

ACTION RESEARCH

**REMIXING THE COLONIAL KEYSTONE:
ACTIVATING THE AUDIBLE FOR PEDAGOGICAL POTENTIAL**

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Abstract

Through a remix of the philosophies of artist and educator Joseph Beuys and artist Brian Eno, my arts-based research focuses on the process of art creation from Beuysian perspectives of art as social sculpture. Specifically, I examine my reflexive remix process of creating *The Colonial Keystone Remix*, a sound art composition with social critique as its ambition. Through reflective journaling about my creative process, I formulated a theoretical construct that I call the pedagogical harmonic, which I used as a guide for data collection and analysis of three process components necessary to establish the pedagogical harmonic in the sound composition. One process was to find locally sourced materials to function as foundational subject matter. Another process I employed was systems-based improvisational techniques inspired by Eno. Thirdly, reflexive listening throughout offered the key to locating the tacit knowledge creation capabilities of the pedagogical harmonic. This study offers pedagogical possibilities for learning critical social critique by creating sound art remixes of dominant cultural narratives with contemporary sounds of place toward a pedagogical harmonic.

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PROLOGUE: THE RISE OF THOSE MEDDLING PUNK KIDS

Until June 2013, my art practice had always been defined by the visual. I was crossing disciplines into video and my remixed, socially conscious narrative approach to painting was refining techniques that would lead to some critical success. Contemporaneously, I had been cultivating what I considered an auxiliary practice as a vinyl-only D.J. I soon came to understand that these two seemingly parallel praxes were on the same track and that sound was an influential medium.

In May 2013, I was having a conversation with a friend, who happened to be a partner in an artist-run conceptual art gallery, about a sound performance I conceived for vinyl records on dual turntables and a mixer (i.e., a typical set-up for a D.J.). He informed me that his gallery was asked to co-curate a sound art night with a well-known sound artist. He asked me to write a proposal for my performance. The piece I proposed was called *Analogue/Dialogue*. It was to be an improvisational remix of super-hero storybook records released in the late 1970s and, much like my visual work, was designed to appropriate and reposition existing narratives. The proposal was accepted, and I nervously anticipated my first sound performance (Figure 1).



Figure 1. Flyer For Practice! Credit: Diamond Terrifier

The following month, the gallery filled with a crowd of mostly unfamiliar listeners awaiting my performance. I stepped onto the stage with records in hand, situated myself behind the turntables and began. Twelve minutes passed in what seemed like a second. Remixed dialogues emerged and surprised the audience with expositions of cultural hegemonies and counter-narratives. The lights made it hard to see the crowd, but it was clear that they were rapt throughout. The performance ended as I raised my hands in submission to

the process, and the crowd erupted into a raucous ovation. For a visual artist, that moment was revelatory.

In my experience up until that point, the average viewer rarely spent more than a few minutes with a painting and surely never applauded. Nevertheless, in this instance, an entire crowd had been so enthralled and affected by listening to the sound I was manipulating that they found it necessary to cheer. That experience enlightened me to the permeating influence of sound and thus began my investigations into a new audible art practice. In deference to the super-hero genre and accidental socially conscious narrative instigations that launched my new modality, I started to perform and release all things sonic under the alias, *Those Meddling Punk Kids*.

I performed the live sound art improvisation depicted in this prologue for the audience without explanation. However, when presented in public, conceptual art is often accompanied by a textual explanation, and the audience is left to decide in which order to interact. As that standard relates to this thesis, I make no particular suggestion either way. A hyperlink to *The Colonial Keystone Remix* (Rautzhan, 2020), the culmination of the process investigated throughout this study, is available here and in Appendix B for listening.

CHAPTER 1: WHAT'S THAT SOUND?

Listening is a central method of my sound art practice. As an artist and educator, sound and silence are vital to contemplating the implications of my art. These aural considerations guide me to uncover personal pathways to learning throughout my creative process. In this reflexive capacity, my creative process may be effective in activating artworks with pedagogical potential. My research question for this study is: How might my creation of sound art be pedagogical in the Beuysian sense of pedagogy? For a pedagogical perspective, I turned to Beuys, who, in an interview published in Artforum magazine, famously inferred, "To be a teacher is my greatest work of art. The rest is waste product, a demonstration. If you want to explain yourself you must present something tangible" (Ulmer, 1985, p. 245). Beuys' contention was brought to life in his 1965 performance piece, *How to Explain Pictures to a Dead Hare*. In front of a crowd of curious viewers, but behind the locked glass storefront of Galerie Schmela in Dusseldorf Germany, Beuys carried a dead hare from artwork to artwork and whispered in its ear his explanation of each piece. This demonstration was silent to the viewers locked outside of the gallery and, in its silence, seemingly represented Beuys' agency as an artist to embed his artworks with meaning. When the doors were unlocked, and the viewers were allowed into the gallery, Beuys sat on a stool near the door with his back turned away as if to acknowledge that it was now the viewers' responsibility to seek meaning in each artwork. Educator Gert Biesta (2017) advocates in his treatise on art education after Beuys

for an approach to art education in which artists are not turned into didacticists whose task it is to deliver objectified art, but where the educational moment appears *inside* the artistic endeavor, in such a way that art *itself* can and is allowed to teach. (p. 38)

Biesta's position points to the duality of Beuys' performance. In an interview with aesthetic philosopher Volker Harlan (2004), Beuys notes that "turning one's conscious attention to the process does already lead to form" (p. 26). Beuys's explanations of his pictures to a dead hare present as an artwork itself and, at the same time, as an embodiment of his dedication to the purposeful process through which he activates the art for pedagogical possibility. So in a Beuysian sense, the process may activate an artwork with a pedagogical imperative. To that end, writer and researcher Linda Candy and artist Ernest Edmonds (2018) posit that "(p)ractice that is creative is characterized not only by a focus on creating something new but also by the way that the making process itself leads to a transformation in the ideas—which in turn leads to new works" (p. 64). Through a Beuysian lens, a focus on creative practice that carries with it transformative possibility for the artist reinforces the potential of learning spaces made possible through the art-making process and the experience of the art itself.

This arts-based action research study suggests that sound art developed through my reflexive creative process is a malleable and affective medium fit for pedagogical possibilities in the Beuysian sense. Educator Sheri Klein (2012) advises that "(t)he premise underlying action research in education is that practitioners are in the best position to engage in inquiry about their practice" (p. 3). Extending this notion to art, art educator Karen Keifer-Boyd (2011) advocates, "(w)hen studio art practice involves creativity and imagination it can be a form of research to develop theory or understandings about life situations" (p. 10). Art educator Fiona Blaikie (2014) suggests that arts-based research is "a form of qualitative research that is connected to practice and concerned with collecting, disseminating and imaginatively and creatively expressing new knowledge and understandings" (p. 238). Of course, how an arts-

based researcher comes to new knowledge depends on the the artist's chosen medium, In one example of an arts-based research study, artist and educator Michael Croft (2018) examined his drawing process, and that of one of his students “concerning the question of relationship between visual/material process and one’s sentient experience” (p. 275). In the case of this study, my perceptions discovered through practice are made audible. They may have pedagogical potential because listening to sound art “discovers and generates the heard” (Voegelin, 2010, p. 4).

I begin this chapter with an exposition of the role that the pedagogical perspective of artist and educator Joseph Beuys plays in this arts-based action research study. Next, I explore the creative process and techniques of the artist, Brian Eno, and how his ideas are adaptable to my remixed Beuysian framework when attempting to activate remix sound art with pedagogical potential. The second section of Chapter 1 reveals the capacity of a sonic language based on shared local history and generated in creating a sound art composition with the goal of socially critical pedagogical possibility. The final section of Chapter 1 suggests how creating and listening to sound art might teach socially critical thinking skills.

In Chapter 2, I relate my methodology and my role as a researcher. I show how, through my reflections on creating a remix sound art composition called *The Colonial Keystone Remix*, I conceptualized a systems-based theoretical construct, I call the pedagogical harmonic, for both establishing and uncovering pedagogical possibilities. Then, I explain the inductive methods used to assess the Beuysian pedagogical potential of my sound art creative process guided by the three components of the pedagogical harmonic: materials, technique, and reflexive listening. The final section of Chapter 2 outlines the limitations of the study.

