

Dialectical musicality: an acoustic science transmethodology

Musicalidades dialéticas: transmetodologia para uma ciência sonora

FELIPE GUE MARTINI^a

Centro Universitário FSG, Journalism and Audiovisual Film and Video Courses. Caxias do Sul – RS, Brasil

ABSTRACT

This article proposes a dialogue on the epistemological conception of the method called *dialectical musicality*, which is based on the Mattelart's strand, read and expanded by Alberto Efendy Maldonado, through the concept of transmethodology. The author shows four principles and how they are carried out in investigative practices through a singular applied methodological design.

Keywords: Transmethodology, Mattelart, dialectical musicality, poetic listening

RESUMO

O artigo propõe um diálogo sobre a concepção epistemológica do método chamado *musicalidades dialéticas*, que tem como princípios basilares teorias da vertente Mattelart, lidas e ampliadas por Alberto Efendy Maldonado, através do conceito de transmetodologia. O autor apresenta quatro princípios e como se realizam em práticas investigativas por meio de desenho metodológico singular e aplicado.

Palavras-chave: Transmetodologia, Mattelart, musicalidades dialéticas, escutas poéticas

^a Master and PhD in Communication from Unisinos. Coordinator of the bachelor's degree in Journalism and the technologist in Audiovisual Cinema and Video, at Centro Universitário FSG. Researcher-member of the Processocom and Rede AMLAT groups. Orcid: <https://orcid.org/0000-0001-9511-9810>. E-mail: guemartini@gmail.com

INTRODUCTION

SCIENTIFIC RESEARCH TAKES place from a realization project linked to a larger one: the field of language. Although extinguished as the investigation is carried out, the philosophical principles that governed this project are imprinted in the research results (Sartre, 1973). It is possible to affirm that applied social sciences exist conditioned to their own logic of meaning (Bourdieu et al., 2004, p. 58). The theoretical product of empirical research refers to a more precarious and less complex society of thought than the world of life (Marx, 1977). Theoretical principles, philosophies and philosophies of science determine their results, sometimes without the researcher's awareness.

In Communication, as part of the Applied Social Sciences, the research is immersed in our reference objects, impregnated by them, experiencing theoretical notions in concrete existence. Because of this, producing conceptual differentiations by means of elaborating well-defined problem-objects is crucial, describing contexts out of abstraction: rational actions on what is real, capable of explaining how we feel reality – a lens that frames the world on logical and limited parameters (Bourdieu et al., 2004). Each particular contribution in this way reorganizes our notion of communication theories by demarcating a specific theoretical focus, related to the field of knowledge. How is this link established from private to general? How can we understand the level of partial theoretical contribution that our research produces?

The effort to connect epistemological frameworks and investigative practices serves to make these marks visible. And, based on this visibility, it systematically approaches the viable field, area studies that help to understand how the scientist community comprehends what communication studies are. A fragile relationship of little clarity between empirical research and epistemological philosophical principles may favor sterile formalisms and theorizations, with no concrete relations with the real experience.

Throughout their vast work, Armand and Michèle Mattelart have defended the need for critical approaches to the epistemology of communication, in order to avoid a merely reproductive science, unthinkingly affiliated with hegemonic paradigms of socio-cultural and economic powers, especially the United States of America and Western Europe. In the book *Pensar as Mídias*, from 2004, (Rethinking Media Theory, 1992) they aim to describe communicational thinking in broad concatenation with other areas, developed through dialogues, mutual influences, transit of concepts and interpenetrations of knowledge and practices. Between canonical origins and rebel appropriations, the field of communication and the word communication itself seem to delimit a zone of

confluence indicative of a historical period marked by strong changes in the way of life of different peoples and cultures. A concept under scientific and political dispute, required to be organized as a field, as long as it claims the theoretical rigor of its perspectives (Mattelart & Mattelart, 2004).

For Mattelart, freedom of thought and the innovative characteristics of communication theories are organized as a modal, a structuring nucleus of scientific practices, but which suffers from thoughtless uses of their own theories, both within and outside their disciplinary limits. In view of the socio-cultural contexts of an informational era, communication seems to exert this attractive force. Is it possible to discuss applied social sciences without this crossing? Valuing this inventiveness and centripetal strength, Armand Mattelart (2014) affirms the need to create proper semantic fields, assuming the conditions of where they are, located in historical time, without losing sight of cosmopolitanism and openness, but with social and emotional ties, in his case and in ours, with Latin America.

Alberto Efendy Maldonado, holder of the Ciespal (Centro Internacional de Estudios Superiores de Comunicación para Latino America) Mattelart chair, one of the main readers of his works, recently released a book that shows in detail the multiple dimensions and approaches of this strand. In *Epistemología de la Comunicación: Análisis de la Vertiente Mattelart en América Latina*, Maldonado (2015) draws attention to the power of Mattelart's epistemological reflections (besides Armand, Michele, his wife and intellectual journey companion). The book is the result of a long-term dialogue with the authors and allows us to visualize traces of Mattelart's thought in Maldonado's work, an intellectual plot that helps to bring the concept of transmethodology to life. Mattelart's contribution to this journey is remarkable, in addition to his readings of authors that I also started reading through his eyes, Maldonado's eyes and authorial reading: Jean-Paul Sartre, Charles Wright Mills, Mikhail Bakhtin, Gaston Bachelard, Edward T. Hall, among many others. Speaking of the epistemological contribution of Mattelart's work is to activate this legacy and realize how the matrices of critical thinking are revisited and appropriated at each new time.

