



Research Article

Embodying the cycle: Knowledge-making through an A/r/tographic inquiry into performing Schubert's *Gretchen am Spinnrade*

Saadet Köşreli^{1*} and Aslı Kaymak²

Department of Music Education, Faculty of Education, Erzincan Binali Yıldırım University, Erzincan, Türkiye

Article Info

Received: 8 July 2026

Accepted: 14 September 2026

Available online: 30 Sept 2026

Keywords

a/r/tography

Arts-based research

Embodied knowledge

Vocal pedagogy

Lied performance

Schubert's *Gretchen am*

Spinnrade

Abstract

Although vocal performance involves continuous interaction among technique, bodily experience, musical interpretation, and reflection, these dimensions are often considered separately rather than as interconnected aspects of the performer's experience. This study examines how repeated engagement with Franz Schubert's *Gretchen am Spinnrade*, Op. 2, D. 118, reveals changing relations among these dimensions and how the concept of "cycle as becoming" emerges from this process. Situated within a qualitative arts-based research paradigm, the study is grounded in a/r/tography, where the roles of artist, researcher, and teacher remain relational rather than hierarchical. The study draws on six reflective journal entries produced by a performer-researcher who is a university-level voice educator during six weeks of engagement with the work. A second author contributed to collaborative interpretation and manuscript development. The journal was analysed through reflexive thematic organisation and a relational a/r/tographic reading, supported by collaborative author review. The analysis focused on bodily sensation, breath, musical continuity, accompaniment, technical difficulty, language, and pedagogical reflection. The findings were organised into three relational movements: entering the cycle, the cycle teaching the body, and internalising the cycle. Across these movements, the reflective data shifted from fragmentation and a sense of being outside the musical whole towards continuity, breath organisation, perceived endurance, pedagogical interpretation, and an internally organised sense of tempo and agency. Throughout this process, cycle extended beyond the recurring musical structure of the work to encompass the performer's changing relations with the body, reflection, and pedagogical thought. In conclusion, the study demonstrates that repeated performance and reflection transformed the relations among technical, bodily, musical, and pedagogical experiences over time and conceptualises this transformation as "cycle as becoming." Further research should examine this process across additional singers, repertoires, and multimodal data sources.

2717-8870 © 2026 The JIAE.

Published by Genc Bilge (Young Wise)
Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Köşreli, S., and Kaymak, A. (2026). Embodying the cycle: Knowledge-making through an A/r/tographic inquiry into performing Schubert's *Gretchen am Spinnrade*. *Journal for the Interdisciplinary Art and Education*, 7(3), 203-220. DOI: <https://doi.org/10.5281/zenodo.23035804>

Introduction

The conceptual language of this inquiry did not emerge from Schubert's score alone. It crystallised through an

encounter. While preparing to study Franz Schubert's *Gretchen am Spinnrade*, we travelled together to Cappadocia on a personal trip. During our visit, we entered an exhibition of ceramic works by the Turkish

1 Corresponding author, Assistant Professor. Department of Music Education, Faculty of Education, Erzincan Binali Yıldırım University, Erzincan, Türkiye,. E-mail: skosreli@erzincan.edu.tr ORCID: 0000-0002-5746-8232

² Assistant Professor. Department of Music Education, Faculty of Education, Binali Yıldırım University, Erzincan, Türkiye. E-mail: asli.kaymak@erzincan.edu.tr ORCID: 0000-0001-9054-4770

artist Hikmet Koyuncu. His vessels, plates, and sculptural forms depicted the city of Istanbul in continuous circular movements. Streets flowed into neighbourhoods; neighbourhoods dissolved into shorelines; shorelines returned to towers. There was no identifiable beginning, no final destination, and no privileged point from which the city could be viewed in its entirety. Instead, the city revealed itself through uninterrupted movement. Selected works from this encounter are shown in photos 1–3.



Photo 1. Selection of ceramic works depicting Istanbul by Hikmet Koyuncu, photographed during the Cappadocia encounter. Reproduced with the artist's personal permission.



Photo 2. and 3. Details of Hikmet Koyuncu's circular ceramic forms depicting Istanbul, photographed during the Cappadocia encounter. Reproduced with the artist's personal permission.

Standing before these works, we found ourselves circling rather than observing. The ceramics did not simply represent a city; they invited us to inhabit its rhythms. As our eyes followed the uninterrupted lines surrounding each vessel, we realised that what held our attention was not the image itself but the experience of continuity the sensation of movement without origin or conclusion.

Almost simultaneously, another cycle returned to us.

For several weeks, we had been working on Schubert's *Gretchen am Spinnrade*. Until that moment, we had approached the Lied primarily as singers and voice educators, attending to breathing, diction, phrasing, and musical interpretation. Yet, standing before Koyuncu's ceramics, we recognised an unexpected resonance between the endlessly unfolding cityscapes and Schubert's spinning accompaniment. Both resisted linearity. Neither could be understood through fixed beginnings or endings. Both invited continuous return. This encounter gradually transformed the way we understood our artistic practice. The spinning wheel was no longer confined to Gretchen's world, nor was the circular movement limited to Schubert's piano accompaniment. Instead, cycle began to emerge through our own lived experience: through bodily rhythms, breathing, vocal practice, reflective writing, pedagogical dialogue, and artistic becoming. What first appeared as a visual encounter slowly became the conceptual centre of this inquiry. This article emerged from that encounter. The Cappadocia encounter and the accompanying photographs functioned as an experiential and conceptual catalyst for the inquiry; they were not part of the analysed data corpus. The broader notion of cycle was present at the outset as a sensitising concept prompted by Schubert's recurring figuration and by the encounter with Koyuncu's ceramics. The more specific formulation cycle as becoming, however, was not fixed in advance. It developed through the relations traced across artistic practice, reflective writing, bodily attention, and pedagogical reflection.

Performing Lied as Knowledge-Making

Artistic performance can be understood not only as the application of previously acquired musical and technical knowledge but also as a site of practice in

which new forms of knowledge emerge through experience, because performing produces forms of knowledge that cannot be separated from the body through which the work is realised. Practice research has made this relation increasingly visible by showing that knowledge may emerge through doing, making, and reflecting rather than existing only as a conceptual structure that precedes artistic action (Smith & Dean, 2009; Ross, 2022). Within vocal performance, repeated artistic practice reshapes attention, memory, bodily timing, interpretive judgement, and pedagogical understanding. The performer does not remain outside the work as a neutral observer; the work is encountered through breath, sound, language, and bodily response. This perspective shifts attention from what a performance represents to what becomes knowable through the practice of performing.

Within the Lied, this process is intensified by the close relationship between poetic language and musical structure. Contreras-Sequeira (2018) identifies the centrality of the text as a defining characteristic of the genre, in which music and poetry form a distinct relation rather than functioning as independent layers. This relation is realised through performance: pronunciation, diction, vowel formation, consonantal emphasis, phrasing, timing, vocal colour, and the singer's understanding of the poetic language all participate in the production of meaning. Timmers (2007) similarly demonstrates that expressive decisions in Schubert performance are systematically related to musical structure and emotional character. Lied performance cannot therefore be understood as the addition of a voice to an already completed musical meaning. The performer continually negotiates how text and music become audible, embodied, and emotionally situated in the moment of singing. Schubert's *Gretchen am Spinnrade*, Op. 2, D. 118, offers a particularly concentrated site for examining this relation. Composed on 19 October 1814, three months before his eighteenth birthday, to a text from Goethe's *Faust* (Schubert, 1821), the Lied is shaped by an almost continuous semiquaver figuration in the piano, conventionally associated with the spinning wheel and

with Gretchen's recurring, unsettled thoughts.³ Timmers (2007) also notes that this movement illustrates Gretchen's restlessness and is interrupted at the moment in which she recalls Faust's kiss, intensifying the relationship between musical motion and dramatic experience. For the singer and pianist, however, the recurring movement is not only representational. It also establishes a practical demand for continuity, coordination, breath organisation, linguistic clarity, and sustained dramatic attention. In the present study, this movement is therefore not treated only as a sign of Gretchen's mental state; it becomes the recurring condition through which bodily timing, musical collaboration, reflection, and interpretation are encountered.