Chapter 3 begins with an explanation of the technical function that artist and educator, Eduardo Navas' (2009) notion of remix plays in creating *The Colonial Keystone Remix*. The following three sections in Chapter 3 examine my creative process through the lens of each of the process components of the pedagogical harmonic: materials, technique, and reflexive listening. The first two sections of Chapter 3 present narrative inquiries of the location of locally sourced materials and the use of Eno inspired techniques. The final section of Chapter 3 summarizes my account of my reflexive listening to the final sound composition, *The Colonial Keystone Remix*, based on my listening notes organized on a timeline of the listening experience and available in Appendix A.

In Chapter 4, I describe the procedure I used to codify the narratives presented in Chapter 3. Then, I analyze the qualitative data cultivated from the coding procedure through an inductive method that accounts for materials, technique and reflexive listening, the three process components of the pedagogical harmonic. Then, I offer a visual metaphor and an explanation of my findings.

Chapter 5 suggests the impact of the pedagogical harmonic as a systematic creative process with Beuysian pedagogical potential. Then, I outline the possibilities for art education of a sound art process informed by the pedagogical harmonic and propose future research.

Remixing Beuys and Eno

In popular music culture, D.J.'s, producers, and musicians often remix songs by other artists. However, remix does not exist in a musical bubble. Pedagogical theorist Gloria Ladson-Billings (2014) extends the notion of remix as "vital to innovation in art, science and pedagogy" (p. 76). Remix necessarily plays two roles in my research, in the situating of the theoretical

framework and the creative process. Artist and educator, Eduardo Navas (2009) suggests,

Remix (the activity of taking samples from pre-existing materials to combine them into new forms according to personal taste) has been ubiquitous in art, music and culture at large, it plays a vital role in mass communication, especially new media (p. 4).

In this study, I approach the ideologies of artist and educator Joseph Beuys and the systems-based improvisational techniques of artist Brian Eno through Navas' conception of remix in relation to creating *The Colonial Keystone Remix*.

While a Professor of Sculpture at the Dusseldorf Academy of Art, Beuys began to work with the international group, Fluxus, which included the iconic minimalist composer John Cage. New Media Scholar Gregory Ulmer (1985) notes that "the unconventional musicianship involved is what most interested Beuys in Fluxus, sound being for him an essential sculptural element" (p. 237). Cage's sound compositions broke from traditional musical ideas by replacing rigid technicalities with random chance informed by prescribed systems. Cage's idea of "prepared randomness" subsequently influenced a new generation of artists working with sound, including Brian Eno, who was introduced to Cage's work while attending Ipswich Civic College in Suffolk, England (Scoates, 2013, pp. 27-29). Eno utilized and extended Cage's informed, improvisational, instructional approach to achieve critical success that continues to inspire multitudes of artists practicing in various disciplines. Eno's technique informed by theory is where he intersects with Beuys. In a radio interview on KPFA's Ode to Gravity, Eno (1980) advocated for "using art as a system of knowledge, not as a system of decoration or simply as a way of earning a living" (Amirkhanian, 1980). Eno's call to search for deeper meaning through art practice echoes in Beuys' pedagogical possibilities embedded by the

process. This study takes root in the remix of these two philosophies.

Tuning into the Local for Social Critique

I share valuation of art with Beuys and Eno that places its importance to society above ordinary ornament. In response to the significance of the artist as more than a simple aesthete, Eno said in an interview on KPFA's *Ode to Gravity*, "There's another kind of artist. There are artists who think about what they are doing and talk about what they are doing and want to articulate it" (Amirkhanian, 1980). This study proposes that a pedagogically purposeful creative process that is more interested in critical thinking than adornment may activate a work of sound art. For subjective guidance, I turn the dial to Beuys. In an essay on the political implications of Beuys' work, Curator Andrea Gyrody (2015) remarks, "For Beuys, art does not merely 'anticipate' social transformation: it is the instrument by which that transformation is achieved" (p. 131). In the process of making *The Colonial Keystone Remix*, I intended a sound art composition with social critique as its focus. Rather than crafting a pleasurable listening experience, I meant to create a sonic situation where it may be possible for the sound art to advance understanding of historical, social inequities. In an essay on teaching listening since John Cage, composer and educator Adam Tinkle (2015) refers to sound art aimed at social consciousness as "sound pedagogy" and proposes that "(s)ound pedagogy resonates with critical pedagogy discourses: both claim to offer anti-repressive knowledge, a means toward liberation from entrenched systems of knowledge/power" (p. 229). For the listener, Eno's systems-based improvisational process may provide an opportunity to engage with sound outside of what has traditionally been considered a musical moment. Eno (1980) recalls his early sound composition experiments, "I thought it should be possible to have both interesting

procedures and interesting results. And it seemed to me that the clue to doing that was to watch your inputs carefully” (Amirkhanian, 1980). What kind of inputs might activate a sound art creative process for socially critical pedagogical possibilities in the Beuysian sense?

Art educator Olivia Gude (2004) asserts, “Postmodern thought embraces the heterogeneous, the local, and the specific. It affirms the choice-making capacity of individuals who select from the past those things that will best serve them as starting points for today” (p. 13). When applied to create a sound art as a communicative language with social critique at its center, Gude’s postmodern position is a call to utilize inputs that resonate with local histories to intimate a common interest between the artist and potential listeners. Ethnomusicologist, Helen O’Shea (2017) advocates for a language that compels “expanding and contracting our listening, toggling between the focal and the receptive, between the hard work of identifying specific sounds and an open, immersive and global awareness” (p. 143) When informed by a Beuysian process-based pedagogical intent with an ear to local inputs, systems-based improvisational techniques such as those utilized by Eno may generate a socially critical sonic language with the capacity to teach.

Sound Art Education

A sound art making process that promotes reflexive listening practices may be a valuable tool for teaching socially critical thinking. Composer Pauline Oliveros posits, “The ear does not listen. The brain listens”(O’Shea, 2017, p. 138). While listening to sound art, the individual heard moment might become a potential Beuysian pedagogical communication between the artist’s process and the listener’s perception. Artist and Professor of sound, Salome Voegelin (2010) notes, “Listening is intersubjective in that it produces the work and the

self in the interaction between the subject listening and the object heard” (p. 28). Educational researcher Randee Lipson Lawrence (2008) suggests that “(t)he meaning of art is also constructed by the history or context in which it was created or interpreted”(p. 71). Students/artists may gain social awareness by engaging in a sound art creative process that examines individual historical context. Educational philosopher Christopher Hanks (2011) contends that “social transformation must come about not directly but through changes in individual consciousness” (Levinson et al., p.86). Students/listeners might uncover a broader understanding of social disparities by listening to others’ sound art through the filter of their own distinct personal narrative. “In recent decades, art educators have striven to advance the awareness of social injustices through means of art”(Shin, 2011, 74). When the sound art creative process focuses on social critique, the exchange between the artist and the process and the resulting sound art and the listener may create opportunities for learning socially critical thinking skills.

In this chapter, I revealed a remixed framework to examine my process of creating a sound art composition called *The Colonial Keystone Remix*. In the first section, I introduced the pedagogical philosophy of artist and educator Joseph Beuys. Beuys suggests that an artist can gain knowledge and embed that knowledge in an artwork through the creative process, thus allowing the artwork itself the opportunity to educate. Next, I presented how the systems-based improvisational techniques of artist Brian Eno inspired my approach to creating *The Colonial Keystone Remix*. Then, I explained my choice of local histories as subject matter for *The Colonial Keystone Remix* to seed the audible with the potential for social critique. In the final

section, I suggested how a sound art informed by the Beuysian process, which promotes reflexive listening practices might be useful in teaching socially critical thinking.

My journal reflections throughout the process of making *The Colonial Keystone Remix* revealed the structure of a theoretical construct I call the pedagogical harmonic. In Chapter 2, I present the pedagogical harmonic as a product of my cycles of action and reflection, and as the methodology, I used to examine the process of creating *The Colonial Keystone Remix*. Then, I describe the limitations of the study.