The objective of this article is to show how some basic theoretical philosophical principles of Mattelart's work, read by Maldonado, go through the empirical research (carried out in my doctorate), from conception to practical operationalization, from theorizations to the field, fruit of elaboration and constant epistemological redesign. I critically analyze my own procedures when carrying out the methodology called *dialectical musicality*, in order to illustrate their productive logics. The movement I propose does not aim to

find contradictions, but to show how principles cross our bodies along the research trajectory, how they make the authors revive in us – in this case, Mattelart who crosses Maldonado, who crosses me again. Although it has an anecdotal tone, I believe this analysis is especially useful for young students and researchers, who can read, in this concrete example, ways of articulating their more specific data production practices with their more generalist worldviews. To connect the macro to the micro. Furthermore, I believe it is a sensitive way of showing how Mattelart's work produces a school of thought that already has generational specificities.

BRIEF DESCRIPTION OF *DIALECTIC MUSICALITY*

The methodological conception of a research is intertwined with its problem/object, where it creates openings and approximations over complex realities. From this relationship, we can unravel some level of procedural generalizations, elements of this specific method that, if reworked, are capable of producing meaning in other contexts. On the scene of the cities of Porto Alegre and Montevideo, the problem/object that gave rise to *dialectical musicality* may be briefly described in the following question:

Since listening is a social, cultural, political and economic construction, field of multiple mediations that produce subjectivities (Sterne, 2003), the objective is to investigate how a unique way of listening is constituted at the dawn of the 21st century: regarding musicality tacitly manufactured, in dialogue with popular music and media technologies. At the crossroads between the possibilities of the computer network and the ephemerality of everyday life (Lefebvre, 1991), *audibility regimes* materialize, through repetition, reiteration and presence. What forms do we listen to in the course of the research, between Porto Alegre and Montevideo. . .? (Martini, 2018, p. 38)

I have developed the methodological arrangement for my doctoral dissertation, although its rudiments have already appeared in previous research approaches. *Dialectical musicality* is a dialectical double of *poetic listening*, the latter a research model that privileges stimuli and sound products. Although the name suggests the use of listening and sound as *tools*, its can have a broader approach, valid for non-musical and non-sonic objects. In summary, the methodology proposes that the researcher creates listening protocols about what is listened to throughout the work (what he listens to and what the research subjects listen to). The protocols derive from the problem/object (governed

by principles described hereafter) and, through them, the researcher starts to collect recorded sound fragments in order to assemble products called *dialectical musicality*. It is an assumption of self-reflective phenomenological openness, treated as posture (basic principle), conduct (epistemology) and procedural record (method). This sound thesis is not used as a support nor an accessory field diary, it is the research. *Dialectical musicality* is a materially presentation of *poetic listening*, as a science of sound.

They are developed from some concepts, among them:

- a. reduced listening and sound object, a proposal in which Schaeffer (Chion, 1999) affirms the analytical use of listening as a way of framing (acoustic) sounds, recording them (technically) according to specific parameters and objectives, in order to systematize their creative and scientific use (sound object);
- b. Bachelard poetics (1971), treated as an aesthetic dimension complementary to reason, as an open way of contact with the lived reality and with language, as a night mood of the researcher who accesses problems/objects according to different logics, as of mythical thought and reverie;
- c. dialectical images, by Walter Benjamin (2010), the author's contribution from the negative dialectic¹, which affirms the feasibility of conceptual apprehension of reality through a kind of mimesis, an approximation of the scientist with facts in allegorical imitation that would express historical social truth as presentation rather than representation.

¹ "In this new form of 'negative dialectics', the subject retained contact with the object without appropriating it. The thinker reflected on a sensuous and non-identical reality not in order to dominate it, not to butcher it to fit the Procrustean beds of mental categories or to liquidate its particularity by making it disappear under abstract concepts. Instead, the thinker, like the artist, proceeded mimetically, and in the process of imitating matter, transformed it so that it could be read as a monadological expression of social truth. In such philosophy, as in artworks, form was not indifferent to content – hence the central significance of representation..., the form of philosophical expression. Aesthetic creation itself was not a subjective invention so much as the objective discovery of the new within the given, immanently, through a regrouping of its elements (Buck-Morss, 1981, p. 269). In the original: "En esta nueva forma de 'dialéctica negativa', el sujeto mantenía contacto con el objeto sin apropiárselo. El pensador reflexionaba acerca de una realidad sensorial y no idéntica, no para dominarla, no para destruirla y llenar el lecho de Procusto de las categorías mentales, ni para liquidar su particularidad haciéndola desaparecer bajo conceptos abstractos. El pensador, en cambio, al igual que el artista, procedían miméticamente, y en el proceso de imitar la materia la transformaban, de tal modo que pudiera ser leída como expresión monadológica de la verdad social. En esta filosofía, así como en las obras de arte, la forma no era indiferente al contenido – de allí la significación central de la representación . . . , la manera de la expresión filosófica. La propia creación estética no era invención subjetiva, era el descubrimiento objetivo de lo nuevo dentro de lo dado, inmanentemente, a través de un reagrupamiento de sus elementos".