Embodied Voice and Vocal Pedagogy

Established vocal-pedagogy texts emphasise that efficient singing depends on coordinated bodily processes rather than on isolated control of a single structure (McCoy, 2012; Miller, 1996). In this sense, voice does not emerge from the body as a finished product produced by a neutral instrument. Voice emerges through the singer's changing coordination of breath, sensation, intention, language, and sound. The bodily experience of singing cannot therefore be reduced to a support system operating beneath musical meaning; it participates in the production of that meaning. Embodied knowledge also enters vocal pedagogy through the ways teachers model, demonstrate, sense, and describe musical action. Stinton (2023) approaches vocal learning as an embodied process in which perception, action, imagination, and interpretation remain connected. From a different theoretical position, Bremmer and Nijis (2020) show that the bodily engagement of instrumental and vocal teachers may function through physical modelling, action demonstration, pedagogical gesture, and touch, while also noting that the teacher's body has received limited attention in music-education research. These perspectives are especially relevant when the performer is also a voice educator. Sensations of breath, tension, ease, instability, timing, and expression are not only private performance experiences; through

³ The original D-minor version of *Gretchen am Spinnrade* is for high voice/soprano and piano; transposed editions are available for

medium and low voices. In this work, it has been interpreted in its original key.

reflection, they may return to teaching as situated pedagogical knowledge.

A/r/tography as Living Inquiry

A research approach concerned with embodied artistic knowledge must remain close to the processes through which that knowledge is made. Arts-based research responds to this need by using artistic processes not simply to illustrate or communicate results, but to inquire into experience and to create forms through which experience can be understood (Barone & Eisner, 2012; Vidiella, 2019). Practice-led and practice-based approaches similarly position making and performing as sites where questions, methods, and understandings may change through the work itself (Smith & Dean, 2009; Ross, 2022). Artistic practice and reflection therefore operate in relation: performance produces questions, reflection alters attention, and renewed practice reshapes what has been understood. Practice is thus not evidence collected after the artistic event, but part of the process through which the inquiry takes form. A/r/tography provides a framework for understanding the performer as an artist, researcher, and teacher whose practices remain contiguous rather than separate or sequential. The slashes within a/r/tography hold these positions in relation without reducing one to another. They represent relational ways of attending, acting, making, questioning, and interpreting (Irwin, 2004; Irwin & Springgay, 2008). Kampouroupoulou (2015) similarly emphasises the interrelation of artistic, research, and teaching practices within a/r/tographic inquiry. For voice educators researching their own performance, this relational structure is particularly important: performance does not occur first, research second, and pedagogy third. Each position changes what is heard, felt, questioned, and carried into the next encounter with the work.

The relation between a/r/tographic living inquiry and music-making is especially significant in research organised through repeated practice. Duerksen (2015) demonstrates how music-making, arts-based journaling, and autoethnographic rendering can work together within research praxis, allowing reflection and artistic return to generate new pathways of understanding. Such an orientation is compatible with the recurring movement of musical practice: a work is rehearsed, heard differently, reflected upon, and

approached again. Each return may alter the conditions through which the work is understood. In the present inquiry, cycle became perceptible through this recurring movement between performance and reflection, as the score's recurring motion entered relation with bodily rhythms, breathing, collaborative music-making, reflective writing, and pedagogical thought. Cycle can therefore be approached as an emerging relation within practice rather than as a predetermined theoretical model. The recursive movement of the inquiry is also better understood as relational than as a linear sequence of technical improvement. Rhizomatic thinking challenges fixed binaries, hierarchical routes, and the assumption that inquiry must move from a single beginning towards a predetermined conclusion (Clarke & Parsons, 2013). In music education, Rodríguez-Quiles (2018) similarly proposes a rhizomorphic and performative understanding in which musical activity is decentralised and shaped by multiple, interacting forces. These perspectives help articulate the relations among body and mind, technique and expression, score and experience, artist and teacher, and practice and research. The aim is not to collapse these distinctions, but to understand how they remain connected and mutually influential. Rhizomatic thought therefore supports the methodological orientation of the study, while 'cycle as becoming' names the concept that emerged from the artistic inquiry.

Cycle as Becoming

The broader notion of cycle was present at the outset as a sensitising concept, prompted by Schubert's recurring figuration and by the encounter with Koyuncu's ceramics. The more specific formulation cycle as becoming, however, was not fixed in advance. In this study, it refers to the changing relation among score, body, accompaniment, reflection, and pedagogy as the performer returned to the same work. "Cycle" identifies recurrence and return; "becoming" identifies the way in which each return reorganised what could be sensed, named, and pedagogically interpreted. The concept therefore does not denote repetition alone, a circular musical form, or a linear path towards mastery.

Methodologically, the concept was operationalised through a chronological, cross-entry reading of four features in the reflective journal: explicit uses of cycle-related language and metaphor; shifts in relational

positioning and agency, including the movement from “I am not yet fully within a cycle” to “both sides” and “us,” and finally to “a tempo and an inner voice of my own”; the reappearance of practical concerns across bodily sensation, breath, accompaniment, tempo, technical difficulty, and pedagogical thought; and the return of earlier tensions in altered rather than simply resolved forms. These traces were followed across entries and across the artist, researcher, and teacher positions. Used in this way, cycle as becoming functions as an analytical lens for tracing relational transformation over time rather than as a metaphor applied to every instance of repetition.

Research Gap

Previous scholarship addresses the principal components of the present inquiry, but it does so through different artistic objects, research settings, and evidentiary aims. Within a/r/tographic music research; Bakan (2013) uses the creation and performance of a song to explore the transition among musician, pedagogue, artist, and researcher and to consider song itself as a form of inquiry. Duerksen (2015) combines music-making, arts-based journaling, and autoethnographic rendering to revisit tensions associated with participation in competition music festivals and their implications for the author’s current artist–researcher–teacher praxis. Kampouroupoulou (2015) examines the blending of artistic, research, and teaching practices within an arts-based teacher-education project, while Kvammen and Hagen (2024) investigate how artographic awareness developed through collaborative teaching and curricular change in a musical-theatre programme. Ross (2022), from the broader field of music practice research, proposes methodological designs for performance-composition and interdisciplinary music inquiry. Research on Lied and Schubert performance addresses a different set of questions. Contreras-Sequeira (2018) considers the educational and interpretive challenges of the Lied and the symbolic resources through which Schubert’s songs evoke characters, situations, environments, and feeling. Timmers (2007) examines the relationship among vocal expression, musical structure, and emotion through measured variations in tempo, dynamics, and pitch in recorded performances of Schubert songs. Vocal-pedagogy scholarship provides a further but still partial

foundation. Miller (1996) and McCoy (2012) describe singing through the coordination of physiological and technical processes. Similar (2022) and Williard (2016) reconsider respiration in relation to embodied experience and self-awareness. Stinton (2023) proposes an embodied slow-singing approach to the learning of song, while Bremmer and Nijs (2020) conceptualise the music teacher’s bodily engagement through physical modelling, action demonstration, pedagogical gesture, and touch.