CHAPTER 2: EXPLORING THE PEDAGOGICAL HARMONIC

Uncovering content is key to tacit knowledge throughout the creative process. A tacit learning experience “is not about being taught knowledge, it is about absorbing it” (Thomas & Seely Brown, 2011, p. 77). This notion is central to the design and methodology of this qualitative arts-based action research study, the outcomes, and implications of which depend on the creative process in practice. In the case of this study, a theoretical construct I call the pedagogical harmonic emerged while examining my process of creating a sound art composition called *The Colonial Keystone Remix*. This chapter explores the pedagogical harmonic as a system to analyze and inform my sound art creation process.

Qualitative arts-based action research “examine(s) the intersection of artistic and pedagogical practices through the creation of artworks and narrative”(Klein, 2012, p. 9). This study focuses on creating *The Colonial Keystone Remix*, a remix sound art that intends social critique. I examined Beuysian pedagogical possibility through my sound art creative process through written journal reflection. In action research, “(t)he reflection is a cyclical process and is both ‘reflection on action’ and ‘reflection in action’, where theory becomes practice, practice informs theory, and tacit knowledge is made more conscious” (Klein, 2012, p. 4).

Deconstructing my sound art creative process through cycles of creation and reflection was the key to awakening tacit knowledge that inspired the system through which I would examine my process. My journal reflections throughout the process of creating *The Colonial Keystone Remix* revealed the structure of a theoretical construct I call the pedagogical harmonic. When invoked through its three process components, materials, technique, and reflexive listening, the

pedagogical harmonic can compel and uncover the Beuysian pedagogical potential of a sound art creation process.

The Pedagogical Harmonic

My conception of the pedagogical harmonic emerged through creating *The Colonial Keystone Remix*, a sound art composition with social critique as its interactive objective. In his proposed application of Derrida, Ulmer (1985) posits:

It is not surprising that a pedagogy committed to change rather than to reproduction would seize upon the irreducibility of the medium to the message (apropos of education as a form of communication) as the point of departure for its program. (p. 162)

When considered through a remix of Beuys' process informed pedagogical potential and Enō's instructional improvisational techniques, constructing a critical sonic language calls for a process-based system. The system I used to conceive *The Colonial Keystone Remix* was founded on Enō's example. I recognized that documenting my sound-making system's schema was necessary to investigate the process for Beuysian pedagogical possibilities. My art practice has long utilized journal writing as a tool to organize and advance the creative process. My journal reflections throughout the process of creating *The Colonial Keystone Remix* revealed the system through which I composed the sound art. Contemporary conceptual artist Luis Camnitzer contends that within a work of art with pedagogy as its purpose there must be a "pedagogical hinge" (Zorilla & Tisdell, 2016, p. 284). Camnitzer's terminology inspired me to call my theoretical system-based construct, the pedagogical harmonic.

The key to activating my sound art creative process for potential pedagogy lies in the imposition and exposition of the pedagogical harmonic. In music, a harmonic is a tone within

the frequency of a note available to the ear but not recognized as the note itself. A harmonic is a sound that hides in “plain hearing,” so to speak. The pedagogical harmonic is the potential pedagogical moment embedded in sound art through the Beuysian process that does not explicitly impose itself upon the listener: rather, it subtly makes itself available to open ears. In order for the process of creating sound art to produce and induce Beuysian pedagogical possibilities, this study proposes that the pedagogical harmonic should be established in work through critically considered materials, guided by systematic improvisational technique and investigated through reflexive listening.

Methods in The Mix

In this study, I employ an inductive method to analyze qualitative data. According to cross-cultural psychology qualitative researcher David R. Thomas (2003): “The primary purpose of the inductive approach is to allow research findings to emerge from the frequent, dominant or significant themes inherent in raw data, without the restraints imposed by structured methodologies” (p. 2). Characteristic of an arts-based research, qualitative data is “(r)esearcher generated” and “can offer an opportunity for researchers to explore their feelings, beliefs, and attitudes throughout the action research process” (Klein, 2012, p. 6).

I based the three components of the pedagogical harmonic: materials, technique, and reflexive listening on the inductive method I used to guide and assess the Beuysian pedagogical potential of my sound art creative process. I first developed two singular but interconnected narratives based on the materials and techniques I used to create *The Colonial Keystone Remix*. Second, my listening notes of the final mix of *The Colonial Keystone Remix* were organized on a timeline. Next, I codified the material and technique narratives and the listening notes utilizing

materials, technique and reflexive listening as codes. Then, I accounted for the frequency of each code identified in the narratives and listening notes. Last, I analyzed the qualitative data and presented the results through a visual metaphor. The results point to certain systematic settings informed by the pedagogical harmonic construct that may activate a sound art creative process with Beuysian pedagogical potential

The Limits of a Sound Process

Artists who are making sound art are still defining it. New media theoretician Peter Weibel (2019) contends, “Sounds previously unheard and unseen constitute the new sonic art of the twentieth and twenty-first centuries: sound as medium of art” (p. 147). There is a significant available history of sound as an art medium, but qualifications and characterizations are left to the subjective ear (and sometimes eye). This study is my examination of one process example of my sound art practice through a Beuysian pedagogical lens.

My art practice is multi-disciplinary. I strive toward an art, regardless of medium, that offers an experiential challenge to the preconceived notions of the person encountering the work. In particular, my sound art practice endeavors to open ears to social consciousness. *The Colonial Keystone Remix* is a critical exposition of the history of my home state of Pennsylvania through the lens of my personal history. The social inequities I attempt to portray through the remixed materials reflect my individual experience living both outside and inside the borders of a rural community in the east-central mountains of the state. Through *The Colonial Keystone Remix*, I intend to critically examine local histories as a gateway to a broader understanding of social injustice. This study of my individual sound art practice only serves as a paradigm of how

someone might activate a sound art, through a creative process, with the socially critical pedagogical possibility in the Beuysian sense.

In the next chapter, three distinct yet interconnected sections based on the pedagogical harmonic construct outline a detailed summary of my process of creating *The Colonial Keystone Remix*. Chapter 3 contains the qualitative data that I analyze in Chapter 4 through an inductive method derived from the process components of the pedagogical harmonic: materials, technique, and reflexive listening.

CHAPTER 3: REMIXING *THE COLONIAL KEYSTONE*

The remixed theoretical and technical framework, in which I situate this study, combines the process-based pedagogical possibilities presented by Joseph Beuys in his seminal performance piece, *How to Explain Pictures to a Dead Hare* (1965) with Brian Eno's systems-based improvisational techniques. Moreover, Olivia Gude's (2004) postmodern approach suggests that a concentration on local histories may be an effective subjective guidepost towards a socially critical sonic language.

Remix plays a dual purpose in this study. While previous chapters focused on the theoretical, this chapter outlines the practical application of remix by exploring the process of creating *The Colonial Keystone Remix*, a sound art composition that reflexively remixes the history of my home state of Pennsylvania. Navas (2009) contends, a "reflexive" remix

allegorizes and extends the aesthetic of sampling, where the remixed version challenges the 'spectacular aura' of the original and claims autonomy even when it carries the name of the original; material is added or deleted, but the original tracks are largely left intact to be recognizable (p. 5).

This chapter offers a narrative summary of my journal reflections on creating *The Colonial Keystone Remix*. I organize the chapter into three distinct but interconnected sections representing the three components of the pedagogical harmonic: materials, technique, and reflexive listening.

Watching Your Inputs: Materials of Place

We all have histories, and often, those histories are shared, especially in terms of place. Where we are born and raised, and the local communities in which we live are rich with the kind of histories Dewey (1934/2005) referred to when he wrote:

The living being is characterized by having a past and a present; having them as possessions of the present, not just externally. And I suggest that is precisely when we get from an art product the feeling of dealing with a *career*, a history, perceived at a particular point of its development, that we have the impression of life. (p. 183)

Dewey's assertion of our "possessions of the present" manifests in a very literal sense as others' past possessions get passed on through local thrift stores. The objects people accumulate throughout their lives symbolize their personal histories, and just as people become intertwined through social transactions to represent local histories, so can the objects. This conception is a reification of Beuys' notion of social sculpture; that every one of our social interactions is, in fact a part of an ongoing art making-process (Beuys, 1974). In my case, the objects are pre-owned vinyl records, and the interaction is the process of remixing them to make sound art.