D

Dialectical musicality

From these concepts operatively described here (it is impossible to show the philosophical aspects of each one in this text), the proposal of *dialectical musicality* is organized through the basic principles of Mattelart, present in the propositions of transmethodology, briefly defined as

An epistemic option that allows configuring enriching research alternatives. . . characterized by: confluence methods, intertwining diverse logics (formal, intuitive, para-consistent, abductive, experimental, and inventive); structuring mixed media strategies, models and proposals, which interrelate the various aspects of communication problems. (Maldonado, 2008, p. 29)

In the arrangement of *poetic listening* and *dialectical musicality*, three assumptions of transmethodology are radicalized: the indistinction/inseparability between subject and object of knowledge, the valorization of the researcher's creative potential and the possibility of making media science (Maldonado, 2008). This radicalization is fabricated in praxis, in which each action takes risks and shows deep theoretical links. Concepts do not illustrate disconnected from practices, but are operative. They leave their stable positions and become rudiments to face reality, they are experienced conceptual visions, confronted adventurously and artisanally with the world of life .

In order to investigate the audibility regime that I have named montage, I searched through musical sharing informational networks, mainly the Bandcamp internet portal. Among almost 300 authorial musical projects cataloged, mostly homemade, precariously recorded, linked to small consumer niches (of experimental musical genres, among them indie rock), I chose two female authors and six male authors: Nosso Querido Figueredo, dpsmkr and Saskia, from Porto Alegre; Estrella Negra, Darvin Elisondo and Joseph Ibrahim, from Montevideo.

This almost arbitrarily *corpus* based analysis definition, approaching artists from different places, with no objective relations, is methodologically operating on my listening, derived from the indistinction between subject/object as *dialectical musicality* procedure. It is a composition of my ear pointing to a specific listening to the composing modes of the six artists. The radical connection between method and object makes a scientific arrangement possible from assumptions and mimesis about these subjects' listening modes. Somehow, I have created a unique bond with these people and their works, not interested in comparison, mapping universal categories between Porto Alegre and Montevideo. In order to reach *dialectical musicality*, I listened extensively to these works and lived with these people, through interviews I

have personally conducted, in addition to frequent remote exchanges, aiming to understand how they listen to the world.

Considering the plasticity of listening an assemblage, I proposed an arrangement to the empirical objects (the listening of the research subjects). How do we listen? I responded by making listening materialize in composition: six dialectical musicalities². They are clippings, collages, reproductions, combinations, recreations based on my creative tactics (for this reason, poetic listening) and those of the research artists. Therefore, as the problem suggests, this is not listening disconnected from historical time; what we have listened to was the research itself, transformed into science and everyday life, into theory and practice, mediated by the situated and alienated researcher.

In order to make the proposal effective, between trips and lives, clarity and blindness, I followed an epistemological axis that did not remain static, but served as a parameter on what science I was conducting, in line with a critical, transformative and situated perspective. Four basic principles of Mattelart, described by Maldonado (2015), are highlighted from this axis and were worked on the effective design and application of this methodology. Principles are divided in order to make the course clearer and, therefore, do not reflect the procedural investigation mode, always more fluid and dynamic; for the first principle is more extensive, because it brings elements that, somehow, support the others.

PRINCIPLE 1

The false dichotomy between theory and practice (regarding the inseparability between subject and object of research). How to produce knowledge crossed by theoretically organized practice? How to operate scientific research on the border with art and other aesthetic practices, considering the experiences, skills and history of the subject researcher?

Description

Mattelart proposes a critical communication theory based on participating subjects able to question their realities and develop productive operations building partial knowledge, not seeking absolute truths or founding fathers, as stated by Maldonado (2015):

² The six dialectical musicalities are available on SoundCloud page called Escutas Poéticas. Available on <https://soundcloud.com/user-537631520>

D

For Mattelart, theory is built by concrete subjects, whose personal history marks the characteristics of conceptual production. The birth of the “critical communication theory” is placed in the awareness of communicators on the mechanisms of domination of society. So, initial operation and logical-political condition are defined. First, it is essential to have a “critical conscience” and, at the same time, to “know” the systemic mechanisms of social research. For Mattelart, this awareness is not a voluntaristic product of the individual; it is the result of being part in the struggles, in the confrontation processes between the forces in favor of socio-cultural and economic transformations and the “apparatus of domination”³. (p. 19)

Theory-building is not a bureaucratic office task. Social scientists experience the society they investigate, feeling domination and struggles for social transformation in their bodies. Intellectual maturity is achieved through positioning, implying approximation and indistinction between the researcher subject and the investigation subjects. Strangeness, detachment and self-reflection are ways of elaborating indistinction and building a problem/object. However, it is important to consider that the subjects also have their reflective levels, as they actively participate (more or less) in the same struggles and experience the same contradictions in their bodies as the researcher does. Similarly, it is incoherent to think of the split between theory and practice, as theories only make sense connected with the concrete reality that animates them, constructed by praxis.

Application

The researcher has practical qualities and talents. If we believe in the indistinctness proposed by Mattelart and Maldonado, it is not possible nor desirable to ignore them, since these qualities are compartmentalized in the world. The political practitioner who fights for social transformation, while researching, is not being political only when fighting, investigating, or writing a report. This qualitative dimension shows a level of comprehensiveness, conscious and unconscious forms that cross the researcher’s existence in terms they may be

³ In the original: “La teoría para Mattelart es construida por sujetos concretos, cuya historia personal marca las características de la producción conceptual. Sitúa el nacimiento de la ‘teoría crítica de la comunicación’ en la toma de consciencia por parte de los comunicadores sobre los mecanismos de dominación de la sociedad. De esta manera, define una operación de partida y una condición lógico-política. Primero, es indispensable poseer una ‘consciencia crítica’ y, simultáneamente, ‘conocer’ los mecanismos sistémicos de investigación social. Para Mattelart, esta consciencia no es producto voluntarista del individuo; es el resultado de la participación en las luchas, en los procesos de confrontación entre las fuerzas a favor de las transformaciones socioculturales y económicas y el ‘aparato de dominación’”. This and other translations by author.

unaware of. Fully distinguishing these forms is impossible, although we can use psychoanalysis in this search for unveiling. When the problem/object is treated as an absolutely theoretical fact, stripped of the practical body it researches, there is an explicit or implicit discourse of neutrality, of radical split that goes back to mechanism⁴.

