Hardanger fiddle and five-string violin or viola d'amore. It was first made for Dan Trueman, and subsequently commissioned by Caoimhín with the head and tailpiece of Salve Hakedal's Viola d'Amore model. The instruments are of a hardanger fiddle and a viola d'amore that Caoimhín now calls a Hardanger d'Amore. The combination of gut strung instrument, of bowed strings above with sympathetic strings below, give an expecially considered resonant sound.

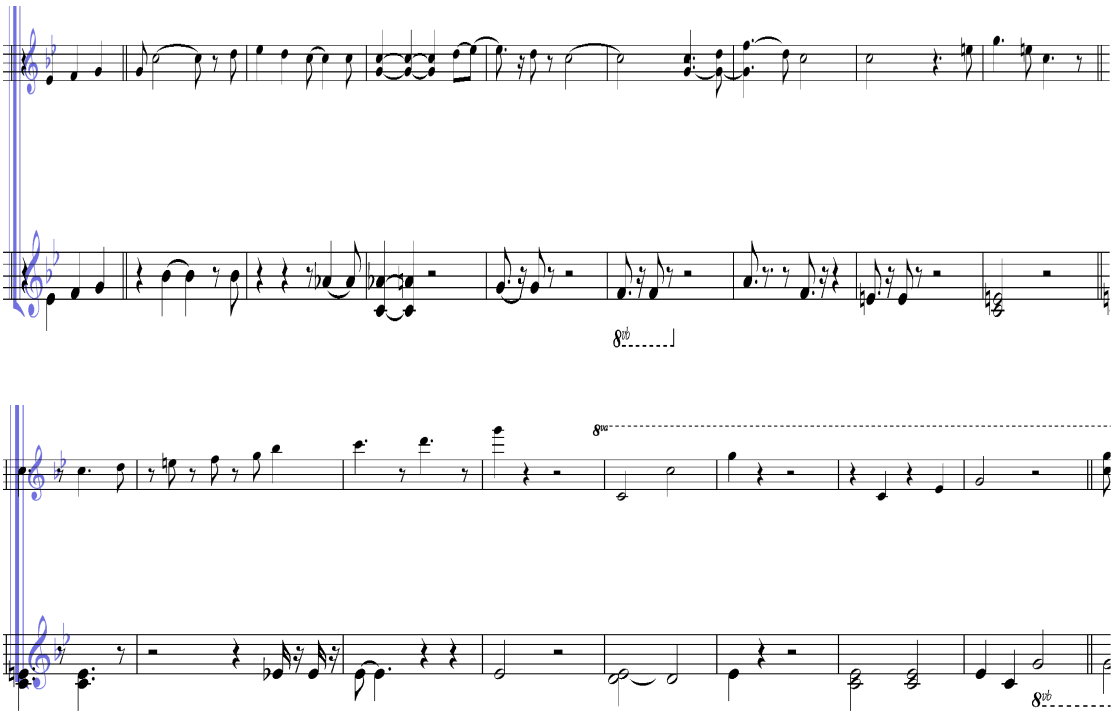
Additional to the performative work is an understanding of how Dan and Caoimhín are engaging an interplay with traditional performance, traditional instrument making, and a combinatory effect to explore the potentiality of these sounds within a work and with one to another. The instrument becomes a part of the performance at

once intentional and unanticipated. The instrument's potential is engaged and evoked to play its part, in mediating sound and wave as textures demonstrating mutuality between an activated and resonating capability of sound itself.

iii. The purposefulness of syncopation & dissonance [Audio file 02.55 – 03.57]

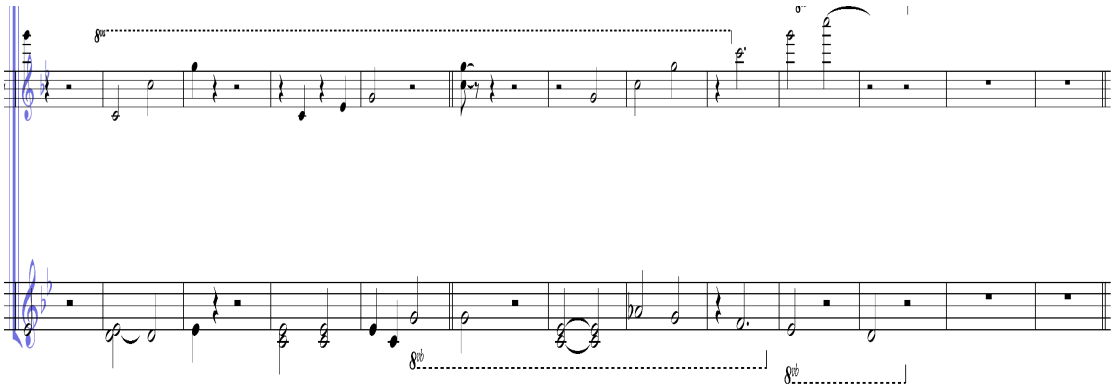
A syncopated melodic line enters, resolving upwards and outwards. This line is followed with a descending harmonic line, a return to western harmony. And a motivic play returns once again. A dissonance occurs that resolves above and below. The melodic rift begins again, pressing upon the lower register in a rhythmic dance feature. A drone underpinning, fixing the melody is now passing over to the sympathetic strings.

Figure 25. Of Syncopation & Dissonance, Bars 100 – 108, 109 - 116 [Audio file 02.55 – 03.57]



Within one-minute duration, the work evolves and enters a cycle that shifts awareness of encounter and experience, of a musical work. Attention is directed to the interplay of syncopation and dissonance and the effective role these kinds of disturbances may play. We experience the movement from a strident, syncopated melodic line resolving upwards outwards, reforming to a descending harmonic line, almost pastiche, indicating an expected, distinctive ending. With the final 40 seconds, the rift stands complete in its harmonic resonance. Yet, the melody is taken up again, this time resolving upwards and downwards simultaneously. It is an ending with a beginning as the motivic play returns. Subsequently, a dissonance that resolves above and below heralds the melodic rift to begin once again, pressing upon the lower register in a rhythmic dance feature. While a suggestive drone is fixing the melody, we begin to hear the sympathetic strings.

Figure 26. Resolving Outwards Simultaneously, Bars 112– 124



With the final 40 seconds, the rift stands in its harmonic resonance, and now we experience the cyclical shift of perspective from ending to beginning. The final note is not sounded; rather the piece works into a cycle where the end is the beginning, the beginning the progression that maintains a sense of expansively opening sounds.

Circularity, the end fits seamlessly to the beginning conceived in a spiral but in a mode of performance that does not close down the piece but allows it to remain in its state of potentiality, it remains spiral-like ever expanding outwards.

We may conceive of a work in variable modes of interpretation and realisation. With Laghdú, we can demonstrate a work exploring the nuance of each note in its resonance. It is not so important to transcribe or locate why these particular notes, rather to focus attention to the vibration and vibrancy of a note in play. The technical or compositional content is not the revelation that is to be found and noted within this work. I would suggest that is the consciousness that is being evoked, a consciousness that challenges to explore the nuances of sound in composition and what may be found in the experience of performance in play.

Laghdú is a work that explores the music in its performance and in its reception simultaneously. The musicians are resting into the performance yet, it is tightly conceived, and each particle and its resonating capability and potentiality is explored in its moment and movement. It is an act that reconnects with the instrument, with sound, its sonic texture and what is to be found therein. The technique of performance brings an underpinning of a sound grounded in folk, traditional idioms, unmistakably so. Yet, we hear the folk tunes in their absence, while attending to the fullness of each note, each nuance, each bowing, each inflection, each harmonic, the particles and the strings, allowed to simply sound, reverberating, simply there.

The performance returns awareness to musical elements, to the interval, the rhythmic dance of a motif, the pulse of meter. We grasp the action and we grasp the

elements by which it becomes form. What becomes is the unique interplay that Laghdú brings about. It is the interplay of a sensibility of sound, its integration of variables, indicating forwards to new voicing and new forms. It is a practice that is dimensional, that configures its presence by space and silence, by sound and resonance. It is a consciousness of the interplay that occurs with both sound and silence and how a work may configure these dimensional understandings. It is a work that manifests mutuality, through a combinatory effect of symbiotic performance, of both musicians, of instruments fine tuned and personally calibrated, and of localised folk traditions taking form that is a non-localised dimensional realisation of matter and its potential effect.

III. Transformation

To engage a musical work in this way, speaking of space and silence as textures is to explore the potentiality for a performer to encounter and experience what might be found. While one may consider the network of identities actualised, what comes to the fore is how ideas and performance form in a combinatory act, to attend to a reach and realisation that may be potentially found therein.

i. The Capable I

According to Ricoeur, "More important than this loose correlation between certain categories of action and temporal dimensions taken one by one, is the exchange that

real action makes appear between the temporal dimensions" (1984, p.100). This is to ask not for the action or the formation of how we analyse and script, rather it is to ask after a different kind of exchange. It is an exchange that Ó Raghallaigh asks after '…the thing that makes life worth living'. The exchange of that which occurs, that which makes-present, whereby action substantive has potentiality, that connects and breaks, that moves and is moved by.

With Ricoeur, it is Augustine's 'distentio animi' and his study on the discordant-concordant structure of time that establishes the pathway he forms to an understanding of 'the I', of a unique formulation of 'the I' that he constructs. Ricoeur comments "The notion of distentio animi has not been given its due so long as the passivity of the impression has not been contrasted with the activity of a mind stretched in opposite direction, between expectation, memory, and attention. Only a mind stretched in such different directions can be distended" (1984, p.18). Herein, the complexity of passive impression and active agency comes into play; to abstract an understanding of human capability activated, moving from passive client to agent making capable. It is to speak to and of a mind capable of stretching, accommodating and communicating with a sense and tense of time, a capability to bring forth the kind of dimensional understandings simply there. The realisation is to grasp an understanding of what Ricoeur explores as the human, capable, thinking *'I'*.

In one circumstance, we move from a localised conception of historical ethnology and of identity and identities formed over time. And we move towards a perspective of practice and its reach, what it has capability-for and potentiality-to reach. In other circumstance, we move from a realisation of what has been a successive order of

historical linearity, of successive 'nows'. And we move to a three-fold present but how the dynamic of action occurs, becomes activated with a more fully realized sense and tense of time - present. This is to shift perception and perspective from time bound to a dimensional perspective of our unique capability to bring matter to form. It is to speak with a capability of 'nows' that exists in a temporal a realisation of time expansive reaching forward and back, in a present sense of now.

With Ricoeur, we conceive a present of future things, a present of past things, and a present of present things. And we have example from Heidegger, of how this kind of dynamic sense of time 'free-floating in itself" of a course of "nows" to have dwindled, to its fragmented and isolated sense of present. With Laghdú, it is an act that reawakens, that realises spatial extension in the act of performance experienced in and with a consciousness of its effects; here there is neither beginning nor end, but an act, expansive at both sides. This is an articulation of performance that realises its unending capability for extension of the minds own act.

Laghdú is bringing a symbolic process of extension to form. In this work, it becomes possible to establish *'the I'* substantialising a sensibility of consciousness in a mode of expanding and contracting. To fully comprehend this capability, Ricoeur brings Augustine's meditation on the 'distentio animi' into play and considers Heidegger's primary structures of 'Care' (*Sorge*) and 'within-time-ness' (*Innerzeitigkeit*). Touching upon what are the complex ideas and transformative processes of these works is a problematic arising by engaging their meaning only in part and this is to be acknowledged; yet we may draw upon these realisations to bring into effect the unique positions actualised upon the thematic bases explored through and with the

musical works. The achievement however is to reflect and reform and inform an understanding of *'the I'*, as agent, as capable human being, able and enabled to give reach and realisation of scientific consequence through one's Being and Practice. With Laghdú, a poetic work reveals and implicates the dimensional process of spatial awareness, while bringing matter into form.

ii. In Practice, We Attest

"As a listener, I'm aware that music does certain things to me," says Caoimhin. "I'm trying to figure out what is it that I find of value in listening to this music? How is it affecting me? …And I love Sigur Ros so much. The sense of time is beautiful in it – the long time scales, which is like Arvo Part. In traditional music, a lot of people are focused on the notes. I'm more interested in the texture. If you were to chew on it, what textures would you be able to taste?"[76] What is being curiously evoked here, is how an artistic work potentially opens, gives access, gives entry to a process whereby we may reach and make sense of our world, our puzzlement and resolution.

Ricoeur formulated a process by which this threshold may be crossed, and the unique interplay that occurs in mimesis, by which our narrative performs to bring about this potential interplay of reality and realisation. According to Ricoeur "…the world that narrative refigures is a temporal world …the relation between a phenomenology that does not stop engendering aporias and what I earlier called the poetic "solution" to

76 "*Boldly going where no fiddler has gone before*" Nick Kelly for Independent Newspaper May 23 2009 12:00 AM Available at < http://shr.gs/efurieg > Accessed on May 30, 2017

these aporias" (1984, p. 118). Thus, to break with logic of identity, of translation and technical formation of a work, the potentiality to open to possibilities of the mind's work, to locate a narrative to make sense of our world and of our being in the world.

A consideration of mimesis is a linking of the poetic work to a realisation and narrative of what one's works can bring to form, and to consequence. This is to speak of a sensibility not standardised to achieving a modernist or traditional aesthetic, a commercial or serviceable product. Rather it is an aesthetic that opens to resonances and realisations, many potentialities and possibilities that lie inherent in poetic and artistic works. We rationalise and realise from our experience of these works an act of combining. The understanding grasped by way of Ricoeur's achievement, and an experience of Ó Raghallaigh and Trueman's exposition is to perceive this act in play.

It is an awareness of artistic work achieving reach and realisation of its communicative and scientific capability. Thus, we come to understand potentiality lies within narrative to articulate threshold of consciousness and to attend to *signifiance* potentially found therein. Ricoeur establishes a consciousness of threshold in narrative, demonstrating how "Plot is mediating in a third way, that of its temporal characteristics. These allow us to call plot, by means of generalization, a synthesis of the heterogeneous" (ibid, p.11). Thus, in the act of narrative we evolve pathway to consciousness, whereby a potentiality for reach and realisation may be formed. With Laghdú, we gain access to a threshold of consciousness forming in practice to an act in performance, whereby one consciously connects to what may be found therein.

IV. In Reflection

Lagdú is a short musical evocation upon strings, exploring the expressive nuances of voicing, a non-localised sensibility crafted from localised identities, between Irish, Nordic and American performing identities, of violin, viola and Hardanger instruments. In this simple piece, we experience the symbiotic occurrence of a mode of thinking within these traditions, of the mutuality that takes place with the potentiality of voicing to form an encounter. The piece carries constructions with well - understood rules and well - understood principles of the musical elements in play. There is a consciousness of a performance factuality that is local, idiomatic, yet bridging distinct performance styles that are non-local. We are experiencing content, recognisable, brought into form, through disparate traditional voicing. The tangible traditional styles realised, implicate a reflective form that is in process, a smooth, formal expression that is carrying interconnected ideas and implications.

In the context of the artist's realisation, Laghdú may be considered as an act of forgetting one's formal identity and idiom in terms of music tradition, yet bringing to bear the full realisations of what may be found within one's practice and one's sound. It points towards the intelligence of a continuity of practice that retains its particular traditional voice yet it points outwards to the potential and possibilities that lie within one's reach. We experience a relation by tradition as the musical elements connect, configure and transform into an act that is of tradition and of something else. A spatial realisation occurs between the artists. We experience the elements in what might be their '*transistency'*, the characteristic of which make possible to engage elements so to accomplish a move, from what has been established, to something non-particular,

non-local but immediately recognisable. A threshold established, whereby a bridging takes place between these identities through the form of the musical work.

Maurice Merleau-Ponty and his work *The Phenomenology of Perception* (1945/2014) engages the understandings of Heidegger and attempts to bring up close the abstract interface that occurs between time & being in its materiality and its transcendence. "It is the essence of time to be not only actual time, or time which flows, but also time which is aware of itself, for the explosion or dehiscence of the present toward a future is the archetype of the relationship of self to self, and it shows up [as] an interiority or ipseity" (Couzens Hoy 2009, p.128). What we may grasp from this observation is the underlying understanding of identity's constructions that are time - bound. By the connections we form, in their abstraction through our practice, through our works, we come to realise extension. The possibilities are many where with an expanding horizon, not solely to tradition or identity, we may fully extend reach and realisation.

'Lagdú' points to an open vista of possibilities that may be explored. It is retaining the intelligence of its traditional voicing, but electing small steps, small particles, transforming and reshaping, and simply letting them go. It is the beginning of a process, of thinking with music that bears witness to the connection between old and new, past and present, yet released from its localised effect.

The process explored in this kind of practice, in a parallel move, speaks to the challenge evoked by Mac Mahon (1999). It is to nurture and grow critical understanding. It is having a capability to connect, interpret and voice a substantive awareness given form and potentially actualised in one's works.

Emerging from these type of processes is a re-orientation to a dimensional understanding of the musical work; of capability to reach inward and outward, back and forth, from Time past and Time now; from content recognisable yet witnessing transistency. In this way, through our practice we attest; it is the double act within a work, the act that does not avoid the unseen complexities invoked, but challenges us to illumine the connections as they arise.

V. CONCLUSIONS

Reading Guideline

In forming the conclusions and contributions to knowledge, a somewhat intuitive intermediary step arises connecting the research results of the thesis to the meta-structure evolved by the work. The chapter thus establishes a synthesis of the work that speaks not solely to conclusions but to the implications of the work. The process is captured and explained in the following moves.

A first step, titled '*Auditory modes of thought'* will establish the primary ideas and contextualise the results of the research process in terms of the propositions engaged for the enquiry. '*Tangible textures of practice'* documents the specific contribution of the music works under key headings that connect and contextualise the information and evidence arising. '*A Dimensional Pathway'* considers the implications of the design in view of external structures and discourse at the forefront of both discipline and domain. '*Conclusions & Contributions'* address the key question posed by the enquiry, the process proposed, the contribution of tools and methods utilized and how the work extends upon existing knowledge in the field.

Súnesis

In the course of establishing a perspective for how we reason, explain and understand process the task is ultimately an act of connecting our knowledge to a scientific awareness while endeavouring to explore the potentiality of our acts, of any kind. The engagement of the term Súnesis is to bring into play a pathway a route towards a dimensional methodological space, allowing for encounters and interplay of processes not singular but variable and that connect us to an artistic and scientific ecology.

The thesis seeks to articulate process that connects a human capability for integration and renewal. The reach and realisations, both seen and unseen, traverse the technical (*techné*) the epistemic (*epistemé*) and the practical (phronésis) that coalesce in an interconnecting dimensional pathway. Thus the research mediates the interaction of these core processes with a unifying capability *(*súnesis) engaged in the act of forming practice. Acknowledging its aspect of encounter, my use of the term Súnesis reflects Gadamer's theoretical ideal of *Sophia*, in turn acknowledging Vico's *senus communis* "the contrast between the scholar and the wise man on whom the scholar depends" or to explain further, its realisation through dialogical encounters with the other (2013 p.19).[77]

77 A consideration of epistemic practices, the critical, historical and theoretical discourses underpinning art practice and modes of cultural production was undertaken by the Graduate School of Creative Arts & Media (GradCAM) during its founding period (2008 – 2012) and in line with its engagement with the European Arts Research Network (EARN). See also the domains of knowledge articulated by Slager (2012, p. 65) referencing Plato and Aristotle on the epistemé, techné and phronésis representing the general, practical and experiential domains of knowledge and subsequent influence on institutional specialisms across the sciences today. Reflecting this ethos of re-integrating discourse and practice informed core decisions in my designing the Súnesis and a Phronésis enquiry through research enquiries developed in my role at the graduate school (2008- 2012).

The etymology of súnesis (σύνεσις) implicates the act of uniting and a union.[78] An interpretation by Plato takes into account the act of 'decision and decree' pointing to the act, 'to perceive and apprend' while simulateously overlooking the human aspect of a decision, that is the 'unwritten aspiration'.[79] My characterisation of Súnesis is to engage with the act of uniting, an interconnecting intelligence that activates a dimensional pathway, howsoever complex or simple, to connect the epistemic, technical and practical modes of knowledge production to underpin our the formation of our traditions and practices today.

I. Auditory Modes of Thought

On attending to the performance works addressed, the characteristics collectively demonstrate and point to individual practices that are opening to the challenge and potentiality of cognitive processes activated within artistic practice. The characteristics identified with the performance studies in hand reflect larger theoretical constructs and considerations such as; mediating encounter and connection with time awareness through a performative aesthetic; engaging variable mediums to link aesthetic consciousness to public media and production; interpretation of wording as an auditory soundscape; mediating a sense and tense of past historical association to a present tangible experience; the encounter and interplay between the experiential

78 Od.10.515 in Liddell & Scott (1940) *A Greek–English Lexicon,* Oxford: Clarendon Press

79 IG5(1).1390.112 (Andania, iB.C.) in Liddell & Scott (1940) (Plato (Cra.412a) derives "σύνεσις" 11 from συνιέναι σύνειμι) come together, neglecting the unwritten aspiration (συνιέναι); but the form and signfs., point to "συνίημι" 11, perceive, apprehend, cf. Arist.EN1143a17.)"

and the performance process; engaging space and silence as a form of knowledge and process for composition, and an interplay of craft and composition to investigate how harmonious sensibilities may evolve beyond conventional constructs of harmony or counterpoint or relation by scale (major, minor, chromatic, 12 tone etc.). These kinds of theoretical constructs collectively point to a realisation of consciousness activated in the performance process to relate beyond a specificity of any one kind of music idiom or medium and indicate a larger discourse informing modes of thought.

The projects discussed herein are not solely composing new music or re-interpreting older forms in novel ways, but demonstrate awareness of performance as a mediating conduit. Attention is shifted from product to process, a communicative process actualised within the performance event. This indicates a shift in aesthetic consciousness attending to the act in its manifestation. Along-with such developments lies an artistic community opening to questions challenging previously formatted idealisations of identity, tradition and production. The performance practices and theoretical perspectives challenge one's conception of potentiality of an artistic event.

The interpretation presented attends to encounter and interplay occurring with the antecedents, of horizon and condition in attending to essence and process within a performance work. The subsequent results arise in the encounter and connection formed and the scientific realisation of the developments coalesced. To consider the effectiveness of the research process and a contribution to knowledge is to reflect in terms of the kinds of developments taking place across the artistic domains and within a broader scientific community.

II. Tangible Textures of Practice

The question of how a performer implicitly or explicitly contemplates artistic practice and forms of production is arguably characterised by fundamental aspects of attending to and experiencing with artistic works. The performers herein display and request an attitude attending to principles of care, time awareness, separation and renewal, and expansive identity making. The performers demonstrate connections to comprehension strategies to producing composition forms in performance. By addressing experimental methods, these works are evidencing an attention to process over product, identifying with modes of thinking over identity making or mainstreaming productions.[80] This kind of processual approach is a call for attention to *how* we engage an act to realise significance in the artistic work. While the challenge to formulaic understandings has been previously posed, a consideration of contribution is to ultimately extend understanding of the reach and realisation potentially activated in and with artistic forms of expression. An attention to the substantive content of a practice echoes across human endeavours whereby standardisation replaces individual experimentation and agency.

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80 Barthes reflection on a post modern condition of a passive society advised "Such a culture, defined by the growth of the number of listeners and the disappearance of practitioners (no more amateurs), wants art, wants music, provided they be clear, that the 'translate' an emotion and represent a signified (the 'meaning' of a poem); an art that inoculates pleasure (by reducing it to a known, coded emotion) and reconciles the subject to what in music can be said; what is said about it, predicatively, by Institution, Criticism, Opinion" (1977, p.185). Against these typically static and formulaic presentations, a potentiality arises to explore processes within one's practice to find reach and realisation of one's Being in the world. This kind of enquiry is explored and extended by Henk Slager in 'The Pleasure of Research' and possibilities mediated through visual art works are explored by the author who evokes a "'gaya scienza'; a temporary autonomous activity focusing on the intellectual pleasure of an experimental method and an implicated form of artistic thought" (2012, p. 88). Restoring capability to the individual, this kind of process enriches one's own practice and with an engaged and critical connection to society, implicates by the lives one leads.

Enquiring upon the value gained from interacting with and electing to a constellation of thought, of perceptual systems and theorists, is to attend to a practice with an expanded awareness of scientific realisation. Through an operational mode of interpretation and analysis, it is possible to demonstrate as an example, that the musical works herein evoke alternate understandings from former structures of identity, tradition or production. Through actioning an interpretation model, it becomes possible to locate and connect modes of thought carrying resonance and relevancy across art forms such as, attentiveness to knowledge in production over adherence to a production model; a rejection of a pre-framed aesthetic to engage variable modes of interpretation; attention to the project in process over commoditised modes of production; a shifting of perceptual systems, and plural identities or variability of mediums to communicate one's practice.

