

rule: if someone has a fear of something, the best way to remove it is to begin sensory investigation of this object. The same happens with the 20th-century music chords, melodic and rhythmic-patterns assimilation through the special course of ear training exercises.

Such a proposed method has been scientifically proved in the author's tree volume *Course of Modern Solfege* as well as in her monograph (as a Post-Doctorate dissertation) *Solfeggio – Psychotechnique of Ear Training*<sup>6</sup>. The *Course of Modern Solfege* is devoted to students of middle and high level of music education. This course contains a classification of all the basic, frequently used models of contemporary music language as well as methodological and practical ways of overcoming them. In the first volume there are instructive exercises, the second contains extracts from 20th-century music compositions and the third one is devoted especially to harmonic solfeggio. This course has been practically approved (and is nowadays always in process of further improvement) in the author's pedagogical two-decade experience in the Moscow Conservatory and also in various workshops at other music colleges in Russia and abroad. The proposed psychologically-oriented ear training methodology, being rather easy to apply, may contribute to a creative increase not only cultivating specific skills for intoning and playing new music but also producing a real aesthetic pleasure from such a training.

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## Becoming Musical: Creative Emergence, Cultural Identity and Learning

### Introduction

In recent years music education philosophers have debated the virtues of the praxial approach to music learning. Theorists such as David James Elliott (1995), Thomas Regelski (1998) and others<sup>1</sup> have shifted away from what has been known as ›aesthetic education‹, preferring to situate music learning as ›action‹, or more specifically ›right action‹. In this paradigm of thought, learning is considered as process, as a series of unfolding moments where teachers and learners critically consider the ethical dimensions of experiences as they are disclosed. The situated nature of learning as praxis is also consciously affirmed, that

6 Marina Karaseva, *Solfeggio: Psychotechnique of Ear Training*, Moscow 1999.

1 See for example Thomas Regelski, »The Aristotelian Basis of Praxis for Music and Music Education as Praxis«, in: *Philosophy of Music Education Review* 6/1 (1998), p. 22–59; and David J. Elliott, *Music Matters*, New York 1995.

is, teachers and learners seek to understand the identities, traditions, circumstances and contingencies of educational moments without which learning cannot be fully appreciated.

These burgeoning discussions on music education as praxis touch on an area of learning that, I contend, is of importance to the wider circumstances of schooling and education today. By focussing on learning as action, praxial theories of music education direct our attention to the occurrences of the creative events of music making and listening. I maintain that this creative dimension, the region where learning is actualised, is downplayed in contemporary educational thought and practice. Rather than being encouraged to set out courses of creative learning experiences for given circumstances, today's teachers are faced with having to orientate their thinking around atomised curricula and adhering to the prescriptions of subject ›disciplines‹. While there is nothing inherently wrong with lists of learning objectives, such prescriptions need not become the predominant force of educational concern or indeed permeate our practice in the way that they have. We can call into question efforts to predetermine educational experiences. By using the example of music, I seek here to reclaim the creative area of learning that has become submerged in the systematic taxonomies of discipline structures, predetermined curricula and what Regelski (2002) aptly calls »methodolatry«<sup>2</sup>.

My focus also has significance for how we might perceive and interpret the importance of education in the arts. Despite recent curriculum initiatives, the arts are a part of schooling that have, in recent times, been under pressure from crowded timetabling, inadequate training, and even questioned as legitimate in-school pursuits. Schools that miss out on the arts also fail to capture valuable opportunities where children come to understand their own work: their own creative ›voice‹ emerging in a dialogue of ›voices‹. Arts experiences enable us to gather and interpret aspects of educational moments that may otherwise be unrecognised, obscured or de-emphasised. The particular qualities and dynamics of events ›shine‹ or ›presence‹ in arts experiences as they do in all learning experiences. This ›shining‹ may be all the more recognisable in the arts because of the freedoms and wider possibilities of expression open to students in arts opportunities.

Artistic events can thus become a focus. What comes forth in an event? What regions or territories do artistic events configure? These questions can be explored with the appropriate conceptual tools. In this paper I draw on conceptual tools provided by three philosophers, Nietzsche, Heidegger and Deleuze, in order to gain a more flexible appreciation of what an artistic event can be or become. Like Nietzsche and Deleuze, I draw on the example of music to stimulate such thinking. Music presences itself in events; in active, multi-dimensional ways. Music, as heard and embodied, emerges as an elusive matrix of change and difference that stimulates synchronic modes of thinking and action. As a jazz improviser, I readily experience this synergy of thought and musical action. Music, in its state of presencing, plays with the capacities and contingencies of cultural work in the unfolding moment. Music is thus well placed to be an example of how we can conceive of the artistic event.

