

Musical Temporality. Perspectives from Adorno and de Man Robert Adlington This paper focuses upon Adorno's critique of musical tempo—rality-as found in his musical criticism and as implied by his.

Vertical time , linear time , listening , repetition , pulse , memory , expectation , audible structure , Jonathan Kramer

ABSTRACT Minimalist compositions thwart most attempts at analysis given their remarkable simplicity; their structure is often deliberately obvious. The experience of a minimalist piece, however, is anything but simple. These compositions encourage the listener to ignore the past and the future, memory and expectation, and explore an extended present. This temporal experience, which Jonathan Kramer describes as vertical time, can create a sense of depth and complexity that is difficult to derive from the score. Previous scholarship has defined this temporality, but the concept of vertical time has only ever been applied in a general way. If an analytical approach to minimalism is to include temporality, which influences greatly the experience of the music, the musical elements that create vertical time must be defined. Too often vertical time is seen merely as the absence of linear elements instead of something that is actively cultivated in a variety of ways. By analysing the creation of vertical time, and by allowing for the inclusion of some linearity, it is possible to explore the temporality of minimalism in a meaningful and specific way.

TEXT Early minimalist music is simple. It lacks the network of hierarchical interactions and complexity found in even basic common practice music. One glance at a score reveals all there is to know about how a piece is organised. In short, at least from a traditional analytical viewpoint, it is obvious and boring. Yet any admirer of the genre knows that it is precisely this lack of surface-level activity that creates an engaging listening experience - what initially seems static and monotonous becomes interesting and complex. When I first entered the concert, I listened linearly. But I soon exhausted the information content of the work. It became totally redundant. For a brief period I felt myself getting bored, becoming imprisoned by a hopelessly repetitious piece. Time was getting slower and slower, threatening to stop. But then I found myself moving into a different listening mode. I was entering the vertical time of the piece. I was no longer bored. And I was no longer frustrated, because I had given up expecting. I had left behind my habits of teleological listening. I found myself fascinated with what I was hearing. The music was not simply a context for meditation, introspection, or daydreaming. The music is placed outside the usual time-scale substituting a non-narrative and extended time-sense in its place. In a sense, these early minimalist compositions are boring for all the right reasons. Their simplicity allows the listener to engage with the music in a way that is foreign to most Western music, and it is in this type of listening where the music lies. Unfortunately, while listeners and composers alike understand this, theorists have little tangible material on which to pin an analysis. This listening experience may create a sense of depth, but the notes on the page do not. Ian Quinn encapsulates the problem. Still, many scholars have pushed forward with standard analyses, and despite the apparent difficulties, they have yielded some effective results. On the other hand, others see these formalist analyses as empty and incomplete when trying to describe this music. Erik Christensen employs a spatial approach without explicit connection to the visual arts. He argues that music, through the creation of time in combination with particular listening dimensions, establishes a virtual timespace. Unfortunately, his analyses have been criticised for vagueness and a lack of depth. Bigand, Despite the variety of attempted analytical approaches, few have considered with specificity what Kramer and Glass describe as an essential aspect of this alternative mode of listening - time. Both *Vexations* and *Music in Twelve Parts* seem to draw the listener into the present moment; memory and expectation become largely irrelevant given such unchanging or slowly changing information. In the face of such present-orientation, the traditional theoretical approach is weakened given its emphasis on discovering structural underpinnings and on the development of a piece over time. Likewise, while those authors who prefer to draw connections to a spatial dimension may avoid such a pitfall, their analyses become more abstract and less particular to any given piece. If an analysis is to effectively describe the listening experience created by a particular minimalist composition, it must therefore consider temporality in some concrete way. This musical temporality is closely linked to Western culture, where the idea of time being linear is the dominant view. Slife, This is the