The gap claimed here is therefore bounded rather than absolute. Within the literature reviewed for this study, no study was identified that combines four features: the repeated performance of a single canonical Lied; immediate chronological reflective writing by a performer who is also a university-level voice educator; relational analysis across score, body, accompaniment, reflection, and pedagogy; and a/r/tography as the framework for tracing how knowledge changes across successive returns to the work. The contribution of the present study is not to claim that a/r/tography, Lied performance, or embodied vocal pedagogy has been neglected individually. It is to examine how these fields operate together within one documented performance trajectory and how that conjunction produces a situated form of knowledge-making.

Significance of the Study

This study is significant in three related respects. Conceptually, it proposes cycle as becoming as a situated analytical lens for tracing how relations among score, body, accompaniment, reflection, and pedagogy change across repeated encounters with a work. The concept is not presented as a universal model of vocal development. Methodologically, the study extends a/r/tographic, practice-based inquiry into the close examination of one voice educator’s successive rehearsals of a canonical Lied, with immediate reflective writing as the analysed corpus. Pedagogically, it shows how breath organisation, bodily tension, musical continuity, accompaniment, tempo, and technical difficulty may become sources of situated teaching knowledge rather than being treated only as problems to eliminate.

The contribution is therefore not a new prescription for singing Gretchen am Spinnrade. It lies in demonstrating how a performer-teacher may trace the

production of knowledge from within practice while preserving the distinction among lived experience, analytical interpretation, and general claim. By bringing Lied performance, embodied vocal pedagogy, and a/r/tography into a single bounded case, the inquiry offers a transferable methodological possibility for researchers who wish to examine how engagement with repertoire reshapes artistic and pedagogical attention.

Problem of Study

Knowledge formed during performance may not appear as a stable technique or an immediately transferable rule. It may emerge through bodily tension, altered breath organisation, changing relations with the accompaniment, technical difficulty, and shifts in the performer-teacher's language of reflection. An a/r/tographic approach allows these moments to be examined without reducing them either to errors to be corrected or to evidence of general vocal change. Accordingly, the present study asks how repeated performance and reflection allow *Gretchen am Spinnrade* to become a field of embodied, artistic, and pedagogical knowledge-making. The broad questions concerning performance, embodiment, reflective writing, and pedagogy guided the documented inquiry, while the more specific formulation 'cycle as becoming' was refined through chronological analysis rather than imposed as a predetermined explanatory model.

Within this context, the main research problem is formulated as follows:

- How does performing Franz Schubert's *Gretchen am Spinnrade*, Op. 2, D. 118, become a field of knowledge-making in vocal pedagogy through an a/r/tographic, practice-based inquiry?

Method

Research Model

This study was designed as qualitative arts-based research and grounded in a/r/tography. Arts-based research approaches artistic practice not only as the subject of research, but also as a process through which questions, meanings, and forms of knowledge may be developed. Its purpose is not to produce generalisable claims detached from context; rather, it remains close to the ways understanding emerges through making, performing, and reflecting (Barone & Eisner, 2012;

Smith & Dean, 2009). Within music research, this positioning enables artistic practice and the discourse accompanying it to operate in relation rather than as separate research outputs (Ross, 2022). **Within this broader arts-based framework, the present study adopts a practice-based research approach, in which artistic practice is understood as an integral component of knowledge production rather than merely as a context for applying pre-existing knowledge. Creative practice and its processes therefore constitute an essential part of the inquiry and its contribution to knowledge (Candy & Edmonds, 2018; Smith & Dean, 2009).**

A/r/tography was selected because the study was conducted by two voice educators who inhabited the roles of artist, researcher, and teacher as relational rather than separate positions. The slashes within a/r/tography hold these positions in relation while retaining their differences. They are neither fused into a single identity nor arranged hierarchically; each position alters how practice is experienced, questioned, and interpreted (Irwin, 2004; Irwin & Springgay, 2008). A/r/tography has also been described as an enacted living inquiry through such renderings as contiguity, openings, reverberations, and excess. Its rhizomatic relations resist a fixed movement from a predetermined problem towards a closed conclusion (Springgay et al., 2005; Irwin et al., 2006).

Within the present study, performing *Gretchen am Spinnrade* functioned simultaneously as artistic practice and as the site through which the inquiry developed. Rehearsal, bodily response, reflective writing, and pedagogical attention were understood as mutually constitutive rather than as consecutive stages. The repeated performance of the Lied, together with embodied attention and reflective writing, constituted the practice through which the inquiry generated situated knowledge. The broader notion of cycle was present from the outset as a sensitising concept, prompted by Schubert's recurring figuration and by the earlier encounter with Koyuncu's ceramics. The design did not seek to test a predetermined model of vocal development. Rather, the more specific formulation 'cycle as becoming' developed through chronological engagement with the reflective journal and through the relations traced across score, body, performance, writing, and pedagogy.

Participants

The study involved the two authors, both of whom were active singers, university-level voice educators, and academic researchers. No external participant group was recruited. Their involvement was based on three criteria identified in the ethics application: maintaining an active vocal-performance practice, working as academic researchers, and teaching at the university level. These shared roles provided the basis for understanding the artistic process through the relational positions of artist, researcher, and teacher.

The analysis reported in this article is deliberately bounded to the complete six-entry reflective-journal trajectory of the first author. The first author performed the Lied and kept the reflective journals that formed the basis of the analysis reported in this article. The second author contributed to the conceptual development of the study, reviewed the journal excerpts, discussed emerging interpretations with the first author, and contributed to the collaborative interpretation and development of the manuscript.

Data Source

The analysed corpus consisted of six reflective journal entries written by the performer-researcher immediately after six sequential rehearsals conducted with piano accompaniment. Sustained engagement with *Gretchen am Spinnrade* enabled attention to remain on the changing relationships among poetic language, musical continuity, breath, bodily sensation, piano accompaniment, and pedagogical reflection. The Lied was therefore not treated as a neutral stimulus used to test a vocal method. Rather, it constituted the artistic situation within which the research questions and developing understandings took form. The performer-researcher also recorded video footage of each rehearsal. These recordings were reviewed as reflexive process documentation and enabled the performer-researcher to observe aspects of the rehearsal from an external perspective. They thereby informed subsequent attention and reflective writing. The recordings were not, however, included in the analysed corpus or used as

evidentiary support for the themes reported in this article.⁴

The journal did not operate as a retrospective summary written after the artistic process had ended. It accompanied the rehearsal process and retained uncertainty, changing attention, emerging questions, and metaphors that became meaningful through return and reflection. For this reason, the analysis considered not only what was described but also how the experience was expressed. Changes in pronoun use, modality, vocabulary, and the movement from bodily description towards pedagogical interpretation were treated as part of the knowledge-making process. The wording of the original Turkish entries was retained in the source corpus. Selected excerpts were translated into English with particular attention to modality, provisional wording, and the first-person character of the source text. The first-edition voice-and-piano score is cited in the References for bibliographic consistency; the analysis does not compare editorial variants.