2 Thomas Regelski, »On ›Methodolatry‹ and Music Teaching as Critical and Reflective Praxis«, in: *Philosophy of Music Education Review* 10/2 (2002), p. 102–123.

## Considering the Creative Moment

### *Nietzsche*

Nietzsche's work was influenced by music improvisation. He regularly improvised at the piano and was invigorated by the creative process that music encapsulated.<sup>3</sup> Music, to Nietzsche, was not merely a solo experience but was entwined with the wider cultural expressions of communities. More than just an ›agglomeration of notes‹, Nietzsche's music became an exemplar of embodied cultural expression, a medium that not only enhanced pleasure, but stimulated the physiological body and its desires. In his first book, *Die Geburt der Tragödie* (1872),<sup>4</sup> music was the natural life-force where the creative urges of Dionysus rise to meet with the god of images, reflections and dreams – Apollo, to create a rapturous form of art which radiates in the fullness of its existence. Later, Nietzsche was to re-interpret this creative process as an aesthetics of physiology, emphasising the embodiment of art as a psychological and corporeal condition.<sup>5</sup> His metaphor of Dionysus, the Greek god of wine, represented freedom, creativity, abandonment of oneself and the possibility of transformative power.

Nietzsche's music-inspired metaphor of Dionysus encapsulates the quality and dynamism of the creative moment. The emergent power of an event, best thought of as an artistic experience, becomes manifest by means of the configurations and contestations of synchronic forms. The relational dimensions in music experiences similarly reinforce the qualities of alliances and synergies that emerge in those experiences. Music comes forth with qualities of embodiment, attitude, expression, cognition, emotion, design, social meaning, re-orientation, identity, narrative and ideology – viz., all facets of cultural work. Creative moments or learning events bring forth particular configurations of these synergies and changing identities. Further, Nietzsche's thought of the ›will to power‹ aids the conceptualisation of such a field of relational energies. Rather than conceiving of artistic action strictly within the borders of disciplinary thinking, the idea of the ›will to power‹ allows for a Nietzschean inspired re-conceptualisation of artistic events. Here is how Nietzsche describes his thought:

Assuming, finally, that we could explain our entire instinctual life as the development and differentiation of one basic form of the will (namely the will to power, as my tenet would have it); assuming that one could derive all organic functions from this will to power and also find in it the solution to the problem of procreation and alimentation (it is all one problem), then we would have won the right to designate all effective energy unequivocally as: the will to power. The world as it is seen from the inside, the world defined and described by its ›intelligible character‹ – would be simply ›will to power‹ and that alone.<sup>6</sup>

3 See Frederick Love, *Young Nietzsche and the Wagnerian Experience*, New York 1966.

4 Friedrich Nietzsche, *The Birth of Tragedy and Other Writings*, ed. by Raymond Geuss and Ronald Speirs, Cambridge 1999.

5 See Martin Heidegger, *Nietzsche* (1961), 2 vols., transl. by David Farrell Krell, San Francisco 1991, here: vol. 1, p. 98.

Collectively, Nietzsche's thought of the »will to power« and his Dionysus metaphor of emergent creative energy give us a picture of how cultural identities can be formed and reformed. The new conceptualisation of the event is fluid and emergent; made up of configurations of changing energies that come forth in different ways in different circumstances. What occurs is a »moment of becoming« where modes of being come forth and the experience of listening or playing music is an excellent example of how we might best understand that moment.

### Heidegger

Although Heidegger's thinking was deeply influenced by his interpretation of Nietzsche, the earlier philosopher's literal passion for music<sup>7</sup> is not so evident in his work. Heidegger, however, continues the Nietzschean thread of thinking about what we might call »creative emergence«. In *Der Ursprung des Kunstwerkes* (1935/36)<sup>8</sup>, Heidegger provides an exegesis of the art process and questions whether art is still an origin in contemporary culture. For Heidegger, humans partake in the workly process of art making but are not the sole determinants of art works. Humans can work with art making processes and project creative action. In artistic ventures of various kinds, human actions are placed as processes that interact with a multiplicity of modes of beings: those that are historical, environmental, communal, commercial, and so forth.