In response, it becomes possible to reveal intellectual and performance capabilities pointing to understandings that connect artistic practice to human conditions of 'care', 'truth-content', the 'a-historical', 'transcendence' and what I add as 'transistency'. That the interpretative process potentially demonstrates capability of extending disciplinary, investigative intellectual modes of thought to bring matter into form, that is the artistic work. The advantage of the interpretative process is to re-connect to anterior influences - to the thought-lines - informing modes of thinking and interpretation - to evolve new connections with a now expansive reach and return to performance and experience of artistic works with enhanced capability. This shift in perception to a transformative act activated in the substance of ones work - reflecting forward towards a realisation of *potentiality* implicated and found.

What we find through the act of interpretation in this instance is not directional, neither for a transmission of music nor for technical data, nor directional for proof of concept or a transcription - translation of material effects. Rather, it is to open consciousness to understandings that need not be replicated but to be exercised; to encounter and connect the map of human knowledge to one's roots and routes and to activate consciousness by a returning and renewal within one's practice. What is disclosed and demonstrated is a combinatory act of engaging discourse, interpretation and practice to point to fundamental understandings potentially found in creative forms, of amateur and professional, of simpler and complex, of past and present.

To point to the works discussed is not to elect one over another, rather to uncover with a range of music practices what may understood. In this instance, it is to demonstrate artistic commitment and method building taking place within a range of processes involving reworking, improvisation and composition. With '*Farewell to Music',* we experience how an interior landscape of the music interacts with an interior landscape of memory to bring realisation of time-awareness and memory consciousness. With *Song 44* we experience the move from seen, perceptible wave-form articulation of melody, harmonics and harmony, to an unseen perspective of grief, to resolution and forgiving, connecting to an imaginative realisation of empathy, a temporal interplay of musical elements positioning an interconnected realisation of being. With *Laghdú*, we hear the folk tunes in their absence, while attending to the fullness of each note, each nuance, each bowing, each inflection, each harmonic, the particles and the strings, allowed to simply sound reverberating, simply there. We experience complex scientific realities of mutuality and transistency found in a non-local articulation of sound. With *My Love is in America* we may indicate

how traditional form could be interpreted and interpolated in its multiple states, not alternating in melodic or harmonic progression but moving above and below, inward and outward, multiple states, simultaneously cohered. With *It's in the rhythm of her toes,* it is possible to point towards the act of shifting focus from general form to genesis; a performance of particles, simple sounding, simply there, where a beginning becomes and end, the end a new beginning.

Collectively, the works demonstrate an awareness opening to the artist, the revelatory of symbolic processes realised by our cultural acts. It is argued, these are no longer practices of tradition - bearing, rather with agency these acts are making – capable. They are attending to tradition and more besides, to a unity of how we bear witness and what it is we attest-to that is both historical and ahistorical at once. The works are speaking to how artistic representation reflects and reveals. This kind of encounter connects to philosophical and physical modes of comprehension. In this way, we bring about the potentiality for an interactive space for discipline and domain and the potentiality for artistic representation connecting us to a science of life.

In his work Aesthetic Theory, Adorno brought the idea of transcendence to the fore and explored the paradox of artistic thought. "One of the paradoxes with artworks is that what they posit they are actually not permitted to posit; this is the measure of the substantiality …their transcendence is their eloquence, their script, with broken or veiled meaning" (2004, pp. 104-105). The paradox of what might be called un-intentional intentionality is to activate awareness, of presuppositions that permeate our consciousness that is our veiled voice. Along with artistic works that encounter and connect, is the consequence of interpretation, of realisation to be found in the

reach, a scientific implication of the open-ended. These capabilities are connecting to processes by which we make sense of what it is we are doing as a capable human being. It is a work that does not model or mechanise, translate or represent, rather explores and opens-to. There is no set course, not one ethnographic identity to be formulised by but variable pathways of identifying with, to encounter and connect. A combinatory and contradictory paradox whereby that which is mathematical yet not reducible, that which is historical yet a-historical, that which cannot be sought yet opens by consequence to the presuppositions we bring into play. This is the activation of agency and truth-content.

III. A Dimensional Pathway

To articulate modes of thinking that assist in understanding musical idioms that we may call traditional – folk or traditional – improvised music is to unavoidably connect with the anterior influences that have formed and informed our previous conceptions. What comes to attention is the conceptual formation of how we articulate with a musical practice In substantialising a conceptual route, the process moves from a conceptualisation of the conditions of conditions that is Identity, Tradition and Production to an act of forming a constellation of thought connecting to the primaries that are Time, Being and Practice; the primary horizon of Time, the primary condition of Being, and the primary stasis that is a practice.

Thus we find the means to connect to our performance acts, acts that while traditional are acts that are potentially performing in novel ways, expanding awareness beyond

identities more typically evolved by idiom and discipline, by region and localisation, or by historic, geographic or political realisations. The practices explored are in a mode of navigating more fundamental aspects such as *intermediacy and interplay* and a back and forth movement of identifying with while forming an identity to. It is an act of performing in process challenging a conception of a fixed work, turning reflection upon modes of thought to what one may bring-forth through a processual realisation of an aesthetic awareness. The interpretation evolved interacts with scientific considerations so to bring to form through the act of narrative, the connections potentially formed in the reception of the artistic work.

In a parallel move, the mediation of how we articulate connections brings into play an act of interpretation whereby Identity, Tradition & Production is challenged by a more fundamental realisation and actualisation of Time, Being, and Practice. This connectedness, I suggests speaks to a dimensional capability. It may be experienced as time awareness (Farewell to Music), as a physical realisation of being, in its temporal placement and displacement (Song 44), and the actualisation of matter and texture in a spatial construct (Laghdú). It is to activate the capability of the performer to connect within one's act.

In working with the model Ricoeur develops in *Time & Narrative,* we form a navigational route and it becomes possible to attend to agency, to the human capability of *'the I', making capable,* returning, redefining. In and with the music works, what comes to the fore is a focus upon the act, whereby it has effect to give witness to future forwards, as it similarly reflects the connections with which we bear witness. In a combinatory act, an interpretative pathway became possible. In

navigating this process, it is to articulate the realisation that the mode of access to fully comprehending our human existence is and with an evolving consciousness activated through one's continual and continuing practice.

Arguably a linear conception of Time and a parallel principle of invariance have generated a culturally enclosed rhetoric for many cultures. Performance traditions are often perceived as repositories of the past or of intellectual interest in terms of historic conception of significance.[81] With the musical works discussed within, it becomes possible to point toward the considerations explored, and we may point to another series of works or the formation of new practice to manifest the realisation that sedimentation and innovation are not simplified constructs reflecting tradition or modernity. That artworks or traditions are not fixed, archaic invariants; their reality is their historical content experienced anew with the cognitive reach of our day. It is to speak to care and within-timeness, a realisation that traditions are not to be ensnared neither thematically nor by manipulation of person or effects but experienced anew

Engaging a combinatory act of music and discourse with a comprehension strategy moving back and forth from the work to the text, it became possible to craft a pathway for engaging and interpreting, re-connecting to the past while forming new pathways of understanding in making present. It is also a question of reconnecting the thought–lines within the map of human knowledge to traditional practices. These forms of knowledge bring awareness of spheres of influence, captured over time,

81 As evidenced by terms such as Historical Music or Early Music for performance of music of the Pre and Baroque Period of Western Classical music, to the term 'Tradition Bearers' engaged by the UNESCO for performers of traditional folk and indigenous practices encompassing a vast array of practices both of low and high art practice.

contained and disseminated within our experience of a performance. An understanding within a dimension of Time redirects to the trajectory of voices, micro histories of discreet performances and reflected memories. In this way, one may speak of art, of music, of performance as an act of being and of becoming, encapsulating its inner historicity with its within timeness, yet speaking to a sense and tense of time folding upon past, present and future realities. Time thus becomes the primary horizon wherein we actualise our existences and with Ricoeur's observation, wherein our cultural processes take form (1984, p61)

Time as a qualitative dimension may be actualised, experienced and re-experienced as expanding realisations of human capability. To consider the tune fixed only in a highly compressed state is to presuppose the interpretative act as a potentially expanding realisation of a moment of time and space / place. With Farewell to Music, performance transcends the conception of music as a fixed text, where the model is its only visceral truth. The codes of expression allow the act to unfold, expansive and expanding, while we are exposed at once to the cultural processes implicit in the performer's work. It is not a performance that attends to complexity of production, to metaphysical raptures or suggestive states of mind. Rather it interacts and interconnects evoking consciousness of time-past in time present, reflecting forwards.

A shift of perspective from describing what is happening in the work is to consider 'how' to actualise aesthetic insights, engaging music practice in example. We each realise how to place our practice and we are connected to context and circumstance. Yet there is more besides, whereby practice potentially reveals temporal realisations; reflecting tradition while articulating process, a unique interdependency and interplay

of how parts form and transform, connecting with an exactness only of now. An attention subsequently moves to processual thinking to become the location whereby the primaries of time and being may be actualised and realised in an expansive mode.

An initial departure is the understanding of what is at stake by reducing acts potentially transformative, to a locative medium, of contents and circumstance, of a list of qualities or features, anatomised and itemised. With intent to navigate with practices that reach beyond utility or functionality was the parallel concern that to reduce the artistic process is to reduce the riches of engagement to a fragment, a notary or affect. Consequently, we bring into play the vitality and variability of consciousness with a mode of explaining, reaching for an expanded realisation what is potentially there. Consequently the intuitive connection with traditional-folk works that is formed over time in a community of interest finds a mode of explaining by which it is possible to engage its interiority to articulate a consciousness and a methodology. With this understanding perspective is explored to allow a dimensional pathway to bring up close, the kind of reach and realisation to be found in our works.

A consideration of the primaries of Time, of Being and of Practice comes into play. It became possible to navigate an understanding of Time whereby the act implicit in artistic modes of thinking is an expansive act, challenging the reductive thinking of time to a singular tense or to place as a disconnected dimension. While not rationalising a return in time, it is to speak to a time-space perspectival dimension and it potential implication. Howsoever paradoxical, what is facilitated by a mode of interpretation captured with Ricoeur's '*Mimesis'* is a navigational process by which our understanding of music works, of Farewell to Music, Song 44, and Laghdú, can call attention to a realization of a time fold, of capability for extension backwards and

forwards within time in a simultaneous event. We grasp a realisation of the dimension of a perspectival mobility. We articulate a mode of thinking to mediate a movement from an abstract experience of time actualized to an act in making present.

A secondary position is considered by engaging the condition of Being, *'the I'*. The challenge proposed by demonstrating a disconnection within our understanding of tradition that has taken place in our knowledge system, a full realisation of the artistic work is potentially compromised. The circumstance is heightened where indigenous, traditional, folk cultures are side - lined or reduced to a type or model by a profit conscious industry or by scientific departmentalisation. Acknowledging that the current achievements with traditional folk music as an autonomous act worthy of research and study are hard won and specialisms have evolved as both a means and a form of necessity in its time. Nevertheless, a consequence has to be similarly addressed and of risk incurred, by replacing the condition of 'Being' with tradition.

The realisation is not solely a problematic of traditional performance cultures, but in addition to our participation in scientific and artistic communities to point outwards to human capability, to the quality of our being in the world and what we may contribute. Consequently, the approach has been to speak through the primaries, in this instance the primary condition of conditions… the realisation that Being precedes tradition. That Being leads, no matter the tools we utilise - the instrument, the brush, the pen, the computer - this is the agency of *the 'I'* that brings into form, in each time it undertakes to act. It is not solely in the having of artistic thinking, nor acquiring multiple skills or techniques, but engaging within a map of human knowledge to the capability that we potentially bring into form.

While we interpret a realisation of Being from Heidegger, the move that '*Dasein'* depends upon embodiment, to connecting our space-place in Time. What subsequently arose for many studies in traditional practice was to ask after Heidegger's realisation of Dasein's existence in its embodied form (1962, p. 143). Rather than pursuing formalist considerations of practice as solely technical considerations through embodied forms of reasoning, I actioned a pathway not to a condition of conditions that is tradition, though a condition that was genuinely drawn in its time, but to the primary condition of Being. By engaging with Ricoeur's interpretative pathway is to invoke a dimensional perspective of *'the I'* making – capable; grounded with Heidegger's perception and perspective of *'Care'* and *'Within-timeness'* to understand and manifest a now dimensional Being – in - play.

Thereafter, in practice, it becomes possible to mediate the intelligence of human knowledge with human consciousness as to how we bring to bear - witness. Thus within Song 44, we can point towards a voicing both seen and unseen. We speak to the harmonic progressions and we speak of perspective. We speak to the melodic lines and to how they evolve multiple lines of thought, each defining its singular route. And we bring into play an awareness, the simple realisation that there is not a convergence of voices rather the complexity of the moment become realised in a consciousness of multiple, interweaving melody lines, of multiple states of presence. The act bears witness to the ephemeral event of a performance with reach for an expression of empathy and to its consequence.

A third consideration has been to activate a principle that I state as 'In Practice, We Attest', engaging Ricoeur's understanding of active agency. This consideration

returns attention to 'now', of making present, the paradox captured by Heidegger in "saying-now returns to the abstract representation of time" (1962, pp. 460-464*)*. What became an implication from taking direction from Heidegger and engaging Ricoeur's model was a shift in consciousness*,* from a chronological experience of histories to an active engagement of within-timeness. This pathway opens to a dimensional, effecting and effective *I*; to understand that which has been experienced, may make tangible, to form a threshold in realisation and begin anew (1984, p109). With this move, through performance experienced and scientific sensibility to interpret experience, it became possible to articulate threshold, and to speak to scientific realisation.

Threshold is demonstrated in an act with *Laghdú* whereby a performance in making presence may make present. The work proceeds by an awareness of melody in absence, as the intervals, the space lying between the notes become the foci for the ear. A shift in perspective from elements in harmony to harmonious interplay across intervals is actualised; and an exploration of intervals without predictable progression of harmony, but attending to the qualities lying between notes that are harmonious. What emerges with repeated listening is a work within the work revealed; an inner melody emerges. What at first is an attention to particles, the mind connects the parts to the whole, a melodic line that is a convergence, a presence emerging within, becoming memorable, in making-present - making presence. Within this capability lies a demonstration of consciousness of the tangible interplay that occurs within an experience of mutuality, and how one may configure and transfigure these dimensional understandings through an act in play.

In formulating a methodology, two aspects came into play that influenced the conception of method and the construct as it evolved. The interface with the artistic work and how we substantialise our experience points to how a method practice is revealed. Thus in forming and in reflection, we experience the constructs in action by which the narrative act is achieved. The pivot voiced initially as a difficulty became the means by which a research practice could ultimately be evolved. What arose initially as an intuitive understanding of the interlinking of artistic work with a science of life required process by which understanding could be brought into form.

A research process that implicates forwards, achieving expansive understandings of what may be revealed by our observation of the artistic work, is to understand method as an interstitial plane of both artistic and scientific thought. The freedom of this kind of intellectual enquiry facilitates an engagement with literature that extends beyond disciplinary boundaries, to allow new understandings to emerge by way of how we position our works, in view of, through the lens of, music, art, architecture among other forms. By connecting scientific thought is to facilitate acts of understanding, by which we come to see what is simply present, simply there; how artistic work and how scientific thought is potentially reflected and revealed in our day-to-day realities.

The position formulated, speaks to a realisation of opportunity lays within the kind of awareness we evolve to bring matter to form. The potentiality arises in what form one evolves, to explore the reach of an act and the realisation of what may potentially be. To conceive of a work as open ended is not by way of meaning, association or assignment. Rather, to understand how a work or an enquiry moves, is to address the now and what one implicates. Thereby, it becomes possible to link these capabilities

to connect, interpret and understand to a concept of granularity - how a work moves; a knowledge actualised in the experience of artistic works. Emergent from this process is what I consider a dimensional perspective of artistic works; a works capability to be perceived in its multiple modes, or to reach inward and outward of time past and time now, while implicating future - forwards. The method, in its composite form, achieves process to potentially activate in our consciousness, connectivity to the science of life.

The dimensional perspective is formulated upon an interpretative pathway by Ricoeur in his publication, *Time & Narrative Vols I, II, III (op. cit.).* With Ricoeur, the conception of '*the I'* as an active agent, evolving, returning, renewing reconnects human consciousness to a capability of bringing matter to form. A route evolved with Ricoeur's conception of narrative that reflects the paradoxical cycle of return and renewal that is understood by performance traditions everywhere. The cycle of return and renewal is a realisation of the expansion of process that is intuitively available to the performer no matter how traditional or modernist one's works may be.

The act thus evolves; to place awareness of our field of human activity that is a practice - $mimesis_1$, with a dimensional capability that effects the integration of the hypothetical to the real that is time space - $mimesis_3$; through the mediation of emplotment that configures, elements, events, agents and renders those individual aspects meaningful to the whole, $mimesis_2$, that forms content, that endows an explanatory role. Revolving upon Ricoeur's understanding of *'the I'* with a unique capability to evolve realisation and renewal is enacting anew the temporal event to bring time and matter into form and formation of a subsequent mode of emplotment.

A consequence grasped is that there is always mobility with our understandings. These are understandings formed with awareness in-hand; the presuppositions that connect to what is before; presuppositions formed by intuition, culture, or science; that in one way or another, we start with and implicate from a position of knowing. The potential subsequently arises with how we substantialise knowing through a methodological field that connects to scientific reality. The process evolved to engage a capability of *'the I'* that intersects and interacts, with traditional roots and of experiential routes, of lives lived and experienced. How we articulate these connections is to activate awareness to bring these substantive realities into form.

To articulate awareness of scientific relation is to communicate the intelligences that artistic works of any kind, potentially hold. This is not to revert to a reworking process of theory to practice. Rather, the methodological realisations become expressed and actualised through interpretation, and with practice bringing to form, how we make sense of our time – space/ place. Thus, neither conceptual frames nor symbolic representations may limit. Rather, it is to reach towards relationship and mutuality of intellectual and practical understanding to disclose potentiality arising for the modes of human consciousness. What is formed by this process, is in each and every end, it becomes possible to indicate realisations of consequence; pointing outward toward an alternate beginning, implicating a further end, in an on-going spiral – cycle of renewal.

IV. Conclusions & Contributions

The Conclusions of the key results to a research process allow opportunity for the tools and methods explored in the process to become in the final act, refined and presented in a stand alone capability. Thus, the potential application of the methodology future –forwards can be considered. In this way, the contributions to knowledge are considered in view of the process as it extends upon existing knowledge and to what it potentially implicates future – forwards.

The enquiry stated at the outset seeks to *investigate and evolve an aesthetic discourse to interact with traditional music practices in Ireland, more typically located in societies of amateur – professional performers, not solely as a tradition to be passed on, but to continue its capability to communicate and interact with the scientific and philosophic potentialities of human knowledge (p.27).*

In practical terms, the enquiry set out to connect to examples of practice, the thinking and competencies emerging through a discrete suite of performance practices and what it means for how we interpret and engage with music practices and how the modes of consciousness informing practice might be considered? The perspective opening the enquiry was to re-imagine our understanding of music practice, acknowledging that Traditional practices are evolving from cultural processes, centuries in the making and in their formation. While addressing the perception of how we imagine and understand musical works, it has been argued, that our perceptions such as they are, are representative of a trifold realisation of Time, of Being and of Practice. That this idea references the scholarly achievements that

redirect studies of artistic and traditional works with reference to the temporal events and in so doing point to realisation of practices in momentary formation.[82] By connecting traditional practices to an interpretative theory in this instance by Paul Ricoeur*;* the work gives access for traditional communities to partake in studies engaged in the larger questions concerning both the fundamental and life sciences.

II. To form a definitional profile for Aesthetics is a forcing of an extensive field of study of a dimensional understanding to a convenient definitional frame. An activating mode of thinking is suggested as an alternative to a definitional construct revolving on an understanding of being and a mutuality formed within-timeness. In this instance, the present enquiry demonstrates an aesthetic understanding of interplay and intermediacy, a mutuality comes into play to form sentient ideas, with a constellation of thought-lines, an understanding of multiple states become reconciled. In this sense, I propose an aesthetic cognition, in the act of forming practice that *Aesthetics speaks to an integrative intellectual and sensory cognition; it is the consciousness of combining and connecting elemental parts to a momentary whole.*

An alternate process is suggested and *'evolving aesthetics' activates a challenge to change the view itself.* It is to operationalize an active dimensional view engaging a mutuality of considerations of Time, Being and Practice. Thus, we speak to the map of human knowledge connecting our questions to a process of prefiguration, configuration and transfiguration, realising acts of scientific consequence, while finding a new way of making manifest, of turning matter into form. It is a process proposed that engages a founding and a foundling; ideas taken up while others are

82 See Hans G. Gadamer (1975) J. Rouger & Ó Fiongháile et al & COE (2002) H. Slager (2012)

laid aside, realisations that do not determine a frame nor enclose the work, but arise by enquiry or are simply there. And a founding model, whereupon voices evolve each speaking to, in its best way, of what it is that Art may and can do. Thus a dimensional perspective facilitates mutuality at play between the primaries: the horizon of time, the condition of being and the primary stasis of our act. What is proposed is to evolve one's narrative; we activate connection with the primaries, to give voice to constellations of thought, methodological perspectives, modes of practice and potential realisations of dimensional effects. By redirecting attention from the condition of conditions, to the primary processes of cognitive evolution, in this instance is a redirection in the field of traditional music studies whereby a route substantialised makes this kind of process possible for subsequent enquiries.

III. Through an interconnecting discussion of methodology and method in practice, it is concluded that to form a multi-view, dimensional pathway, would allow for access and bridging to the kind of information we require. We reach with logic and reasoning to the full significance of a performance event and of the particle effects in their movement and direction. To speak of a theory of the large to a theory of the small is grasping the interpretative modes of thought in the elements formed. In this way, the contribution has been to effectively, but in a small discrete way, *draw an interconnecting dimensional pathway* to facilitate the integrative tendencies of the philosophical with the tangible identities of the physical sciences, the act of interpretation and the act of physical representation. By so doing, a method practice is evolved and it became possible to illumine how *the modes of consciousness, can be described by the same laws that we now know to govern our universe.* By articulating process, a significant shift in perception and a contribution to knowledge is attained.

Thus it is proposed that by engaging a mutuality found with the philosophic and physical sciences, it is possible to connect and facilitate access and insight to the realization of being and a time-space actualization in an act. In presenting an alternate method in practice, evolved from both the philosophic and physical sciences; an argument for substantive realisation of capability is revealed. A method practice that evolves thus is enquiring upon and embodying perspectives and profundities, while facilitating new pathways in intellectual activity as to how each forms a rich and varied understanding of the physical and philosophic realities of life.

IV. The propositions and observations demonstrate that through the act of artistic representation we conceive a human capability *to create self-multiplying systems that reflect the conditions of life itself.* Through this connection, we conceive the realisation of the dimensional of the possible. The contribution effected is to grasp how the manifestation of a theory of the large with a theory of the small may bring to realisation the interconnectedness, the mutuality of our acts. In this way, the question of horizon is substantiated, that dimensional understanding comes with working with an expanded consciousness of the primaries of Time and Being actualised by one's act, and brings into play capability to reveal up close a science of life. Thus to establish a unified understanding is to reconnect with expanded realisations of one's act and the theoretical realisations that connect us with being in the world.

The following contributions may be considered in this light. A consideration established in the development stage of the enquiry was to reflect upon modes of thinking and consider how we evolve a space – place with vitality encompassing

tradition and innovation, encountering art - forms increasingly sharing research, performance and exhibition space. In considering the structures that inform our thinking, the route articulated connects to the primaries: the horizon of Time, the condition of Being, the stasis of practice. *I base the progression of my work by linking to phenomenology, realising a first contributory step in an analyses of traditional music through an interpretative model, Mimesis, proposed by Paul Ricoeur in Time & Narrative, Volumes I, II, & III (1984 - 1988).*

To resolve a problem of relation, I articulated the transition of modes of thinking from identity, tradition, and production to the primaries of the primary horizon of Time, the primary condition of Being & the primary stasis of Practice. To achieve this expansion of horizon, I established a mediating role of discourse establishing what is already known to forming a discourse and configuration of elements and design to a practical experience of performance practice. In this way, it became possible to transform comprehension of the potentiality of a musical work.

V. The substantive content of the enquiry is an act beyond the act that is still evolving, implicating future forwards. This movement we recognise as a movement of variables that are not comprehensive but suggest and implicate. In forming significance to the conclusions, it is necessary to attend to consequence and implication. In the process of undertaking the enquiry, a number of realisations formed by which deeper processes are revealed; this is to speak of encounter and interconnection of extra-disciplinary themes that emerge while attending to how physical form takes shape, how matter becomes form.

It thus becomes possible to consider how a theory of the large and a theory of small connect. To engage a method practice and a comprehension strategy points towards elements that connect to the scientific consequence of our day. Observations emerge that transcend former orientations of how a practice may be considered. The process points to fundamental states of Being and Matter that connect. In so doing, it becomes possible to demonstrate how the modes of consciousness may be realised and given form:

That what is *seen* or heard of auditory sounds may be found in wave - form translation while a subsequent layer emerges, of *unseen* particles, imperceptible, yet greatly felt. This interplay is actualised while Song 44 is achieving content and connection, a voicing of 'Óchone' brings into play, an emotive realisation of grief in resolution.