temporality that became the de facto perspective in Western music for listening, performance, analysis, and composition. By the early twentieth century, this temporality had become so entrenched that composers had to actively work against it if they were to present any alternative. There are no points of culmination or focus. All events are equally important and time, as we ordinarily conceive it, dissolves. By contrasting it with the narrative of common practice music, she developed several classifications: These classifications demonstrate how composers thwarted linear time in vastly different ways. This concept of vertical time works well with minimalism because it easily articulates the differences with linear time, and helps explain the dissonance that can occur between the musical time of minimalism and objective clock time. Still, the term remains vague as Kramer applied it equally to minimalist music and to music by Stockhausen, Cage, Wolff and others. While the elongation of the present seems to be the common thread , p. To better clarify the term with respect to minimalism, it is important to understand generally the effect that minimalist music has on temporal perception. Sense and memory are highly receptive, and every impression they absorb slows down the time we are experiencing. In minimalist music, the extremely gradual rate of change draws attention to minute details, which in turn affects the perception of time. Sense and memory are highly receptive, and every impression they absorb slows down the time we are experiencing. First, there is a context that is characterized by extreme circumstances. The situations that engender protracted duration fall into one of two categories: Third, the shock of transition to extreme circumstances heightens cognitive involvement with self and situation. In the context of these factors, it is clear how minimalism is able to create a sense of protracted duration. The extremely low level of overt activity encourages a heightened awareness, particularly of small details, which in turn creates a sense of time lengthening. This interpretation of vertical time in minimalism, however, seems to contradict a common experience - that a composition feels as though it was far shorter than the clock indicates, not longer, as protracted duration might imply. Anytime one makes an evaluation of how much time has elapsed, it requires recollection. It is not surprising, given the reduced activity within the time span of a minimalist composition that it feels as though little time has actually passed when evaluated afterwards, even when the experience of the present feels elongated. Other music that creates a sense of vertical time does not necessarily produce this same combination of protracted duration and temporal compression, making it a distinct characteristic of minimalism. The Creation of Vertical Time The concept of vertical time does much to illuminate the temporality of early minimalist works, but the problem of analysis still remains. All too often vertical time is seen as merely the absence of linear elements. It is true that minimalist pieces often exclude musical elements of common practice music and linear time, but the creation of vertical time is not accomplished by omission only - it is created actively by elements such as repetition, pulse, and audible structure. One reason so many minimalist compositions employ repetition is that it is one of the most powerful tools for moving beyond initial meaning in favor of creating vertical time. As the following examples show, repetition is capable of drastically altering the context in which the information is received. Initially, the receiver takes a particular meaning from the information, but as the number of repetitions increase, any linear implications become irrelevant. It is no longer germane to anticipate what the next phrase may be, and thus the context is reoriented from the linear to the vertical, forcing the receiver to consider the information differently. Come Out is based on a recording of Daniel Hamm, who had been beaten in a Harlem police precinct house. The effect that both composers rely on is known as semantic satiation. First noted over a century ago Severance and Washburn, , semantic satiation is the effect of a word losing its meaning after repeatedly speaking, writing, or hearing it. More recently, Kounios, Kotz, and Holcomb have demonstrated that the effect is semantic in nature, and not rooted in sensory or perceptual loss , p. As the meaning of the words diminishes in Come Out and Music, the listener is able to perceive other characteristics, such as rhythm and pitch, enabling Reich and Borden to use them as musical elements. What distinguishes pulse in minimalism is that composers articulate it with a steady, often invariant rhythm, and it does not act as a baseline for higher levels of organisation. Moreover, pulses are rarely grouped beyond the metrical level, and even then metrical ambiguities are common. With this musical element brought to the forefront and limited to its most basic uses, it helps create a sense of vertical time. A third source of vertical time in minimalism is audible structure, which is perhaps the most important factor in vertical time creation. Vertical time is created by more than the