Bachelard (1971) affirms the potency of qualities, but from scrutinizing reason, which he calls the psychoanalysis of objective knowledge. A practice that aims to unveil latent images, daydreams, fascinations that animate the human willing to know, but developed in nocturnal and poetic attitudes. The author distinguishes two tendencies of the scientist's action: daytime reason and nighttime poetics – complementary, but, in his work and according to his perspective, compartmentalized, independent.

French philosopher Dominique Lecourt (1975) is known for the materialistic interpretation of Bachelard's philosophy of science. According to that author, Bachelard oversimplifies the concepts of psychoanalysis and ends up making a school analogy, not without first raising and being tangent to one of the key problems related to knowledge, the matter of epistemological values. In materialistic terms, Lecourt points out that scientists of a given society produce and reproduce the epistemological values *inside* of science at the same time they live in the values *outside*: moral, aesthetic, political, and religious opinions. However, these dimensions integrate the same psychological reality. For this reason, Bachelard (1945) states that "science divides the subject" (p. 65, as cited in Lecourt, 1975, p. 98) and his psychoanalysis of objective knowledge refers to this ideological constitution of the researcher. To get into the theme, a notion of subjectivity is found; the ways objective society is produced and reproduced in the lifestyles of a given subject, in a given society. However, Bachelard does not propose this step and dwells on the notion of false values that permeate common sense, while the school, for which society should be made, bears the values of truth.

The inner rupture against inadequate values of the immediate nature of the phenomena is combated with objective knowledge, scholastically. There is a dichotomy of nature versus school that would be resolved through some rationalist vigil in order to avoid mistakes caused by dazzling with the natural world, with the charms very well described in Bachelard's poetic works about fire and space. In these writings, Bachelard shows, poetically and

⁴ According to Japiassu (1999), "mechanism is the philosophy made explicit at the beginning of the 17th century, postulating that all natural phenomena must be explainable, in the last instance, by reference to *matter in motion*. . . . The metaphor that underlies this philosophy is the machine: as a whole, the world shows itself as a kind of mechanical system, worth saying, as a gigantic accumulation of particles acting on each other, in the same way as gears of a clock mechanism" (p. 93).

personally, a representation of nature present in fragments of 18th century scientific books, of literary works by unknown poets and other curious reports. The nature shown in the narratives about how scientists worshiped fire, how they marveled at electrical energy or feared thunder mostly outline a given ideology of nature instead natural way of life of that time. The example given is the fear of thunder by some of these scientists or their fascination with fire (Lecourt, 1975).

And how would these false values linked to a natural apprehension of phenomena be dissolved? By overcoming epistemological obstacles psychoanalytically. The immediate modes of apprehension do not disappear with simple awareness, as they hide in the unconscious. Therefore, for each time, illusions or false values will manifest themselves differently, imperceptibly, traveling through rigorous rational knowledge. In the field of scientific practice, psychological symptoms are transformed into “*philosophical categories* [emphasis added]” (Lecourt, 1975, p. 113) that in many of the exposed cases (mainly in *The formation of the scientific mind*) refer to “‘*translations*, *refined in their abstraction, of elementary instincts: the ‘real’, the ‘substance’, the ‘life’, the ‘soul’* [emphasis added]”⁵ (Lecourt, 1975, p. 113).

Scientists, explains Bachelard, have their “daytime philosophy”: the clear philosophy that orders their laboratory work; the ones whose theses we have discussed widely, following Bachelard. But they also have their “nocturnal philosophy”: under the types of epistemological obstacles, their “remains” – nocturnal remains, I would dare say – are constantly perceived in their daytime philosophy⁶. (Lecourt, 1975, p. 114)

Throughout his career, Bachelard stressed that those two forms of contact with the world would be irreconcilable. However, Lecourt (1975) argues that a complementary reading could mitigate the internal contradictions of the work, a path that would reveal its *irritating duality*. First, because the epistemological illusion that permeates theses, of solving a materialist problem through idealistic models of analysis, is solved through psychological theory, which proposes an “analytic cure” (p. 118) as a model, failing to deepen the theories of knowledge, which could favor safe entry. How (ideological) may the presence of false

⁵ In the original: “‘*traducciones*, *depuradas en su abstracción, de instintos elementares: lo ‘real’, la ‘substancia’, la ‘vida’, el ‘alma’*”.

⁶ In the original: “Los científicos, explica Bachelard, tienen su ‘filosofía diurna’: la clara filosofía que ordena su trabajo en el laboratorio; aquella cuyas tesis hemos comentado ampliamente siguiendo Bachelard. Pero también tienen su ‘filosofía nocturna’: bajo las especies de obstáculos epistemológicos, se perciben constantemente sus ‘restos’ – restos nocturnos, me atrevería decir – en su filosofía diurna”.

values be solved? By reason, thinking, interrogating, increasingly and deeply. This path leads, almost secretly, to that other Bachelard, of poetry books, in which he elaborates a *philosophy of imagination* that allows deeply unraveling his controversy against subjectivism and the psychologism of epistemological works. However, the solution proposed through the poetry of reverie is, unlike the objectivism of reason, the idealistic supremacy of thinking over being, “an idealism in which the thought of any ‘subject’ is subordinated to this absolute Subject who is the Imagination movement itself”⁷ (Lecourt, 1975, p. 123). Those are contradictory solutions, but *symmetrical and isomorphic*, poetry and epistemology seem to fit in irreducibly.