Procedure

The formal data-generation period recorded in the ethics application was 2 March–13 April 2026. Within this six-week period, one reflective journal entry was produced each week following the rehearsal and performance work conducted during that week. The six entries are therefore referred to as Entries 1–6, corresponding to Weeks 1–6 of the formal study period. The Cappadocia encounter and its photographs were not part of the formal data corpus; they functioned as an experiential and conceptual catalyst for the inquiry.

The procedure was iterative rather than a fixed intervention protocol. An observation made in one week could shape attention in the following week: a question concerning breath could alter phrasing, a perception of bodily tension could redirect listening or tempo, and a metaphor emerging in the journal could change the way a subsequent encounter with the work was experienced. The recurring movement was therefore rehearsal, writing, return, and renewed attention rather than a linear programme of technical correction.

⁴ The video recordings were not considered a primary data source for the study and were not included in the analysed dataset. Rather, they served as a supportive resource while writing the reflective journal entries. Reviewing the recordings helped the performer-researcher recall aspects of the rehearsal

process and revisit particular embodied and musical experiences that had informed the journal writing. The recordings were not coded, systematically analysed, or used as evidence for the analytical themes or claims presented in the article.

Data Analysis

The analysis combined reflexive thematic organisation with a relational a/r/tographic reading. Braun and Clarke's phases of thematic analysis informed familiarisation with the journal, initial noting and coding, the development and review of recurring patterns, and the definition and writing of the analytical structure (Braun & Clarke, 2006). Thematic analysis provided an organising process; it was not used to present the journal as a set of fixed, mutually exclusive categories.

The first stage involved reading each entry within the rehearsal context in which it was produced and then reading the six entries chronologically. Attention was given to recurring and contrasting references to body, breath, musical continuity, poetic language, piano accompaniment, control, uncertainty, and pedagogical thought. This reading traced changes in attention, language, and the performer-researcher's positioning within the work.

In the second stage, the developing patterns were interpreted through a relational a/r/tographic reading. The analysis considered how a bodily sensation, musical difficulty, or metaphor reverberated across later entries and across the artist, researcher, and teacher positions. The terms traces, transitions, and threshold moments were used as analytical descriptors for these movements. Their significance emerged from relationships within the journal trajectory rather than from frequency alone.

Changes in language were examined when they indicated a shift in the performer-researcher's relation to the performance. These included changes in pronoun use, the movement from statements of difficulty towards exploratory questions, and changes in the vocabulary used to describe musical time and bodily experience. The emerging interpretations were reviewed and discussed collaboratively by both authors. Direct excerpts were selected where they made the analytical movement traceable for the reader, and claims were limited to what the journal itself could support.

The analytical path was made explicit by tracing how a journal expression changed across entries and across the artist, researcher, and teacher positions. For example, the Entry 1 phrase "I am not yet fully within a cycle" was initially noted as fragmentation and separation from the accompaniment. Its reverberations

were then followed through relational softening in Entry 2, perceived endurance and breath organisation in Entries 3–4, and tempo and inner time in Entries 5–6. The a/r/tographic reading examined how these shifts opened different artistic, analytical, and pedagogical meanings and contributed to the relational movement later named internalising the cycle. This process shows how reflexive thematic organisation and a/r/tographic interpretation operated together rather than as separate analytical layers.

Trustworthiness and Reflexivity

Trustworthiness was considered through credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Credibility was supported by the chronological traceability of the six entries, the retention of direct excerpts, and the explicit distinction among what was experienced, what was inferred, and what remained uncertain. Transferability was approached through detailed description of the artistic context and the situated nature of the claims rather than through an assertion of generalisability.

Dependability was supported by the repeated use of the same journal practice across the documented sequence. Confirmability was strengthened by making the performer-researcher's position and the authors' interpretive decisions explicit. Because the reported evidence derives from one reflective trajectory, the study does not claim triangulation across unreported data sources.

Reflexivity was central to the design because the performer-researcher was also the participant whose experience formed the corpus. Collaborative analytic review allowed the second author to question emerging interpretations. This process functioned as relational accountability rather than conventional member checking with an external participant group.

Ethical Considerations

The study protocol was submitted to the Human Research Ethics Committee for Educational Sciences at the authors' institution on 20 February 2026 and approved at the committee meeting held on 26 February 2026 (Approval No. 02/20). The formal data-generation period recorded in the approved protocol was 2 March–13 April 2026.

The ethics application listed the two authors as researcher-participants. The present article reports only

the complete reflective-journal trajectory described above and includes no third-party interview, observation, accompanist, audio-recording, or video-recording data. The submitted protocol identified no anticipated physical or psychological risk. The dual position of researcher and participant was stated openly rather than concealed. Because the performer-researcher is also an author of the manuscript, the selected reflective excerpts—including material concerning bodily and menstrual experience are included with her authorial approval and with awareness that author identity will be disclosed following peer review. All research materials were stored in personal, password-protected Google Drive accounts accessible only to the authors.

Table 1. Relational movements within the reported journal trajectory

Movement	Entries	Relations made visible
Entering the Cycle	1–2	Bodily constraint, fragmented musical attention, the first appearance of “cycle”, relational softening, and closer attention to language and dynamics.
The Cycle Teaches the Body	3–4	Perceived endurance, the work’s continuous demand, breath organisation, and the movement from artistic sensation towards pedagogical language.
Internalising the Cycle	5–6	Passaggio, tempo, control, an emerging inner time, and the metaphor of turning one’s own spinning wheel.

Entering the Cycle: Body, Fragmentation, and Relational Attunement

The first journal entry begins with bodily sensation rather than with an analytical statement about the score. The performer records a sense of constraint and immediately places the explanation within uncertainty:

“My body feels somewhat constrained today. I think it may be related to my menstrual cycle.” (Performer-researcher, reflective journal, Entry 1; translated from Turkish)

The wording is important because it does not present the menstrual cycle as a demonstrated cause of vocal change. The phrases “I think” and “may” retain the provisional character of the observation. At the same time, the entry refuses to remove the lived body from the performance process. Bodily condition appears from the beginning as part of what the performer notices, questions, and carries into the rehearsal.

The same entry connects bodily constraint with a fragmented experience of musical time. Although the

Results

The results are presented as three relational movements: entering the cycle, the cycle teaching the body, and internalising the cycle. These movements do not describe a simple progression from difficulty to mastery. Rather, they trace changes in the way the performer attended to bodily sensation, musical continuity, the relationship with the piano, breath, register, tempo, and pedagogical meaning across six journal entries. Earlier tensions did not disappear in a final state of resolution; they returned in altered forms and were reconsidered through subsequent practice and writing.

broader term cycle was already present in the reflective prompts as a sensitising concept, its use here does not yet constitute the developed formulation ‘cycle as becoming’. At this point, it describes the performer’s experience of being outside a shared musical movement:

“I am not yet fully within a cycle. I am thinking of the notes individually, apart from the whole. The piano and I do not yet move as a single whole.” (Performer-researcher, reflective journal, Entry 1; translated from Turkish)

Here, cycle is associated with wholeness, duration, and relation. The performer describes notes as separate units and the piano as something with which a common movement has not yet been established. The journal does not suggest that the musical structure itself is unclear. Rather, it makes visible a gap between recognising the recurring movement in the score and inhabiting that movement through singing. The phrase “not yet” is also significant. It does not close the experience as failure; it leaves the relation open to change.

