

TAGS 2011

27th – 28th April

Welcome & Information Brochure

Society for Music Analysis

Institute of Musical Research, London

TAGS 2011

Welcome & Information Brochure

First of all, on behalf of the SMA, welcome to TAGS 2011! Following the success of recent TAGS conferences, 2011's line-up of papers promises another vintage year with a broad spectrum of musico-analytical topics, drawing also from a number of sister disciplines. It's great that you can all join us here, and from so many places across the world – what testament to your devotion to theory and analysis! We are extremely pleased to be joined by such distinguished key-note speakers this year – Arnold Whittall and Michiel Schuijjer – who will be leading highly stimulating reflections on the position of analysis, both in British musical life and in music education. Both speakers will be here for the duration of the conference and are looking forward to meeting you and sharing ideas.

As a postgraduate I always enjoyed presenting papers and socialising with other devotees at TAGS. But, as newly appointed Events Officer, this year marks my first attempt at facilitating the conference. Everything (so far at least) seems to have gone smoothly, thanks to the many of you who have been so keen to present and so easy to work with. Thanks must go to the SMA exec. committee members: Michael Spitzer, David Bretherton, Ed Venn, Shay Loya, Suzie Wilkins and Michelle Phillips, who have all offered support and advice. Suzie and Michelle, as you know, are your student representatives, so do meet with them and discuss the SMA and TAGS; please give them your views. It's also great to have the support of Bill Drabkin, a good friend and continual supporter of the SMA. Of course thanks must go our kind hosts, the Institute of Musical Research, and, in particular Director John Irving and Valerie James for allowing us the use of their facilities and greatly assisting with organisation of the TAGS programme.

Kenneth Smith
SMA Vice-President and Events Officer

Information

Accommodation

Those staying at Passfield Hall can check-in after 3pm (the hotel is open 24 hours so there is no problem checking-in late in the evening), but you can store baggage there before then if necessary. Any unpaid hotel fees should be given to David. If you are paying by cheque, please make it payable to the *Society for Music Analysis*. If you are unsure of the location, please see Kenneth.

Bursaries / Subscriptions

Should you have any financial business to discuss, please chat with our newly appointed treasurer, David Bretherton, at some point during the conference.

IMR

We are grateful to the IMR for hosting this event and, in particular, to Valerie James, administrator. Please take a copy of the IMR term programme for information about future events; flyers will also be made available throughout the conference.

Lunch / Conference Dinner

Lunch is provided on Thursday, courtesy of the SMA, but remember that Suzie has organised a conference dinner on Wednesday evening at 'ASK' (74 Southampton Row, WC1B 4AR; 020 7405 2876). A table is booked for 7 pm. If you haven't yet let Suzie know of your intention to dine with us, please do so before Wednesday at 3.15 pm.

The Society for Music Analysis

If you are not yet a member of the SMA, please see our new website – www.sma.ac.uk – for information about the benefits and how to join. SMA-related forthcoming events include:

- Thursday 28 July to Sunday 31 July 2011
7th MSN & LancMAC, Lancaster Institute for the Contemporary Arts.
The Seventh Biennial International Conference on Music Since 1900 and the international conference of the Society for Music Analysis. For further information, please see conference website at <http://www.lancs.ac.uk/sma/msnmac>, or email msnmac2011@lancaster.ac.uk.
- Friday 1 July to Saturday 2 July 2011
RMA Music & Philosophy Study Group: 2011 Conference, King's College, London.
The RMA Music and Philosophy Study Group's inaugural annual conference will be held at King's College, London on. This year's optional topic is *Opera and Philosophy*. Keynote speakers are Lydia Goehr, Gary Tomlinson, and Kendall Walton. For further information, please see conference website at <http://www.musicandphilosophy.ac.uk/conference-2011>.

Technology

Most of the requirements for audio-visual equipment have been met by the IMR, but you are asked to check your equipment before presenting. Those wishing to use Mac Laptops must ensure that they have brought their own adaptor for use with the projector. The IMR building has a Wi-Fi facility and the password for this will be issued to you each day.