For the author, it is important to rectify this work, since the way various philosophical theses appear in Bachelard remains irresolute, from the point of view of historical materialism. Between the appropriations and the creative freedom of the French chemist, there seems to be a position, which Lecourt calls an intervention. What appears as “philosophy of scientists”⁸, in contrast to “philosophy of philosophers”⁹ (p. 114), seems to indicate terms for the Bachelardian project. Even in his strategy of not addressing the concept of ideology and showing scientific practice as neutral, ignoring the class struggle, he suggests clashing with “academic continuities” (as Mattelart states), in a very particular, innovative and intense perspective. In replacing philosophy as a practice linked to science, Bachelard takes sides in favor of producing concrete, transforming and critical knowledge, articulated with the society to which it belongs. Lecourt (1975) calls this project *historical epistemology*¹⁰ and summarizes his position as follows:

his philosophical device discovers an unprecedented theoretical field, denied-rejected by the whole idealistic philosophical tradition: that of the history of the scientific practice process, forms and conditions. Although, in his discoveries, his works are immediately covered up by the persistence of a speculative conception of philosophy. . . . Amid the strident contradiction that permeates it, Bachelard’s work demonstrates the internal mechanism that governs all epistemological discourse:

⁷ In the original: “un idealismo en que el pensamiento en cualquier ‘sujeto’ está subordinado a este Sujeto absoluto que es el mismo movimiento de la Imaginación”.

⁸ From the original: “filosofía de los científicos”.

⁹ In the original: “filosofía de los filósofos”.

¹⁰ In the original: “epistemología histórica”.

D

Dialectical musicality

philosophical theses that address scientific problems posed by the history of the knowledge process¹¹. (pp. 142-143)

Reading the transmethodological proposal, in dialogue with Bachelard's thought, I saw the need of conjuring up daytime reason and nighttime poetics in order to enhance my practical qualities and effectuate the psychoanalysis of objective knowledge. In response to a false impartiality, accepting talents and personal characteristics is a way of showing this numbness caused by *philosophical theses* that animate the bodies in their practices. Although the qualities of the authors are already explicitly described in research that operates concretely on problem/objects of affection, such as studies from the point of view of the fan culture, of insider researchers and *connoisseurs*, the transmethodological proposal is unrestricted and open, it does not require only practical utility knowledge.

When researching music scenes, I decided to let my talents flow. My self-taught knowledge on guitar, singing, audio capture, the marginal poetic look, anecdotal writing structure of the journalist away from the profession, notions of photography and audiovisual of the university professor. Expecting to show how my *critical conscience* was instituted, I decided to reconcile the irreconcilable by making room for a certain level of poetic content inspired by Bachelard (1971) – following Lecourt's (1975) reading. The poetics in dialogue with the mythical images of science, with their sparks of impressionism and mysticism, night universe of amazement and inspiration. The movement led me to propose dialectical musicality as a methodology. A way of showing conscience and unconscious, diurnal reason and nocturnal poetics (Bachelard, 1971) as dialectical instances of living. *Dialectical musicality*, in this specific case, are pieces of audio organized according to the problem/object (in response to research questions) shown as a sound thesis. They are not accessories, nor a set of complementary empirical records. They are theories, finished poetic-scientific products, developed after arduous epistemological effort.

Accepting sounds as theory seems like a small shift, but it creates the necessary conditions for the proposed research model. Only this kind of transparency, despite being produced and manufactured, is able to meet one of the philosophical principles that organizes this science (present in Mattelart):

¹¹ In the original: "su dispositivo filosófico descubre un campo teórico inédito, negado-rechazado por toda la tradición filosófica idealista: el de la historia del proceso de la práctica científica, de sus formas y sus condiciones. Pero en sus descubrimientos es inmediatamente recubierto en sus trabajos por la persistencia de una concepción especulativa de la filosofía. . . . Entre la contradicción estridente que la recorre, la obra de Bachelard hace aparecer en efecto el mecanismo interno que rige todo discurso epistemológico: el revestimiento por unas tesis filosóficas de los problemas científicos que plantea la historia del proceso de conocimiento".

to show how researchers experience their alienation (Sartre, 1973). In my view, critical conscience described by Mattelart is not a natural fact, but a constant elaboration; it is not a fixed state, but a practical *disalienation movement*, in strangeness, detachment, reflection (Sartre, 1973). This is because rationality and the project of capitalist modernity fabricate alienation in everyday life, in life experience, which goes through researching (Lefebvre, 1991). There is no critical research without an alienated life animated by the effort and movement of disalienation, a psychological and poetic struggle against epistemological obstacles (Bachelard, 1971).

Dialectical musicality derive from this posture as a dialectical double of *poetic listening*, by which I try to undo the dichotomy between listening to the researcher in the field (based on the problem/object and methodology) and the result described in the report (problem/object analyzed and articulated as a new theory). For *dialectical musicality* to exist, this product needs to show not only data and knowledge, but its logics of realization and manufacture, as Sartre (1963) says about dialectical reason:

Firstly, the dialectic as the law of the world and of knowledge must itself be intelligible; so that, unlike positivist Reason, it must include its own intelligibility within itself. Secondly, if some real fact – a historical process, for example – develops dialectically, the law of its appearing and its becoming must be – from the standpoint of knowledge – the pure ground of its intelligibility¹². (p. 192)

The conscience of the researcher under construction is inscribed through writing and sonority, created by the act of conducting research. Unfinished but inscribed awareness, visible in the methodological description, audible in the sound.