For me, constructing a sound art composition always begins with searching for new materials. Given my history as a 'vinyl-only' D.J., those materials were often pre-owned vinyl records. Individuals can find these items in various locations such as record stores, garage/yard sales, flea markets, and sometimes left on the sidewalk to be collected as garbage. In this particular instance, I visited a thrift store in my hometown of Pottsville, Pennsylvania, where a successful search for materials is never a guarantee. What I might find, however, can certainly

represent a local personal history that I share through place. After digging through shelves of standard thrift store vinyl fare, I came across two copies of “The Colonial Keystone: Pennsylvania” (Figure 2).

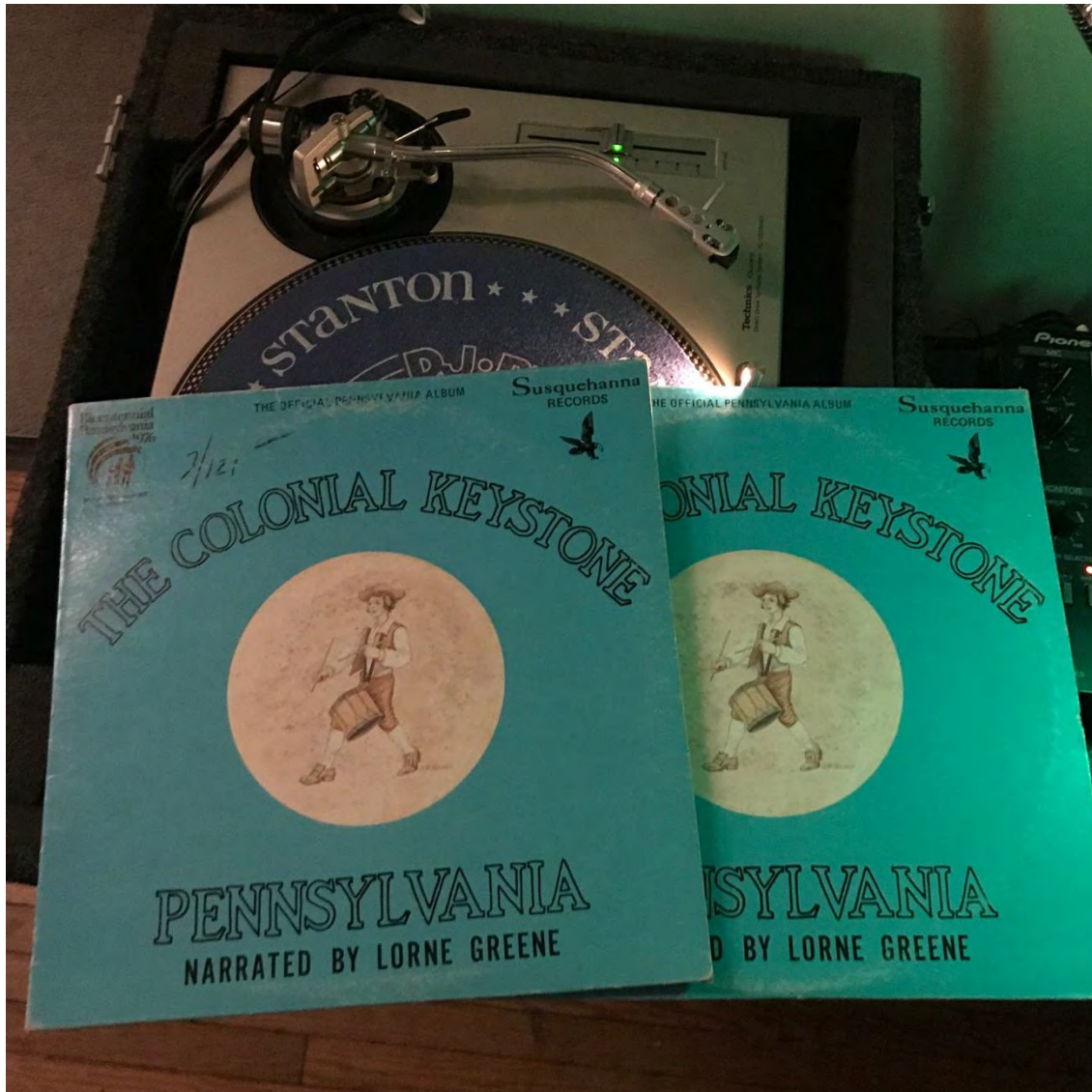


Figure 2. “The Colonial Keystone” Record Albums

The recordings were released in 1976 in honor of the bicentennial of the founding of the United States. From the liner notes:

"In the year 1681, a charter signed by King Charles II gave shape to a new provincial colony. The proprietorship was given to William Penn and it is from this great man that the province gained its title. Penn was reputedly modest about lending his name to the land, but controlling his pride would have been difficult had he been able to see his colony's role in founding this nation.

As Penn's Sylvania prospered, its importance in colonial America grew. Among the colony's greatest assets was Philadelphia, the second largest city in the English Empire. Being a profitable city and well located geographically, it became a "keystone" where the Second Continental Congress was to meet and the Declaration of Independence would be signed.

This album, while highlighting Pennsylvania's role in the development of this country, shows the impact of the whole colonial struggle to free itself from English rule. It is based on factual material with the research coming from primary sources and the dramatizations based on actual events.

Here, then, is a tribute to Pennsylvania as narrated by Lorne Greene and backed by an original and highly innovative sound score."

Given my desire to create a sound art composition focused on the local, this was an opportune find. The records were not only sourced from personal local history; they were about local history.

That night, I listened to the record to garner a sense of the literal and literary voice narrating Pennsylvania's history, and the rhythmic sense of how the sounds flowed.

Interestingly, the voice-over narrator, Lorne Green, represented the record's narrative's

patriarchal tone quite well. Lorne Green was an actor who played the leading role on *Bonanza*, a television series that ran from 1959-1973. He portrayed Ben Cartwright, the patriarch of an all-male Nevada ranching family set during the Civil War. The series featured racist and sexist cowboy tropes typical of the era. The story of the colonization of the land that would become Pennsylvania and its subsequent role in the American Revolution conveyed on the record was no different from *Bonanza* in its portrayal of women and Native Americans. Brian Eno (1980) advocates, “I thought that it should be possible to have both interesting procedures and interesting results. Furthermore, it seemed to me that the clue to doing that was to watch your inputs carefully” (Amirkhanian, 1980). In terms of my interest in social critique by way of local history, this input would certainly create *interesting results*.

Having obtained the material input that would become the core of the composition, I was eager to find an input that connected with my personal history. I had been living in what was my deceased maternal grandparents’ farmhouse. I grew up coming to this house regularly, and there were always records spinning on the turntable and music floating through the walls and halls. After my grandmother died, the house sat empty for quite some time, until my spouse and I moved in and began to renovate. Many of my grandmother’s records were still there. I had earlier combed through the records and found the ones I believed to be of interest, at least in terms of my musical tastes. The rest of the records were stored away in a small “in-law” shack on the property. I deemed that stack of records a good place to dig for a bit of personal history to add to the remix.

My grandmother had always been a religious woman and attended Christian services weekly, so I was not surprised to find a handful of gospel records in the stack. I have had a

complicated relationship with religion, in particular the many denominations of Christianity. Even as a teenager, I found their theological interpretations to be often hypocritical and patriarchal. A gospel record seemed an appropriate material input for the remix sound composition to represent my personal family history by way of my grandmother's past possessions and complement the hegemonic themes inherent to "The Colonial Keystone" record.

The record I identified for use as my second material input represented the local in meta-fashion (Figure 3).



Figure 3. "The Farr Family: I'll Walk With God" Record Album

Although no official date was available, given the visual on the cover, The Farr Family record album, "I'll Walk With God," appeared to have been released around the same time as "The Colonial Keystone." "I'll Walk With God" was a record album of gospel music recorded by the Farr family of Middletown, PA., just 60 miles southwest of my hometown of Pottsville. *The Farr Family* was a local Christian family band led by the patriarch, Nick Farr I. Not only were the Farris local but also, this was my grandmother's copy of the record still sealed in the

polyurethane. The Farr Family record album, “I’ll Walk With God,” represented my personal history in tandem with local history and satisfied my search for a second material input.