By the second entry, the language shifts from individual fragmentation towards relational attunement. The performer writes:

"It feels as though both sides have released some of their sharpness. This makes it easier for us to sustain the cycle." (Performer-researcher, reflective journal, Entry 2; translated from Turkish)

This statement records the singer's perception of the duo rather than the accompanist's own account. Nevertheless, the change from "I" to "both sides" and "us" shows that continuity is now being experienced relationally. The image of releasing sharpness suggests a less rigid interaction between voice and piano. The cycle is no longer described only as something the performer has not entered; it becomes something that may be sustained together.

Attention also expands during this rehearsal. The journal notes that the German emphases in words such as "nicht" and "ist" were becoming clearer and that the crescendo around bar 90 was made more distinct. These observations show a movement away from treating note duration as an isolated problem. Phonetic emphasis, dynamic shape, bodily ease, and the piano relation begin to enter the same field of attention. Entering the cycle therefore does not mean acquiring a single technical solution. It describes a reconfiguration in which the body, language, accompaniment, and musical continuity start to be experienced in relation.

The Cycle Teaches the Body: Continuity, Breath, and Pedagogical Reflection

The third and fourth entries alter both the focus and the grammar of the journal. In the first two entries, the performer primarily records what she is feeling or what the voice and piano have not yet achieved together. In Entry 3, the piece itself becomes the grammatical subject and is experienced as acting upon the body:

"The rhythmic structure and continuity of the piece have increased my endurance. The work needs to be sung almost in one movement from beginning to end, and it gives neither the singer nor the pianist much time to stop and rest. Perhaps for this reason, I feel that my muscles have grown stronger." (Performer-researcher, reflective journal, Entry 3; translated from Turkish)

The journal records perceived endurance rather than an objectively measured physiological change. The phrases "perhaps" and "I feel" maintain this boundary. What becomes visible is the performer's changing relation to the formal demand of the work. Continuity is no longer experienced only as pressure from the piano or as a problem of note duration. It is understood as a condition that organises sustained attention, bodily effort, and the need to carry a phrase without interruption.

This entry also marks a change in agency. The piece is not merely the object being practised; its rhythmic continuity is experienced as teaching the body how to remain within the movement. The observation does not establish that the Lied strengthens singers in general. It shows that, within this rehearsal process, the performer began to interpret endurance through the relationship between form and bodily experience.

In Entry 4, this bodily experience is reconsidered through breath. The performer writes:

"The continuously moving and turning structure of the piece does not allow me to let the breath escape. The piece gives very little opportunity for breath leakage." (Performer-researcher, reflective journal, Entry 4; translated from Turkish)

The statement remains a situated account of breath management. It does not demonstrate a physiological effect of the composition. It does, however, show how the recurring musical movement was being sensed through vocal behaviour. The performer linked the continuous phrases with the need to maintain airflow and avoid a dispersal of breath. She also wondered whether the length of the phrases, the relative absence of wide melodic leaps, and the phonetic structure of the text contributed to this experience. These explanations were framed as possibilities rather than as established properties of the work.

The teacher position becomes explicit in the same entry:

"One important behaviour to be developed in singing is preventing the breath from escaping." (Performer-researcher, reflective journal, Entry 4; translated from Turkish)

This sentence differs from the earlier sensory descriptions. The performer is no longer recording only what the body feels; she is translating the experience into the language of vocal pedagogy. The journal therefore becomes a place in which artistic sensation is reconsidered as a possible teaching insight. This movement does not turn a personal observation into a universal rule. Rather, it shows how the teacher position emerges from within the act of singing and begins to ask what the experience may suggest for vocal pedagogy.

Across Entries 3 and 4, the cycle is thus experienced as an active pedagogical condition. The musical structure appears to shape how endurance, breath, and phrase continuity are noticed, whilst reflective writing gives these sensations a more analytical vocabulary. The work is not presented as having been mastered. Instead, it begins to function as a partner in the inquiry, directing attention towards relations that had remained less visible in the earlier rehearsals.

Internalising the Cycle: Passaggio, Tempo, and Inner Time

Entries 5 and 6 move from the work's continuous demand towards a more specific reconsideration of register, tempo, control, and musical time. The fifth entry relates the tessitura of the Lied to the performer's experience of the upper range:

"I can say that the piece's extended movement through D-E-F, the passaggio region for sopranos, helped my upper range to open. Once I manage that area, I reach the other high notes more easily." (Performer-researcher, reflective journal, Entry 5; translated from Turkish)

This is a situated pedagogical reading of the repertoire rather than a measured claim about vocal development. The performer identifies the D-E-F area as significant for her own voice and associates repeated work in that region with easier access to later high notes. A technical difficulty is therefore not recorded only as an error to be removed. It becomes a site through which the singer observes how the design of the piece interacts with register and bodily coordination.

The same entry introduces what may be described as a tempo paradox:

"I am also trying to sing the piece as quickly as possible. I sing more comfortably when I sing it faster." (Performer-researcher,

reflective journal, Entry 5; translated from Turkish)

The statement does not support a general prescription that difficult vocal repertoire should be practised at a faster tempo. Within this rehearsal, however, greater speed was experienced as more comfortable. The observation suggests that slowing the music did not necessarily provide the performer with a more coherent sense of movement. The faster tempo appears in the journal as a different relationship to continuity: the voice is less occupied with controlling each individual event and more able to remain within the forward movement of the phrase.

Entry 6 returns to the piano's recurring motion, but the performer now describes its effect through mental and internal time:

"I realised that I had been singing with a hurried mind, as though I had to catch up vocally with the piano's constantly running tempo. This inevitably affected my technique." (Performer-researcher, reflective journal, Entry 6; translated from Turkish)

The problem is no longer described simply as an externally fast accompaniment. It is the performer's mental response to that movement that becomes visible. The sense of having to catch the piano creates a hurried mode of attention, and the journal links this state with the way the voice is being used. This formulation brings technique, thought, and musical timing into the same account rather than treating them as separate causes.

"Now, however, I have a tempo and an inner voice of my own, independent of the piano's flow." (Performer-researcher, reflective journal, Entry 6; translated from Turkish)

Independence here should not be understood as detachment from the accompanist or from the shared pulse. The phrase describes an internal point of orientation. The piano is no longer experienced only as a movement that must be chased from outside; the performer begins to locate musical time within her own breath, phrasing, and dramatic intention. This shift also reconfigures agency. She remains within a collaborative

performance, but she no longer understands herself as being carried passively by the accompaniment.

"It feels as though I am turning my own spinning wheel." (Performer-researcher, reflective journal, Entry 6; translated from Turkish)

The metaphor condenses the movement traced across the six entries: from feeling outside the cycle to participating in the production of its musical time. It does not signal a completed state of mastery. It articulates an emerging relation between score, body, voice, and artistic agency.

Cross-Result Synthesis: From External Recurrence to Relational Knowledge

Read across the six entries, the changing language of the journal provides an additional trace of the inquiry. Entry 1 begins with "my body" and "I am not yet", placing experience within individual constraint and fragmentation. Entry 2 introduces "both sides" and "us", making the relationship with the piano more visible. In Entry 3, "the piece" becomes the subject that is experienced as acting upon endurance. Entry 4 introduces an explicit pedagogical proposition. Entry 5 develops a situated technical insight concerning register and tempo, and Entry 6 expresses artistic agency through the language of inner time and metaphor. These changes do not demonstrate a complete fusion of artist, researcher, and teacher identities. They show movement among these positions as the performer senses, questions, conceptualises, and pedagogically reconsiders the same work.