Since the methodology is connected to the music scenes of Porto Alegre and Montevideo, the musicality produced shows how the researcher listened to his historical time experienced during the investigation. It is not, therefore, an audio designed only to record what is productive in the process: striking phrases of the interviewees, a song interpreted by one of the interviewees of the corpus of analysis, etc. *Dialectical musicality* shows a version of the total listening of the research (total as totalization, by Sartre). It does not represent, therefore, it does not illustrate, it is not teleological (like a sound text). It is a montage

¹² In the original: “En primer lugar, la dialéctica misma, como regla del mundo y del saber, tiene que ser inteligible, es decir – contrariamente que la Razón positivista –, comportar en sí misma su propia inteligibilidad. En segundo lugar, si algún hecho real – por ejemplo un proceso histórico – se desarrolla dialécticamente, la ley de su aparición y de su devenir tiene que ser – según el punto de vista del conocimiento – el puro fundamento de su inteligibilidad”.

that invokes the opening of indeterminacy, without expectation of causality, of purpose, wishing to remain heuristic, despite its provisional closings – a thesis, a study, a research (Sartre, 1973, pp. 176-177).

Because, being an assemblage, it may contain all kinds of content, so radically and irreducibly linking the life experienced throughout the research process to the final product. And not only during the research time, since it may activate memories, old records, forecasts, as long as linked to the problems/objects. For example, I used a song I had recorded about twenty years ago as an important element, with no apparent motivation, just because it worked on a performance I presented when executing the research. *Ravianos lo-fi* is a 15-minute improvisation on the guitar that I recorded on cassette around 2000 and scanned in 2003. It was an old cassette tape that became a dead file on some backup CD. By including this product in the research, I materially activated multiple procedures (technical and aesthetic) that, in their logic, have traces of epistemologies, ways of performing practices (qualitative): recording improvisation on cassette tape, digitalizing it to preserve the file and memory, the access to the rest in disuse as listening to oneself in another time. There is no theoretical analysis of these procedures, although they are qualitatively present. By methodological option, they are leaking sonorities connecting the theoretical to the practical, without resolution. In this specific case, as the problem/object contained a question regarding how subjects listen, the musicality managed to show, materially, how I and how they listened to this period of investigative experience. Under the researcher's conception, still under my power, but with relativizing expectation.

PRINCIPLE 2

Form and content articulation – media science (Maldonado, 2008). How to produce science articulated with contemporary socio-communicational practices? With which it is possible to dialogue with different audiences towards scientific citizenship? Science showing intelligibility while carrying out projects and producing theories.

Description

Criticizing Salvador Allende's socialist project, Mattelart tries to point out a contradiction in revolutionary cultural products. For the author, it would be necessary to reinvent forms, instead of simply replacing the content developed, applying the same functionalist logics in reverse;

in the dialectical line, between content and form, a fundamental intrinsic correlation must be considered; producing “popular communication” should not be an elementary copy process of “functionalist” formats; it is necessary to develop qualified paths, enriched by cultures, that generate a different socio-cultural dynamic¹³. (Maldonado, 2015, p. 23)

Scientific research is form-content performed by methodology, developed from epistemological notions. This path, however, cannot be just synchronous, as rigid ascendancy. Concrete reality is dynamic and recreated by the researcher’s contact. Epistemological notions of departure, which define methodological procedures and theoretical frameworks, must be carried out diachronically and synchronically, back and forth, by adjustments and redesigns. Therefore, there is no need of pre-establishing a methodological form searching for a corresponding empirical content. The way of carrying out the investigation and showing knowledge must arise from contacting the problem/object empirically. It also determines the form-content.

Application

Dialectical musicality is sound science. Not to be confused with a fresco compared to the research report. Written word and music are integrated, but without explanatory teleological connection. They are complementary form-content. Before affirming a revolutionary form of science, dialectical musicality emerged from the field of research. They are authored by the researcher in contact with subjects, but goes beyond intentionality reflecting a kind of spirit of the time. Deterritorialization time, de-temporalization, desubjectification (Gumbrecht, 1998), time fractured by non-linear readings, exacerbating experimentation and assembly as ethics and aesthetics (Buck-Morss, 1995).

Methodology does not adhere to movement motivated by bias. It derives from the field traversed by the researcher’s subjectivity, part of the research and historical time, body shaping the report through their sensitive experience, repertoire and talents. Limiting the richness of the report possibilities to a supposed sensorial objectivism seems counterproductive, since the society studied is not compartmentalized, delimited, dissected, absolutely doable. In order to get close to the real concrete, is it enough to present it in parts? *Dialectical musicality* aims to reconstitute the chaos, the energies lived in the act of researching. It is an experimental form-content designed in dialogue with subjects located in their time.

¹³ In the original: “en línea dialéctica, entre contenido y forma existe una correlación intrínseca fundamental que debe ser considerada; producir ‘comunicación popular’ no debía ni debe ser un proceso de elemental copia de formatos ‘funcionalistas’; es necesario desarrollar modos calificados, enriquecidos por las culturas, que generen una dinámica sociocultural diferenciada”.