Session 1: Post-Tonal Analysis

Session Chaired by David Bretherton

'When will it end? Structural Markers and Ambiguous Endings in Boulez's *Éclat*'

Helen C. Thomas
(University of Lancaster)

The title *Éclat* was chosen by Boulez for its ambiguity. He cites one of its meanings as 'fragment', a meaning that can be taken literally but which can also be applied 'equally well to the poetic expression of the piece' (Boulez in Deliège, C., 1976:87). Although Boulez went on to extend the material of the original work in *Multiplies*, this paper addresses the problem of how we might hear *Éclat* as a fragment of a larger whole. Working from a macro-structural interpretation of *Éclat* as a metaphorical trajectory – a concept which Boulez articulates in Scheffer's 1984 film of the work - I will propose five different poetic 'endings'. In doing so, I will address contradictions that have been voiced by Susan Bradshaw, Paul Griffiths, Dominique Jameux, Olivier Meston and others as to the positioning and function of a number of structural markers in the final section. The analysis raises questions of intention, reception and historical convention in each instance. In conclusion, rather than attempting to resolve the issue of 'the end' in *Éclat*, I will reflect on how the composer's paratexts might create and constrain my own analytical interpretation.

'Serialism in Samuel Barber's Piano Sonata Op. 26 (1949)'

Ju-Sun Kim
(University of Arizona)

One of the most innovative compositional techniques in the twentieth century is the creation of a twelve-tone matrix, invented by Arnold Schoenberg. Many composers after Schoenberg adopted this technique and used it with their own styles. Samuel Barber (1910-1981) is one of the composers who adopted the twelve-tone technique and mixed it with his unique musical language. Barber's music is usually characterized as being lyric and Romantic. He, however, adopted serialism from the Second Viennese School as a unifying device for the structural elements in his solo piano works such as the Piano Sonata op. 26 and the *Nocturne* after 1940.

Barber composed his only piano sonata in his middle years. He composed two movements, the first and third, based on serial style in his four-movement piano sonata. Barber's first movement, in sonata form, reflects a mixture of diatonicism and chromaticism with atonality. According to Fairleigh's article, Barber used six different twelve-tone rows in the exposition with different compositional techniques. Barber's first movement in his piano sonata seems to have a tonal centre of E-flat throughout the entire movement. He also employed various twelve-tone rows, to establish thematic and motivic development rather than to follow the traditional use of one

twelve-tone row matrix as with Schoenberg or Webern. This paper will examine previous analytical articles by Fairleigh and Keyes and demonstrate how, in Barber's first movement of Piano Sonata, the various twelve-tone rows are related to the melodic, rhythmic, and harmonic construction.

'Prokofiev's Chromatic Practice in Theory'

Olga Sologub
(University of Manchester)

Prokofiev's use of chromaticism has often caused confusion in musicological discussions. It does not seem to be consistent with the common practices of diatonic, late Romantic or atonal music. Tonal analyses of the kind represented by William Austin in his *Music in the 20th Century from Debussy through Stravinsky* have long since been regarded as inadequate, not least because they fail to account for the pertinence of Prokofiev's apparent deviations. Meanwhile, some of Neil Minturn's more recent atonally-principled analyses have been viewed as erring on the other extreme by contradicting tonal intuitions.

This paper will aim to shed some light on Prokofiev's chromatic practice by employing a combination of elements from the theories of Richard Bass and Deborah Rifkin, using the slow movement of Prokofiev's Piano Sonata No. 8 as a case study. It will show how the authors' ideas of chromatic displacement and motifs, respectively, may provide ways of reading the music which account for its chromatic content in an inclusive and positive manner. It will conclude with some thoughts on the limitations of the theories employed and some suggestions for how they might be refined.

Session 2A: Analysis, Pop Music & Mass Culture

Session Chaired by Suzie Wilkins

‘A Community’s Capital: A Comparative Analysis of ‘Love in This Club’

Paula Propst
(University of Tennessee)

Punk rock music in Knoxville, Tennessee exists as an ever-developing relationship-rich community of individuals who embrace common musical practices as well as philosophical ideologies. With reference to ethnographic research conducted in the Knoxville punk community, I explain that this particular group of individuals carry on musical activities as a means for community development. Specifically, this paper discusses and analyzes how one band in Knoxville, called Bella Terror, reinterprets the international top-forty hit “Love in This Club,” by Usher Raymond, to provide a means for their collective identity’s socio-musical continuation through knowledge gained from subcultural capital rather than money acquired from economic capital (Bourdieu, 1984; Thornton, 1995).