absence of musical elements that evoke memory and expectation, such as melodic and harmonic relationships within a tonal system or phrasing and periodicity. Musical characteristics that actively thwart linearity - repetition, pulse, and audible structure - are also a factor. The nature of vertical time is also not uniform; it can and does vary with and within each composition. Moreover, compositions that are devoid of all linear elements are relatively rare. For example, Philip Glass does not set up a completely predictable process in *Two Pages*, despite the rigor of the additive technique, and Steve Reich moves through three harmonic areas in the otherwise predictable *Piano Phase* Potter, , p. The experience of vertical time remains dominant in these pieces, but it is also coloured by linear elements, providing the listener with a rich experience that is not readily apparent from the score. At first, it may seem to be an impossibility that vertical time and linear time can coexist, but these terms are rather fluid. This may seem counterintuitive, but by allowing for a more flexible interpretation and overlapping of these seemingly discrete categories of time, a more meaningful and concrete analysis of minimalist music becomes possible. An Hour for Piano Tom Johnson has said that he considers *An Hour for Piano*, which began as improvisational accompaniment for a modern dance class at New York University in , to be the first minimalist work that he composed. I had a drawer where I would keep these sketches. Many months after this started I went through the drawer and really liked sevenâ€“basic textures, so I took them home and started writing them out in detail, expanding them and composing transitions from one texture to another. All of them were comfortable at one tempo, so I could fit them all together. These were just timeless textures. When I had quite a mess of isolated sections, I began connecting them, which often required writing a few additional pages. All the sections were just floating in the same time frame. The only reason the piece starts the way it does is that I never found anything that seemed to lead to that Johnson, Rather than being highly regular, these textures, as Johnson calls them, appear in no particular order, are freely altered, and even combined with one another. Exact repetitions are also few, even though each texture is short, creating an ever-changing landscape for the listener. Moreover, elements of linearity are also present, from transitions that anticipate the arrival of a new section to the creation and resolution of melodic tension. All musical material in the piece is derived from these textures, which are essentially one-bar ideas.

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It serves as a companion to the study of music theory and analyses. All classes are one hour per week. Students will learn how to apply their knowledge of counterpoint, harmony, and voice-leading fluently and confidently at the piano. Exercises include figured bass realization, harmonization of melodies, clef reading, and counterpoint improvisation. Keyboard Studies I for non-keyboard majors only Keyboard geography and the review of scales, intervals, triads, and 7th chords. Includes an introduction to figured bass, clef reading, and counterpoint improvisation. Keyboard Studies V and VI Required for keyboard majors only, and open as an elective for anyone interested with sufficient keyboard skill. Exercises include advanced figured-bass realization, score reading at the piano, and advanced counterpoint. Supplementary Piano All bachelors degree candidates except piano are required to pass or place out of four semesters of Supplementary Piano. Undergraduate composition, conducting, and organ majors will take one-hour piano lessons weekly unless they are excused by their major teacher. All other students will take minute piano lessons weekly. All incoming students are expected to follow the four-semester curriculum below, and pass a piano jury at the end of the fourth semester. Students who do not fulfill the Supplementary Piano requirement by the end of their studies at Curtis will not be able to graduate. The curriculum below provides a guideline for beginner piano students to progress to a late-intermediate level. Students who have a piano background prior to coming to Curtis will be given more difficult, level-appropriate pieces and technical components that fulfill and exceed the minimum requirement. Repertoire includes etudes e. Beyer, Bertini, Czerny Op. Repertoire includes sonatinas by Clementi, Kulau, et. Jury Requirements Scales, arpeggios, and cadences of all major and minor keys. Two works or movements of contrasting styles and tempo; must reach late-intermediate or higher level i. Bach Invention, Mozart Sonata, etc. Only one of the two pieces can be a repeat from a previous semester. Advanced sight-singing in seven clefs, chromaticism, three-part contrapuntal dictation, simple figured-bass dictation, and reading Bach chorales in open score. The course emphasizes hands-on, project-oriented learning, engaging the material through primary source readings, listening, writing, group projects, class discussions, and coordinated online activities. Romanticism and its offshoots, the debates over program music, nationalism, the emergence of the classical canon, the development of compositional technique and instrumental technologies, and the role of music in society. Above all, students will study the historical continuity between the music of the nineteenth century and that which preceded and followed it, with the goal of better understanding music both familiar and strange. Conducting Elements of Conducting Elements of Conducting is a one-semester course focusing on developing the practical skills required to lead an ensemble from beginning to end of the performance process. Students will be given classroom conducting opportunities necessary to gain a functional understanding of the above topics. Would Beethoven or Mozart have preferred the sound of the modern Steinway over the Pianoforte? Are modern instruments an improvement over so-called authentic "period instruments"? Is the modern vocal style really what the great bel Canto singers really had in mind? What about pitch, intonation or vibrato? This survey course seeks to open the debate through the study of original source materials and treatises on performance practice. We will study the earliest recordings of legendary performers and composers who hand us an astonishing glimpse into the sound world of the 19th century. This class will not only trace the origins of the so-called early music movement and its effect on the performance of the music of the Baroque, but look at the evolution through the 19th and 20th centuries as well. Advanced Seminar Fall Designed for third- and fourth-year students with an interest in contemporary music, this course will be focused on major compositional trends from the end of World War II into the present. We will study both writings aesthetics, analysis, descriptions of techniques and works scores and recordings in order to explore the diverse styles, techniques, and aesthetics of this period. This course will be a seminar format, meaning that students will be expected to make substantial in-class contributions

presentations, research, etc. In addition, students will have the opportunity, working in conjunction with the professor, to decide which topics, composers, and works we will study.