D

Dialectical musicality

When I believe in science crossed by bodies, I consider the body crossed by the media. It is not a question of giving up the written report and its majority model, but creating points of tension, overlapping forms-contents in order to show this product of science with elements representing the shock of anesthetic media civilization, which entangles rationality, sensitivity and technology (Buck-Morss, 1995). Media science is expected to devise a counter-technology capable of understanding human-machine symbiosis and reconstructing (with each research) this dialectic. Instead of expelling or dissecting, allowing radical mixtures, experiments, hybridisms, anthropophagy, miscegenation, as practices situated epistemologically (Latin American way).

In addition, it is possible to view *dialectical musicality* as transmedia narratives. Despite the term captured by mercantile logic, it is valid to think about this position of science among other discourses, which may operate different modes of reading and enjoying, horizontally and aesthetically, through some levels of openness and creative participation of readers. Transmedia, as using different media with different products linked to the same narrative universe, exploring the characteristics of each medium, a hegemonic cultural form of the entertainment industry. Can science learn from that form?

PRINCIPLE 3

Multiple wisdoms to structure the fields of knowledge. How to invite different epistemological perspectives and worldviews for constituting theoretical products performed by research?

Description

Mattelart was a critic of the bureaucratic status quo present in important sectors of the left parties of pre-revolutionary Chile who favored backward and counter-revolutionary professional ideologies, linked to the middle classes and petty bourgeoisie. He noted a lack of participation strategies by the popular classes in developing political strategies and processes, and anticipated “what is understood, in the 21st century, as the need of including diverse epistemologies in structuring fields of knowledge; among these, ancestral, ethnic and popular wisdoms are irreplaceable in communication”¹⁴ (Maldonado, 2015, p. 24).

Transmethodology contains this movement. It proposes a plural science model able to be conducted by integrating informed common sense. It is not a

¹⁴ In the original: “aquello que en el siglo XXI se comprende como la necesidad de incluir varias epistemologías en la estructuración de los campos del saber; entre estas son insustituibles en comunicación las sabidurías ancestrales, étnicas y populares”.

question of empiricism, but of relativizing theoretical paradigms and phrases through the presentation of multiple worldviews and knowledge from different matrices and socio-cultural levels.

Application

Dialectical musicality operates out of hospitality. It shows to research subjects a question shared with the researcher: what do I listen to when I listen? From this sharing empirical inputs emerge in the context of participant observation/ listening, established through approximation, distance, reflection and self-reflection. Not only direct answers, but a wide range of impressions, problems, strains, escapes, unspoken words. By being open and inviting, poetic form-content not expecting a final resolution, *dialectical musicality* integrates logic from the field of art in assemblage. How does one organize this set of listening in a musical format? The assembling process of these sound objects (Chion, 1999) implies a science developed in the field through contacting the theories and procedures carried out by the research subjects themselves. Although the final version of the compositions was under my responsibility, they derive from fruitful exchanges in the field, from shared listening about phenomena and events, from living together through face-to-face interviews and in-depth contact with the works of the researched authors. Over time, listening to their authorial compositions has brought me closer to the way they compose and how they listen to their worlds. Defending *dialectical musicality*, in this case, means to affirm they materially show musical language games of the research subjects (crossed by my composing ear).

PRINCIPLE 4

Importance of everyday life. How to organize and show the historical contexts of investigative practice? How does the researcher experience alienation when developing the research, how do they distance themselves, how do they reflect and turn aspects not directly productive of the process into procedures?

Description

Addressing, mainly, the position of the Frankfurt School regarding cultural industries, Mattelart criticized the false dichotomies between production and entertainment, leisure and work, everyday and extraordinary. For that author, understanding media systems implies experiencing their logics, which are

very complex (a criticism, too, of the most simplistic functionalism) and, in Maldonado's words (2015), multilectic. This perspective calls for approaches to the aesthetic enjoyment of the media and draws attention to "the importance of the ideological field of everyday life 'structuring hegemonic power'"¹⁵ (p. 31).

Application

One of the responses to this concern from Communication researchers in Brazil and Latin America came from the area known as Reception Studies (Figaro & Brignol, 2017). Dialogues with ethnography and participant observation tried to recreate daily life in an investigative state. The expectation of horizontality in the process, because of the researcher's approach to the experienced world of the research subjects, brings back problems such as subjectivity, estrangement, distance and self-reflexivity. There is no way to show a concrete world in theoretical terms without some level of mediation worked on reflexively by the research body. How is it expressed? How does daily experienced subjectivity translate into objectivity in the methodological procedure that gains conceptual life?

In *dialectical musicality*, this approach takes place through attentive connection with the sound dimensions of the problem/object. It is possible to understand how the subjects listen by the way they productively assemble and reassemble their listening (either by describing what they listen to, or by creating sounds). And this interpellation does not cease, since the researcher, in this close relationship, also needs to reflexively listen to what he listens to – the interrogator who interrogates is the interrogated, according to Sartre (1973).

This *operative listening* is crossed by questions, hypotheses, contextualization and theorization. However, it is inseparable from common ordinary life. The premise that separates daily life and problem/object would also be false. When paying attention to listening, we take into account that it does not cease, as it is external contact produced in the interior (Le Breton, 2007). In a foul description, it is not possible to turn off this tool, to stop listening to oneself listening to. The culture of everyday life breaks out, once again, which should not be banned, but a phenomenon technically and theoretically elaborated (Bachelard, 1971). So the banal unproductivity apparently insignificant of everyday life needs to enter in the scientific narrative. Dead times lived in contact with the research subjects and in the office.

¹⁵ In the original: "la importancia del campo ideológico de lo 'cotidiano' en la estructuración del poder hegemónico".