In 2008, Usher Raymond’s song “Love in This Club” debuted at number one on Billboard’s R&B and Top 200 charts. The song specifically addresses individuality of a narrator by exemplifying his sexual pursuit of a woman in a dance club. The popularity of Usher’s hit quickly amplified as it reached number one on other international charts, and could be heard repetitively in radio broadcasts, music television stations, and even dance clubs resembling the scene of the song. Inevitably, covers of this song appeared, including Bella Terror’s reinterpretation. I analyze both Usher Raymond and Bella Terror’s performances of “Love in This Club,” drawing upon my ethnographic fieldwork and Ingrid Monson’s analytical technique that divides musical layers into “riffs” (Monson, 1999). As a result, I argue that the original recording and the cover song, though significantly similar in musical and riff analysis, changes meaning through cultural interpretation and musical performance.

‘Taiwanese Bob Dylans? Social Class and Americana in the ‘Campus Song’ Movement’

Mei-fen Hsin
(Durham University)

After the Second World War, when Americanization spread worldwide, Taiwan experienced a profound influx of American ideas and cultural expressions. Following a period of instability during the 1950s and 60s, from the late 1960s, these processes were accelerated to the extent that intellectual youths in Taiwan no longer listened to popular songs in their own languages. Instead, they preferred popular songs in English, with a particular admiration of Bob Dylan and other ‘new folk’ singers. From the early 1970s, Dylan-inspired university students started a new

movement to “sing songs in our own language”. This marked the birth of a genre which the singers themselves came to refer to as ‘campus song’.

In this article, I will trace the development of ‘campus song’, exploring why these privileged student singers were involved in activities that were generally associated with lower-status people. I shall then go on to look at the relationship between campus songs in Taiwan and the Bob Dylan phenomenon in America, investigating similarities and differences regarding content, style, ideas, and image. I will also investigate how campus song functioned as an expression of the Chinese intellectuals’ cultural identity, as a genre belonging exclusively to the cultural and political elite. Finally, I will assess how campus song is perceived by Taiwan’s broader society in relation to other popular musical forms.

Session 2B: Music & Culture from Gesualdo to Wagner

Session Chaired by Paola Cannas

‘Eroticism in Gesualdo’s Madrigal *Sparge la morte*’

Joseph Knowles
(University of York)

Like many composers of his era, the madrigals of Don Carlo Gesualdo, Prince of Venosa (1560-1562? – 1613) often contain highly charged erotic material and none more so than *Sparge la morte* (Book IV, Number 11). The speaker’s voice in this madrigal is that of a woman, and in the text she studies the face of her lover as he achieves orgasm. In keeping with the style of the *seconda prattica* the text drives the compositional process. However, in *Sparge la morte* this ‘word-painting’ is quite subtle. Examining the role of mode, and the properties associated with mode by the Humanist outlook of the Renaissance, I will support my interpretation of the text. Hexachords too will play an integral role. By viewing the hexachord not just as a linear construct or singing pneumatic, but as a harmonic resource, my interpretation of the text can be furthered.

Finally, to contextualise the piece, I will briefly examine the practice of *musica secreta*, a world in which music was available only to the aristocratic and musical elite, set against the backdrop of the final years of the Ferrarese court. From this contextualisation, analysis of the text and of the harmonic resources, a suitable body of evidence can be derived to support my interpretation of the madrigal.

'The Incessant Debate: Problems Surrounding Wagner Scholarship in the Twenty- First Century'

Jonathan Lewis
(Royal Holloway)

What is perhaps most striking about Theodor Adorno's multiple accounts of Wagner is that they contain two distinct analyses which fundamentally contradict each other. In the Essay on Wagner, written between 1937 and 1938, Adorno posited the idea that Wagner's art contained the seeds of a future 'culture industry' based on products of mass culture. Conversely, in a speech at the Berlin Festival of 1963, Adorno stressed that Wagner's works had, in fact, fuelled the artistic advances of modern autonomous art and even contained techniques that pointed towards Adorno's conception of a *musiqueinformelle*.