Music History I and II. World Music Fall World Music is a non-technical introduction to musicology. It is an exploration of the musical traditions of indigenous peoples from around the world. Students will be required to do extensive listening, will write about music and familiarize themselves with the broad outlines of the history and geography of the area. They will also have the opportunity to play several of the musics studied under the guidance of experts of that specific culture. At the conclusion of the course, students will have a clear idea of the geography, culture and musical traditions of the regions studied; develop a familiarity with the indigenous instruments, musical functions and origins of the various ethnic groups, and understand the relationships between concert, folk and popular musics. In addition to Bach and his more famous contemporaries, Handel and Telemann, this course will examine the work of other composers of great fame in their time such as Scarlatti, Caldara, Rameau, Zelenka, Keiser and Hasse. Sound remains at once a supremely powerful and evocative phenomenon, and an elusive one. How does it achieve its remarkable effects? What is the relationship between sound and music? In search of as expansive an understanding as possible, we will consider perspectives on sound from a wide range of disciplines. This course is intended for advanced students. Weekly assignments will include intensive reading and listening; larger undertakings will include making field recordings, keeping a listening journal, and research and creative projects devised by students.

Music, Monarchs, and Mad Dictators Spring This course will deal with the difficult but fascinating subject of how musicians and musical institutions survive under politically repressive regimes. Russia provides an excellent point of departure: How was musical creativity and how were individual musicians, conservatories, orchestras, and opera ensembles affected by these situations? These issues will be the subject of this class. This course seeks to explore this expansive repertoire and discover links that bind this medium together over time. In addition to studying the progression of these works, students will discuss theoretical and historical issues arising with each piece. In-class discussion will revolve around the application of these ideas to performance, showing a practical side of theoretical study. The course will include regular in-class performances by the students, exploring a variety of repertoire from the canon. These performances will then be discussed and the class will be able to explore new possibilities arising from a deep analysis of each piece. The progression of this repertoire will largely be decided by the repertoire of those students in the class; however, it will follow a more chronological order when possible. Generally, students will be given the option to prepare works together that they wish to explore in a detailed manner. Course is designed for string players and pianists. Interested wind players should inquire and suggest repertoire. The ability to improvise is one of the most essential skills for the performing musician. Among its numerous benefits, improvisation: This class will combine historical and practical aspects of improvisation and composition. In this course, we will explore the cross fertilization between improvised and composed music, from major improvisers such as Bach, Mozart, and Beethoven, to twenty-first century trends and innovations. Important topics include the influence of improvisation on the compositional process, and planning versus spontaneity in music performance. The historical exploration will be complemented by a practical component, involving in-class playing and improvising by the students. Then, we can practice idiomatic figurations on our instruments, try to continue differently themes from the concerto, and plan the structure of our own cadenza. The question whether a cadenza should be in the style of the concerto will be addressed, and examples of existing cadenzas will be discussed as well. We will also learn about the history of cadenza improvisation and composition. At the end of the semester, students will perform their own composed cadenzas.

Advanced Conducting Fall This course is designed to give you hands-on experience in developing the skills necessary to become a conductor. Course goals include a better understanding of the following: Course material includes discussions of these topics as well as evaluations of conductors you work with or observe in rehearsal and performance. In addition, you will conduct various small ensembles over the course of the semester, which will include direct feedback from the other students in class as well as from the players.