The results also make several forms of cycle visible without treating them as isolated categories. A bodily cycle enters through the tentative reference to menstrual experience. A musical cycle is encountered through the recurring piano figuration and the changing relationship between voice and accompaniment. A respiratory cycle becomes perceptible through the performer's account of breath continuity, whilst a reflective or research cycle develops through rehearsal, writing, return, and renewed attention. These forms of cycle are not treated as ontologically identical or causally interchangeable. The analysis traces the experiential and relational resonances through which they became mutually illuminating within the documented practice.

Within this trajectory, technical difficulty is not removed from pedagogy, but neither is it treated only as deficiency. Note duration, bodily tension, breath escape, the passaggio area, and tempo each redirected the performer's attention and generated further reflection. Reflective writing played a central role in this process because it allowed sensation to become language without requiring that uncertainty be eliminated. The first reference to cycle arose in the journal as a description of not yet being within the musical whole; by the final entry, the same image had become a means of articulating an inner relation to musical time.

Discussion

The results suggest that the significance of cycle lies not in recurrence alone, but in the relations that recurrence makes perceptible. Across the reported journal trajectory, the recurring motion of Schubert's score entered into dialogue with bodily sensation, breath organisation, the relationship with the piano, reflective writing, and pedagogical thought. The discussion therefore returns to four connected questions: how musical recurrence became a situated concept of becoming; how performance functioned as a mode of knowledge-making; how bodily and vocal difficulty was reconsidered pedagogically; and how writing enabled the artist, researcher, and teacher positions to reshape one another. These questions are discussed as related movements rather than as independent outcomes.

Cycle as Becoming: From Musical Recurrence to Relational Knowledge

In *Gretchen am Spinnrade*, the recurring semiquaver movement of the piano is commonly understood in relation to the spinning wheel and Gretchen's unsettled thought. Timmers (2007) shows how the movement participates in the work's dramatic organisation, while the wider Lied literature emphasises that musical meaning develops through the close relation between poetic language, structure, and performance (Contreras-Sequeira, 2018; Timmers, 2007). The present inquiry does not dispute this representational reading. It extends attention from what the recurring figure signifies within the work to what it does within practice. For the performer-researcher, the figure established a continuing condition of movement that had to be breathed, timed, articulated, and negotiated

with the piano. Cycle therefore became audible in the score and experiential in the body at the same time. In Entry 1, the phrase “I am not yet fully within a cycle” appeared as a situated description of fragmentation rather than as the later conceptual formulation. Its meaning changed through subsequent returns to the work. By Entry 2, cycle was described through a shared musical relation; by Entries 3 and 4, it was associated with continuity, endurance, and breath; and by Entry 6, it was expressed through an inner sense of tempo and the metaphor of turning one’s own spinning wheel. What remained materially stable was the score’s recurring motion. What changed was the performer’s relation to that motion. ‘Cycle as becoming’ names this changing relation rather than a fixed characteristic located in either the score or the body alone.

A/r/tography provides an appropriate language for this movement because it approaches artistic practice, inquiry, and pedagogy as contiguous rather than successive. Practice does not produce an experience that is later translated into research; practice and reflection continually alter the conditions of one another (Irwin, 2004; Irwin & Springgay, 2008). Duerksen’s (2015) use of music-making and arts-based journalling similarly illustrates how returning to artistic material may generate new pathways of understanding. Within the present study, the repeated rehearsal of the same Lied did not lead simply to the accumulation of technical solutions. Each return changed what could be noticed: first bodily constraint, then relational movement, then pedagogical meaning, and finally an internally organised musical time.

This structure also resonates with the rhizomatic approach underpinning a/r/tography. Rhizomatic thinking questions hierarchical routes in which research moves from a single origin towards a predetermined conclusion, and it allows apparently separate elements to influence one another across the inquiry (Clarke & Parsons, 2013). In music education, Rodríguez-Quiles (2018) similarly describes musical activity as a decentralised performative field shaped by multiple forces. The documented cycle moved across distinctions that often organise vocal discourse: body and mind, technique and expression, score and lived experience, individual and accompanimental time, performance and pedagogy. The result was not the disappearance of

these distinctions, but a clearer sense of how they remained mutually influential.

Performance as a Mode of Knowledge-Making

The findings also support the central premise that performance may function as a mode of knowing rather than only as the application of prior knowledge. Practice-led and practice-based research locate knowledge within the processes of doing, making, revising, and reflecting (Smith & Dean, 2009; Ross, 2022). The journal trajectory makes this process visible in a specifically vocal form. Questions about timing, breath, register, and interpretation were not fully resolved before singing began. They developed through repeated encounters with the work, and the language used to describe them changed as the practice continued.

The shift in Entry 3 is especially significant. The performer no longer describes only what she is doing to the piece; she describes what the piece appears to be doing to her bodily attention. The score’s continuity redirected attention towards stamina, uninterrupted movement, and the organisation of the body across the whole form. Knowledge emerged here through a relation between musical structure and bodily experience, not through either one in isolation.

In Entry 4, this artistic experience entered pedagogical language. The reflection on breath escape moved from a personal sensation towards a consideration of what the experience might mean within singing instruction. This movement illustrates how the performer-teacher position may transform an immediate artistic event into situated pedagogical knowledge. Kampouroupoulou (2015) similarly argues that a/r/tographic work can reframe understandings of teaching and learning by keeping artistic, research, and teaching practices in relation. The present result adds a vocal dimension to that argument: a musical structure may become pedagogically meaningful because it is experienced from inside the coordination of breath, phrase, and sound.

Technical difficulty is important within this process. The journal records excessive note duration, bodily tension, perceived breath leakage, the *passaggio* region, and a hurried mental response to the piano. These moments are not romanticised as inherently productive, nor are they removed from the need for

technical work. Rather, they become threshold moments because they make relations visible. A difficulty shows where the performer's bodily timing, musical intention, linguistic attention, or sense of control no longer aligns with the work's movement. Reflection then allows that difficulty to be considered not only as something to eliminate, but also as information about how the performer is organising the task.

This interpretation is consistent with arts-based research, which treats artistic processes as ways of enquiring into experience rather than as illustrations of conclusions reached elsewhere (Barone & Eisner, 2012; Vidiella, 2019). The knowledge produced by this inquiry is therefore neither a general rule for singing Schubert nor an objective account of vocal development. It is knowledge of relations: how continuity was experienced, how attention shifted, how the work entered pedagogical thought, and how reflective language returned to alter the next encounter with the music. Performance became research because the questions were generated and transformed through the act of performing.

Embodied Vocal Knowledge and the Reframing of Pedagogical Difficulty

The journal begins from the body, and this starting point has implications for vocal pedagogy. Breath and voice are often discussed through physiological organisation, yet they are also lived through sensation, intention, emotion, and communication. Similar (2022) positions respiration as a relation between the experiential body and the world, while Williard (2016) places breath within the connection among body, mind, voice, and self-awareness. Established vocal-pedagogy literature likewise emphasises coordination rather than the isolated control of one mechanism (Miller, 1996; McCoy, 2012). The present findings support this relational understanding, but only at the level of situated experience.