This paper will commence with an assessment of these two seemingly conflicting accounts and will, ultimately, reveal a fundamental issue of the tendency to project pre-conceived theories and ideologies onto works. The remainder of this paper will look at how this methodological issue and the problems it poses continue today in scholarly debates. It will not be my intention to transcend the issues that arise when commentators project their own pre-conceived theories and ideologies onto Wagner's art. Indeed, to attempt to surpass these problems would be nothing short of an attempt to overcome one of the major philosophical questions which divides the continental school of philosophy from those following in the analytical tradition. Nevertheless, these problems surrounding Wagner reception are highlighted here in order to demonstrate that Wagner is a site of convergence for the techniques of both the culture industry and of aesthetic modernism while raising awareness of the methodological pitfalls in assessing his works.

Keynotes

(Chaired by Michael Spitzer)

'Written off? Theory, Analysis, and Twenty-First Century musicology'

Arnold Whittall
(King's College London)

Towards the end of this year, *Music Theory Spectrum* is planning to publish Richard Taruskin's latest views on the current state of thinking and writing about music, alongside responses from some of those he cites. A sneak preview of some aspects of this debate will serve to frame a sequence of statements about how critical and technical interpretation of musical compositions might continue to justify their existence in relation to certain recent and forthcoming events in British musical life: for example, the premieres of compositions by Goehr, Turnage and Ferneyhough, and the prospect in 2013 of the Britten centenary alongside the Verdi and Wagner bicentenaries.

'The Modern Conservatory and the Practice/Theory Dichotomy in Music Education'

Michiel Schuijjer
(Conservatorium van Amsterdam)

At most conservatories, music education is based on a division of labor that has articulated fields of "practice" and "theory," with all the tensions between them. Many attempts have been made to relieve these, usually by tailoring "theory" to "practical needs." However, such attempts are doomed to fail since they do not actually *bridge* the practice/theory dichotomy, but rather tend to *affirm* it, as Renate Groth has shown with reference to harmony training in 19th-century France. More substantial reforms of music theory pedagogy, such as those undertaken by Adolph Bernhard Marx and Vincent d'Indy, as well as the heavily-funded American Contemporary Music Project of the 1960s, had a short-lived, or only local effect on pedagogical practices.

What kept the practice/theory dichotomy alive in spite of these reforms? In the first decades of the conservatory movement, the years following the establishment of the Paris *Conservatoire* in 1795, when one pondered which faculties to train, and how, music education was pulled between three points of attraction: vocabulary and skills, rational understanding, and artistic intuition. Each of these three had its own basis in current musical thought. However, they resisted subsumption under a single concept of music education for the many, which historic problem may help us understand one of the most persistent antagonisms in our musical culture.

Session 3A: Analysis & Performance

Session Chaired by Shay Loya

'Sonata forms in Performance'

Paola Cannas
(University of Sussex)

Sonata form has traditionally been defined as characterized by the opposition of two distinct, contrasting themes or groups of themes (see Reicha: 1826; Marx: 1845; Czerny: 1848). That has not always been the case. A great many works in sonata form have one or several themes, some of which are not clear cut and not easily definable in much the same way as the term sonata form itself is not univocal (see Rosen: 1988). Moreover, functions and shapes of themes have been interpreted differently by different composers and at different times (see Dahlhaus: 1974).

What are the consequences of different analytical readings and evaluation of themes in performance? By drawing from some examples from works of the Classical-Romantic symphonic repertoire and by considering issues such as tempo, dynamics, phrasing, articulation and bowings, I will address the ways in which different conceptions of thematic material have been reflected in performance.