Elements of Conducting Harmonic Thinking in Performance Spring This course offers tools that translate harmonic awareness into making informed interpretive choices. The harmonic component of music relates to many other parameters: At the concluding phase, the students go back to the original piece and think about

possible interpretive possibilities, based on increased harmonic awareness. As they learn to analyze the music, they gain authority and become more informed performing artists. The Edge Effect Spring These two pioneers of early twentieth-century music were inspired by many musical and extra-musical influences from around the world, yet fused them all into creating new works that were distinctly French. In this course we will explore the cultural melting-pot in the music of Debussy and Ravel, with examples from orchestral, chamber, vocal, operatic, and solo instrumental genres. Participants will learn to identify cultural influences in individual works, analyze how these translate into musical components of harmony, melody, and form, and put all of them in the larger context of a unified composition. In the second half of the course, participants will apply this knowledge to performance aspects in works of their choice from the two composers. Music Theory Electives Applied Orchestration Fall In this course, students will study the capabilities and limitations of instruments and voices within historical, traditional, and contemporary contexts. Special attention is paid to score preparation and parts extraction. These musical creations will be performed and critiqued to yield the final grade. Schenkerian Analysis Fall This course will aim to develop an understanding of large-scale musical coherence through a study of the analytic method developed by the Viennese theorist Heinrich Schenker. In the process of doing so, students will be introduced to the analytic system of graphic notation developed by Heinrich Schenker. In doing so, they will not only gain an understanding of graphic analysis, but also to relate musical analysis in helping to make interpretive decisions. Five Graphic Music Analyses Schenker: The Masterwork in Music Jonas: An Introduction the Theory of Heinrich Schenker Analysis Seminar Spring In this course, students will undertake an in-depth analysis of a major work from the 20th or 21st century, with a preference for a major work being performed by the Curtis Symphony Orchestra in the current academic year. Students will receive a full score for the work, which they can mark and keep at the end of the semester. Students will learn about the history and the context of the work, and do a complete, page-by-page analysis. Many students will go on to perform the work with significantly greater understanding.

Chapter 3 : Project MUSE - Re-Reading Pater: The Musical Aesthetics of Temporality

The musical studies program is designed to give students practical, artistic working knowledge of the techniques of Western music. The course sequence progressively enables students to understand linear and vertical relationships in music and their inspired synthesis in composition.

Phenomenology of Perception, by Maurice Merleau-Ponty. Part III, 2, Temporality. It is important to consider that through this chapter Merleau-Ponty is attempting to highlight the way in which time links the cogito with freedom and as such he delineates freedom in terms of subjective perception. Merleau-Ponty moves toward his argument by beginning with the acceptance of a subjective and objective understanding of time. He imagines different perspectives on time by contrasting a view from the riverbank with a view from a boat floating on the river. He suggests that while standing on the riverbank, the melting ice further upstream represents an aspect of the future from which the present derives. However, from within the boat moving with the flow of river water, the melting ice represents something from the past. Merleau-Ponty decides that these subjectivities indicate that time does not have succession that can be objectively defined. However, unlike Bergson, Merleau-Ponty seems more comfortable allowing a subjective spatialisation of time because this enables a discussion around the perception of what appears to be succession. On this timeline, diagonal lines draw away from successive present moments representing moments seen from an ulterior perspective as shadows of moments. A vertical line represents a present moment within which shadows of other moments are layered. Merleau-Ponty considers that the layered protensions of a moment yet to come are positioned in the present adjacent to the retentions of a moment that has recently passed. In this way the subjective present is an aspect of the future and of the past. The past that is yet to come is in the future in the same way that the future of a moment that has just been is now in our past. The continual subjective experience of time is a rich and layered form that is characterised by the past and the future in the same way as the past or the future are by the presents, pasts and futures surrounding them. This diagram described by Merleau-Ponty illustrates that there is a potentially endless depth to each moment, a depth that consists of strata of past and future, or presents gone and yet to come. In doing so the illustration shrugs off some of the earlier problems raised about the objectivity of a linear view of this problem. Merleau-Ponty draws back from the linearity of this diagram to look at the experience of being in the world and how this clashes with the objectivity of the world. There is a contrast between the different subjective views of individuals drawing on different subjectivities. Time and free will: Posted by Time and free will: The English translation by F. Pogson was published in The argument is presented to contradict determinist philosophers like Kant who evaluated duration spatially rather than as pure duration. In it Kant argues against the free will of the human being with respect to the empirical character. He argues that human choice is traceable to conditions determined by the empirical character, the sense self rather than the intelligible character, the thinking self. At the beginning of his essay Bergson indicates his intention to argue against objections raised against free will by determinist philosophy. The essay is arranged as three chapters, the first and second of which deal with intensity and duration respectively. His descriptions of pure duration encourage the reader to consider temporalities outside of a necessarily sequential framework. He disassociates duration from spatial definitions and in doing so inspires the reader to consider past and future events without experiencing an internal separation from the present. He recognises that magnitude is a quantitative measure of the difference between container and contained but he questions why we resolve to use the language of magnitude when talking about intensity when there is no longer a scale of physical containers. In short, Bergson seems to be looking into the question of why we describe psychic intensities or qualitative experiences in terms of quantifiable magnitude. In tackling the question he considers some ways in which sensory perception could be considered in terms of magnitude. His further examples of desire, hope, joy and sorrow are more readily understandable as intensities without the requirement to refer to quantities of spatial magnitude. The intensity of hope is an outstanding example as it concerns the potential for joy in the future. Bergson discusses the intensity of hope in this way as a vivid example that is described and associated with temporal intensities before spatial ones. The intensity of sorrow is also discussed in terms of