The rule of three has always attracted me as a tool in my visual art practice. The rule of three suggests that any type of communication that is grouped in threes will more likely attract an attentive audience. Having already identified two material inputs for the sound composition and in line with Eno’s system-based advice, I was inclined to include a third. Some of my previous sound art explorations had introduced field recordings into the vinyl remix. Field recordings are audio recordings made outside of a more formal recording space of virtually anything that we can hear. Field recordings are powerful tools to identify place in order to transcend differences. “Listening to the ‘everyday’ sounds of lived space does seem to bend our ear towards what is held in common, across lines of culture, education and background, in an attempt—whether strategic or naïve—to minimize the effects of such interpersonal differences” (Tinkle, 2015, p. 229). Then, my focus turned to identify the subject of my field recording.

A small town a few miles from Pottsville, PA, called Orwigsburg, has deep ties to the American Revolution. I had spent a lot of time there as a young student creating grave rubbings in St John’s Church cemetery where the gravestone of a former Revolutionary War drummer boy named Frederick Hesser was located (Figure 4).



Figure 4. Frederick Hesser Gravestone

Recognizing that Frederick Hesser's history was compatible with the history presented on "The Colonial Keystone" records, I visited Orwigsburg to make a field recording. My initial plan of action was to visit the Orwigsburg Historical Society, but the doors were locked when I arrived, so I decided to take a walk. A winter wind blew hard and cold that day, and a wind chime caught my ear as St. John's Church cemetery came into view. With the beautiful sounds of the

wind-struck chimes wrapping around my head, I recognized that these same winds blew past the gravestone of Frederick Hesser and connected our shared but disparate history with this place. I made an audio recording of the wind chimes to capture that revelatory moment. I had uncovered the third and final material input. In the Beuysian sense, I vetted the inputs through a process for potential socially critical pedagogy, and I was ready to explore the materials necessary to encourage a pedagogical harmonic moment through my Eno informed improvisational system of sound composition.

Improvising Within The System: Technique as Provocateur of the Pedagogical Harmonic

My process moved to deconstruct these locally sourced materials to reconstruct a sound composition with Beuysian pedagogical potential by way of the techniques of Brian Eno. Eno's approach calls for "using conventional materials in completely unconventional ways in order to create a new and unexpected experience and mode of engagement" (Scoates, 2013, p. 127). The first technique I employed was "phase shifting," a device developed by experimental composer and Eno influencer Steve Reich, in which two identical recordings fall either ahead or behind in time (Scoates, 2013, p. 127). I placed Side A of the identical records on either turntable (Figure 5). In order to shift the twin recordings out of phase, I adjusted the speed of each record variably in real time.



Figure 5. Dual Turntable D.J. Set-Up with “The Colonial Keystone” Records

With this technique, I recorded both sides of the record directly onto separate tracks in Apple’s ubiquitous audio production application, Garageband (see Figure 6). Utilizing this technique maintained Navas’ (2009) conception of “reflexive” remix by challenging “the ‘spectacular aura’ of the original” but keeping the original recording complete and perceptible (p. 5).

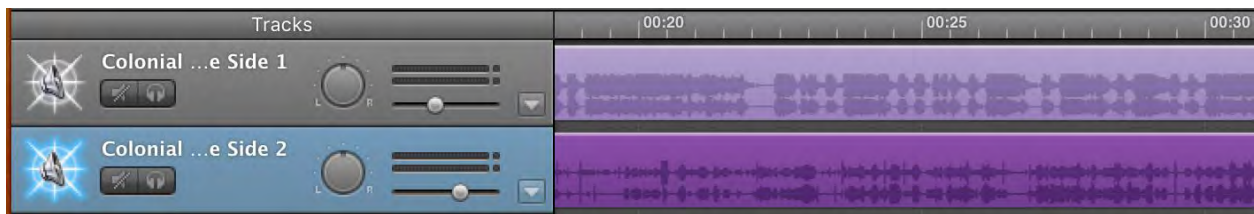


Figure 6. Screenshot of Opposing Phase Shifted “The Colonial Keystone” Garageband Tracks

The total playing time of both sides of “The Colonial Keystone” record was approximately 40 minutes. Given my desire to eventually share the final sound art with others and surmising that 40 minutes may be a bit extended for the average attention span, I reduced the time of the unfolding hegemonic history in half by recording the two “phase-shifted” side one and side two tracks at the same time to a new track. Then, I played the competing tracks aloud through my house speakers and recorded the sounds through an open microphone to mimic the sonic

qualities of a field recording and reflect my own listening in process. Utilizing these Eno-esque systematic improvisational techniques, I created a meta-narrative “regressive” mashup (Navas, 2009, p. 3); a juxtaposition of narrative sounds in ironic equity that had no discernable beginning or end just the messy sound of a story in cycle (Figure 7).

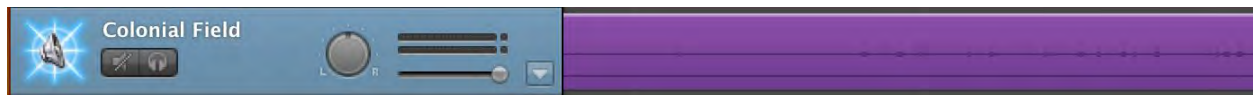


Figure 7. Screenshot of “The Colonial Keystone” Mashup Field Recording Garageband Track

Once I had recorded the groundwork, I brought the second material input into the remix, The Farr Family album, “I’ll Walk With God.” First, I set up the mixer to play the initial “Colonial Field” remix track through one channel and set the other channel to play the Farr Family record on a turntable. Then, I recorded my improvisational movements with the Farr Family record juxtaposed against the pre-recorded “Colonial Field” recording (Figure 8).

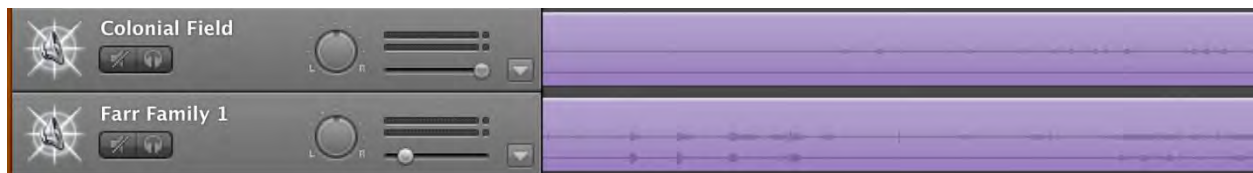


Figure 8. Screenshot of “The Colonial Keystone” Mashup Field Recording and “Farr Family” Garageband Tracks

I added the field recording of the wind chime in Orwigsburg, PA, as a final track in the file. I edited the initial audio of the wind chime recording on the mobile version of the Garageband application into an 18-second loop (Figure 9) and then recorded directly from my iPhone into the final track in the Garageband file called “Windchime Loop.” The “Windchime loop” was the third and final local material input added to the remix. (Figure 10)

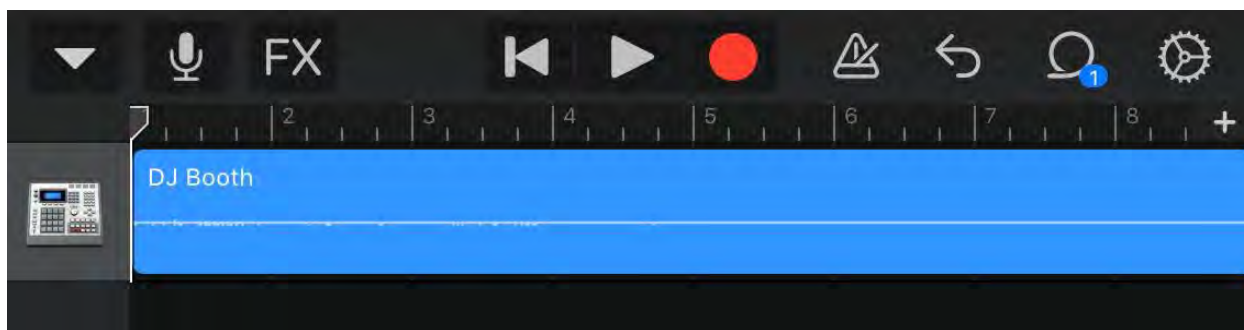


Figure 9. Screenshot of Wind Chime Field Recording Loop Mobile Garageband Track



Figure 10. Screenshot of Wind Chime Field Recording Loop Garageband Track

The Colonial Keystone Remix had emerged as a complete sound composition that attempted to access Beuysian process-based pedagogical potential by utilizing Brian Eno's conception of systems-based improvisation in order to invoke a pedagogical harmonic moment. I chose the materials and techniques purposefully so that any heard pedagogical harmonic moment might enlighten the listener to possible social critique. Although there was much individual reflexive listening to encourage tacit knowledge throughout both the material selection and technical creation, I derived the most robust realizations from a deep listening of the final version of *The Colonial Keystone Remix*.