'Lost Tradition? Using Quantitative Tempo Analysis of 21 Recordings of Chopin's *Polonaise-Fantaisie*, op. 61 to probe the concept of Tempo Continuity'

Yi-Mei- Yu
(National Chiao Tung University, Taiwan)

Chopin's *Polonaise-Fantaisie* belongs to through-composed form. Most of its paragraphs are disjunctive to each other due to fermata signs and different movement. But how to manipulate the performing speed to maintain the music's sense of continuity and tension hasn't been discussed in Chopin, his students' narration and recent researches. Even though Chopin's use of *tempo rubato* have been well-discussed and has been classified as the "early rubato" whose effect only restrict within pulse-like steadily accompany and the slightly rush and drawing back effect of the melody, this concept and method cannot truly fulfill the demand of tempo continuity. The article uses computer to measure, calculate and make tempo map as José Bowen, Eric Clarke, Nicholas Cook's researches have done in 90s.

After collecting and processing 21 recordings of this piece which are played in 1934-92, the three former recording editions in 1947-51 which respectively belongs to Alfred Cortot, Arthur Rubinstein, Heinrich Neuhaus, as they are 70, 63, 61 years old mark the critical moment of the evolution of the aesthetics of strategies to deal with tempo continuity. Cortot and Neuhaus, except for two fantastic paragraphs and the

last climax, most of their playing maintains a fundamental pulse. On the contrary, in Rubinstein's recordings, every paragraph has its own layer. Would these phenomenon happened just because of aging and the lost of energy? After comparing Rubinstein's own former with his later recordings to this piece (1934/34 years old, and 1964/ 77 years old), the stratification effect hasn't been decreased due to aging.

Comparing to the fastest speed point within the piece in every recordings, Neuhaus's playing speed at the climax climb up to the $J=206$ to be the fastest of the rest 20 editions. Thus the styles are determined by pianists' insistence, not completely by their age and energy. In the other recordings, which are recorded after the Second World War, following Rubinstein's tradition, use the strategies of stratification. Will this kind of aesthetic standardization makes people lost their freedom and cannot see the broader scene?

'Analysis for Performers in the Contemporary Music for Guitar'

Gilvano Dalagna
(University of Aveiro)

This paper describes the applying of the analysis roadmap developed by John Rink and presented in the chapter *Analysis and (or?) Performance* at the *Sonata No. 1* (1981) for Guitar composed by Jose Antonio de Almeida Prado. This piece is a significant example of the *Transtonalismo*, a compositional procedure developed by the composer. During the step of the analysis, the following parameters were observed: form, harmony, melodic shape and constituent motifs and ideas, tempo, dynamics and rhythmic reduction. Some adaptations on the roadmap were necessary, like more focus on the harmony and use of the subphrase divisions. After the analysis, it was possible to suggest alternatives for interpretation and indications of how to play the piece, such as fingering and character. The conclusion of the analysis based on this roadmap, contributed to the optimization of preparation time, memorization and provided data that allowed the creation of a "mental map" for performance.

Session 3B: Poststructural Analysis

Session Chaired by Kenneth Smith

'The Vicissitudes of Musical Antihumanism and the Cage-Lyotard Case'

Matthew Mendez
(University of Edinburgh)

Philosopher Jean-François Lyotard was one of John Cage's earliest and most canny European critical interlocutors. While this is a fact which has been largely overlooked in the English-speaking reception of Lyotard's work, the common thread running through his work on music is undoubtedly its widespread indebtedness to Cage's example, in particular the latter's essentially anti-humanist orientation. Indeed, it could be argued that the sole constant criteria underwriting Lyotard's efforts *in toto* was a concern to map out modes of thinking and creating entirely free of the fundamentally anthropomorphic biases of the humanist tradition. As a result, the Lyotardian analytic "toolbox" provides an apposite means of engaging with Cage's artistic production, one which serves as a helpful counterweight to the sometimes narrow frame of reference guiding current musicological research on Cage. Of particular interest in this regard is the homology between the evolution of Cage's working methods and that of Lyotard's thought. Cage's somewhat fraught shift from the "aesthetic of indifference" to the engaged environmentalism of the 1970s, and Lyotard's about-face from the passively affirmative Freudo-Nietzschean "libidinal aesthetics" of the post-1968 period to the more sober reflections on incommensurabilities and the return to "critique" in the later years are clearly part of the same movement away from an apolitical aesthetics. I will demonstrate that the difficulties Lyotard has in making this awkward shift have their analogue on a concrete musical level in the works of Cage's later years, starting with the "impossible" *Freeman Etudes*.