Humans thus enter into creative processes and work with modes of beings that emerge in the »worlds«, clearings or spaces opened up by art works. Heidegger (borrowing from Plato) calls this revealing *poiesis*, the natural emergence of workly things that occur in the »Ereignis«, the event. *Poiesis* is also a political process because the contestation of modes of beings involves a process where some modes dominate and others remain or become obscured. Heidegger maintains that art works »shine« or things »sing« when we bear witness to the multiplicity of difference that endures in the poietic formation of a work. Heidegger's thinking, here, has implications for how educators and artists can recognise and affirm identity change. As educators our »ways of thinking« can become »enframed« by predeterminations of identity, ignoring the unique configurations that presence in new worlds or new spaces. Yet, what emerges *in actu* in the event of identity formation comes forth from a multiplicity of forces that cannot possibly be predetermined. The same applies to each new experience of listening to or playing music. What enables (Being) things (modes) to presence in events is something worthy of critical questioning or artistic exploration.

6 Friedrich Nietzsche, *Beyond Good and Evil*, transl. by Marion Faber, Oxford 1998, p. 36.

7 In Nietzsche's seminal work *The Birth of Tragedy* he outlines a philosophical position inspired by the art of music which is also associated with the god, Dionysus.

8 Martin Heidegger, *The Origins of the Work of Art*, in: *Basic Writings*, transl. by David Farrell Krell, San Francisco 1993.

### Deleuze

In *Mille Plateaux* (1980)<sup>9</sup>, Gilles Deleuze and Félix Guattari extend and expand the earlier Nietzschean theme of music as an example of creative emergence. They see music as a force of movement and becoming, compliant with, and connectable to, intersecting forces, yet ever decoding, and capable of disrupting the old through connections with the unfathomable new. Their key image is the »refrain«<sup>10</sup>, a musical way of thinking that affirms the differences that emerge in the formation of new events. To these authors, the refrain consists of three main aspects: a beginning melodic creative thread that is taken up; the territorial world gathered up by sonorous »indexes«; and an improvisatory line of flight that opens up newer territories. These three aspects can be experienced in the way music potentially unfolds by both design and chance. Deleuze writes: »The refrain has all three aspects, it makes them simultaneous or mixes them: sometimes, sometimes, sometimes.«<sup>11</sup> The refrain is the recurring of difference in music and the decoding and reforming of musical territories. »One ventures from home on the thread of a tune«<sup>12</sup> where new spaces and new experiences open up and new environments and meanings are gathered into the significance of each unfolding event.

Deleuze and Guattari's musical refrains are the creative passages of the movement of becoming in art, and by extension, cultural identity and learning. The passage of movement can be seen more as »rhizomatic« than »arborescent«<sup>13</sup>, a bursting of movement from one territory to another newer one, or the erosion of an established territory, each event or place of passage drawing in matters of expression different from the other. Within the passage of flight, vectors of change or deterritorialisation work on musical territories, transforming them. This is the »labour of the refrain«<sup>14</sup>. The labour opens musical assemblages onto what Deleuze calls a »cosmic force«<sup>15</sup> that exists as the dimension of possibility. The formation of the refrain can be both pleasant and unpleasant. Deleuze and Guattari note that affirming all possibilities in a musical transformation also means the prospect of dangers, music gone bad, »a note that pursues you«<sup>16</sup>. The prospects of all possibilities are there, but the cultural worker discerns and evaluates the territorial movement of the event in question.

Music can thus be thought of as a process, a way of action or experience that teaches us about educational events and emerging identities. The resonance of this idea is far reaching and forces us to reassess how we see music, the arts, and the relation between music and what is considered »general education«. Music, viewed in this Deleuzian and

9 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, transl. by Brian Massumi, London 1987.

10 Ibid., p. 312.

11 Ibid.

12 Ibid., p. 311.

13 Ibid., p. 328.

14 Ibid., p. 302.

15 Ibid., p. 350.

16 Ibid.

Nietzschean sense, consists of a broader region of actions than mere human intention and acoustic sound. It encompasses the historical vectors of change and the immanent and moving territories of an event. Music is thus entwined with cultural work and has a particular part to play in the revealing of process. The configurations and musical modes of being indeterminately (inexpressibly) ›play‹ like natural forces and transmuting energies. We can seek to re-describe the formation of identities in these terms.