That modes of making music that attend to the *granularity of a work* reflects both essence and processual effects. Thus, 'It's all about the Rhythm of her Toes' indicates by a collapse of form, a genesis occurs, and elements come into play, now in their particle effect, simply emanating, simply there.

That direction is not of a fundamental fixed frame or pre-determined stasis, but may indicate and implicate *multiple variable states of being*. Thus "My Love is in America, illumines how multiple states of form, tonality and progression can indicate variable states of realisation, of being cohered.

That realisation of a work within a work, where the idea manifest beyond location to a non-local realisation implicates *potentiality and mutuality* activated in and through our works. Thus, with Laghdú, a work within the work is revealed, making - presence in making - present.

That dimensions of awareness exist in the chain of discourse we engage effects and extends the act in performance by which we bring realisation to form. Thus, with Farewell to Music, a *realisation of a tri-fold dimension that is a sense and tense of Time enfolding, becomes manifest, in its past, present and future realisations.*

In this way, the substantive considerations have arisen that by engaging the concept of mutuality, that is the interplay of a combinatory set of philosophical and physic entities, implicates the potential reach and realisation to our acts: Through an interpretative act attending to the phenomenological interpretation of time and a physical realisation of music making present. This confluence of a quantum realisation of physical entities and philosophical representation of ideas made manifest, becomes a first contribution to knowledge both in discipline and domain.

To consider a theory of the large is to connect to the potentiality of deeper processes activated such as; mediating encounter and connection with time awareness through a performative aesthetic; engaging variable mediums to link aesthetic consciousness to public media and production; interpretation of wording as an auditory soundscape; mediating a sense and tense of past historical association to a present tangible

experience; encounter and interplay of experience and performance in process as a mode of composition; engaging space and silence as a form of knowledge, and an interplay of craft and composition to investigate harmonious sensibilities within musical elements beyond conventional constructs.

These kinds of realisations collectively point toward consciousness activated as part of the composition process that relate beyond the specificity of any one kind of music idiom or artistic medium. While the combinatory effect of theorists discussed, demonstrate a realisation of human capability for evolving aesthetic sensibility beyond a formulised conception of identity making or product. Orientations toward the *'intermediacy' and 'interstitial'* call for processes actualised that extend upon the architecture of sound and silence or an interface of resonance and reverberation.

To consider a unified understanding, the circumstance and consequence of our histories, wherewith traditional folk cultures remain primarily a practitioner space is and offers a unique connection point. The practice of making music has been a space of intense community activity and engagement, invested in carrying forward the intelligence of these communities and what is to be found therein. In a manner of speaking, this kind of practitioner through taking-up a practice is partaking in the responsibility invested within. These kinds of practices have remained somewhat on the periphery of societal events though well established within their communities of interest. Thus, potentiality remains whereby an interpretative act evolves bringing to form understandings, calling attention to essences and processes evolved over time, some actualised some laid aside, all the while expanding substantive experiences retained and realised.

Evolving aesthetic discourse I argue is a cognitive mode of working that attempts to mediate a sensibility of the whole, the physical and metaphysical realisations of life. On one level, it is a discourse that simply replaces the structures of identity, tradition & production for a realisation of the primaries: the primary horizon of time, the primary condition of being, and a primary stasis that is practice. On another, it is to reach and realise the potentiality for each and all of a dimensional experience of that which is potentially present, potentially there. This kind of exploration of the primaries is of significance when aligned as an interactive theory of philosophy and physics in bringing matter to form.

My concern has been to consider how we may reposition our understanding of the duality implicit by the traditional and the modern, the traditional and the contemporary in terms of an aesthetic awareness. It speaks not in terms of polarized perspectives but of *mutuality*. Súnesis proposes a dimensional view, in both its simplicity and complexity, of the substantive realisation of our consciousness of time and place – space in and with the act of artistic practice.

By forming *'a dimensional pathway'* I am drawing on the influence of the physic and the philosophic sciences, integrating these capabilities to an aesthetic and scientific realisation of life itself. In so doing, *I have demonstrated, that the same laws that we now know to govern our universe may describe the modes of consciousness in the act of creativity in play.* The work stands as a model of theoretical practice that may be engaged in the forming of creative works but more significantly in realising the physical and metaphysical states of consciousness of the creative act in play. To extend this realisation of consciousness made manifest, is to engage with the

conceptual constellations required to connect our potential understandings with the forces of nature. The final contribution has been to effectively draw an interconnecting dimensional pathway, a unified mode of thinking, a theory of the large to a theory of the small; to facilitate the integrative tendencies of the philosophical with the tangible identities of the physical sciences; the act of interpretation and the act of physical manifestation. Thus, the end now returns to the beginning, a challenge arising to begin to formulate the presuppositions and elements by which to formulate the realisation of one's own acts and deeds.

Súnesis articulates the *'modes of consciousness'*. To speak of modes, is to speak in terms of mutuality formed, of a confluence of elements of singular entities yet in relation one to another where mutuality manifests to a given form. Súnesis becomes in this instance, a multi-view built upon antecedents and upon which further models arise. It is informed and given form by its combinatory effect. In this way, Súnesis implicates how art becomes a dimensional manifestation, with an explanatory power to discoveries of consequence not solely for a music or art theory but to evolutionary theory and our potential understandings with the forces of nature.

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APPENDIX I

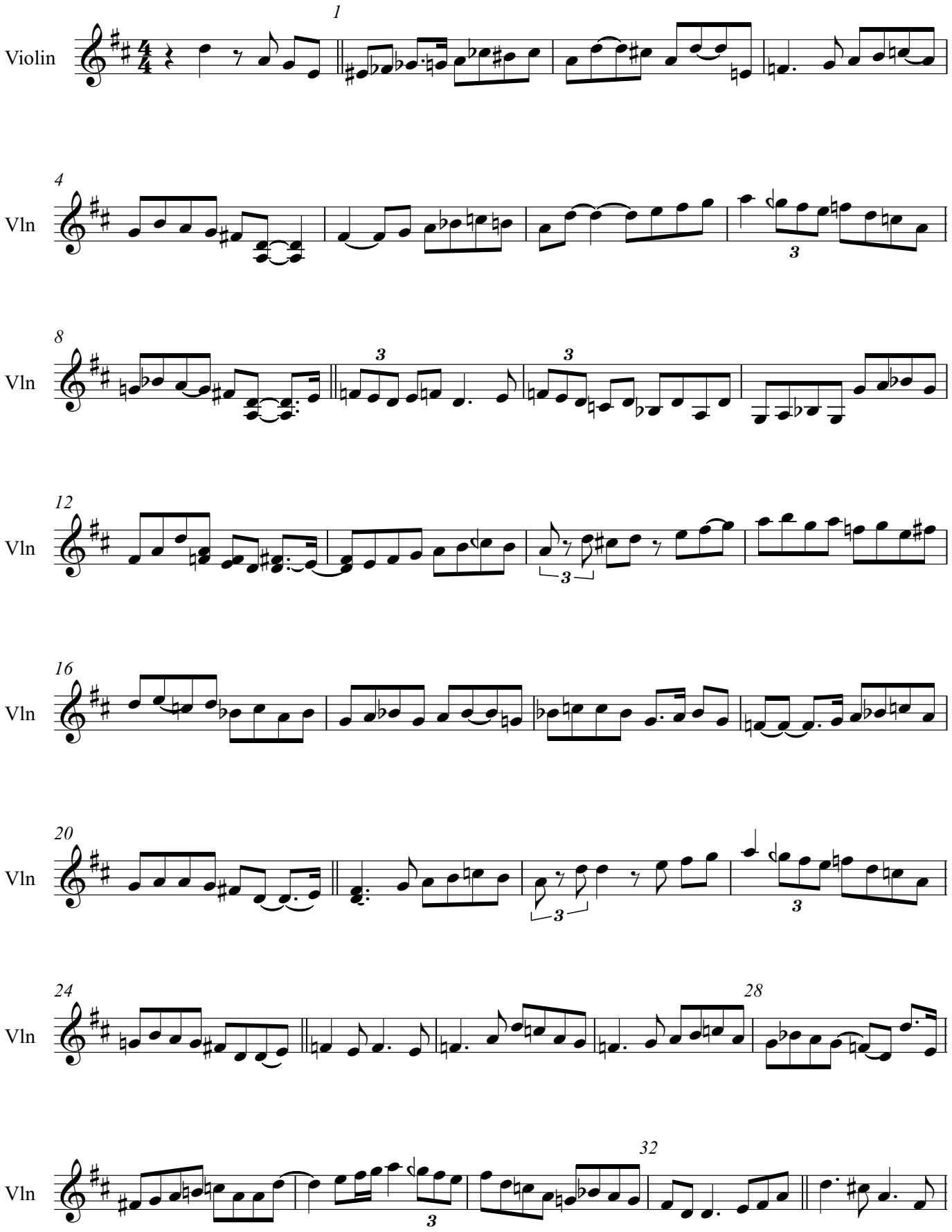
TRANSCRIPTION

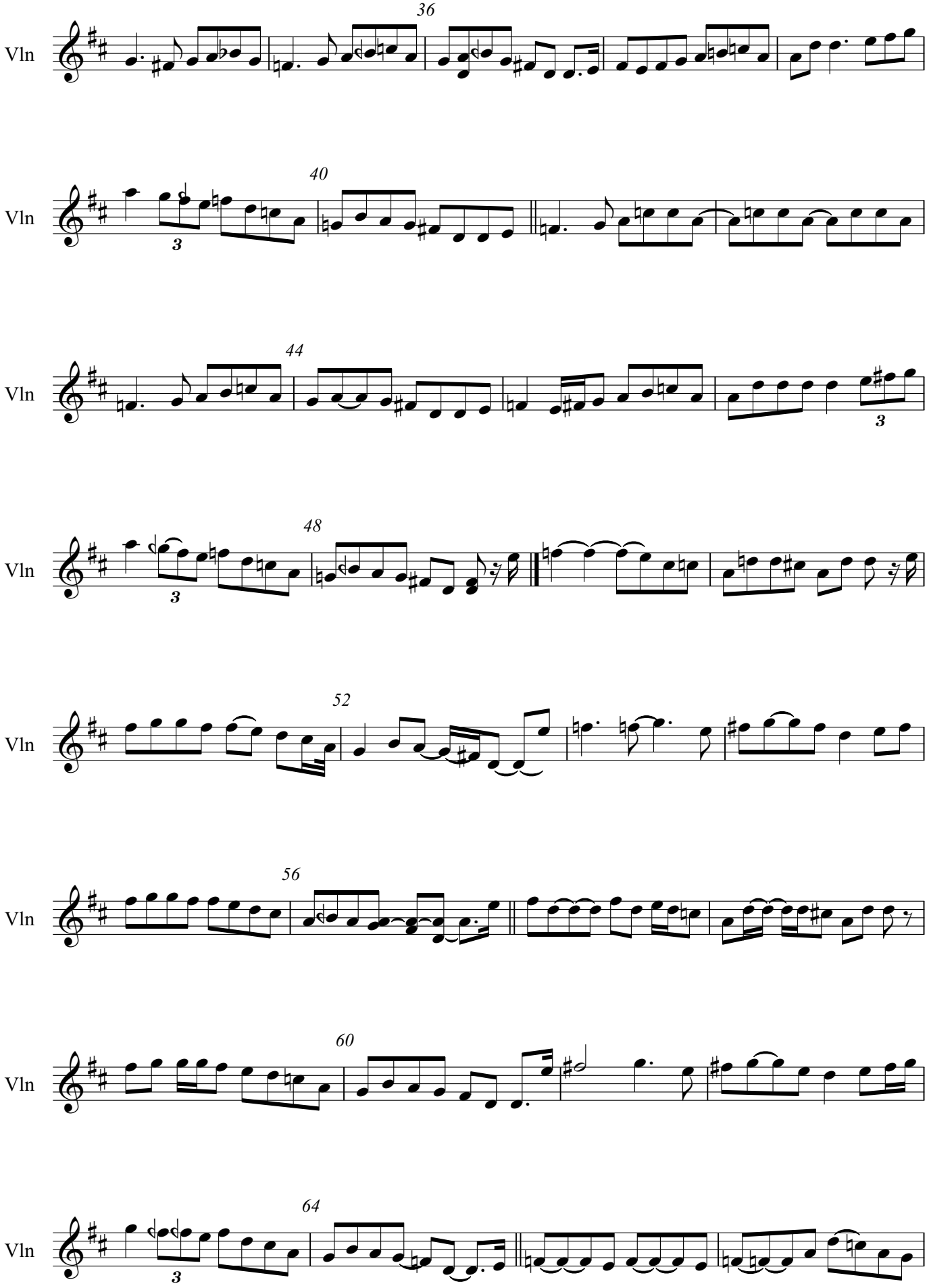
Full Score

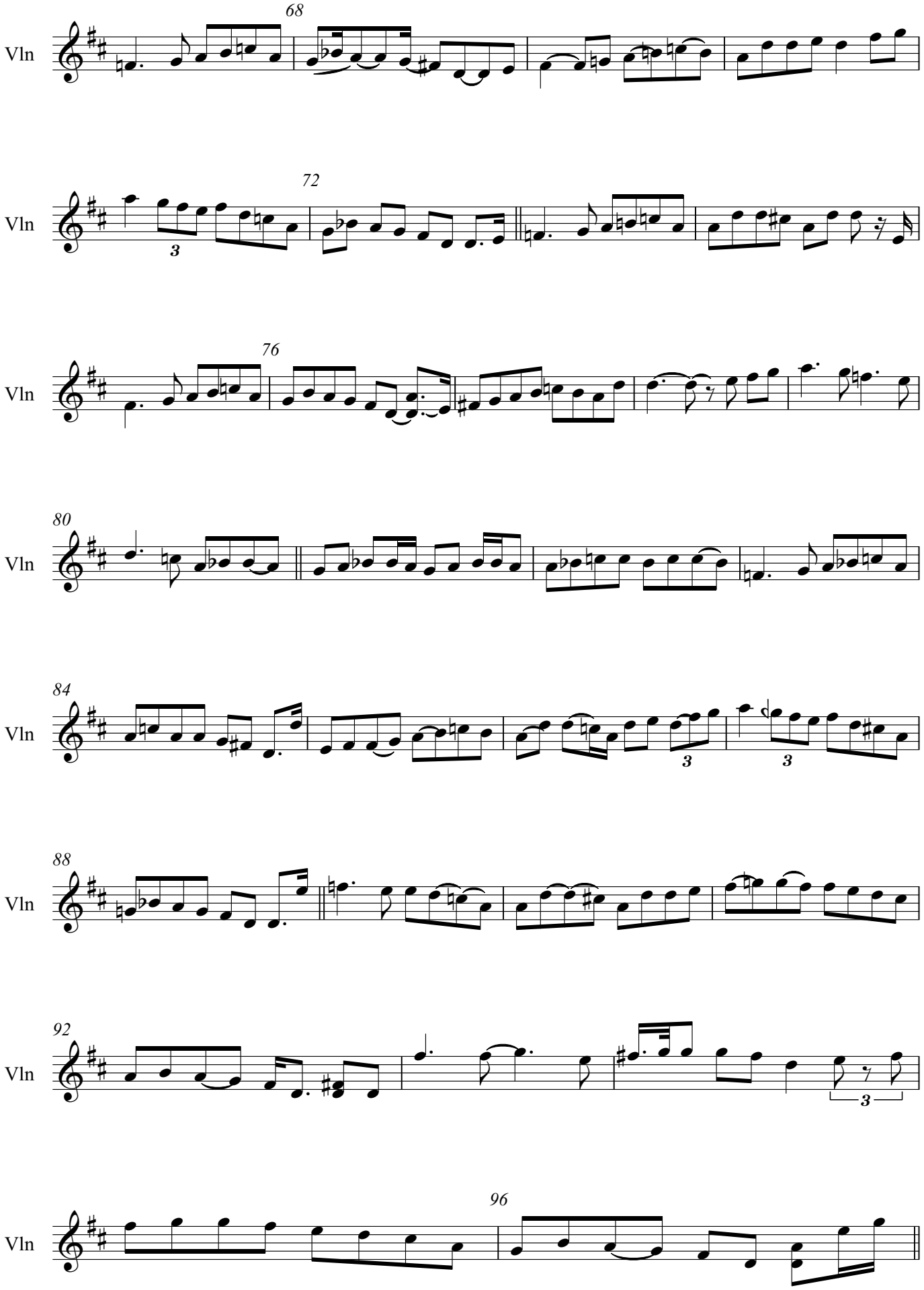
Traditional / Tommie Potts

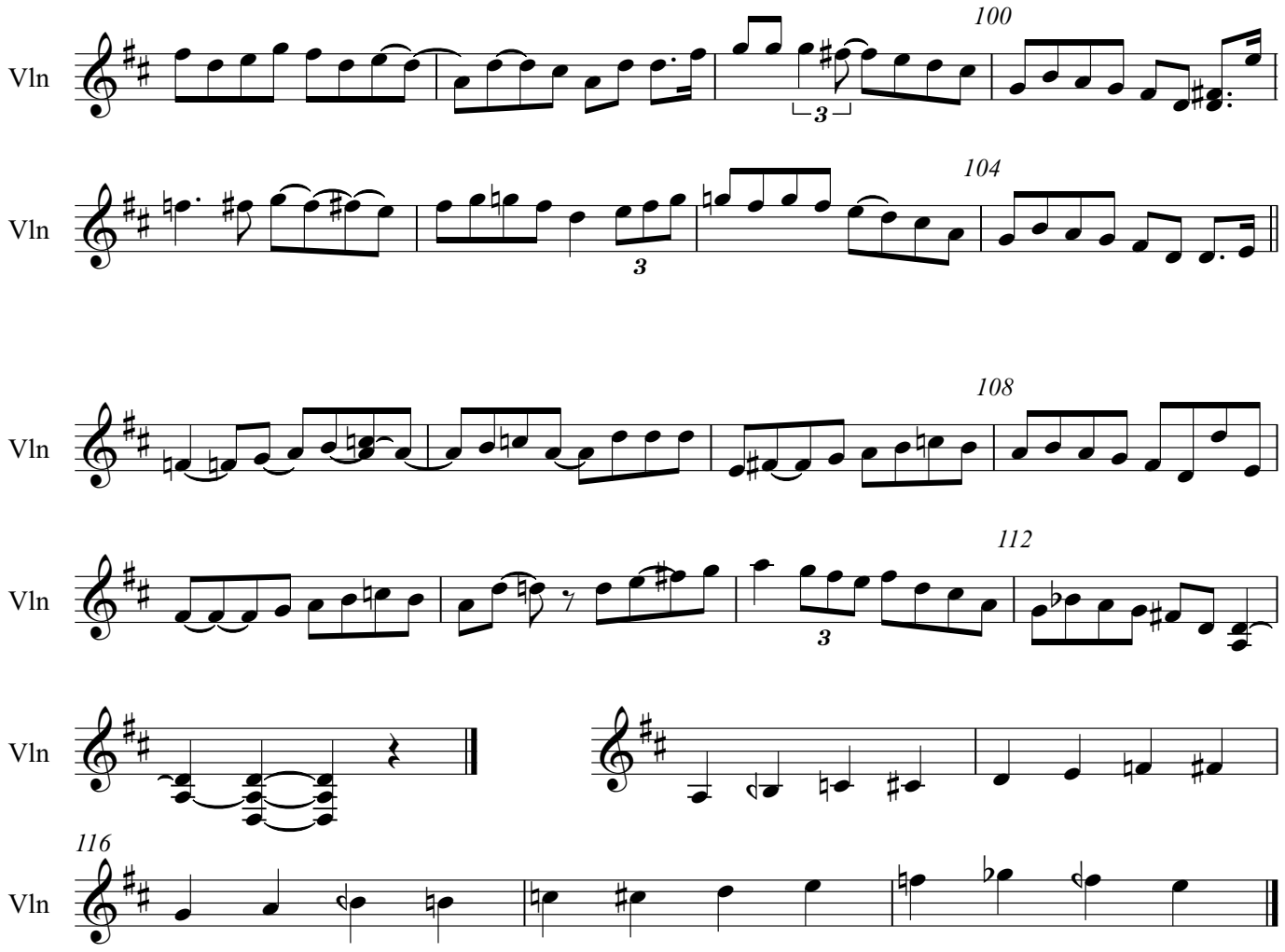
My Love is in America

♩ = 151




36
Vln
40
Vln
44
Vln
48
Vln
52
Vln
56
Vln
60
Vln
64
Vln


68
Vln
72
Vln
76
Vln
80
Vln
84
Vln
88
Vln
92
Vln
96
Vln

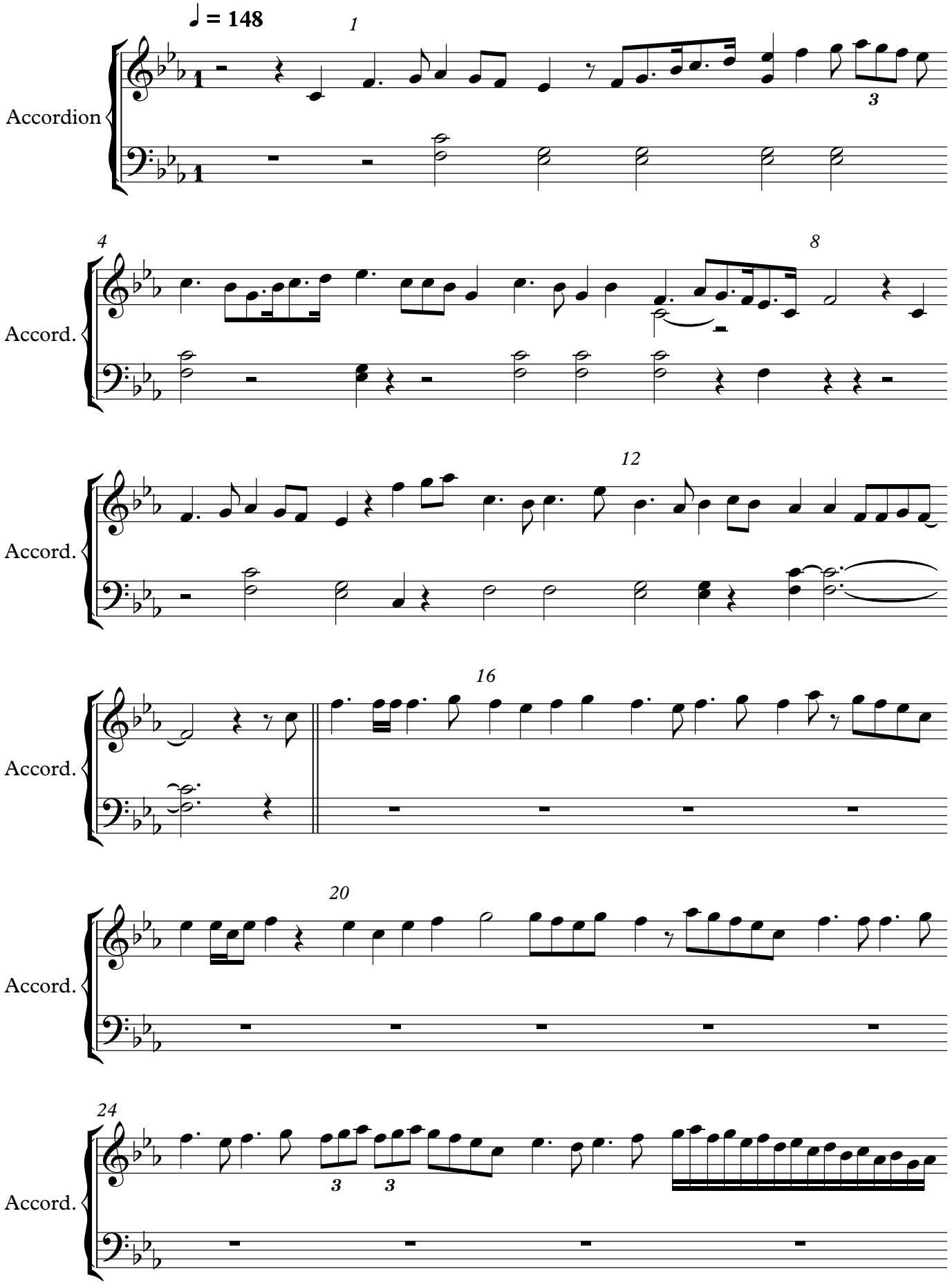


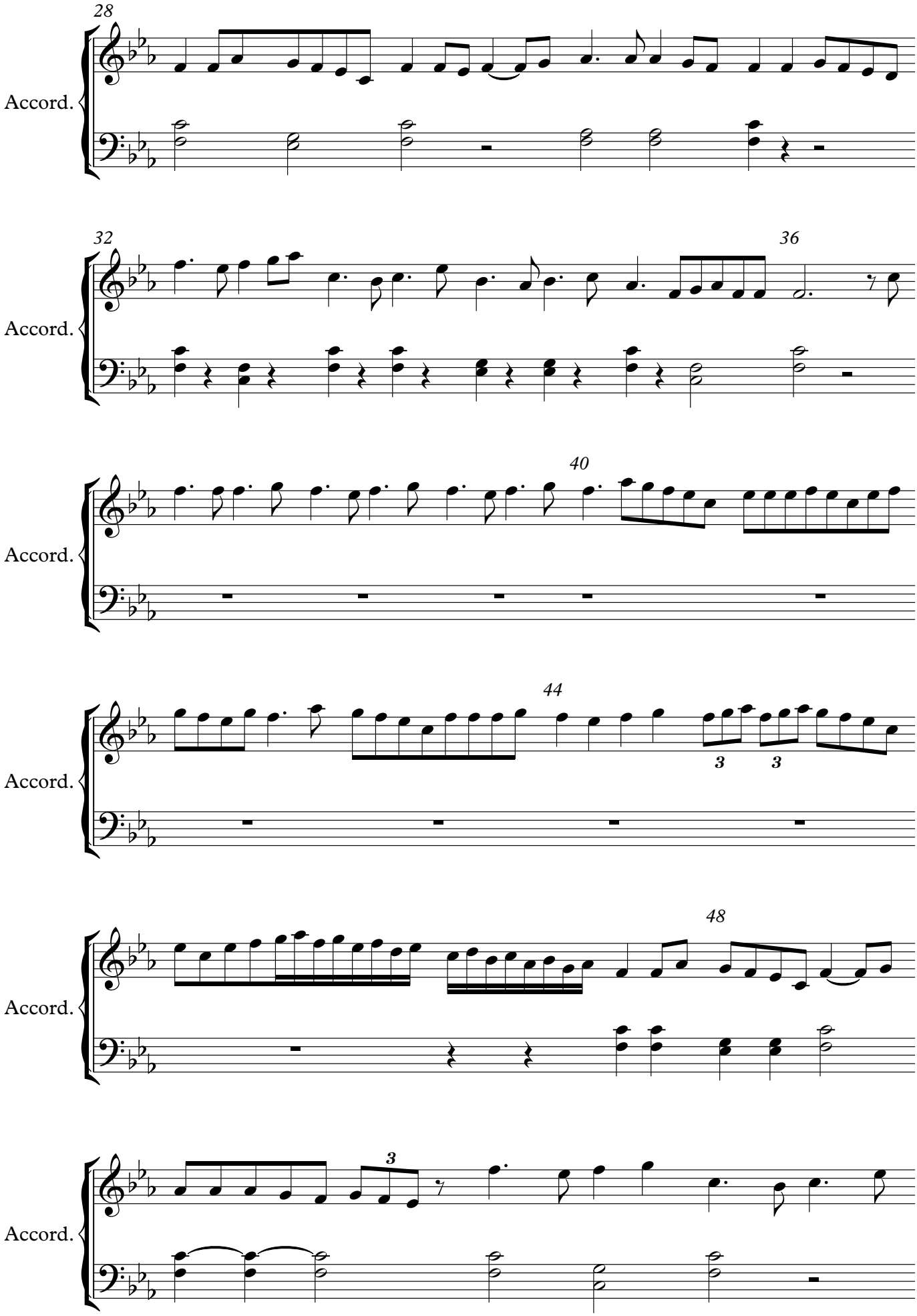
3'12"