'Different Trains: Music Analysis and Poststructuralism'

Chris Fuller
(University of Lancaster)

A tendency to adopt poststructuralist theories as analytical "tools" rather than disciplinary critiques, means music analysts have yet to capitalise fully on the potential such theories could have for analytical approaches. A ubiquitous theme of poststructuralism is that its theories undermine previously stable structures such as sexuality and language. For instance, Adam Krims has critiqued those analysts who have turned to deconstruction without deconstructing sufficiently their own analytical methods, or indeed, the nature of deconstruction itself. Such uncritical adoptions, both here and elsewhere, detracts from the potential readings poststructural theories

such as deconstruction offers, but also robs these theories of the potential they have for music analysis as a discipline.

Because in most forms, deconstruction is a theory that foregrounds the inner tensions of certain structures, such as those between speech and writing in language, it offers a way to explore how certain ideological hierarchies are maintained in these structures. This paper is an attempt to deconstruct the way in which poststructuralist theories are used in music analysis. I will deconstruct David Schwarz and Naomi Cumming's Lacanian analyses of Steve Reich's *Different Trains* in order to give a more considered analysis of the piece. This approach will confront tensions within their specific analytical techniques, as well as tensions within Lacanian theory (an example of such tensions in Lacanian theory would be how an unstable, processual subjectivity is underpinned by relatively stable gender oppositions). In this way, I will provide a framework for further interpretation of Reich's work, but also for asking wider disciplinary questions of poststructuralist music analysis.

'The Relationship Between Rhythm and Colour in the Music of Messiaen: A Deleuzian Analysis'

Mark Bishop
(York University, Toronto)

A principal current in Deleuze's writings on Olivier Messiaen address the centrality of rhythm in determining both the refrain and its subsequent deterritorialization. In the following paper I will identify examples of non-retrogradable rhythms and other temporal events present in the opening movement of Messiaen's *Turangalîla Symphony*. These events create a rhythmic motion associated with a state of becoming and resulting in the refrain's deterritorialization, which for Deleuze represents the composer's fundamental objective.

In *Francis Bacon: The Logic of Sensation* Deleuze argues for the tactility of colour whereby relations of tonality, as opposed to relations of value, entail a haptic function. This dual use of colour can be seen in the opposition of Byzantine optic art and that of Gothic haptic art in which the Gothic opposition of warm and cold, and the expansion and contraction of hue play a central part. The question arises as to whether or not this analysis can be incorporated within a musical context.

A pitch-class set analysis will provide the groundwork for further research moving beyond Deleuze's conceptualization of Messiaen's work. The analysis will demonstrate that the movement is based on a 9-5 superset with harmonic intensification and relaxation taking place via the use of available sub-sets. A series of panels will display which function the sounding harmonies play with regard to the expansion and contraction of the tonal hue within the encompassing harmonic structure.

Session 4A: Analysis & Cognition

Session Chaired by Jonathan Lewis

'Music as Non-conceptual Cognitive Structure'

Patrick Hinds
(University of Surrey)

Two broadly opposing attitudes toward music explanation might be distinguished—the *agnostic* and the *relativist* views. Both of these attitudes stem from the same problem, namely, the apparent elusiveness-cum-inexplicableness of whatever can be deemed music's 'essential' object. Explanations of the former kind will assume that this essence is of a different order to our lingual concepts, and that our theoretical limitations are therefore intractable, whereas explanations of the latter kind will ignore or deny the existence of such a quality and posit music as something like a 'conceptual framework' which will mean according to the socio-cultural dispositions of the listener. Agnosticism is best exemplified in the aesthetic formalist approaches prevalent in the 19th century (viz. Hanslick (1954)); relativism can be understood as a reaction against this formalism that took place over the early 20th century (Boretz(1969)). Both ideologies remain pervasive in modern musical thought.