Listening to Learn and Learning to Listen: A Cycle of Reflection

Brian Eno advises that "you can put things together and see how they work, you can try out combinations, evoke new sensations, but you can't really describe what you've done. The only adequate description is the experience of the sound itself" (Scoates, 2013, p. 224). Eno's sound impression aligns with the potential for pedagogy through the process demonstrated in Beuys' 1965 performance piece, *How to Explain Pictures to a Dead Hare*. In the previous sections of this chapter, I described how my process of locating local material inputs and

remixing them through Eno influenced systematic improvisational techniques became *The Colonial Keystone Remix*. Although there was much tacit knowledge acquired by reflexive listening throughout the sound art creative process, I derived a majority of the qualitative data concerning reflexive listening, the third component of the pedagogical harmonic, by listening to *The Colonial Keystone Remix*. My listening to *The Colonial Keystone Remix* was the key to uncovering Beuysian process-based pedagogical potential embedded by Eno's systems-based improvisation towards a pedagogical harmonic moment. The account of my listening experience is organized in temporal terms and presented in Appendix A.

The following paragraph describes my personal encounters with pedagogical harmonic moments while listening to *The Colonial Keystone Remix* (Figure 11). A hyperlink to *The Colonial Keystone Remix* (Rautzhan, 2020) available [here](#) and in Appendix B offers the listener a possibility to uncover a pedagogical harmonic moment without the influence of my individual listening experience. Educator Kate Meyer-Drawe (1999) offers some aural advice,

We may 'open our ears' but whether the opportunities for dialogue will emerge, is completely beyond our control. The only thing we can do...is to bring ourselves in a state of 'attentive readiness', but that is all we can do. (Biesta, 2017, p. 111)

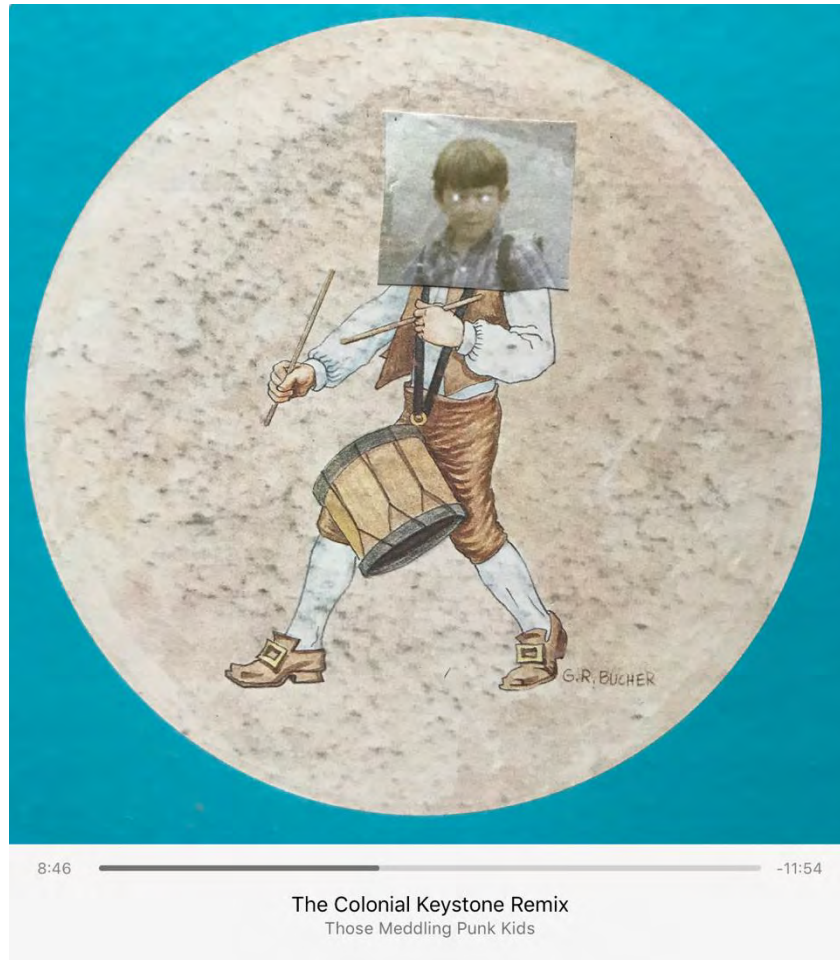


Figure 11. Screenshot of “The Colonial Keystone Remix” Cover Art in iTunes Playback

My notes of listening to *The Colonial Keystone Remix* revealed how the pedagogical harmonic could surprise the ear through Eno influenced improvisational systems informed by Beuysian process. By way of designed improvisational chance, the locally sourced materials would often rise above the discord of the mix to expose hegemonic notions inherent to the ‘spectacular aura’ of the original recordings, “The Colonial Keystone” and the Farr Family’s “I’ll Walk With God” (Navas, 2009, p. 5). The pedagogical harmonic moments seemed to make themselves audible and then disappear into a haze of hegemonic noise like a radio detuning and then tuning into a channel programming “the very best in social critique.” The wind chimes

throughout are a calming presence amidst the clamor of patriarchal patterns. Of specific note to the Beuysian pedagogical possibilities presented by the pedagogical harmonic's Eno-esque random impulse was the repetition of a voice questioning and responding in the same breath, "What have we changed so far? I don't know that we've changed at all." This particular pedagogical harmonic moment struck me as a call to listen to others today to promote a more equitable future.

The first two sections of this chapter offered a narrative account of utilizing Eno inspired systems-based improvisational techniques to inform Beuysian process-based pedagogical possibility while creating *The Colonial Keystone Remix*. The last section of this chapter summarized my listening to the final remix available as listening notes in Appendix A and highlighted my encounters with potential pedagogical harmonic moments. The next chapter offers an inductive analysis of the three accounts presented in this chapter through the lens of the components of the pedagogical harmonic: materials, technique, and reflexive listening.

CHAPTER 4: ON “THE ONES AND TWOS”

In D.J. culture, “The Ones and Twos” is a common expression that refers to the dual input channels and cross fader used to remix musical inputs on a typical D.J. mixer. A D.J. mixer is a piece of equipment used to manage and manipulate multiple audio devices of varying types (Figure 12).



Figure 12. Standard D.J. Mixer

The left and right channel input sliders control the volume level of each channel input. In order to raise the volume of a given input, the channel slider is moved upward. In order to lower the volume of a given input, the channel slider is moved downward. The cross fader slider

controls the ultimate level of volume given to a channel input in the heard mix. In other words, if the cross fader slider is adjusted toward the channel one input, then the volume of the channel one input will be higher than the channel two input. A higher channel one input volume level is indicative of an increased importance of channel one to the overall heard mix.

In this chapter, I present a codified examination of the process narratives offered in Chapter 3 by utilizing the three components of the pedagogical harmonic: materials, technique, and reflexive listening. Then, I reveal “the ones and twos” of *The Colonial Keystone Remix* through a visual D.J. mixer metaphor and describe my findings. I assigned each of the three process components of the pedagogical harmonic a position in the D.J. mixer metaphor in order to visually represent the pedagogical harmonic construct (Figure 13). The channel one input slider represents materials. The channel two input slider represents technique. And, the cross fader slider represents reflexive listening.