The tentative reference to the menstrual cycle in Entry 1 is a clear example of the boundary required in interpretation. The journal records that the performer associated bodily constraint with a possible hormonal context. It does not establish a medical or causal relationship between the menstrual cycle and vocal production. Its research value lies elsewhere: it shows

that the performer did not experience the voice as separate from the changing body. The later entries develop this embodied attention through endurance, breath, tessitura, and tempo. The Entry 5 observation that a faster tempo felt more comfortable also requires a non-prescriptive interpretation. It sits in productive tension with Stinton's (2023) slow singing approach, which values deliberate embodied learning and resists forms of imitation that restrict imaginative interpretation. The present finding does not reject slow practice. Rather, it suggests that, within this rehearsal, slowing the work may have altered the forward continuity through which breath, phrase, and dramatic movement were coordinated. Returning to a faster movement appeared to reduce perceived over-control. The pedagogical implication is not that difficult repertoire should be practised quickly, but that tempo may change the organisation of attention and bodily effort in ways that need to be explored rather than assumed.

The movement towards an inner tempo in Entry 6 further reframes bodily knowledge. The performer did not become independent of the piano in the sense of leaving the shared musical relation. Instead, she developed an internal point of orientation from which that relation could be sustained. This is close to an understanding of learning as situated and adaptive action, in which musical solutions emerge through the interaction of performer, task, and environment (Bremmer & Nijs, 2020). The piano's recurring movement first acted as an external demand, then as a relational constraint, and finally as a condition with which the performer could organise her own musical time.

Reflective Writing and the Artist–Researcher–Teacher Relation

Reflective writing was not simply a container for the rehearsal experience. Its changing language became part of the evidence through which the inquiry was understood. Arts-based educational research makes room for linguistic, performative, sensory, and bodily forms to participate in the production of meaning (Vidiella, 2019). Duerksen's (2015) use of arts-based journaling within music-making similarly demonstrates that writing can remain inside artistic praxis rather than reporting it from a distance. In the

present study, writing gave temporary form to sensations and relations that might otherwise have remained unarticulated.

The sequence from ‘my body feels constrained’ to ‘it feels as though I am turning my own spinning wheel’ shows that writing did more than document improvement. It altered the scale and position of attention. Early entries focused on immediate bodily sensation and separation from the piano. Later entries connected the work’s form with endurance and breath, translated experience into pedagogical language, and finally produced a metaphor for internally organised musical time. The metaphor did not precede the practice; it emerged as the performer searched for language adequate to the changing experience.

This movement also makes the artist–researcher–teacher relation visible. The artist position appears in the sensory and interpretive encounter with the work. The researcher position appears in noticing, questioning, comparing, and naming change. The teacher position appears when the experience is reconsidered through vocal-pedagogical concepts. These positions are not separate voices arranged in a fixed order. A/r/tography understands them as contiguous practices that continually influence one another (Irwin, 2004; Irwin & Springgay, 2008; Springgay et al., 2005). The journal demonstrates this contiguity in its grammar: the same entry can move from bodily sensation to musical interpretation and then to pedagogical proposition.

Writing also created the possibility of return. Once an experience had been written, it could be reread before or after a later rehearsal, allowing the performer to encounter her earlier attention from a changed position. This recursive movement is central to the inquiry. Performance generated writing; writing reorganised attention; renewed performance created a different experience to be written again. In this sense, reflective writing did not stand between performance and analysis as a neutral record. It participated in both, becoming one of the practices through which knowledge was made.

The pedagogical value of this process lies in its capacity to retain uncertainty. The early language of ‘may be’, ‘I think’, and ‘I feel’ does not weaken the account. It identifies the point at which a question is

still forming. For a performer-teacher, such writing may offer a space in which technical assumptions can be delayed long enough for other relations to become visible. The resulting knowledge is not less rigorous because it is situated and provisional; its rigour depends on preserving the boundary between what was experienced, what was inferred, and what remains unknown.

Conclusion

This study examined how the repeated performance of Franz Schubert’s *Gretchen am Spinnrade* may become a field of knowledge-making when approached through a/r/tographic, practice-based inquiry. Rather than treating performance as the execution of knowledge established in advance, the article followed a recurring movement between singing, bodily attention, reflective writing, pedagogical interpretation, and return to the work. The reported journal trajectory suggests that knowledge emerged through changes in the relations among score, body, breath, language, accompaniment, and teaching attention. The study therefore does not offer a performance guide or a general method for singing the Lied. It offers a situated account of how artistic practice may become research when the performer remains within the questions produced by practice.

The central finding concerns the development of cycle as becoming. At the beginning of the inquiry, cycle was associated most readily with Schubert’s recurring piano figuration and Gretchen’s unsettled return to the same thought. During practice, recurrence was also experienced as a demand for musical continuity, bodily timing, breath organisation, and relation to the piano. Through reflective return, it became perceptible within the research process itself. Cycle as becoming therefore does not name a universal theory of vocal development. It describes a situated relation in which each return to the work altered the conditions of attention. The score remained materially stable, while the performer’s relation to its movement continued to change.

This movement reframed the place of the body and technical difficulty within vocal knowledge. Experiences of tension, breath, *passaggio*, tempo, and inner musical time were not treated as background conditions beneath interpretation. They participated in

the way the Lied was heard, organised, and understood. These experiences do not establish physiological causality or provide general pedagogical rules. They suggest, more modestly, that moments of vocal and technical difficulty may function as thresholds through which the performer-teacher becomes more attentive to the organisation of a particular task.

Reflective writing was central to this process. The journal did not merely preserve impressions after rehearsal; it gave provisional form to bodily and musical experience and allowed earlier attention to be revisited from a changed position. The movement from feeling outside the cycle to describing an internal tempo and ‘turning my own spinning wheel’ indicates a change both in performance experience and in the language through which that experience became thinkable. Within this movement, the positions of artist, researcher, and teacher remained contiguous: performance generated questions, writing redirected attention, and pedagogical reflection returned to alter the next encounter with the work.

The study is limited to one complete six-entry reflective trajectory, one Lied, one pedagogical context, and a short period of repeated practice. It seeks transferability through detailed description rather than generalisability. Even within these limits, it offers a methodological and pedagogical possibility: repertoire may be approached not only as material through which technique is applied, but also as a situated field in which teaching knowledge develops. The inquiry began with a visual encounter in which circular movement offered no privileged beginning or final point. A comparable shift occurred in performance. The spinning figure was initially experienced as something outside the singer that had to be followed and coordinated; over time, it became a relation inhabited through breath, bodily timing, reflective language, and pedagogical thought.

Recommendations

Voice teachers and performers may use immediate post-rehearsal writing to preserve embodied and musical observations before they are converted into technical diagnoses. Reflective prompts may distinguish among description—what was felt or heard—provisional interpretation—what might have contributed to the experience—and pedagogical possibility—what could

be explored in the next rehearsal. In the present case, this form of writing made changing relations among breath, bodily tension, accompaniment, language, tempo, and musical continuity traceable across successive encounters with the work. Future studies might combine reflective journals with systematically analysed video or audio, collaborative singer–pianist reflection, and, where ethically and methodologically appropriate, acoustic or physiological measures.

Acknowledgements

The authors would like to thank Turkish artist Hikmet Koyuncu for his artistic inspiration and for granting permission to reproduce photographs of his ceramic works.

Image Permission: The photographs of ceramic works by Hikmet Koyuncu are reproduced with the artist’s personal permission.

Funding: This research received no external funding.

Conflict of Interest: The authors declare no conflict of interest.