By evaluating academic discourse on music I will problematise each of these approaches and thus develop an alternative explanatory scheme that describes music as a phenomenal experience consisting in the operation of *non-conceptual* cognitive structures. Rather than regarding music as signifying content, I suggest that it can be more suitably conceived as an array of perceptual structure that stimulates cognitive processes by reciprocating them. It much less 'proposes' ideas as it does 'engage' with cognition. Some recent studies give credence to this view: Zbikowski and his notion of cognitive categorisation, Clarke and ecological theory and Moore and image schemata.

'Brain Music System: Analysing the Music within your Brain'

Adrian Attard Trevisan
(London Metropolitan University)

This paper discusses a simple and portable system that is able to generate Musical output based on data collected through an EEG collecting device. The uses of such a system are beneficial in many ways, where the therapeutic effects of listening to the music created by the brain waves documents many cases of treating health problems. The approach is influenced by the interface described in the article "Brain-Computer music interface for composition and performance" by Eduardo Reck Miranda,(and further documented through a pilot study) where different frequency bands trigger corresponding musical notes through, and the complexity of the signal

represents the tempo of the sound. The correspondence of the sound and the notes has been established through experimental work, where data of participants of a test group were gathered and analysed, putting intervals for brain frequencies for different notes. The study is an active contribution to both the fields of neurofeedback and musical analysis, by providing objective criteria tools for assessment.

Session 4B: The Musical ‘Idea’

Session Chaired by Paula Propst

‘The Rhythmic Idea’

Indione Rodrigues
(Goldsmiths College)

This paper introduces some core concepts related to the genesis and representation of the *Rhythmic Idea* in regard to compositional and interpretative natures of permutative and transpositional musical designs. The paper concentrates on the role of memory and imagination in the definition of particular rhythmic fashions, and is oriented by this program as follows: Musical matter, the field of musical emphatic relations or the given compositional plan of accentuations, offers to sensibility particular temporal complexes, expressive “halos of possibilities”, which are genetically acted and genetically distributed through apprehension and within the self, the latent subject, between the faculties of imagination and memory, by means of relatively meaningful but still diffuse mutually-symbiotically implied forms of difference and repetition, identified as their rhythm. Rhythm is thus defined by the emphatic field of differential and reiterative possibilities presented to and distributed by sensibility and sensibility alone. Such forms are set in motion through perception by applied mechanisms of rhythmicalisation, “ignited”, by one side, by varying conscious and positive or unconscious and negative levels of attention, functions of the will of power and schematically proposed as intuitive, rational, emotional and instinctual perceptive potencies; and “constrained”, by another side, by a historically and culturally determined set of symbolic temporal vocabularies, temporal modalities identified and organised around socially engaged motional, dimensional, dispositional and energetic preconceptions. The perceived rhythm is then rhythmicalised through such mechanisms, along passive and active syntheses until the virtual and into the Idea, and distributed among differential relations and singularities, respective conceivers of object’s utmost qualitative and quantitative structures. Hence, the Idea is evenly rhythmicalised by means of such stratified mechanisms of perception, becoming a Rhythmic Idea, which empirically returns to the field of emphases, *representing* subject the resultant empirically rhythmicalised object.

‘Exploring the Structure of Ideas: A Spatial Metaphor for Compositional Process’

Jacob Thompson-Bell
(Royal Northern College of Music)

In the finished product, the individual voice or style of a musical composition is rationalised and galvanised by global formal structure, or a consistent presentational archetype, which frames the gesture(s) and imbues them with meaning for listeners and performers alike. However, during the compositional process, the fixed formal ideal is, paradoxically, formed or altered by expressive process: the production, ornamentation and development of material. Even so, in many instances, the formal ideal is the original impetus for composition, driving the productivity of the process (or processes) which will generate its constituent material.

During the act of composition, this conceptual confluence can be expressed as a dialectic between structural space (formal ideal) and conceptual linearity (expressive process). Using this metaphor, I will discuss how structural space determines the trajectory of compositional linearity; and how linear exploration of structural space redefines and alters that space and its meaning for the composer.

Through an analytical commentary on my own compositional process, in conjunction with analysis of my completed compositions, I will discuss how this dialectical interplay informs my creative work. The ensuing paper will be less a prescriptive documentation, than an open-ended exploration of the form-process dialectic as a fruitful compositional impetus.