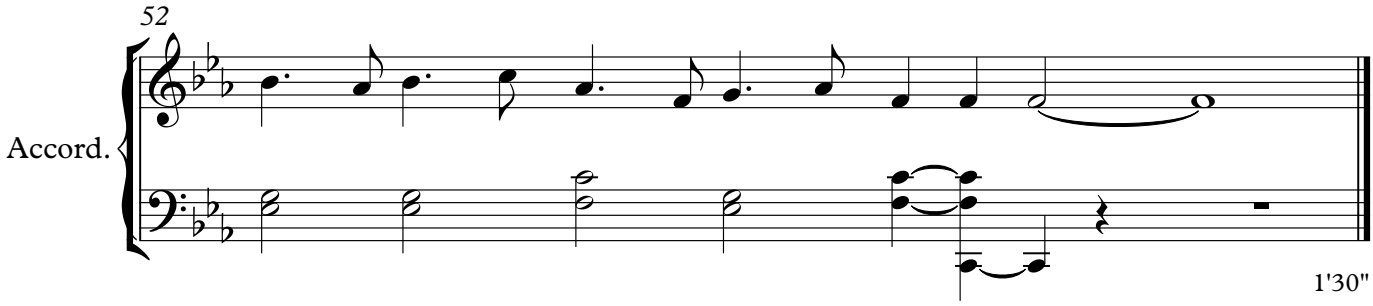
Toirdealbach Ó Cearbhallain (1670 –1738)

Tony Mac Mahon

O' Carolan's Farewell to Music


♩ = 148
1
Accordion
4
Accord.
8
Accord.
12
Accord.
16
Accord.
20
Accord.
24
Accord.


28
Accord.
32
36
Accord.
40
Accord.
44
3
3
Accord.
48
Accord.
3
Accord.

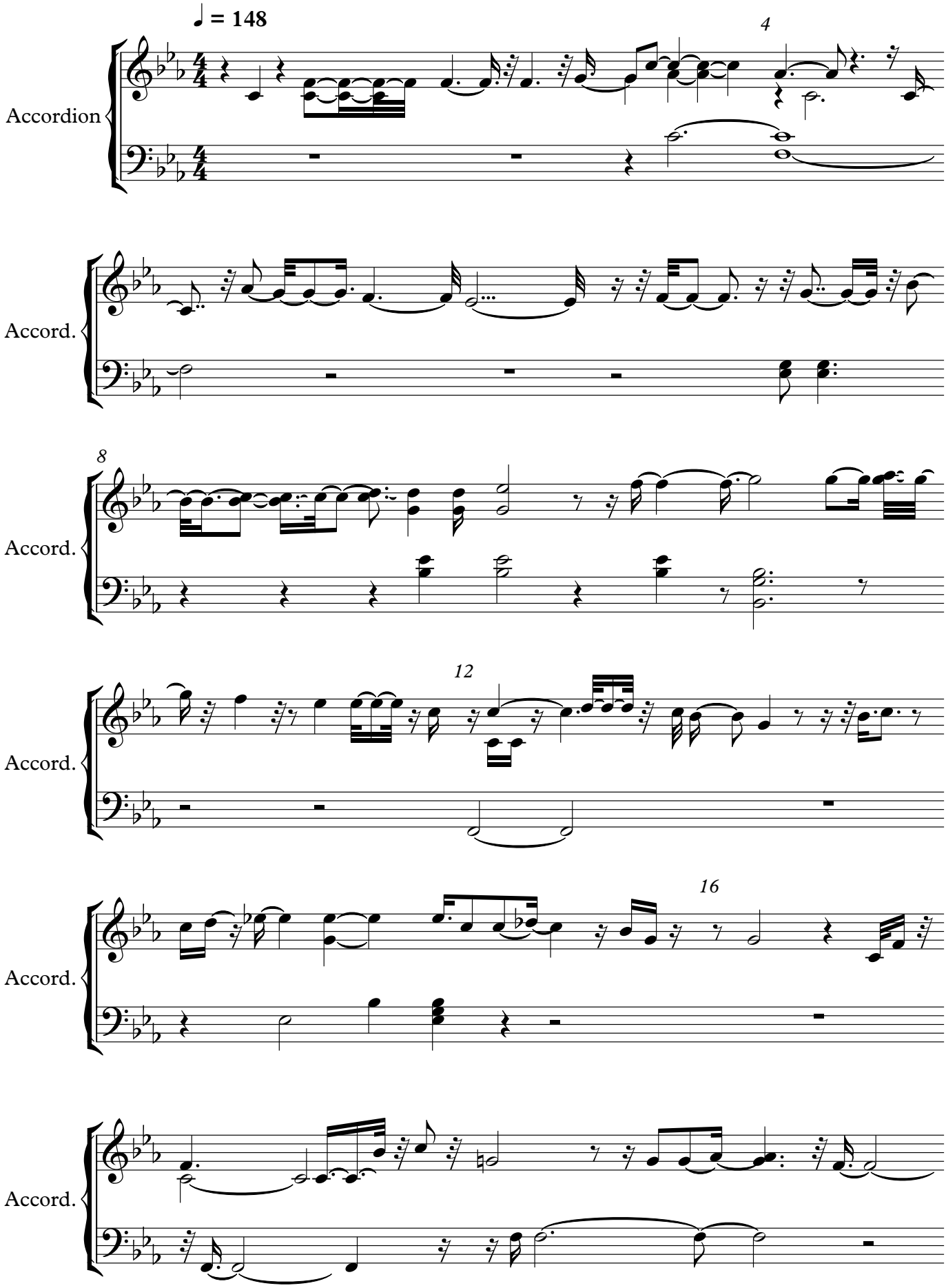

52
Accord.
1'30"

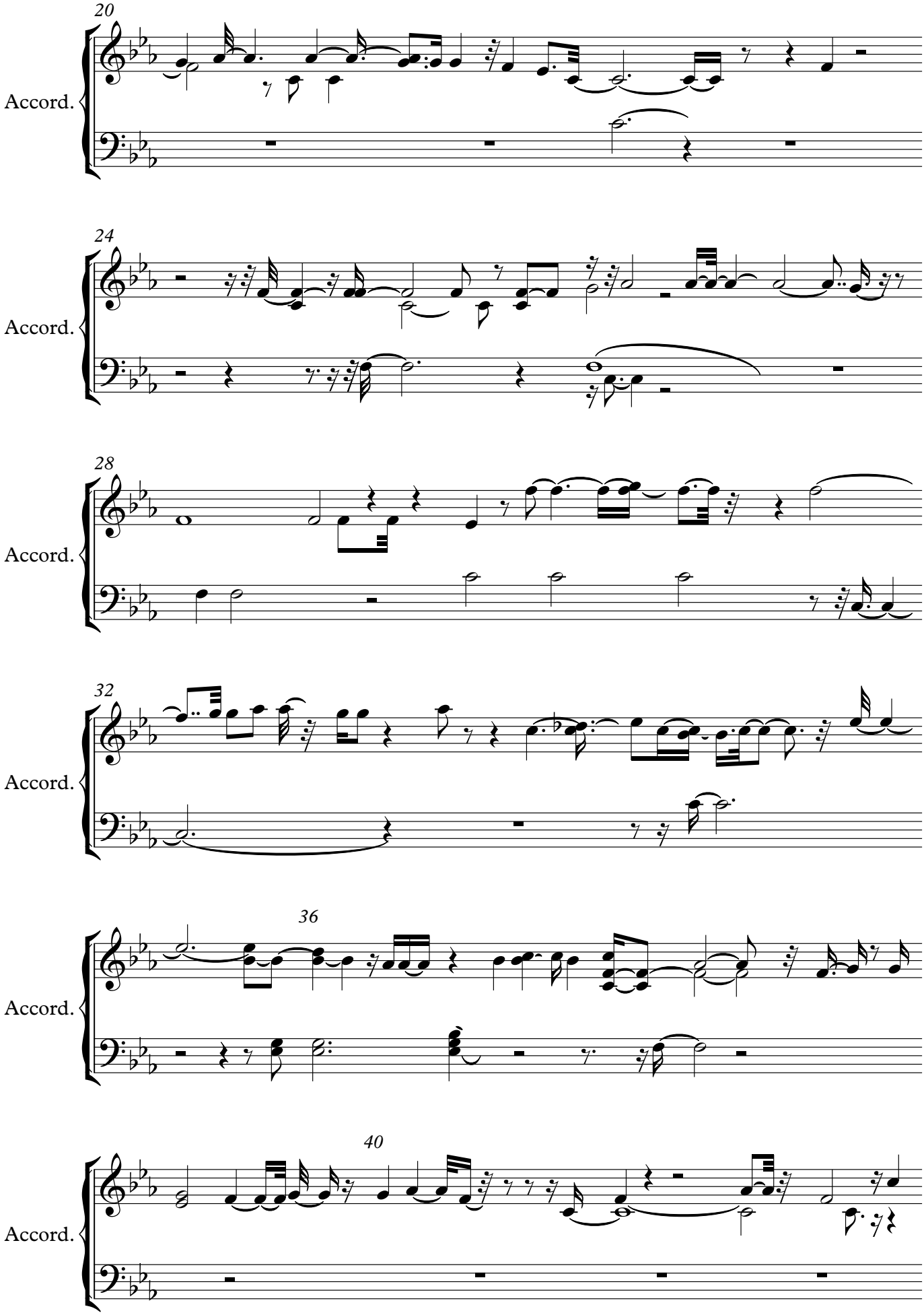
Full Score

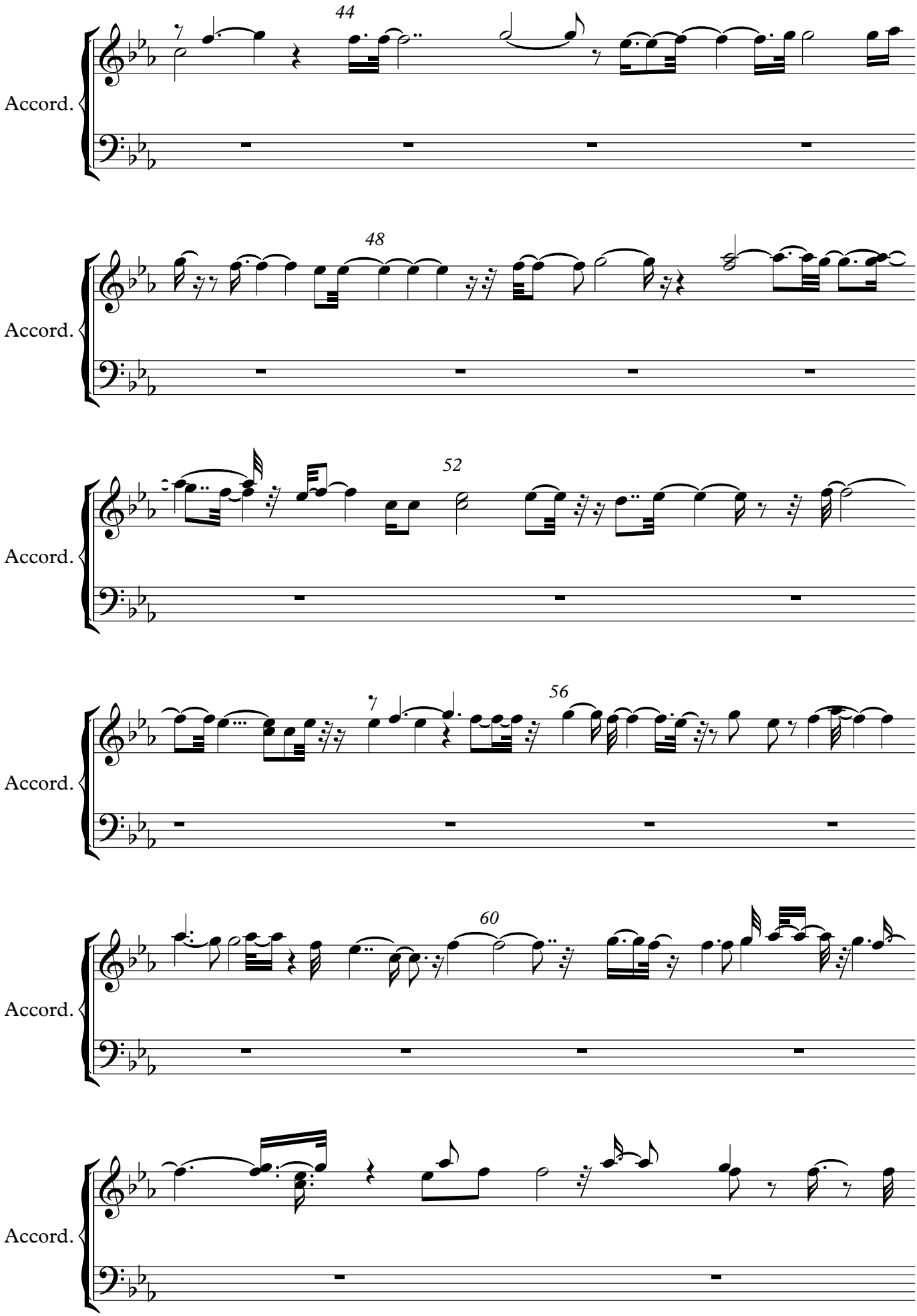
Toirdealbac Ó Cearballáin (1670 –1738)

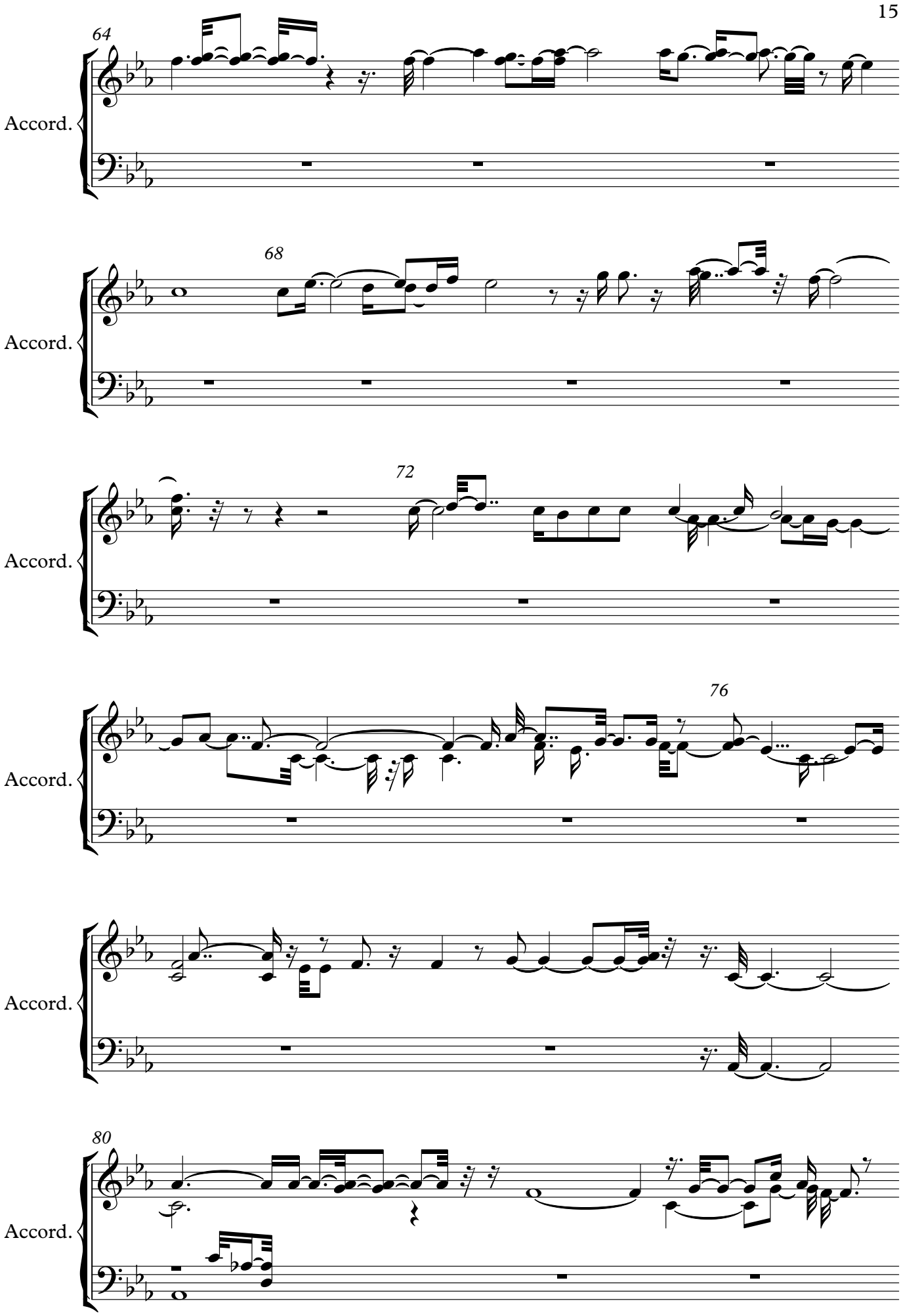
Tony Mac Mahon

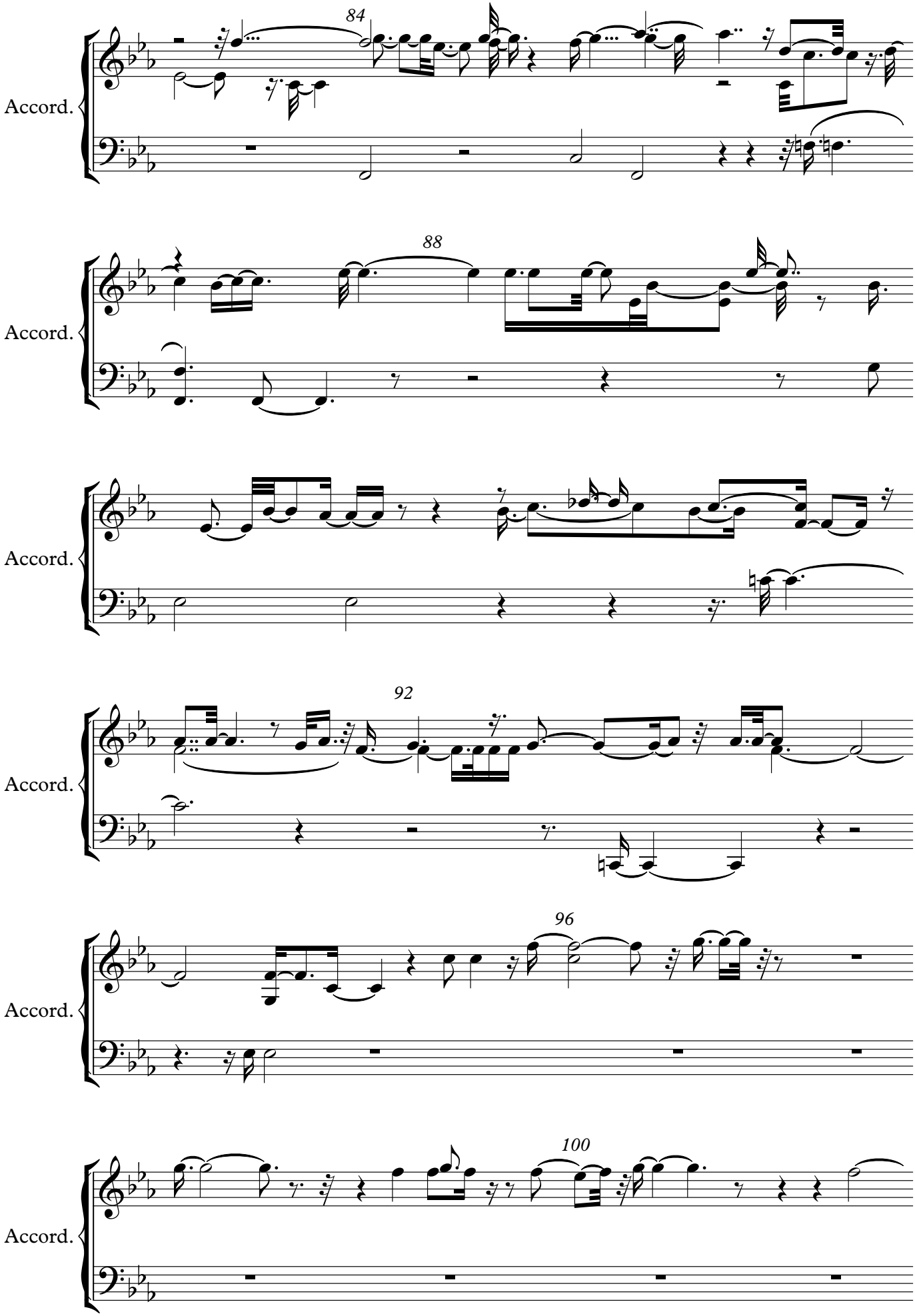
O' Carolan's Farewell to Music

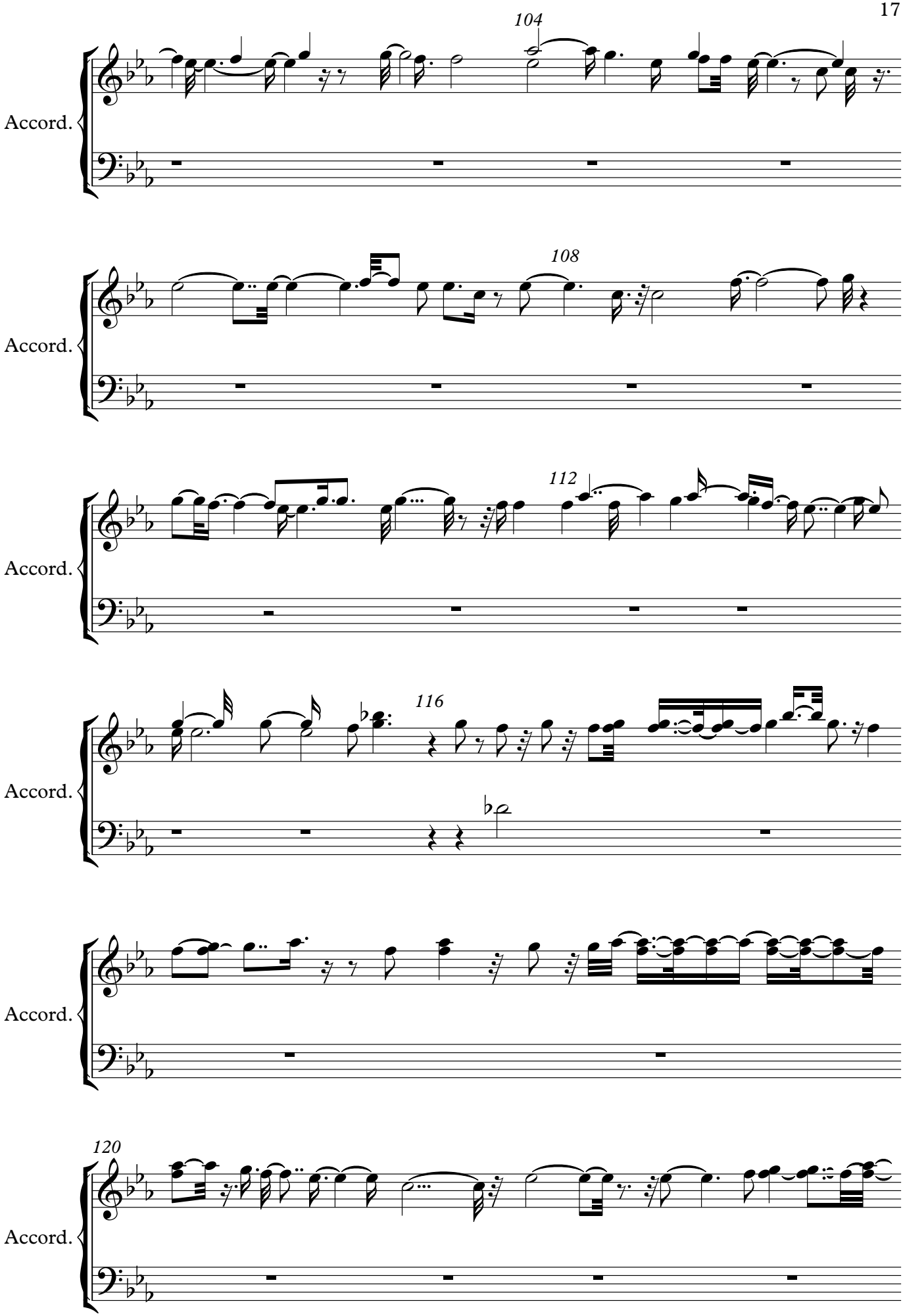

♩ = 148
Accordion
4
Accord.
8
Accord.
12
Accord.
16
Accord.
Accord.

