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CFP: Landing #2 - Twenty Second Reverb Submission

**A metacognitive resonance:** *Methods of writing studies affected by methods of artistic research, applied to a diverse collaborative vocal practice*

In writing studies, we know through decades of research that effective writing instruction is a constant circling through phases of learning, which is more consistently retained through *meta-cognitive reflection*. This is usually done in the form of short pieces of writing - or other compositional formats such as video, audio, illustrations, limited only by the instructor's imagination - about the assignment or learning objective through prompts or questions.

As I have moved beyond the constraints of writing as a medium of artistic expression and research, and into my transdisciplinary PhD studies in research-based creative practice, I often return to the relevance and importance of meta-cognitive reflection to understand and develop process and work through ideas. Metacognitive reflection is a documentation of self in real-time, of the actions and ideas and underlying behaviors and beliefs of the self as it is engaged in a creative process.

A regular practice of metacognitive reflection in the form of writing or other type of documentation (a voice memo, a brief video, a drawing, a photograph), or a combination of mediums/media, creates a real-time archive of process. While the *process of metacognitive reflection* is the cornerstone action of learning retention, it also lays the foundation for the development of an individual's process *and* practice. It additionally creates an ongoing archive of real-time documentation which may then serve as a rich source of data (and is there a way to take this word back from the colonization of the sciences - or to discard it altogether?) that may then inform further work and intentions.

In this expression of interest, I suggest a constellation of documentation in the form of shared (recorded/transcribed) dialogue around the intentional introduction of a metacognitive reflective practice into a regular vocal practice with: Magdalena, a professional opera singer and pianist; Maia, a homebirth midwife assistant who is a self-taught singer and guitarist; and Ali, a creative practitioner/researcher who is also a self-taught singer-songwriter (who happens to also be a former midwife assistant/doula) (self).

Our practice began organically out of interests in different musical forms, in which we discovered natural parallels: medieval and classical western vocal forms (Magdalena) with early americana and bluegrass forms (Maia & Ali). The underlying interest that draws these seemingly divergent forms together are the resonance of complex vocal harmonies.

I am interested in the documentation of lingering through meta-cognitive reflection in the learning that will occur for all three practitioners as we discover resonance

through our vocal practice. For example, I am as interested in what Maia and I learn from the polyphonic structure of “Caritas Abundat in Omnia” by Hildegard of Bingen in the 10th century, as I am in what Magdalena learns from the near dissonance and plainsong in the contemporary folk duet “Revelation” by Gillian Welch and David Rawlings.

In addition to the dialogue, I will also include images in wide-format instant film taken on my Lomography camera (see a photo of Magdalena attached). These images will illustrate and document the resonance of our collaborative practice.



Magdalena 2024



Ali 2024