Figure 13. Pedagogical Harmonic Data Visualization/D.J. Mixer Metaphor 1

To signify their respective levels in the pedagogical harmonic mix before inductive analysis of my process of creating *The Colonial Keystone Remix*, I set the positions of the material and technique channel input sliders to zero and the reflexive listening cross fader slider to the center. In order to expose how my sound art creative process might return Beuysian pedagogical potential, I updated the D.J. Mixer metaphor to reflect my findings in Figure 14 and reveal “the ones and twos” of *The Colonial Keystone Remix*.

Coding to Expose a Pedagogical Harmonic System

My narrative accounts of the sound art process I used to create *The Colonial Keystone Remix* were rich with qualitative data. In this section, I present the narratives in Chapter 3 through the lens of the pedagogical harmonic construct.

My inductive approach to analyzing the data required a codification system. First, I assigned color-coded symbols to each of the three process components of the pedagogical harmonic. Next, I examined each narrative for references to any one of the three components and marked them using their corresponding color. Then, I counted the appearances within a given narrative of each color-coded symbol. Last, I noted my number of encounters with each symbol.

The first pedagogical harmonic process component I examined was materials. I used the following symbols to codify the material sourcing process narrative available in the section of Chapter 3 called *Watching Your Inputs: Materials of Place*. I included my total number of encounters next to the corresponding symbol in the following equations:

$$\text{Materials 1 (M1)} = 37$$

$$\text{Technique 1 (T1)} = 16$$

$$\text{Reflexive Listening 1 (L1)} = 13$$

The next pedagogical harmonic process component I examined was technique. I used the following symbols to codify the technical process narrative available in the section of Chapter 3 called *Improvising Within The System: Technique as Provocateur of the Pedagogical Harmonic*. I included my total number of encounters next to the corresponding symbol:

$$\text{Materials 2 (M2)} = 32$$

Technique 2 (T2) = 44

Reflexive Listening 2 (L2) = 17

The final pedagogical harmonic process component I examined was Reflexive Listening. I used the following symbols to codify my listening notes of *The Colonial Keystone Remix* available in Appendix A. . I included my total number of encounters next to the corresponding symbol:

Materials 3 (M3) = 40

Technique 3 (T3) = 50

In this section, I show how I coded the narratives available in Chapter 3 and the listening notes available in Appendix A using the three pedagogical harmonic process components: materials, technique, and reflexive listening. The next section's objective was to take sums of each harmonic pedagogical process and visualize my findings for further contemplation.

Visualizing the Pedagogical Harmonic

This study was an opportunity to research my process of creating *The Colonial Keystone Remix*. Based on inductive data analysis, this section visualizes and considers a possible systematic setting for the pedagogical harmonic construct that may access Beuysian pedagogical potential through a sound art creation process. By calculating the codification summary explored in the previous section, the significance of locally sourced materials and the sway of systematic improvisational technique, I represent my sound art creative process and its Beuysian pedagogical potential, using the D.J. mixer metaphor in Figure 14,

The following two calculations refer to the channel input volume sliders on the D.J. Mixer metaphor. Each slider's level represents the importance of its assigned component in

producing a potential pedagogical harmonic moment. The equations were derived to determine the significance of materials (MV) and technique (TV) as singular components of the pedagogical harmonic system. For example, if the materials (MV) input volume slider is set higher than technique (TV), then materials were more important for invoking pedagogical harmonic potential through the creative process. Listening (L1/L2) signifies my listening as part of the sound art-making process and is included as it pertains to each process component only: Materials (MV) and technique (TV).

I assigned materials (MV) to the channel one input. I derived the corresponding number from the total instances of Materials (M1 + M2) identified throughout the coding process of the material and technique narratives plus any instances of reflexive listening (L1) recognized in the coding procedure of the materials narrative.

$$M1+M2+L1=MV$$

$$MV=82$$

I assigned Technique (TV) to the channel two input. I determined the corresponding number from the total instances of Technique (T2 + T1) identified throughout the coding process of the material and technique narratives plus any instances of reflexive listening (L2) recognized in the coding procedure of the technique narrative.

$$T2+T1+L2=TV$$

$$TV=77$$

The next three calculations refer to the cross fader on the D.J. Mixer metaphor. The cross fader slider symbolizes my reflexive listening (CFA) throughout my creative process and listening to the final version of *The Colonial Keystone Remix*. My determination of the impact of

materials (LCF1) and technique (LCF2) on pedagogical harmonic potential is represented by the cross fader slider position. For example, if I adjusted the cross fader slider toward the channel representing technique (LCF2), I found that technique was most important to the possibility of hearing a pedagogical harmonic moment.

I assigned reflexive listening/materials (LCF1) to the channel one/materials side of the cross fader. I derived the corresponding number from the sum of all instances of materials (M3) identified throughout the coding procedure of my *The Colonial Keystone Remix* listening notes and the sum of all instances of reflexive listening 1 (L1) the coding procedure of the materials narrative.

$$M3+L1=LCF1$$

$$LCF1=53$$

I assigned reflexive listening/technique(LCF2) to the channel two/technique side of the cross fader. I derived the corresponding number from the sum of all instances of technique (T3) recognized throughout the coding procedure of my *The Colonial Keystone Remix* listening notes and the sum of all instances of reflexive listening two (L2) identified throughout the coding procedure of the technique narrative.

$$T3+L2=LCF2$$

$$LCF2=67$$

I assigned reflexive listening (CFA) to the cross fader. To determine the correct adjusted position of the cross fader slider on the D.J. mixer metaphor, I derived the corresponding number from the result of subtracting reflexive listening/materials (LCF1) from reflexive listening/technique (LCF2).

LCF2-LCF1=CFA

CFA=14



Figure 14. Pedagogical Harmonic Data Visualization/D.J. Mixer Metaphor 2

The qualitative data produced by my narrative codification procedure induced possible system settings for each of the three process components of the pedagogical harmonic: materials, technique, and reflexive listening. To visualize “the ones and twos” of *The Colonial Keystone Remix*, I applied the pedagogical harmonic system settings to the D.J. mixer metaphor available in Figure 14. I found that materials were more important to my creative process than technique in terms of establishing pedagogical harmonic potential in *The Colonial Keystone Remix*. So, the “volume” of materials was “turned up” on the materials channel input slider. Reflexive listening

throughout uncovered that technique was more important to my hearing of a pedagogical harmonic moment. So, the “volume” of technique was “turned up” by adjusting the cross fader slider toward technique. This metaphorical equalizing of volume levels suggests that an overall balance of Materials and Technique provided the best possibility for the pedagogical harmonic to be imposed in and exposed by *The Colonial Keystone Remix*. In the next section, I consider how the pedagogical harmonic system may have actuated my process of creating *The Colonial Keystone Remix* for socially critical Beuysian pedagogical potential.

Considering *The Colonial Keystone Remix*

My proposed purpose for creating *The Colonial Keystone Remix* was to activate sound art with Beuysian pedagogical potential aimed at social critique. This study analyzed my Eno inspired sound art creative process through the lens of the three components of the pedagogical harmonic construct: materials, technique, and reflexive listening. In order for a sound art creative process to produce thought-provoking results, Eno (1980) suggests, “to watch your inputs carefully” (Amirkhanian, 1980). The inputs I thoughtfully minded were materials and technique. I selected local materials that portrayed prevailing cultural narratives to elicit social critique. The kind of aural hegemonic histories on “The Colonial Keystone” and “I’ll Walk With God” vinyl record albums matched my socially critical ambition. My systems-based improvisational technique brought those critical materials to my ear as pedagogical harmonic moments. I learned through reflexive listening that potential socially critical pedagogical harmonic moments were possible with a balanced approach to remixing local materials through a systems-based improvisational technique. In the D.J. mixer metaphor

pictured in Figure 14, the cross fader slider adjustment away from the “louder” materials input channel and toward the more “quiet” technique input illustrates how materials and technique became balanced in the metaphorical mix. So, a balanced reflexive remix of locally sourced culturally relevant materials through systems-based improvisational technique activated my process of creating *The Colonial Keystone Remix* for socially critical Beuysian pedagogical possibility.