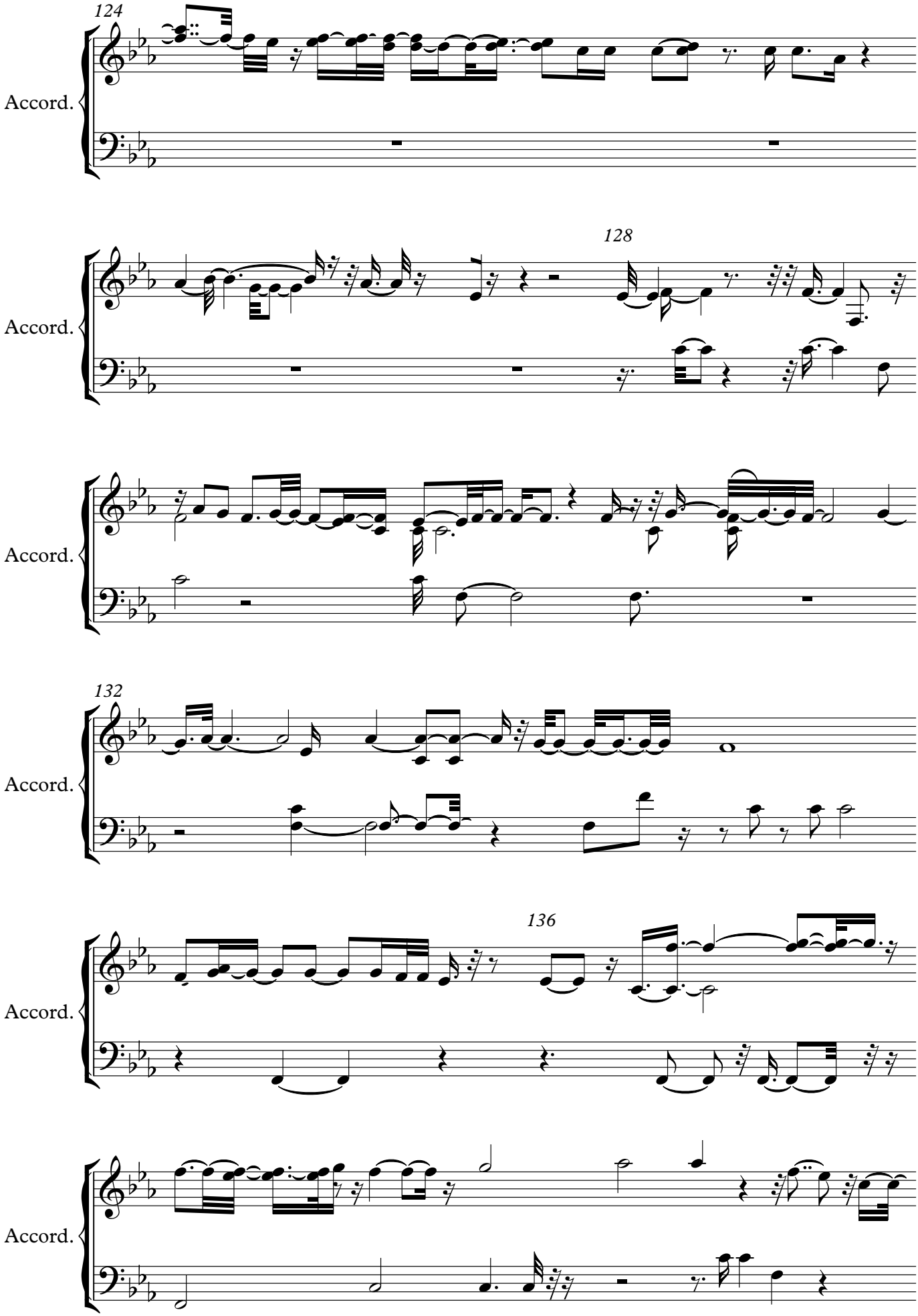

20
Accord.
24
Accord.
28
Accord.
32
Accord.
36
Accord.
40
Accord.

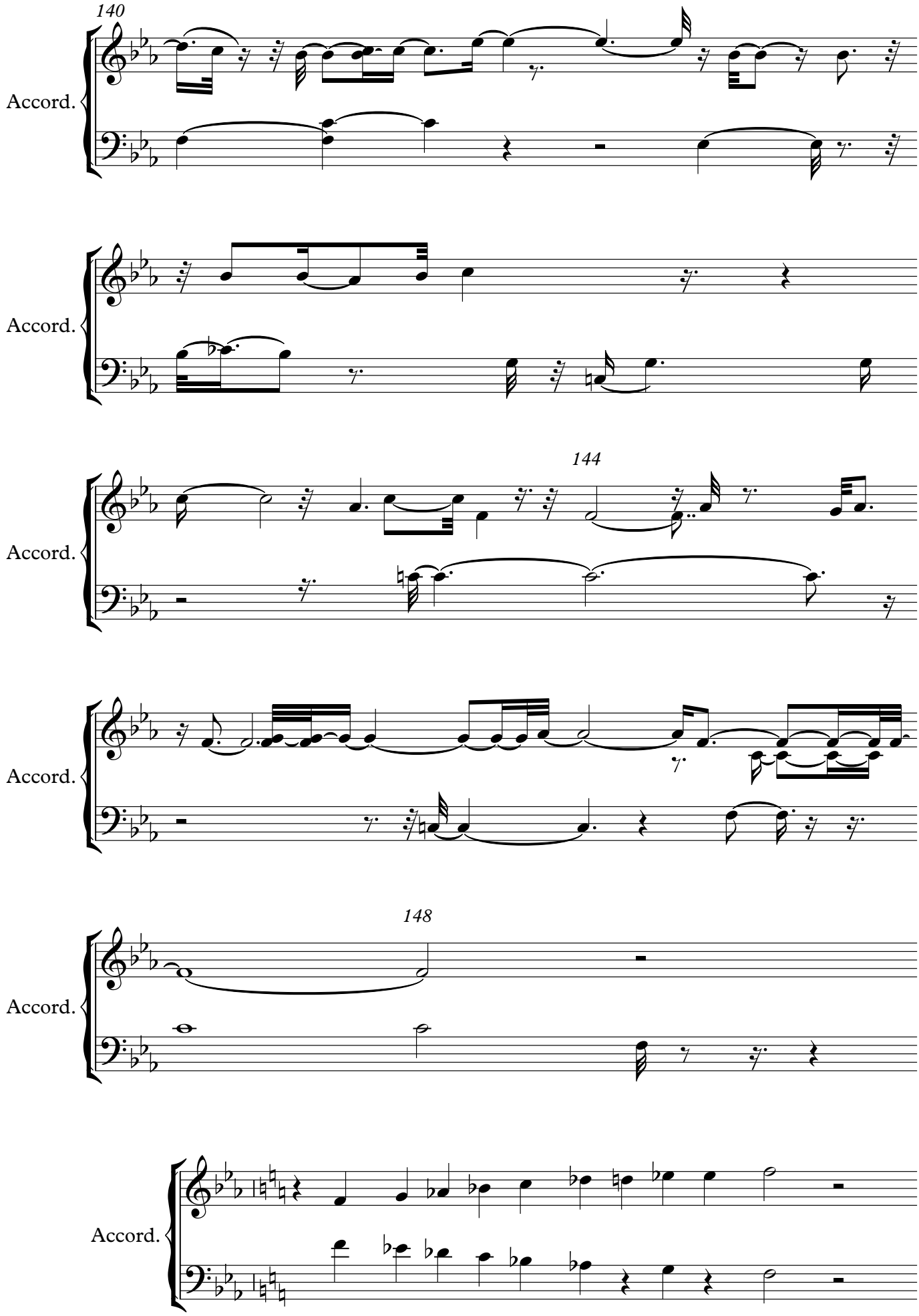

44
Accord.
48
Accord.
52
Accord.
56
Accord.
60
Accord.
Accord.


64
Accord.
68
Accord.
72
Accord.
76
Accord.
Accord.
80
Accord.


84
Accord.
88
Accord.
Accord.
92
Accord.
96
Accord.
100
Accord.


104
Accord.
108
Accord.
112
Accord.
116
Accord.
Accord.
120
Accord.

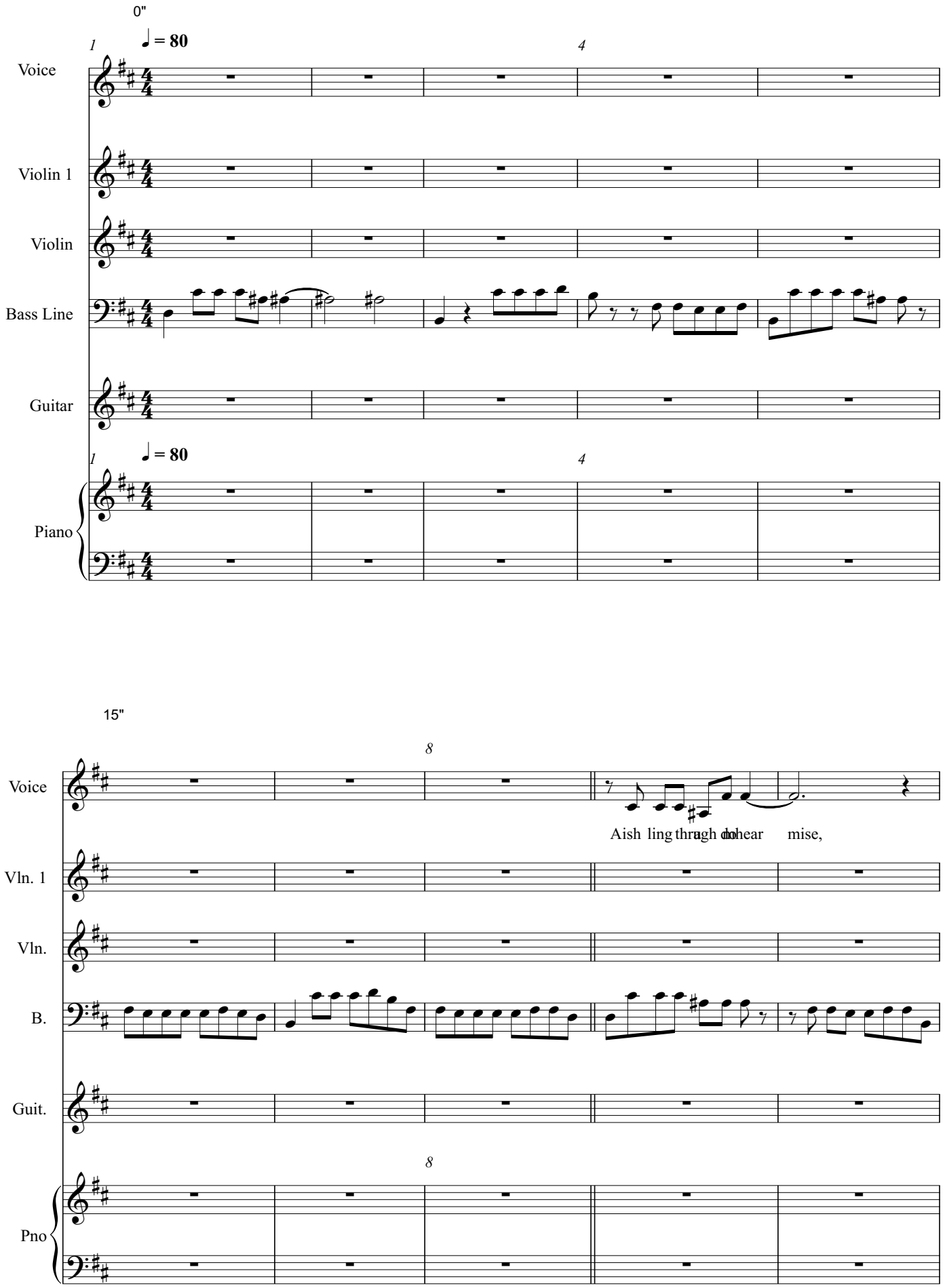

124
Accord.
128
Accord.
Accord.
132
Accord.
136
Accord.
Accord.


140
Accord.
Accord.
144
Accord.
Accord.
148
Accord.
Accord.

Full Score

The Gloaming

Song 44


0"
1
♩ = 80
4
Voice
Violin 1
Violin
Bass Line
Guitar
1
♩ = 80
4
Piano
15"
8
Voice
Aish ling thru gh do hear mise,
Vln. 1
Vln.
B.
Guit.
8
Pno

30"

12

Voice

fa deara an suan síthe se; A-mhra do chailg mo chridhe,

Vln. 1

Vln.

B.

Guit.

12

Pno

42"

16

Voice

Mairg re dtar la ar dtaibhse - ne!

Harp

Vln. 1

Vln.

8va

B.

Guit.

16

Pno

57"

20 24

Voice

Hp.

Vln.

B.

Guit.

20 24

Pno

1'12"

28

Voice

Ní thig liom mus gladh go moch, Ar shuan ní fha ghaim á rach;

Hp.

Vln.

B.

Guit.

28

Pno

1'24"

Voice

Mo thruai-ghe nár ho badh inn Co - dal uai-re fhéa - daim. -

Hp.

Vln.

B.

Guit.

Pno

32

1'36"

Voice

O - chán! truagh nách tig mh'ann - sa I dtaib-hse

Hp.

8va

Vln.

B.

Guit.

Pno

36

1'51"

40

Voice

cu - airt chug-am-sa

Hp.

Vln.

B.

Guit.

40

Pno

2'06"

44

Voice

Hp.

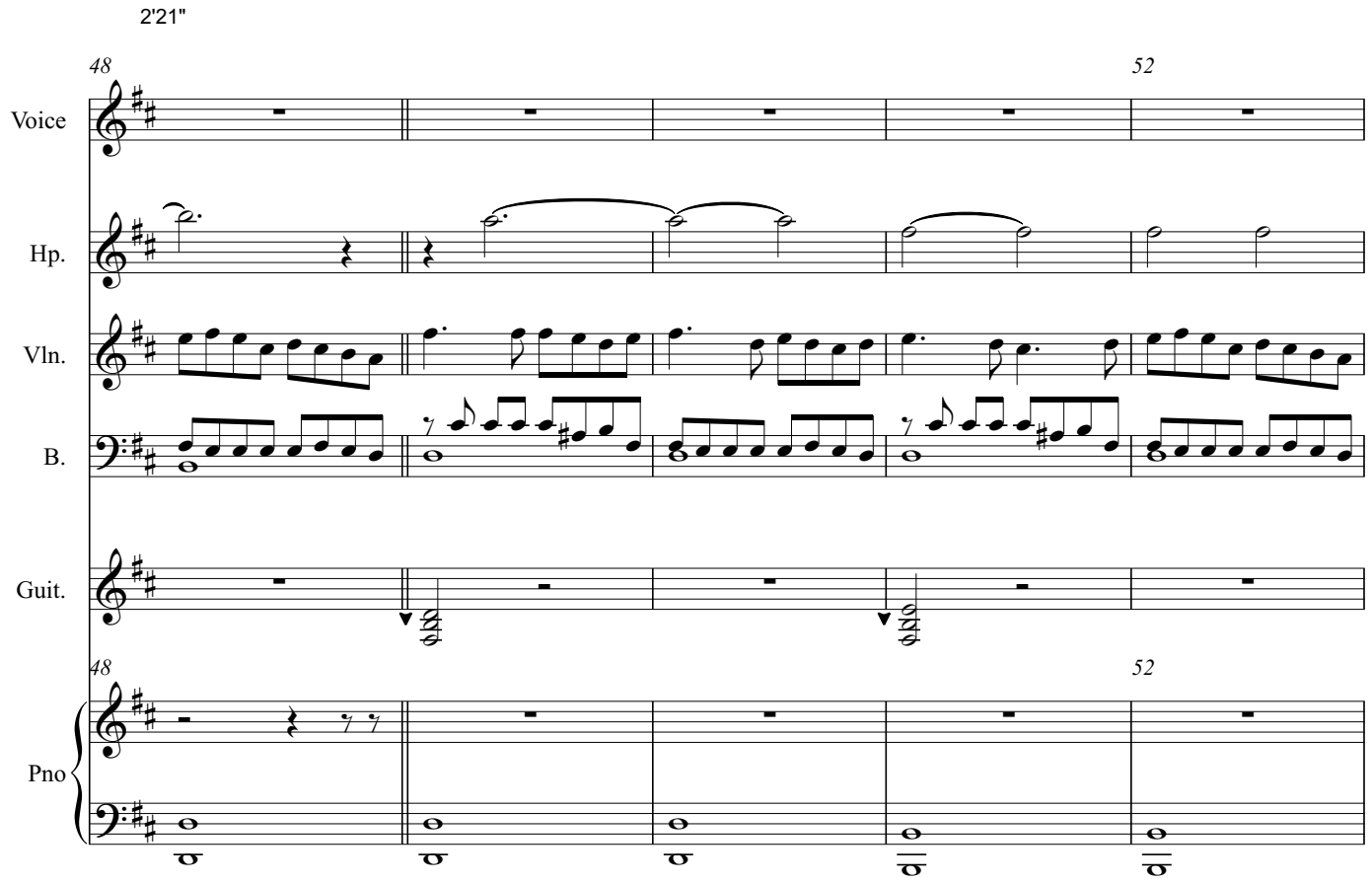
Vln.

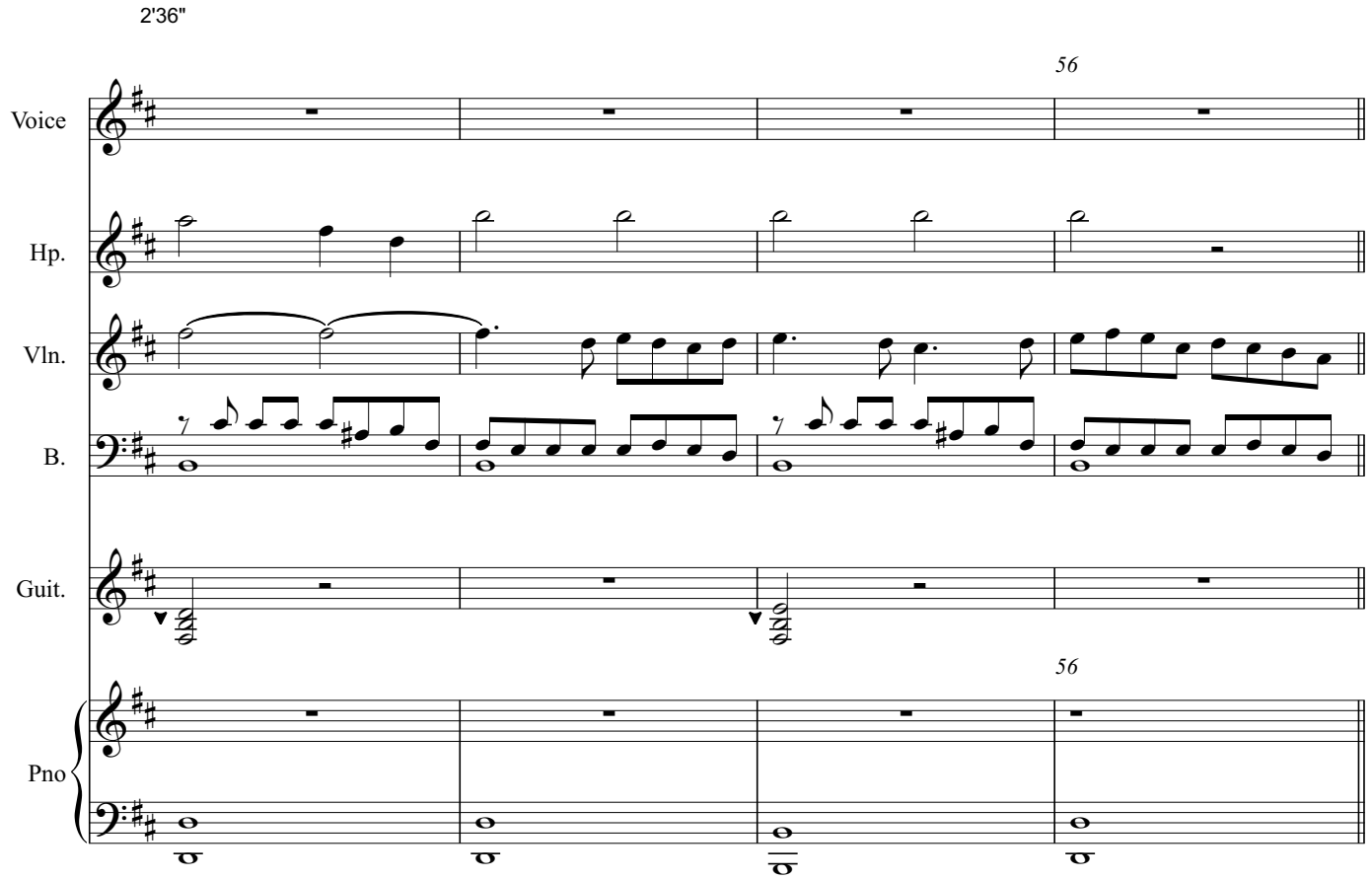
B.

Guit.

44

Pno


2'21"
48
52
Voice
Hp.
Vln.
B.
Guit.
Pno


2'36"
56
Voice
Hp.
Vln.
B.
Guit.
Pno

2'48"

Voice

Ní chrei dim, ní chreid fe - mé, - Ag te - acht go bráth na brei - the

Hp.

Vln.

B.

Guit.

Pno

60

3'00"

Voice

Im ra-dharc a - rís, dar linn Im mharc d'fhís ná d'ais - ling.

Hp.

Vln.

B.

Guit.

Pno

64

3'12"

68

Voice

O - chán! truagh nách tig mh'ann - sa I dtaib-hse

Hp.