What then can be possible? Within the matrix of possibilities of learning events, the ›lines of flight‹ or deterritorialisation offer the possibility of a resonant and dynamic education. Like the sublime moments searched for by an improvising musician, these lines of flight serve as connectors to new possibilities of life, creative territories and the emergence of new values. These emerging connectors affirm difference and return with the opening and acknowledging of new worlds (clearings). Each new event is fresh and engaging, not a mere repetition of quantitative predetermined outcomes. Like the rhizome plant, new events take on their own life worlds that, in turn, transmutate and change. Working with these changes, an educator can move and play with each environment, helping to design and project educational opportunities that would otherwise not be envisaged. Rather than thinking about learning in terms of subjects and objects, or predetermined learning outcomes, we can now see it more broadly as aiding the formation and disappearance of what Deleuze (1995) calls modes of intensities. As Deleuze also notes, these modes help us to go ›beyond knowledge or resist power‹<sup>17</sup>.

## Musical Events

Music unfolds in time and exemplifies to us the motion of creation and the fluidity of the event. Music can be thought of as a matrix of possibilities or a connection of a ›thousand plateaus‹<sup>18</sup> unfolding in both singular and collective themes. An instance of music is not an autonomous ›original‹ experience but draws in an historical contingency of themes and tones in its realisation. Music is also the unfolding of sounds through a combination of instrumental (saxophone, computer), corporeal (voice, fingers) and discursive (harmonic systems, modes of artistic being) technologies, that are in turn contingent – genealogically desired or destined – thus each musician operates in a dimension of continual cultural work. Music also occurs amidst a network of cultural practices in which musicians and listeners are ›thrown‹ (destined), but by which they can work with as desiring subjects with poetic capacities. The resonance of music works in regions of play and multiple differences, as intertextual engagements and transformations. These features make music musical.

Notably, musical improvisation exemplifies this region of play. Improvisation uses the past in a radical present. Musical figures and tones are practiced by the musician and then brought forth in momentary contexts. Musical improvisation operates in a way that is ›rhizomatic‹, that is, like the rhizome plant, it has a life of its own and moves in ›lines

17 Gilles Deleuze, *Negotiations*, transl. by Martin Joughin, New York 1995, p. 99.

18 Deleuze and Guattari, *A Thousand Plateaus*.

of flight<sup>19</sup> constantly changing in nature and thriving on those changes. In music improvisation sessions, the matrix of an event is intensified as musicians actively work to bring forth tones in particular contexts: a musical assemblage is carved into a milieu of atmospheres, discourses, timely and untimely expressions. The musical play of improvisation involves both an affirmation and rejection of conventional musical structures (i. e. harmonies, rhythms, timbres) and the controlling and playing with what is both predetermined and indeterminate. Great jazz musicians, who live the improvising art on a daily basis, practise the searching for special creative, indeterminate, moments in each performance.<sup>20</sup> Dealing with what is possible, improvising musicians work with the ›same‹ and return their melodies, timbres and rhythms in the ineffaceable difference of each new moment.

## Conclusion

What does this musical way of thinking mean for our understanding of cultural identity and learning? I submit that to think musically, as these philosophers have done, has resonance not just for music education but all facets of cultural investigation. Music provides us with a window through which we can grasp the dynamic and creative emergence of identities, free, perhaps, from the disabling vestiges of representational thinking, so-called ›fixed identities‹ and repeated methods. Real events, as we experience daily, are made up of synchronic assemblages of different forces and energies, not fixed, singular ›disciplines‹. Thus, how cultural workers read, question, critique and act on what territories come forth in learning events is of critical importance.

Musical experiences along with other similar types of experiences have the capacity to draw our attention to these critical events. By emphasising the dynamics and differences inherent in musical events, be they receptive, creative or performative, these types of experiences stimulate our awareness and attunement to what is possible: the becoming of new identities. The matrix of the musical event is multidimensional and ›cosmic‹, yet via the nuances of each action we become attuned to particular configurations, desires or moods as events unfold. What ›presences‹ for students is a factor that can be shaped by the attuned educator who works with the wider dimension of cultural work and undertakes further actions of creative, ethical and educational intent in response to the wider dialogue of action and reaction.

As educators and musicians, have we the capacity to work with the changes, differences and territories that emerge in musical events? I submit that this question touches many areas of cultural work in music today, from the university level through to private teaching, public performance, composition and multimedia work.

19 Ibid. p. 19.

20 Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, Chicago 1995.