The example cited shows everyday life emerging in parts of the text and in the dialectical musicality, as poetic licenses justified by intensely giving rise to aesthetic experiences rather than analytical content. Scientific texts giving way to beauty. Poetics as a surplus, as a remainder, as a barb that restores the expenses and life energies of those involved in the process. It brings together different daily lives divided by the rationality of capital, by the rigidity of the nomenclature and acronym, by the arbitrariness of the function. At the same time, it recreates the problem/object from other perspectives, because it is restless and lacks meaning. What is this? Someone may ask it about a noise or a speech that has been left out of analysis, dispersed on a page or in a song. I would answer: it is life outside the frame of the problem/object, and inside it at the same time, since the split is false. It is under the angle of presentation (not representation), not intending to replace the concrete reality with representation, but only wanting to show it, trying to escape, expose and restore mediation (as transparency and backstage), *dialectical musicality*.

FINAL CONSIDERATIONS

The pathways shown here are based on specific research. The case description shows how philosophical principles are transformed into practical-theoretical operations in the field of research, through a methodological framework called *dialectical musicality*. The expectation when reporting this unique experience is contributing to epistemological studies under Mattelart's perspective. The text was divided into four basic principles aiming to clarify explanation, but apprehending and applying this thought matrix in each concrete case is more complex, and non-linear.

Precisely, procedural openness and criticism of the formal dogmatism of methodologies, contributions of Mattelart and Maldonado's thought, define this text. The *Dialectical musicality* method is a concrete experimentation, which relativizes frontiers between science and art, science and media, science and daily life. And, despite being used in studies on sounds, it is not restricted, as it draws attention to the technical potential of human senses in processes of knowledge construction. Listening is the path I have taken so far, but all senses are socially constructed when dialectically elaborating apprehensions of the world. This methodology works at this threshold: building problems/objects while building research subjects.

Thereby, its possibilities are also its limits, as a method that demands the researcher to surrender to certain practical tasks. Exhaustive work is necessary in order to develop artistic and/or mediatic results – registration, storage, selection, editing, assembly, finalization, publishing, to name just one protocol. It will not always be doable, necessary and desirable. That is why I consider *dialectical*

musicality appropriate to deal with problems/objects addressing the sensitive and slippery articulations between form and content, sense and presence, matter and experience. Each investigation elaborates its modes of intelligibility and phenomenological apprehension in unique ways. *Dialectical musicality* allows experimental openings that may contribute to new creative and socially transformative scientific arrangements and advances, allowing researchers to explore their talents and personalities as relevant data for science. ■

REFERENCES

- Bachelard, G. (1971). *A epistemologia*. Edições 70.
- Benjamin, W. (2010). *O anjo da história*. Assírio & Alvim.
- Bourdieu, P., Chamboredon, J.-C., & Passeron, J.-C. (2004). *Ofício de sociólogo* (5th ed.). Vozes.
- Buck-Morss, S. (1981). *Origen de la dialéctica negativa: Theodor W. Adorno, Walter Benjamin y el Instituto de Frankfurt*. Siglo Veintuno.
- Buck-Morss, S. (1995). *Dialéctica de la mirada: Walter Benjamin y el proyecto de los Pasajes*. MIT Press. <https://bit.ly/3mHKp6v>
- Chion, M. (1999). *El sonido: Música, cine, literatura...* Paidós.
- Figaro, R., & Brignol, L. (Eds.). (2017). *Trabalho do pesquisador: Os desafios da empiria nos estudos de recepção*. Appris.
- Gumbrecht, H. U. (1998). *Modernização dos sentidos*. Editora 34.
- Japiassu, H. (1999). *As paixões da ciência: Estudo de história das ciências* (2nd ed.). Letras & Letras.
- Le Breton, D. (2007). *Il sapore del mondo: Un'antropologia dei sensi*. Raffaello Cortina Editore.
- Lecourt, D. (1975). *Bachelard o el día y la noche: Un ensayo a la luz del materialismo dialéctico*. Anagrama.
- Lefebvre, H. (1991). *A vida cotidiana no mundo moderno*. Ática.
- Maldonado, A. E. (2008). A perspectiva transmetodológica na conjuntura de mudança civilizadora em inícios do século XXI. In A. E. Maldonado, J. A. Bonin, & N. Rosário (Eds.), *Perspectivas metodológicas em comunicação: Desafios na prática investigativa* (pp. 27-54). Editora UFPB.
- Maldonado, A. E. (2015). *Epistemología de la comunicación: Análisis de la vertiente Mattelart en América Latina*. Ciespal.
- Martini, F. G. (2018). *Platina: Transmetodologia radical e escutas poéticas musicais entre Porto Alegre e Montevideu* [Doctoral dissertation, Universidade do Vale do Rio dos Sinos]. Repositório Institucional da Unisinos. <https://bit.ly/34wGNOz>

- Marx, K. (1977). *Contribuição à crítica da economia política* (5th ed.). Estampa.
- Mattelart, A. (2014). *Por una mirada mundo: Un recorrido por la trayectoria de uno de los grandes teóricos de la comunicación y la cultura. Conversaciones con Michel Sénécal*. Gedisa.
- Mattelart, A., & Mattelart, M. (2004). *Pensar as mídias*. Loyola.
- Sartre, J.-P. (1963). *Crítica de la razón dialéctica*. Losada.
- Sartre, J.-P. (1973). *Questão de método* (B. Prado Júnior, Trad.). Abril Cultural.
- Sterne, J. (2003). *The audible past: Cultural origins of sound reproduction*. Duke University Press.

Article received on September, 30 and approved on December, 18th, 2020.