Vln.

B.

Guit.

68

Pno

3'27"

72

Voice

cu - airt chug-am-sa Dó ghnúis_tsoi - *s* dhealbh - an

Hp.

Vln.

B.

Guit.

72

Pno

3'42"

76

Voice

ghru adh ghlan, Gidh tuar doi mhean mna - - - a -deall radh -

Hp.

Vln.

B.

Guit.

76

Pno

3'57"

80 84

Voice

Hp.

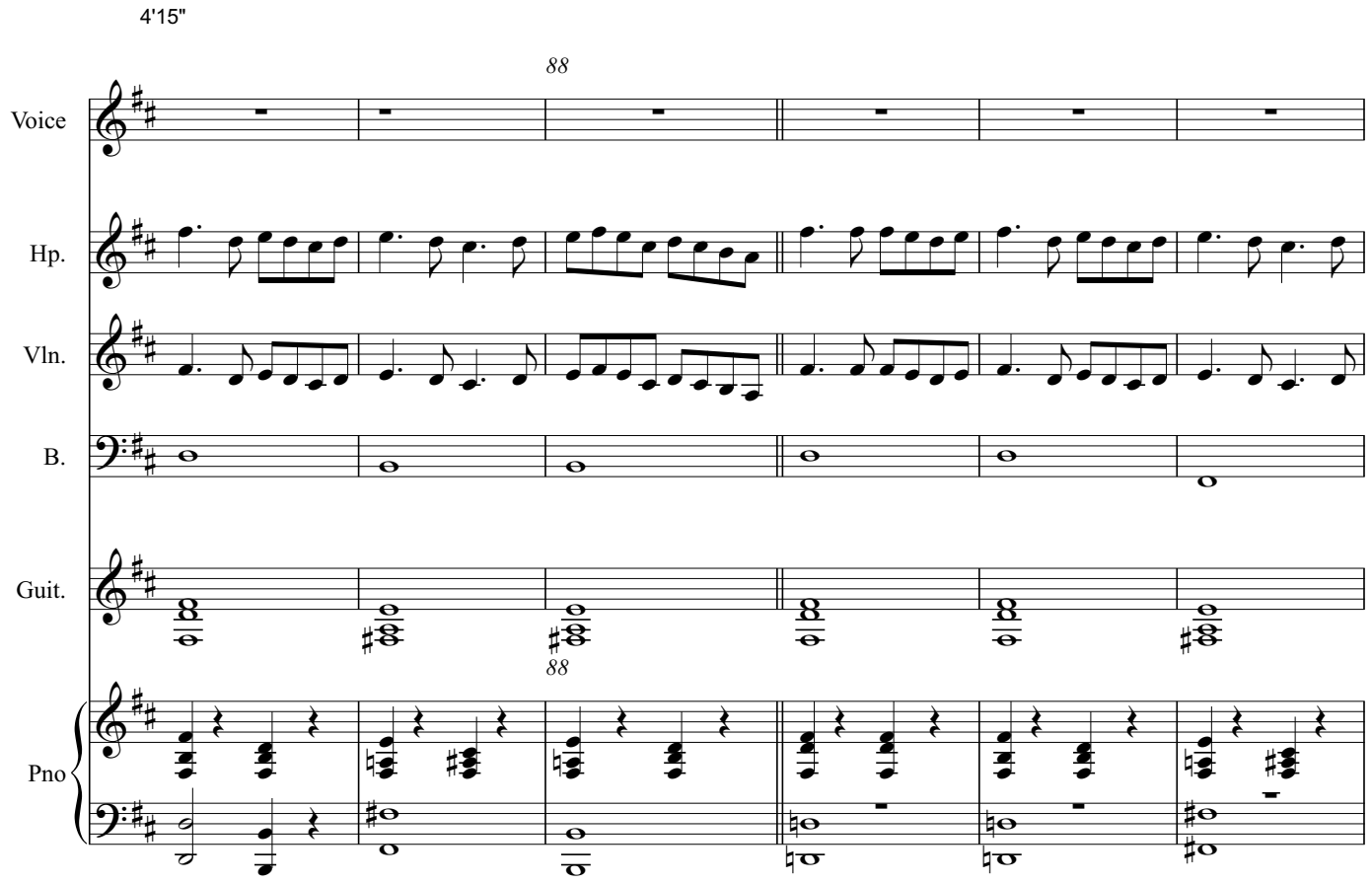
Vln.

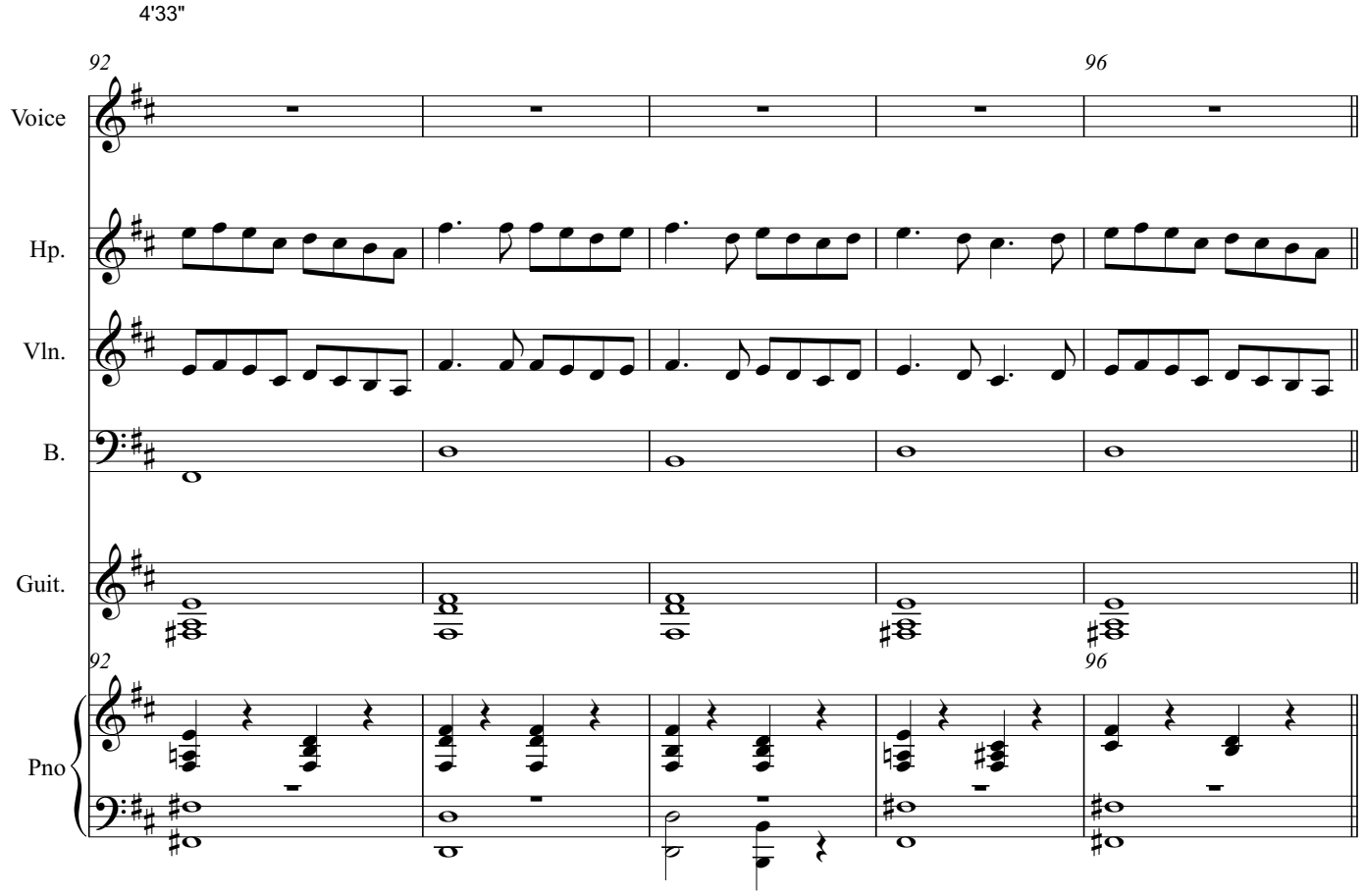
B.

Guit.

80 84

Pno


4'15"
88
Voice
Hp.
Vln.
B.
Guit.
88
Pno


4'33"
92
96
Voice
Hp.
Vln.
B.
Guit.
92
96
Pno

4'48"

100

Voice

Hp.

Vln.

B.

Guit.

100

Pno

5'03"

104

Voice

Hp.

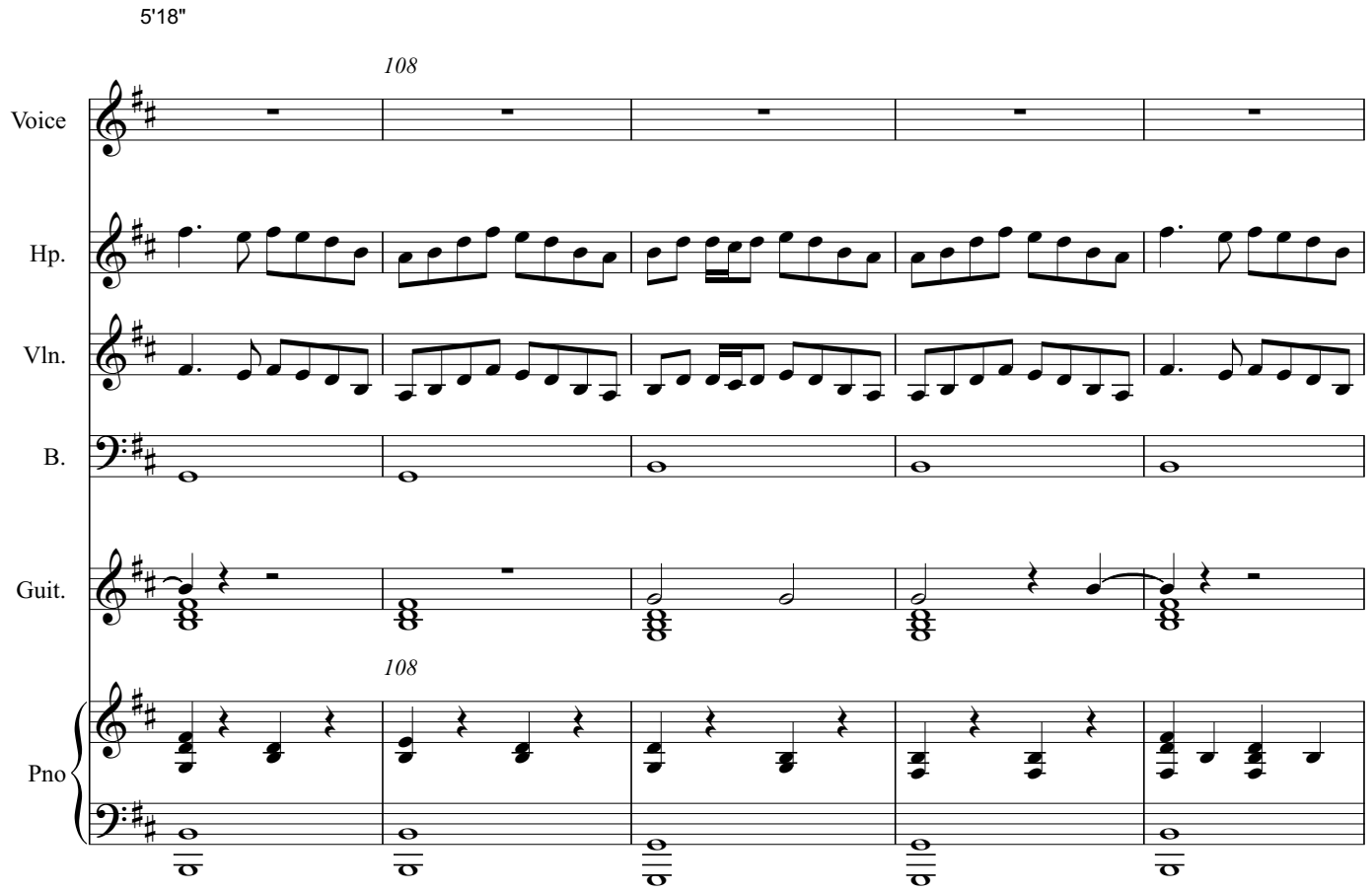
Vln.

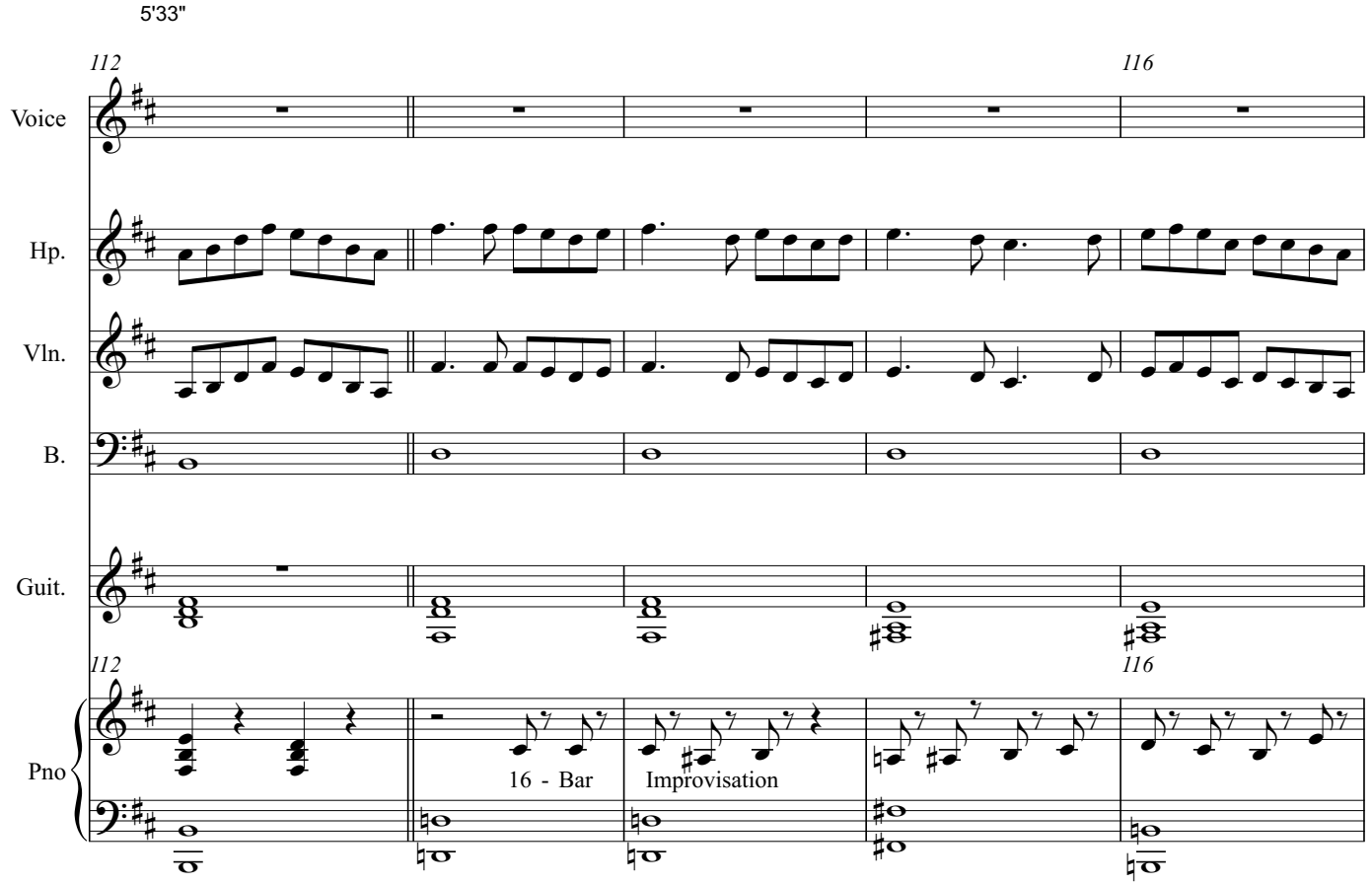
B.

Guit.

104

Pno


5'18"
108
Voice
Hp.
Vln.
B.
Guit.
108
Pno


5'33"
112
116
Voice
Hp.
Vln.
B.
Guit.
112
116
Pno
16 - Bar
Improvisation

5'48"

120

Voice

Hp.

Vln.

B.

Guit.

120

Pno

6'03"

124

Voice

Hp.

Vln.

B.

Guit.

124

Pno

6'18"

128

Voice

O - chán! truagh nách tig mh'ann

Hp.

Vln.

B.

Guit.

128

Pno

6'33"

132 136

Voice

sa I dtaib-hse cu - airt mo..chug___ am-sa

Hp.

Vln.

B.

Guit.

132 136

Pno

6'48"

140

Voice

Dó ghnúis tsoi - s dhealbh - an ghru adh ghlan, -

Hp.

Vln.

B.

Guit.

140

Pno

7'00"

144

Voice

Gidh tuar doi mhean - - a deall radh.

Hp.

Vln.

B.

Guit.

144

Pno

7'15"

148

Voice

Hp.

Vln.

B.

Guit.

148

Pno

7'27"

152

Voice

Hp.

Vln.

B.

Guit.

152

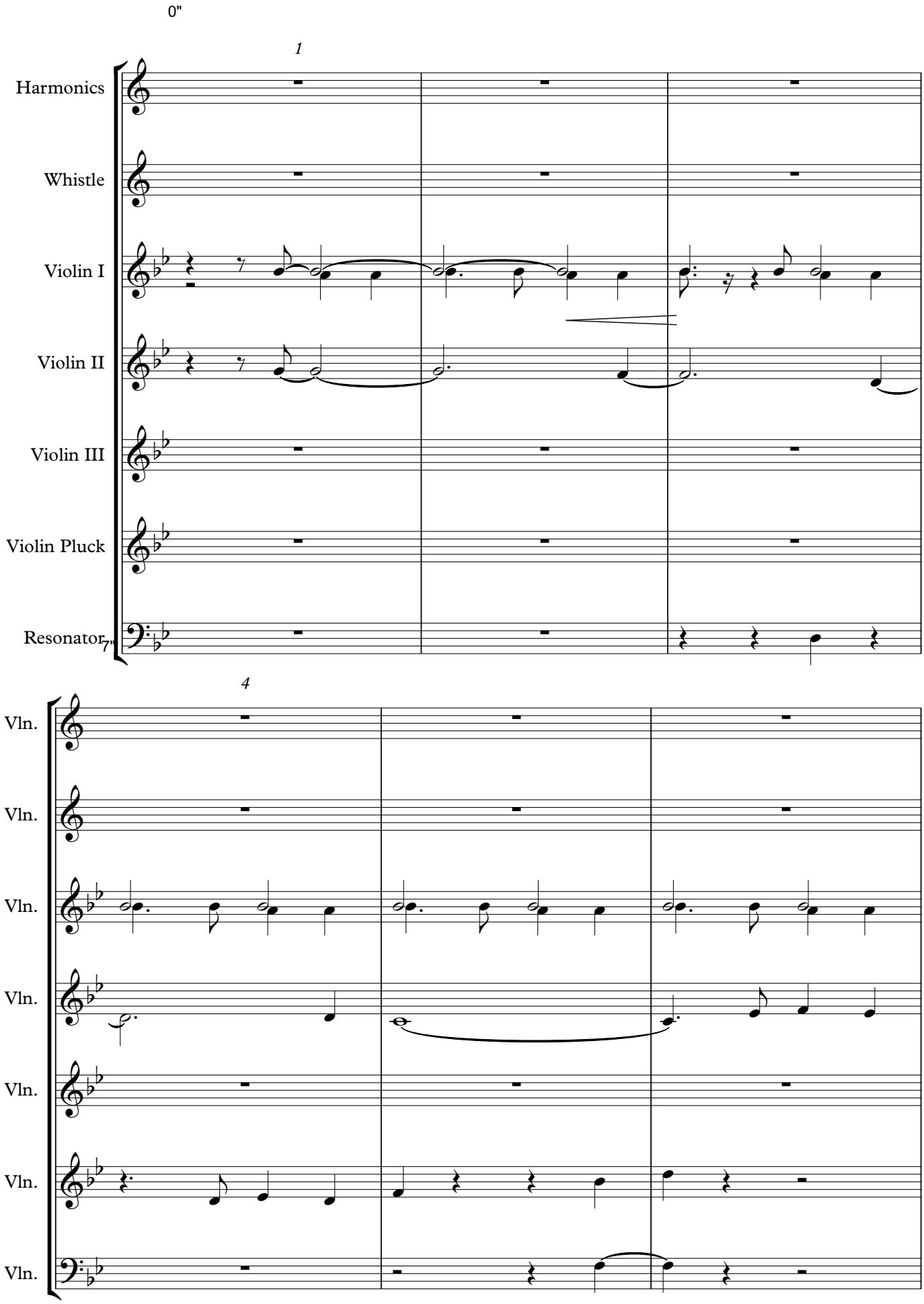
Pno

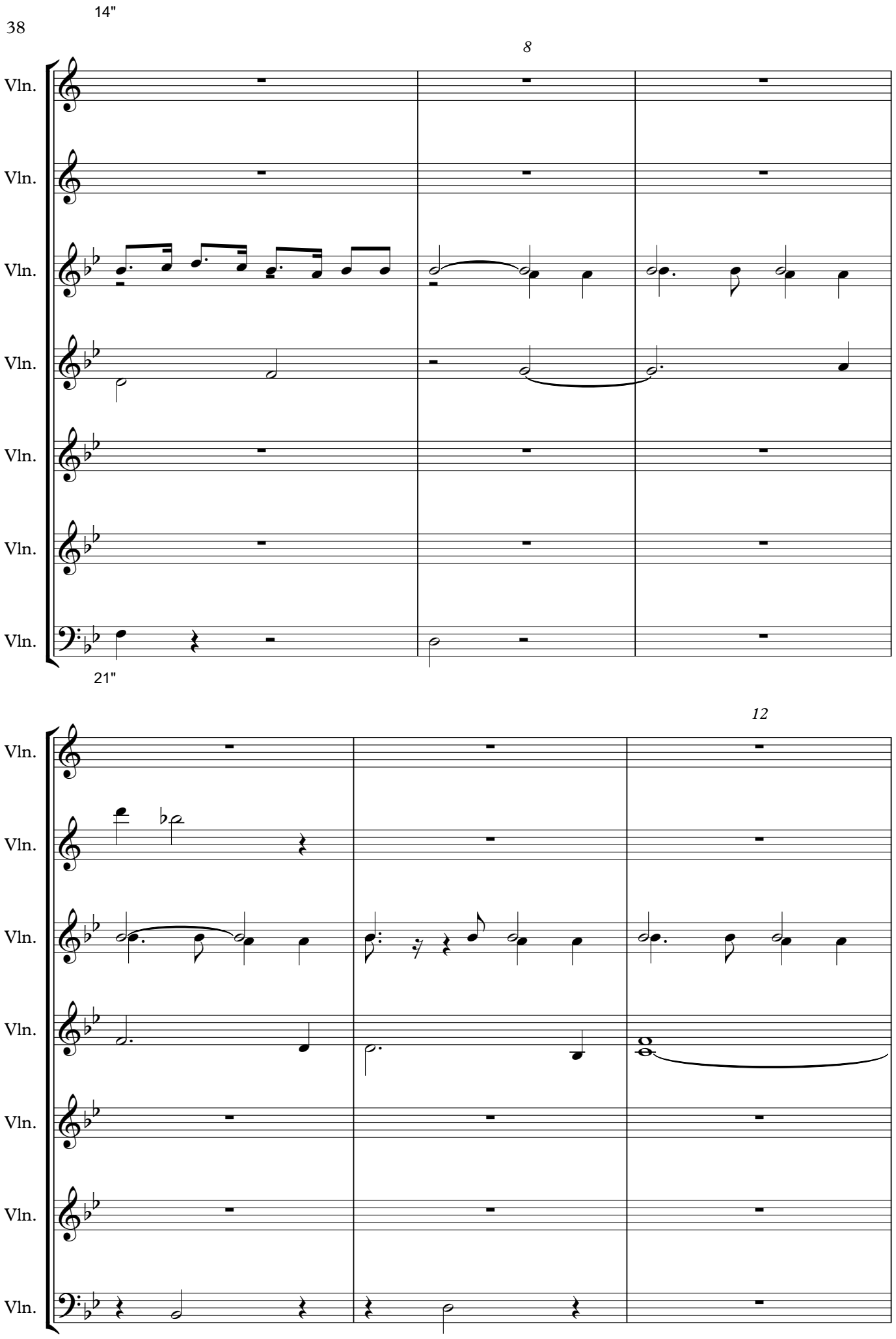
7'42"