Chapter 5 suggests the potential implications of a sound art creative process informed by the pedagogical harmonic system for art education.

CHAPTER 5: THE POSSIBILITIES OF A SOUND PROCESS

The Colonial Keystone Remix, a remix of Joseph Beuys' pedagogical possibilities through the creative process and Brian Eno's systems-based improvisational approach, informed my conception of a theoretical construct I call the pedagogical harmonic. This study endeavored to show that the pedagogical harmonic is a system by which Beuysian pedagogical potential may be established in a creative process using sound art. The pedagogical harmonic is composed of three basic process components: materials, technique, and reflexive listening. Through an inductive analysis of qualitative data mined from my process of creating *The Colonial Keystone Remix*, I found that an emphasis on local materials was of most import to perpetrate potential social critique and reflexive listening throughout the creative process and determined that systems-based improvisational technique was vital to invoke a heard pedagogical harmonic moment. Ultimately, by way of the D.J. Mixer metaphor in Figure 14, I determined that a balanced reflexive remix of materials through systematic improvisational technique could be a potentially effective approach to activating a sound art creative process with pedagogical potential in the Beuysian sense.

A sound art creative process informed by the pedagogical harmonic proposes possibilities for art education. The pedagogical harmonic system could provide a reciprocal pathway for tacit knowledge between the creator, the creation, the sound art, and the listener. By embracing the pedagogical harmonic construct as a systematic approach, any artist, educator, or student might be capable of activating their sound art process with Beuysian pedagogical potential and the resultant sound art with the capability to teach.

The pedagogical harmonic construct might produce Beuysian pedagogical possibility when utilized as a tool for designing sound art-based curricula in formal art education settings. The pedagogical harmonic system provides a framework for a sound art curriculum that utilizes materials, improvisational technique, and reflexive listening. *The Colonial Keystone Remix* is an archetype of the pedagogical harmonic system in action and may be a useful example of socially critical sound art. A teacher-guided conception of subject matter and material inputs could offer tacit capacity for knowledge transfer through the sound art creative process that may inspire socially critical thinking skills. Student and educator access to the technologies employed throughout this study is variable. However, the improvisational systems-based techniques used in this study may be adaptable to any given circumstance. For example, a classroom with no available electronic audio capabilities could perform live vocal improvisations based on student-composed personal narratives. In general, this study presents a potential guide for integrating sound art conceived through the pedagogical harmonic system into any art education classroom.

The educative implications of an audible artwork created by applying the pedagogical harmonic system might be potent when shared formally or informally. Whether in a classroom or a public setting, such as a gallery, a social media site, or simply a loudspeaker on a busy street, a pedagogical harmonic moment is available to the listener as an extension of the knowledge gained through the artist's creative process. Although I created *The Colonial Keystone Remix* with a socially critical pedagogy in mind, any educational message is made possible by the material inputs chosen by the artist. Sound art itself may have the ability to

teach when actuated for Beuysian pedagogical potential through a sound art-making process that applies the pedagogical harmonic system.

I focused this study on how my sound art creative process may promote pedagogical possibility in the Beuysian sense. The examination of my sound art creative process through the pedagogical harmonic construct provides a pathway to dual possibilities for future research that could focus on both the formal and informal functions of sound art in art education. The former would be a call to study the practical application of the pedagogical harmonic system in the classroom and the latter an examination of the educative efficacy of the pedagogical harmonic moment in the public sphere. Either potential research recommendation seeks to expand understanding of how the pedagogical harmonic construct might activate the audible for Beuysian pedagogical potential.

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Appendix A: “The Colonial Keystone Remix” Listening Notes:

00:01 - Opens with wind chimes that continue throughout, representative of the constant of nature as reluctant observer of history

00:14 - First voiceover is available to my ears. It sets the stage. It’s about war at Fort Necessity –war is ever-ready tools of hegemonies of all kinds, a “Necessity” perhaps for their dominion. Also, the first appearance of the word “Indians” makes itself known in the mix.

00:34 - “...we will not be intimidated by (not audible adjective)...Indians.”

00:35–3:05 - Mournful piano rises up over an unfolding of detuned chaotic histories.

03:15 - “...the Indians were outflanked...”

03:24 - Dramatic piano comes to the front of the mix highlighting the Native American plight at the hands of the colonists. All the while, the wind blows through the chimes.

04:02 - “...they had fought the Indians for their lives...” What about the indigenous people who were simply trying to protect what they believed belonged to no one? We are just caretakers.

04:07-05:10 – A chaotic clashing of sound against thrashing piano lines. All the while, the winds chime.

05:45 – A whimsical melody resonates with anticipation.

05:54 – A deep, bass-driven male voice calls for attention. Go figure.

06:17 – First heard mention of Pennsylvania. The local is revealed.

06:22 – “...what have we changed so far...I don’t know that we’ve changed at all...”

06:30-06:45 – Piano brings the first section to a close with a rousing applause line.

Perhaps in order to highlight the importance of the statement at 06:22

06:52 – “...there is also a time to fight...” A poignant statement that rises out of nowhere as a call to arms. For who or what depends on the listener.

07:05-7:45 – After a short unsettled respite of just wind chimes, the cacophony of voices return as if retuned on dueling radios that had lost their signals

7:45 – A bass line from a third radio emerges along with women’s voices indiscernibly singing in unison

8:22- The women’s voices become more clear singing “...and I’m searching for love...” to be quickly dampened by loud male voices discussing the “cheering crowds” the male delegates received in Philadelphia.

09:06- Sounds as if someone is trying to change the channel on a radio that keeps tuning back into a patriarchal station. Reminds of the clutter of hegemonies and distractions on social media feeds.

09:32- Finally tunes into a familiar message “...what have we changed so far...I don’t know that we’ve changed at all...” Brings the question to mind, what can we change and how?

10:00-12:00 – A long stretch of the chaotic history of war and an uncertain public. At times a jovial bass line and the faint sound of women’s voices pushes through. Again, I’m getting a sense of radios/messages in competition.

12:05 -The underlying song reveals itself as the women’s voices sing, “...will the circle be unbroken...” A clarion call for equality?

12:21-13:16 - More tuning and detuning of dueling radios as the wind chimes ring

13:23-15:15 – A swirling and distressing piano line below the cacophony of deep and high-pitched voices with fluttering flutes.

15:16 – A man’s voice breaks through with passive aggressive excusal of the working class, “...they don’t need to be wealthy or intelligent, although these qualities never hurt anyone...”

15:42-16:18 – More tuning in and out of competing radios with wind chimes as reminder of nature

16:19 – As a classic country piano riff rolls in, “...and Pennsylvania’s role as Keystone state...” A reminder of the local

16:45 – A man’s voice “...Mr. Wilson of Carlisle...and I’m sure this very attractive young lady is Mrs. Wilson...” While a compliment, it seems what is expected of the spouse of an important man.

16:58 – “...may I present my wife...I wanted her to meet one of the most intelligent minds of our day...”

17:05 – In arrogant response, a man’s voice, “...Mr. Wilson, what an outrageous liar you are, but I am delighted to hear you say that...”

17:15-18:05 – more voices/music emanating from detuning radios over wind through chimes

18:12 – A man’s voice breaks through, “...will ensure that no one man will usurp the power...” Would be interesting to regender this section.

18:30 – A repeat of the passive aggressive excusal of the working class, “...they don’t

need to be wealthy or intelligent, although these qualities never hurt anyone..."

18:51 – "...the wisdom..." attributed to no one

19:18 – 19:41 – Several references to Pennsylvania to recall the local ending with

"...Penn had said about Pennsylvania in 1681..." With no discernable finish to the statement, perceptions of Pennsylvania are left to the listener.

20:04-20:40 – Just the sound of the wind through the chime

Appendix B: Hyperlink to *The Colonial Keystone Remix*

<https://soundcloud.com/those-meddling-punk-kids/the-colonial-keystone-remix>



Figure 15. Cover Art for *The Colonial Keystone Remix*

Appendix C: Additional Resources

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