Ethics Approval: The study was approved by the Human Research Ethics Committee for Educational Sciences at the authors’ institution on 26 February 2026 (Approval No. 02/20).

Author Contributions: SK: Conceptualization, Investigation, Data Curation, Methodology, Formal Analysis, Writing – Original Draft. AK: Conceptualization, Methodology, Formal Analysis, Validation, Writing – Review & Editing.

Data Availability: The reflective-journal corpus contains personal and potentially identifying information and is not publicly available. Selected excerpts, including the passage concerning bodily and menstrual experience, are included with the participant-author’s authorial approval and awareness that author identity will be disclosed after peer review. Further information may be available from the corresponding author upon reasonable request, subject to ethical and privacy restrictions.

AI Usage Statement: OpenAI GPT-5.6 Pro was used as a supportive tool for English-language drafting, language editing, proofreading, readability enhancement, and editorial organisation of author-generated scholarly material. It was not used to generate research data, conduct the analysis, or serve as an

autonomous source of evidence. The study design, data, analytical decisions, findings, interpretations, citations, and references were produced, reviewed, verified, and approved by the authors, who retain full responsibility for the manuscript.

Biodata of Author(s)

Asst.Prof.Dr. **Saadet Kösreli** is a faculty member at Erzincan Binali Yıldırım University in Türkiye. She earned her PhD in Music Education from İnönü University, with a dissertation focusing on the effects of voice training on the speaking skills of pre-service classroom teachers. Her academic and artistic interests include vocal pedagogy, voice education, vocal performance, and music education. She began her vocal studies with Hülya Kazan Günay, an artist at the Ankara State Opera and Ballet, and continues her vocal training alongside her academic work. Her current studies also focus on musical interpretation and professional performance. Affiliation: Erzincan Binali Yıldırım University Email: saadetkosreli3@gmail.com ORCID: 0000-0002-5746-8232

Academiaedu: <https://independent.academia.edu/saadetk%C3%B6sreli>

Researchgate: https://www.researchgate.net/profile/Saadet-Kosreli-2?ev=hdr_xprf

Asst.Prof.Dr. **Aslı Kaymak** is a lecturer at Erzincan University in Türkiye. She earned her PhD from the University of Bristol, where her dissertation—funded by the Turkish Ministry of National Education—examined adaptations of Rossini's Guillaume Tell on early Victorian London stages. Her research explores nineteenth-century opera, opera of the Turkish Republican era, and musical theatre in Asia Minor, with particular attention to gender and sociopolitical contexts. Since June 2025, she has also held an Honorary Research Fellowship at the University of Bristol. Affiliation: Erzincan Binali Yıldırım University Email: asli.kaymak@ebyu.edu.tr ORCID: 0000-0001-9054-4770

Academiaedu: <https://bristol.academia.edu/asl%C4%B1kaymak>

Researchgate : https://www.researchgate.net/profile/Asli-Kaymak-2?ev=prf_overview

References

- Bakan, D. (2013). This is the beauty: Song as a/r/tographical exploration. *UNESCO Observatory Multi-Disciplinary Journal in the Arts*, 3 (2), 1–20.
- Barone, T., & Eisner, E. W. (2012). *Arts based research*. SAGE.
- Bremmer, M., & Nijs, L. (2020). The role of the body in instrumental and vocal music pedagogy: A dynamical systems theory perspective on the music teacher's bodily engagement in teaching and learning. *Frontiers in Education*, 5, Article 79. <https://doi.org/10.3389/feduc.2020.00079>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp0630a>
- Candy, L., & Edmonds, E. (2018). Practice-based research in the creative arts: Foundations and futures from the front line. *Leonardo*, 51(1), 63–69. https://doi.org/10.1162/LEON_a_01471
- Clarke, B., & Parsons, J. (2013). Becoming rhizome researchers. *Reconceptualizing Educational Research Methodology*, 4(1), 35–43. <https://doi.org/10.7577/term.685>
- Contreras-Sequeira, P. (2018). The challenges of music education: The 'quandary' of the Lied. *Kultura-Przemiany-Edukacja*, 6, 278–286. <https://doi.org/10.15584/kpe.2018.6.21>
- Duerksen, J. A. (2015). *'It's festival time again': Sounding tensions with/in an a/r/tographical inquiry into participation in competition music festivals* [Master's thesis, University of Ottawa]. <https://doi.org/10.20381/ruor-4117>
- Irwin, R. L. (2004). A/r/tography: A metonymic métissage. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts-based living inquiry* (pp. 27–38). Pacific Educational Press.
- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. xix–xxxiii). Sense Publishers.
- Irwin, R. L., Beer, R., Springgay, S., Grauer, K., Xiong, G., & Bickel, B. (2006). The rhizomatic relations of a/r/tography. *Studies in Art Education*, 48(1), 70–88. <https://doi.org/10.1080/00393541.2006.11650500>
- Kampouroupoulou, M. (2015). Blending artistic, research and teaching practices in the context of teacher education: An a/r/tographical approach of an arts-based educational project. *Journal of Education and Training*, 2(2), 59–71. <https://doi.org/10.5296/jet.v2i2.7351>
- Kvammen, A. C. R., & Hagen, J. K. (2024). Putting it together: Artographic awareness through collaborative teaching in a musical theatre educational program. *Nordic Journal of Art & Research*, 13(3), 1–27. <https://doi.org/10.7577/ar.5468>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. SAGE.
- McCoy, S. (2012). *Your voice: An inside view* (2nd ed.). Inside View Press.
- Miller, R. (1996). *On the art of singing*. Oxford University Press.
- Rodríguez-Quiles, J. A. (2018). La música como rizoma: Bases para una educación musical performativa. *Revista*

- Musical Chilena*, 72(229), 139–150.
<https://doi.org/10.4067/S0716-27902018000100139>
- Ross, V. (2022). Practice-based methodological design for performance-composition and interdisciplinary music research. *Malaysian Journal of Music*, 11(1), 109–125.
<https://doi.org/10.37134/mjm.vol11.1.7.2022>
- Schubert, F. (1821). *Gretchen am Spinnrade: Aus Göthe's Faust, Op. 2, D. 118* [Musical score]. Cappi und Diabelli.
<https://digital.library.unt.edu/ark:/67531/metadc1518420/>
- Similar, A. (2022). Breathing and the voice practices on stage. *Theatrical Colloquia*, 12(1), 167–175.
<https://doi.org/10.35218/tco.2022.12.1.15>
- Smith, H., & Dean, R. T. (Eds.). (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh University Press.
- Springgay, S., Irwin, R. L., & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897–912.
<https://doi.org/10.1177/1077800405280696>
- Stinton, N. (2023). The slow singing approach. *Australian Voice*, 24, 23–30. <https://doi.org/10.56307/KMAW5132>
- Timmers, R. (2007). Vocal expression in recorded performances of Schubert songs. *Musicae Scientiae*, 11(2), 237–268.
<https://doi.org/10.1177/102986490701100205>
- Vidiella, J. (2019). ‘Desbordar la Universidad’ como una forma de estar y de repensar la educación desde una práctica encarnada y performática. *REIRE Revista d’Innovació i Recerca en Educació*, 12(1), 1–14.
<https://doi.org/10.1344/reire2019.12.121034>
- Williard, B. S. (2016). *An alternative approach to the singer's breath: Method and workshop* [Doctoral dissertation, University of Kentucky].
<https://doi.org/10.13023/ETD.2017.017>