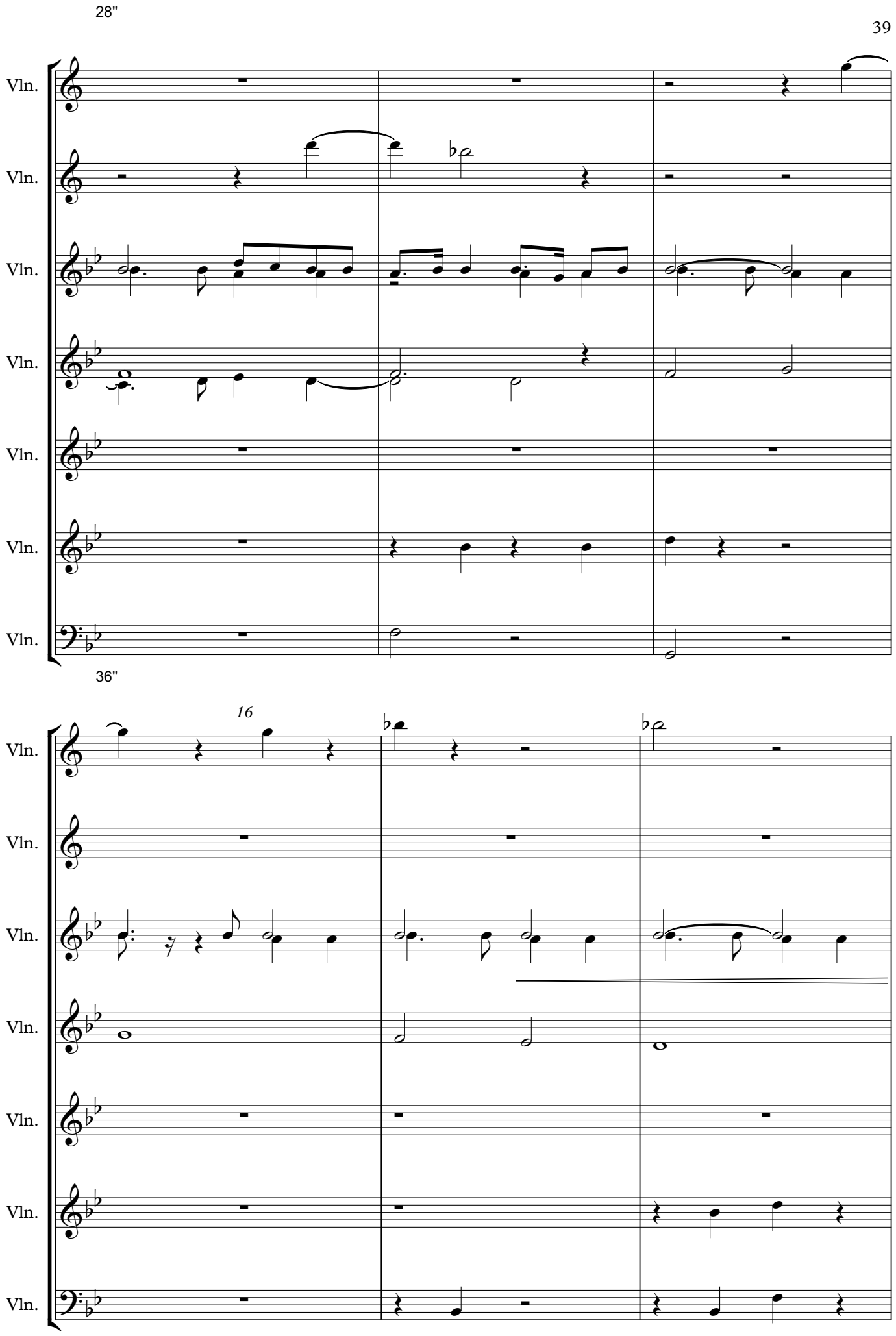
Full Score

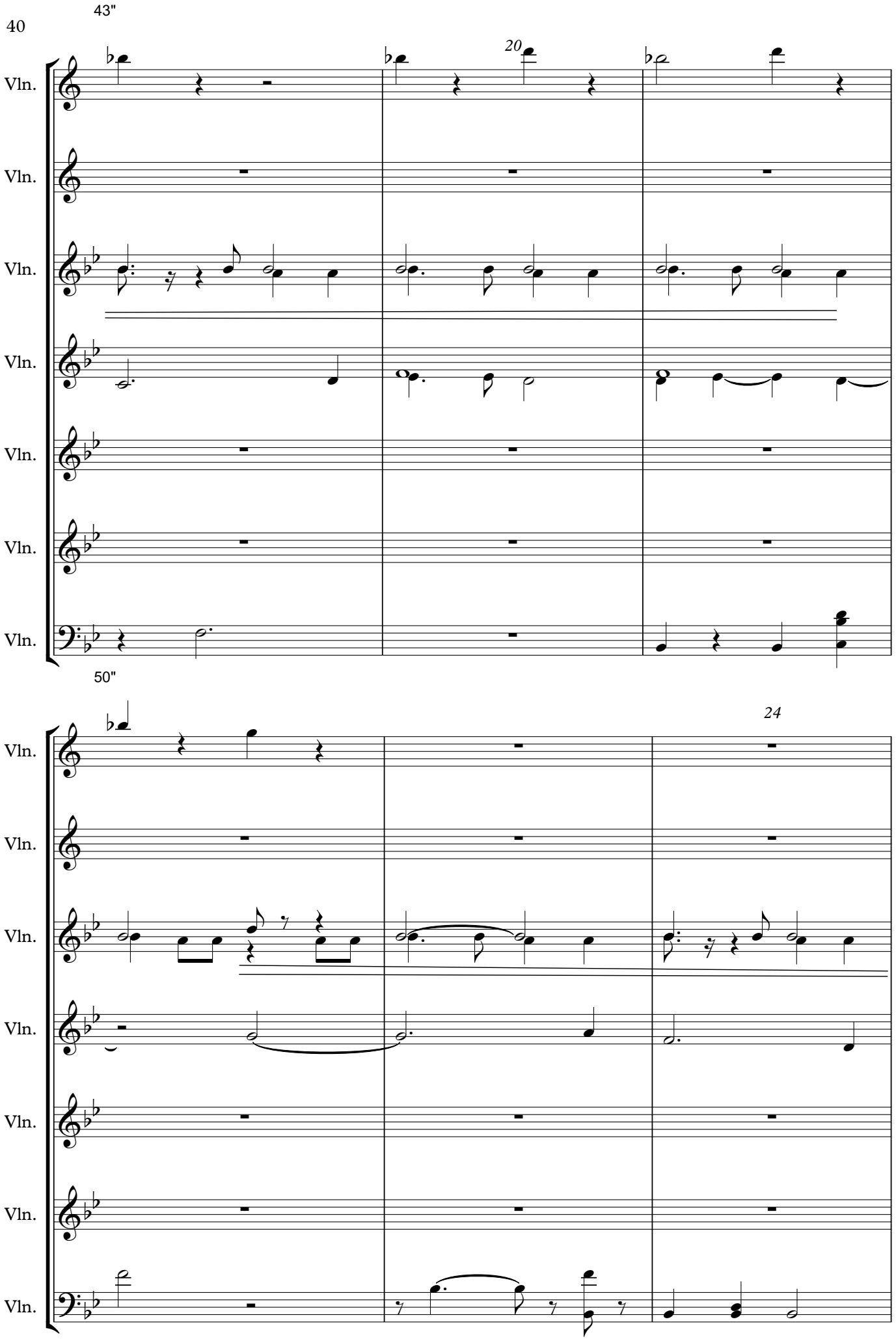
Caoimhín Ó Raghallaigh

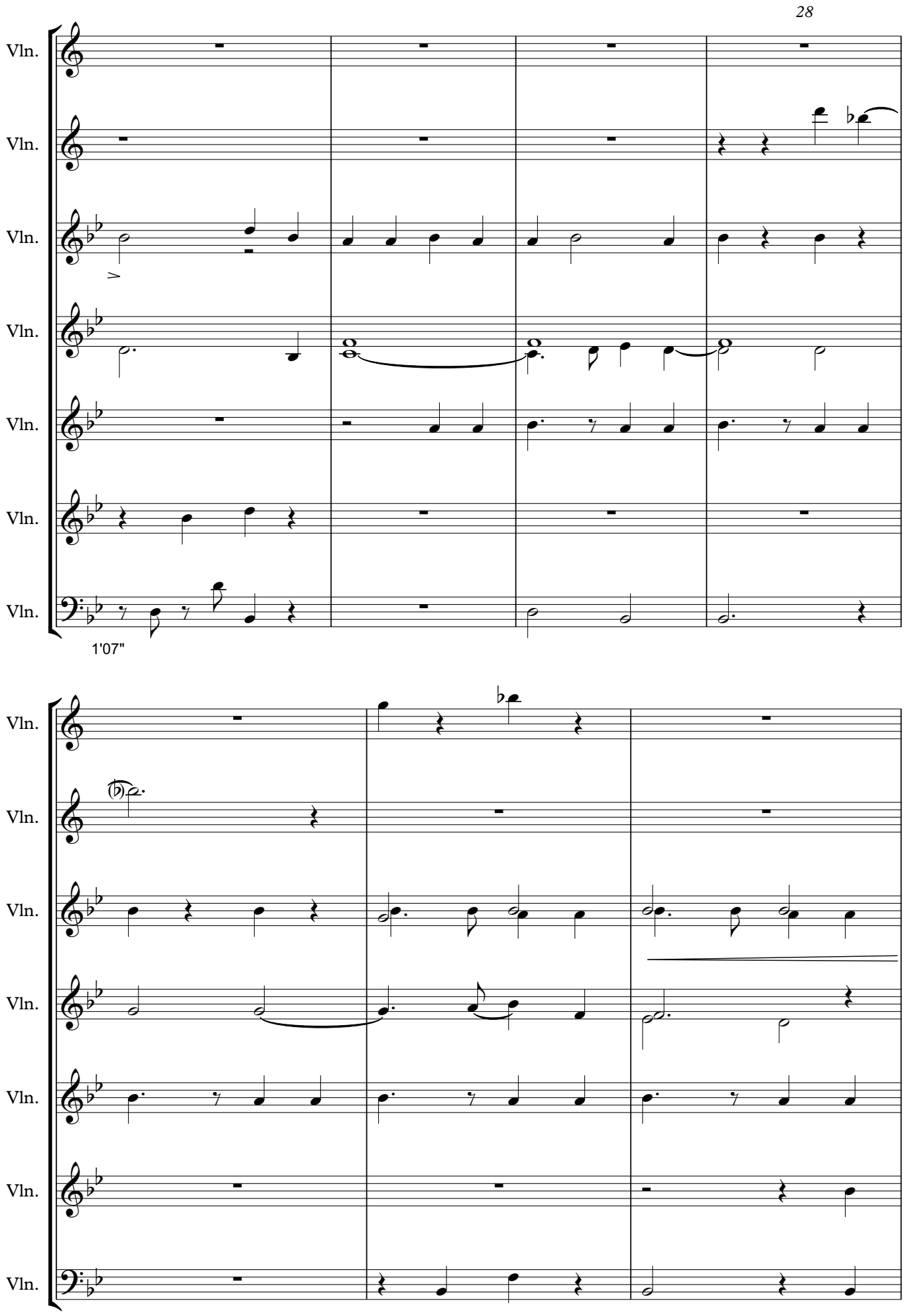
It's All About the Rhythm of Her Toes

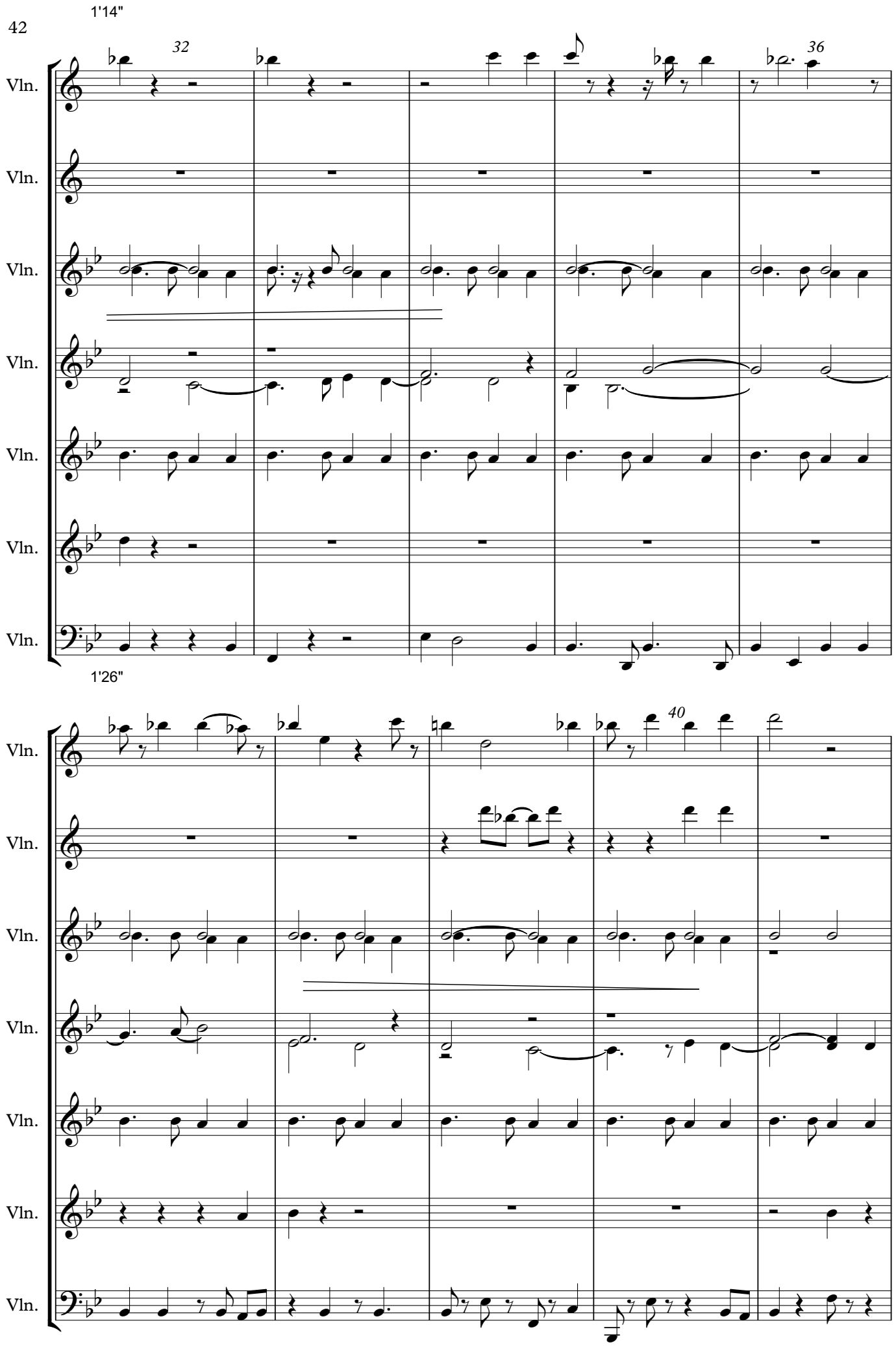

0"
1
Harmonics
Whistle
Violin I
Violin II
Violin III
Violin Pluck
Resonator
7"
4
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.

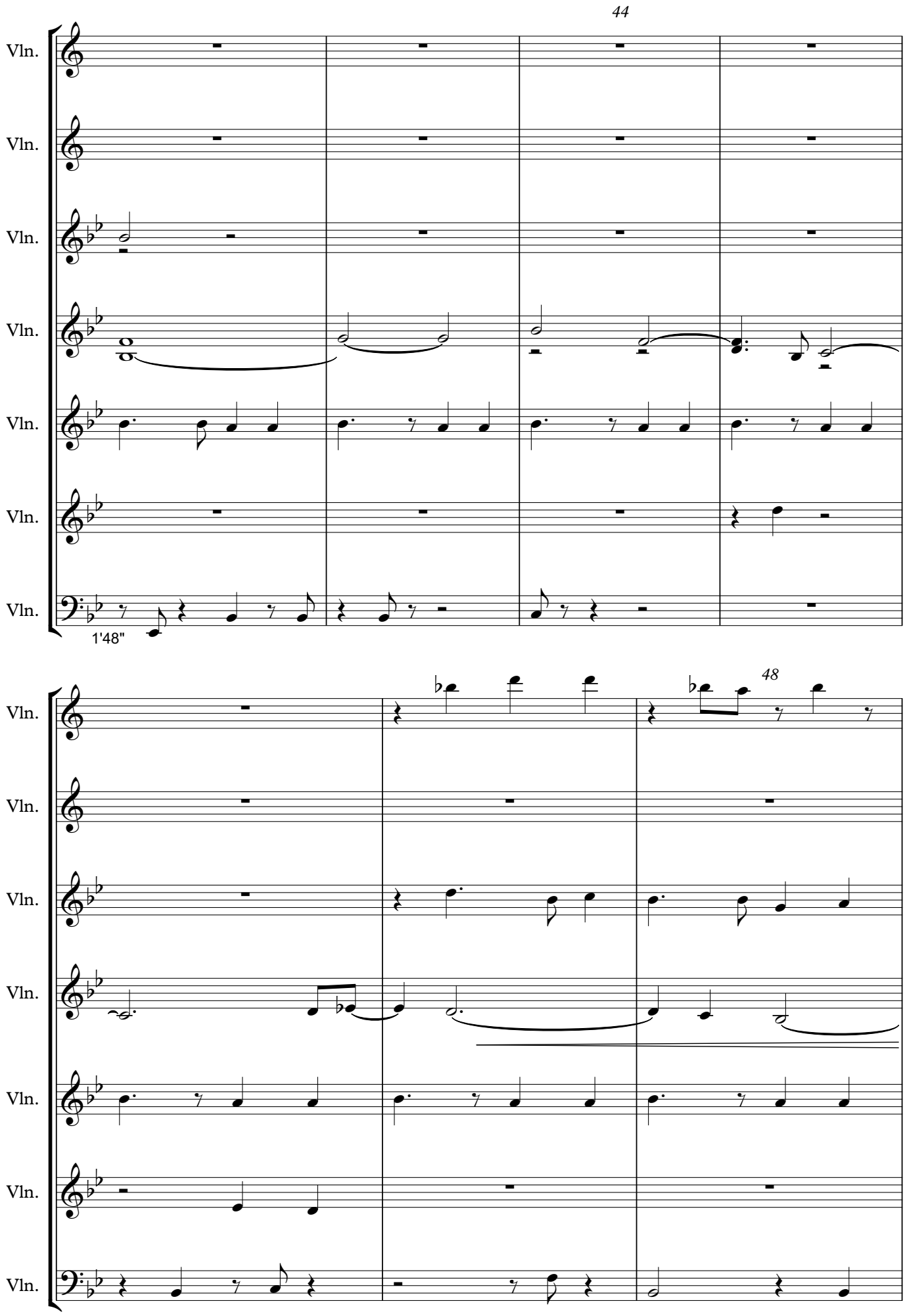

14"
8
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
21"
12
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.

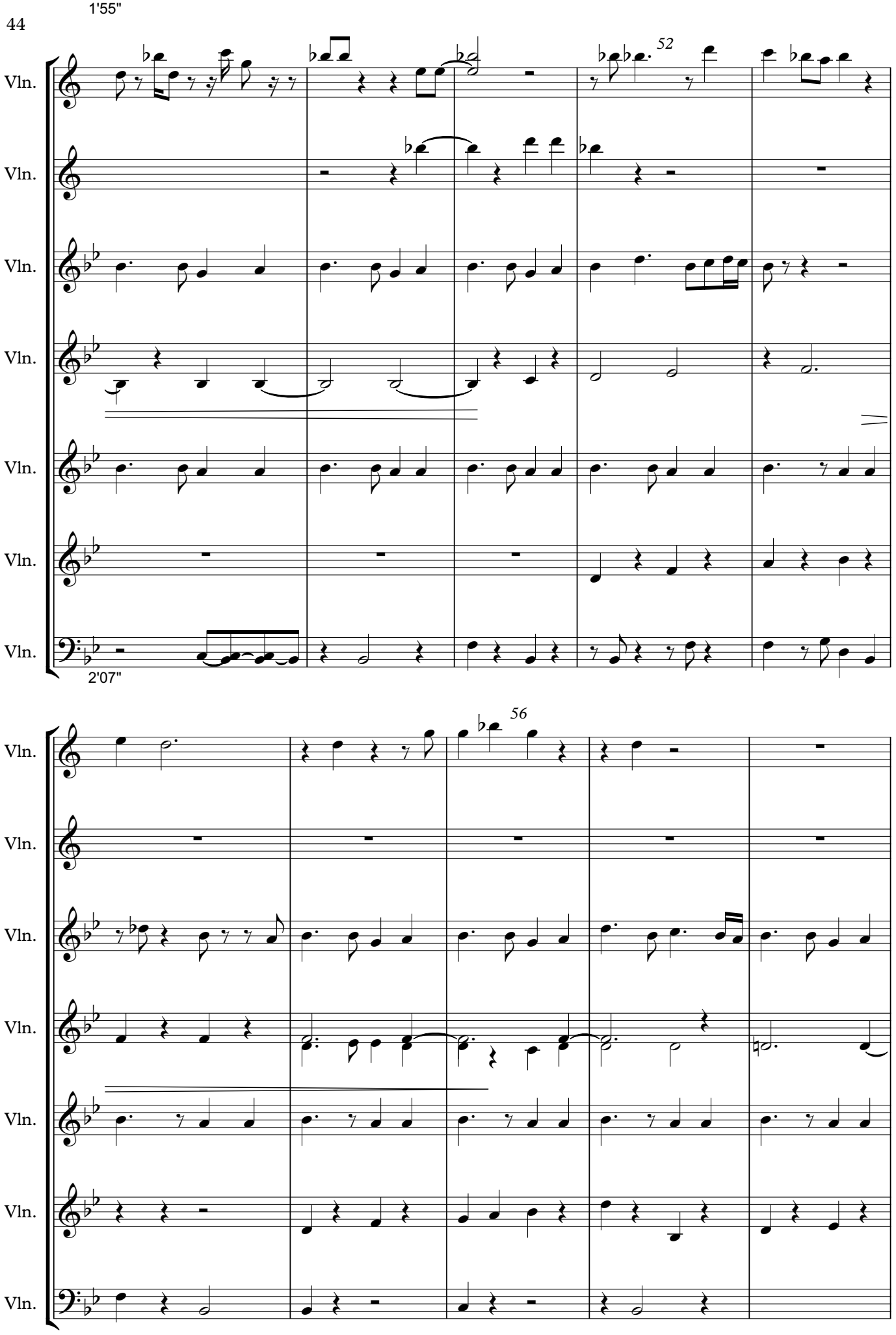

28"
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
36"
16
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.

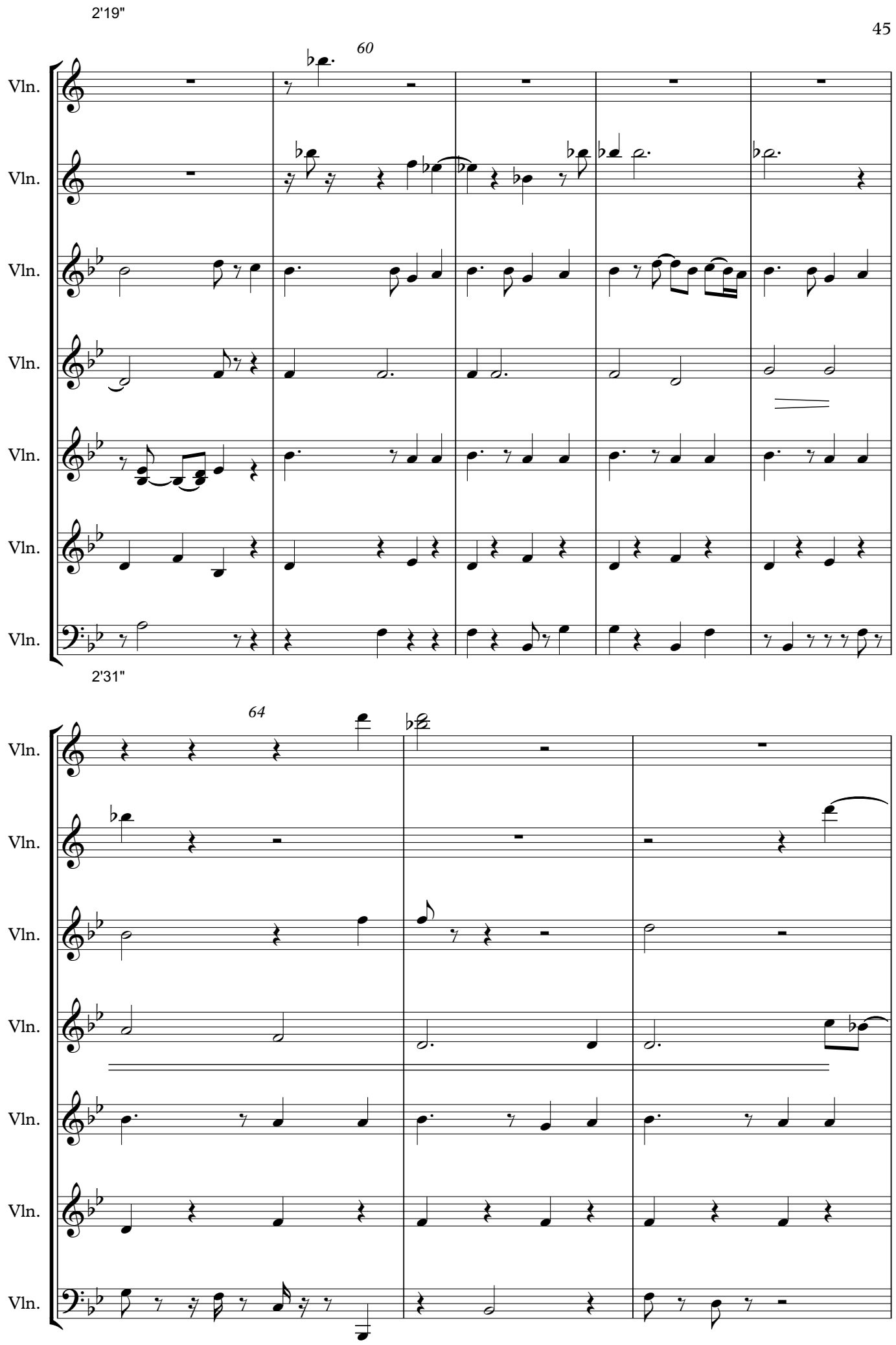

43"
20
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
50"
24
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.


57"
28
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
1'07"
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.

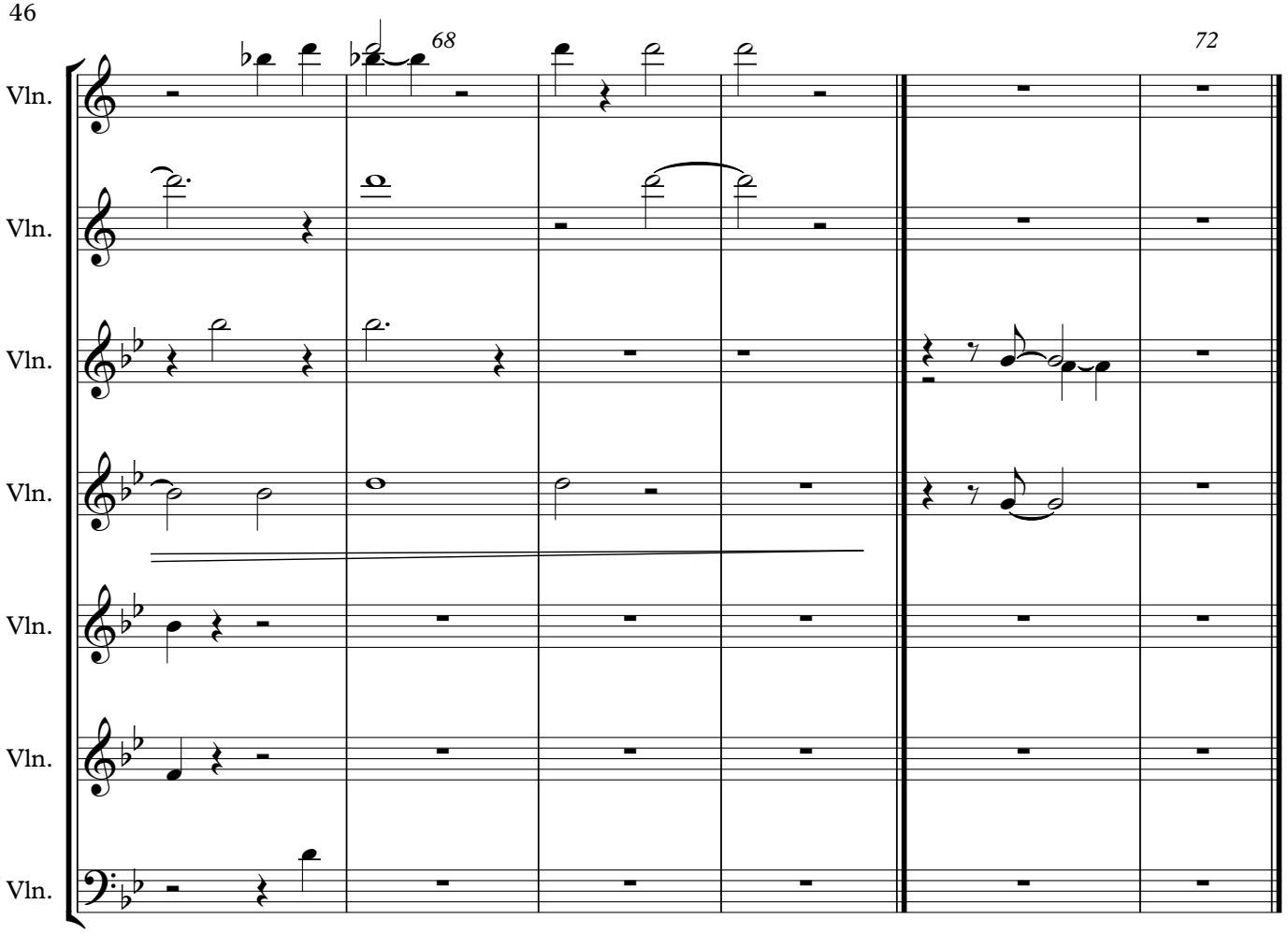

1'14"
32
36
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
1'26"
40
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.


1'38"
44
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
1'48"
48
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.


1'55"
52
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
2'07"
56
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.


2'19"
60
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
2'31"
64
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.
Vln.

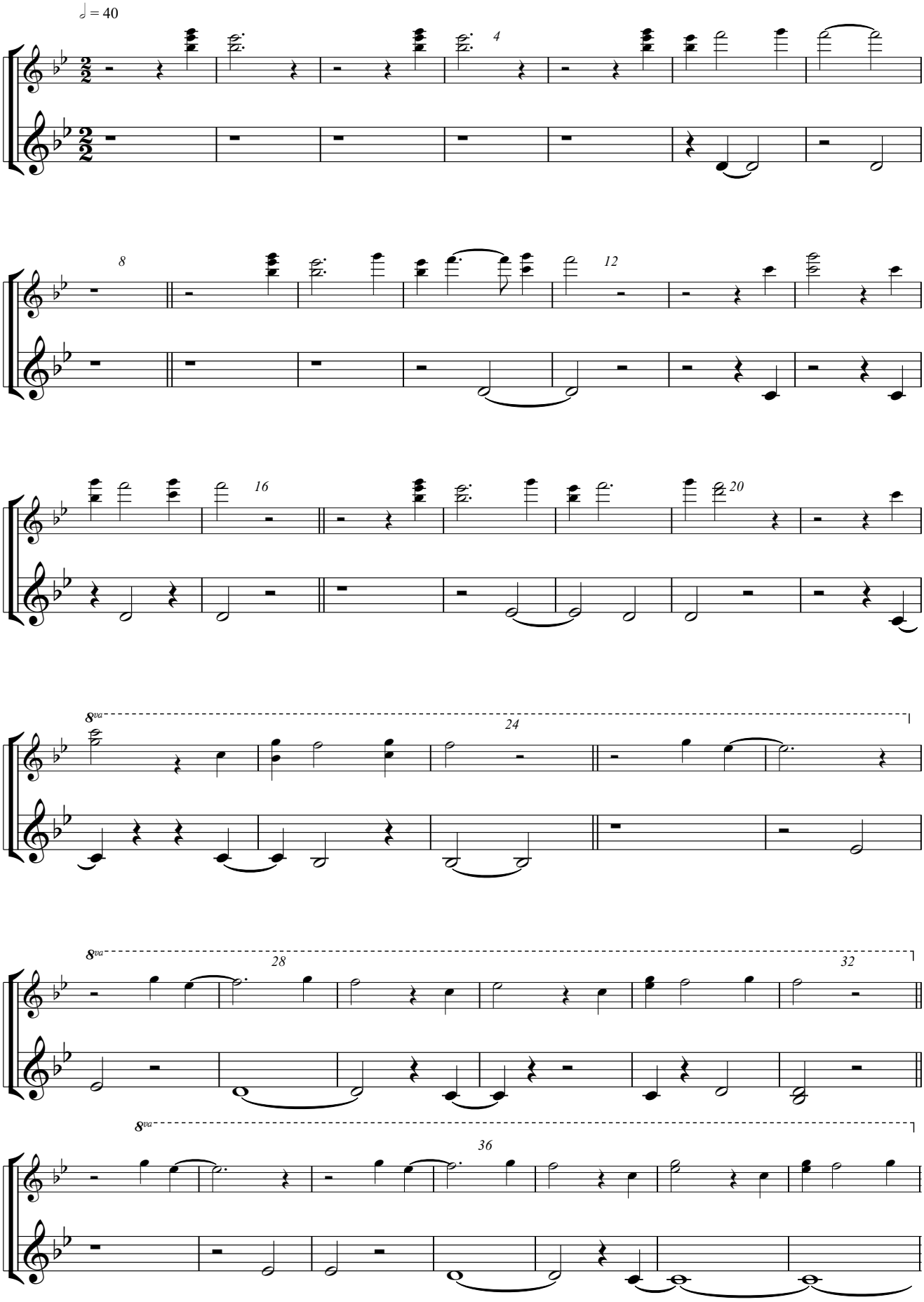
2'38"

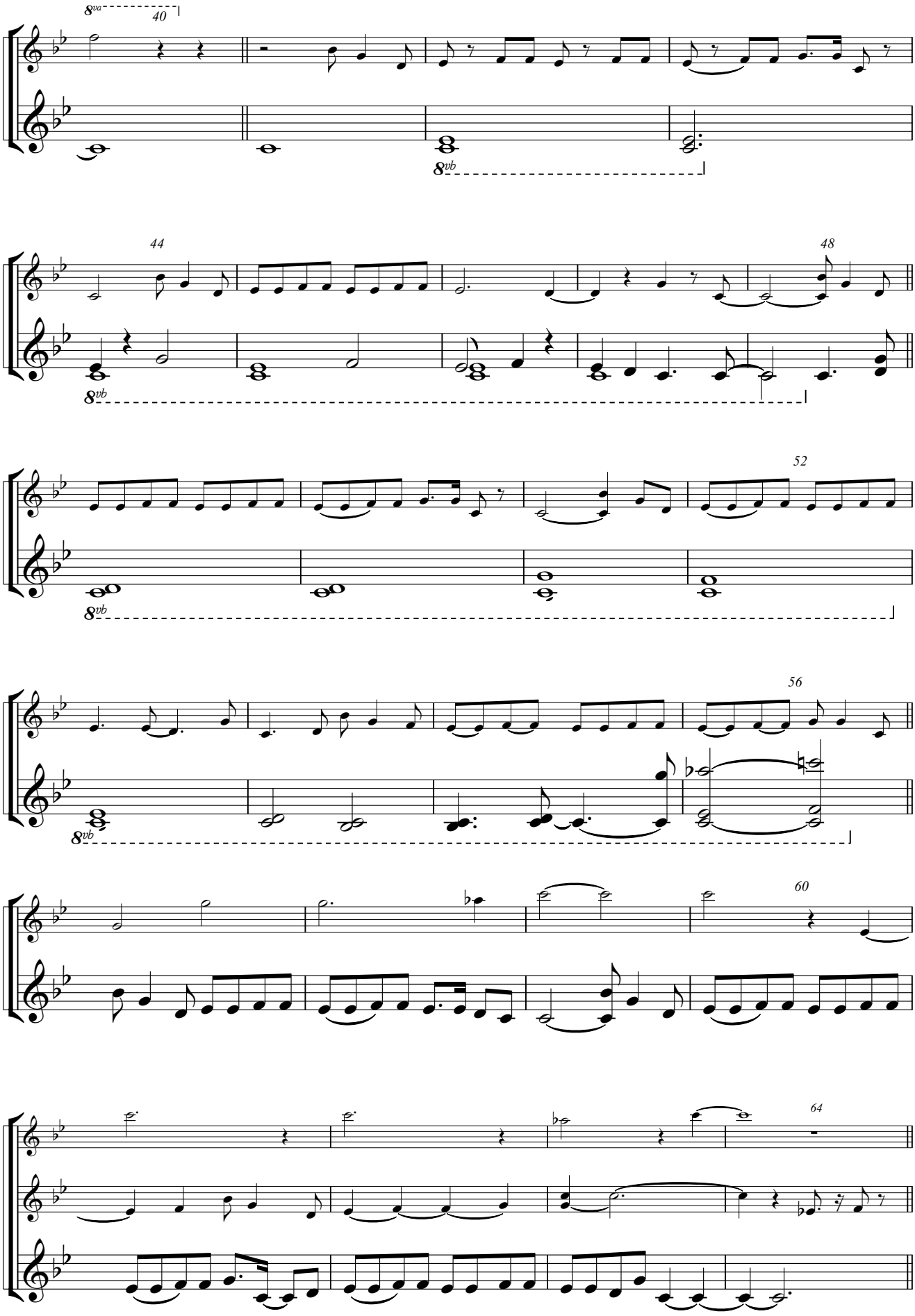


2'55"

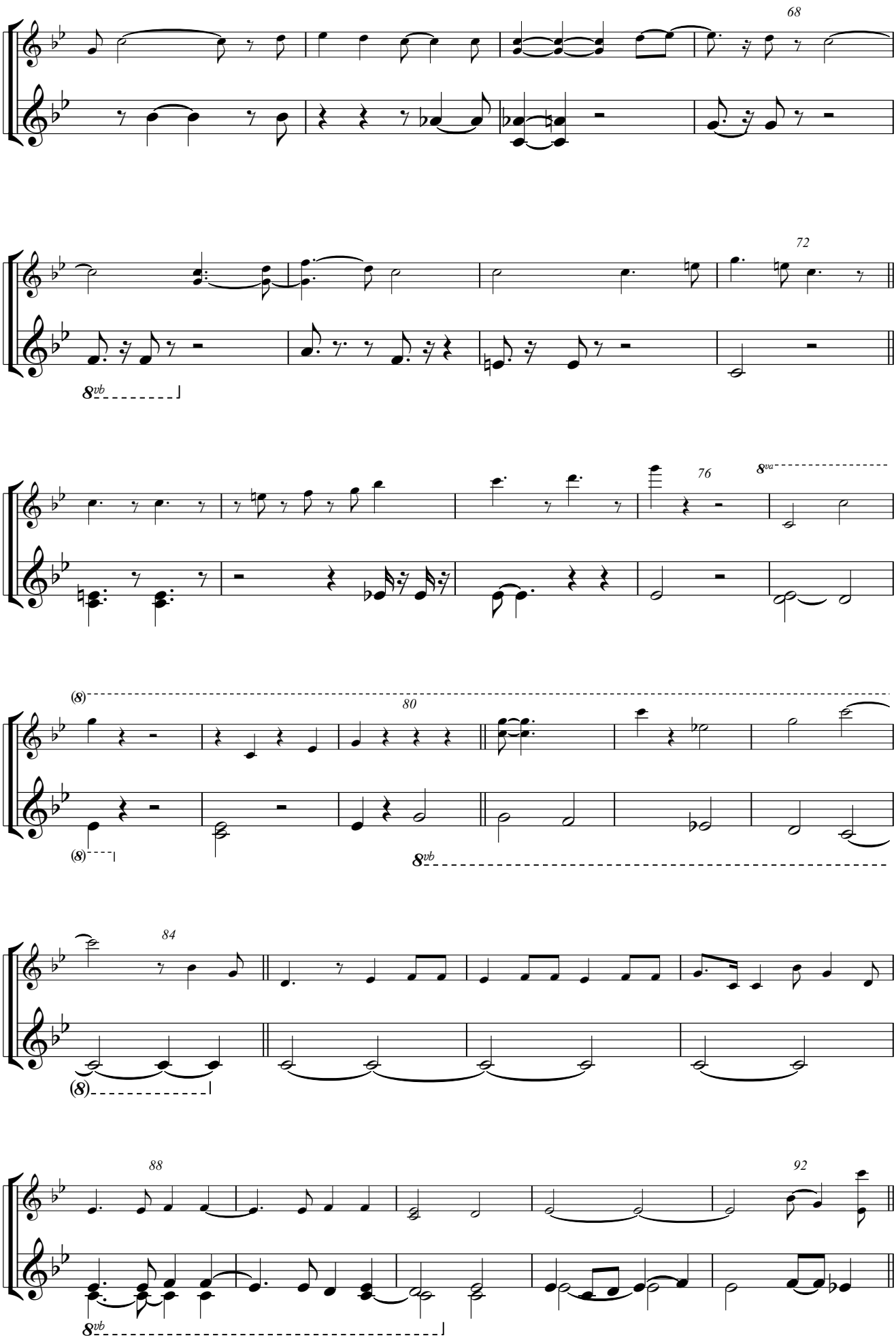
Ó Raghallaigh / Trueman

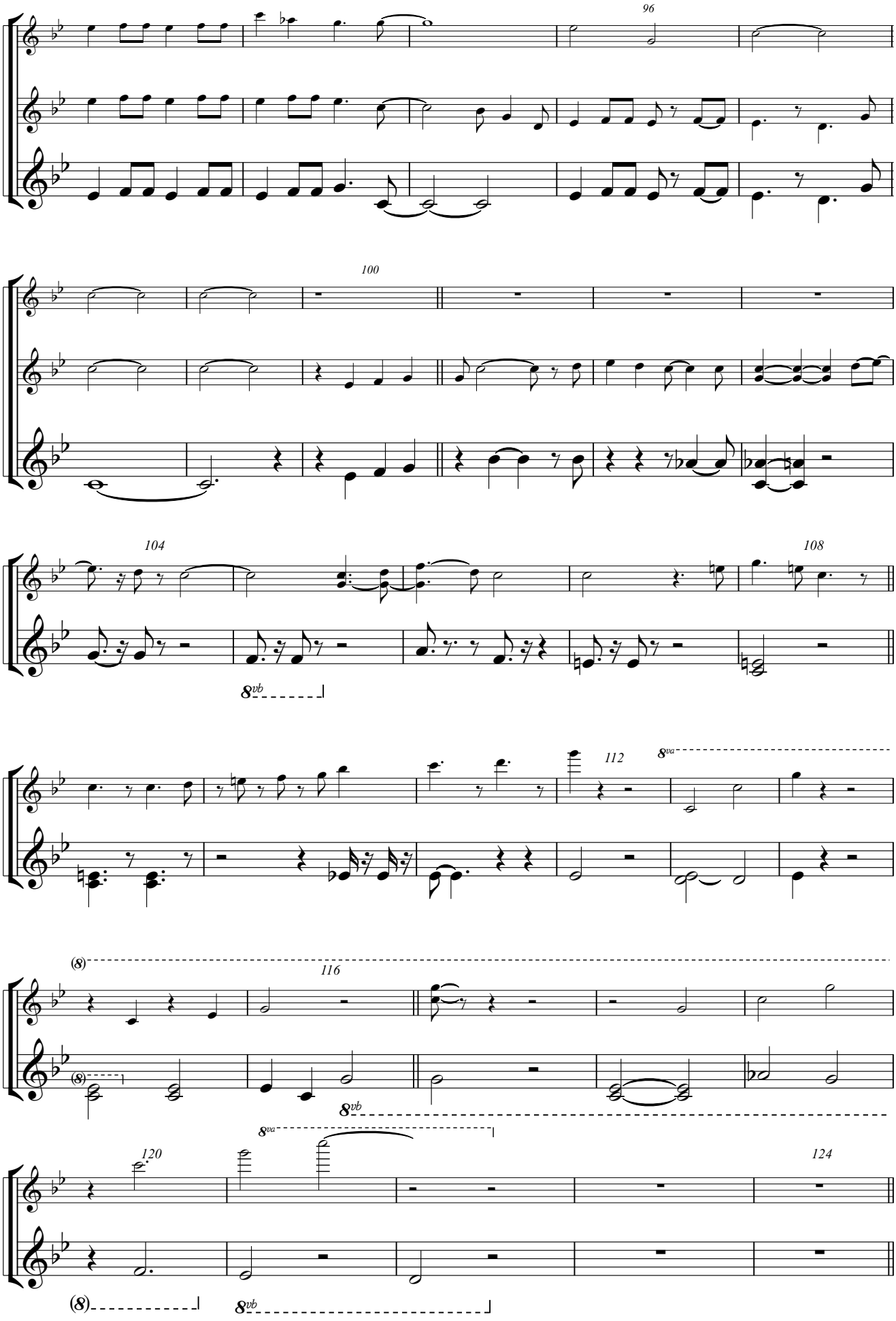
Laghdú

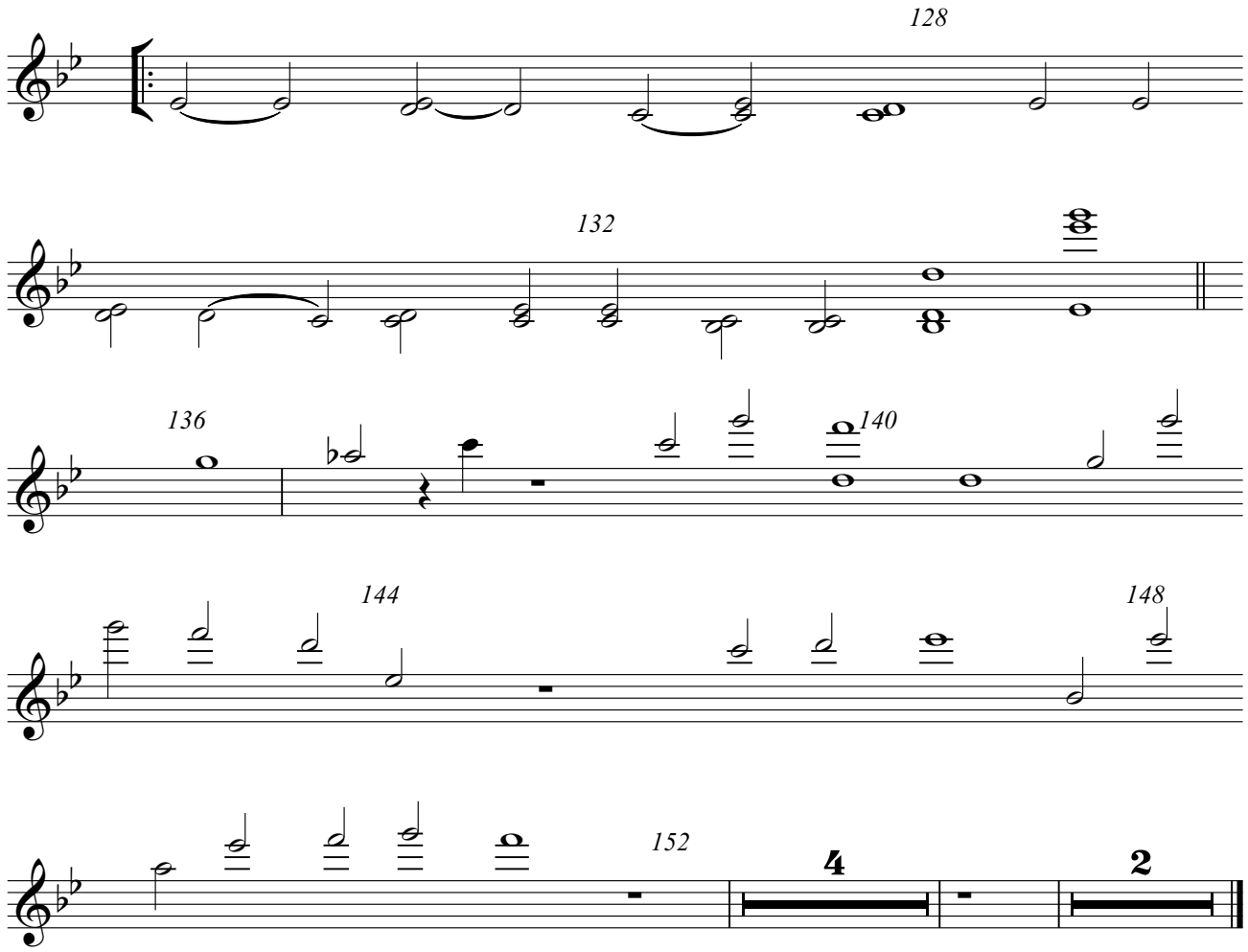

♩ = 40
4
8
12
16
20
8va
24
8va
28
32
8va
36



V.S.


68
72
8vb
76
8va
(8)
80
(8)
8vb
84
(8)
88
92
8vb


96
100
104
108
8vb
112
8va
(8)
116
8vb
8va
120
124
(8)
8vb


128
132
136
140
144
148
152
4
2