time with reference to the past rather than the future. He talks about graceful curves and suggests that they are pleasing because the turns comfortably indicate where they are going. He seems to be saying that the audience finds pleasure in being able to anticipate the turns of motion because this allows them to prioritise emotional intensity over reflective consciousness. Bergson is saying that the threads seem to be associated with the rhythm of a performance and that when the audience feels able to anticipate motion they partly sense a connection to the movement of the dancer. His use of the word thread implies the connection between puppeteer and puppet, but of course qualitative intensities are transmitted in this case rather than physical movement. In the sections on muscular effort, emotions and affective sensations Bergson continues to find evidence that physical phenomena and states of consciousness have some magnitude in common. The writing suggests that psychic intensity is equivalent to physical sensation experienced during muscular effort or an emotional experience. He refers to the research of Charles Darwin, Hermann Helmholtz and William James to expand on his examples of physical intensities and their relation to psychic ones. He describes how our sensations of pleasure and pain become associated with past conditions as we remember them and we therefore orientate affect in the future. Bergson offers examples of representative sensations in intensities of sound, heat and weight. His example of pitch intensity is particularly interesting because he relates the experience of listening to sound to the experience of producing sound. It would seem that as listeners we interpret the intensity of a musical sensation in relation to the magnitude of force required to produce such a sound. He presents this as a possible reason for the way we think of pitch as if it is arranged vertically, in line with the human body. Bergson has illustrated the problem that arises from psychophysical analysis of this experience, that intensities are often described as magnitudes. In chapter one Bergson isolates intensities from causes. In short this happened because quantification entails spatialised explanations, whereas qualities are non-spatial. In chapter two he isolates duration from space to enquire into the multiplicity of perceived experiences as they unfold in pure duration. In chapter two Bergson approaches this area when he discusses the mathematics of infinity when describing the indivisibility of number. He recognises that a number can be said to be the sum of equally sized but distinct units. To imagine number we are required to arrange the units spatially, for example in a row. Bergson suggests that if we focus on a single unit within this row we will blur the surrounding individual units so that they appear to be an indivisible line. If we apply this notion to the recollection of an event in time, we can make a comparison with the human ability to remember details of a specific past event as if in slow motion replay. Bergson makes this comparison when he describes recalling a melody from memory. This illustration reminds me of some thoughts I have had about drones. During some performances more than one note has been held continuously on the harmonium. This drone can be described as melody where the notes have a mutually penetrative character and as such the drone can be perceived as having a pure duration that can be understood as a singularity. The drone is non-linear and cannot be described in a spatial way. Critique of pure reason. In writing about its various forms he managed to describe improvisation and portray its ubiquity with respect to individual performers; Improvisation enjoys the curious distinction of being both the most widely practiced of all musical activities and the least acknowledged and understood. While it is today present in almost every area of music, there is an almost total absence of information about it. Perhaps this is inevitable, even appropriate. Improvisation is always changing and adjusting, never fixed, too elusive for analysis and precise description. Bailey, p. The opening chapters of this book offer a concise analysis of Indian music, Flamenco, Baroque, Organ music and Rock music. The chapters are enlivened by conversations and interviews with musicians working within these idioms. Jerry Garcia from The Grateful Dead offers his thoughts on group improvisation; the sense of individual control disappears and you are working at another level entirely. He describes having to re-learn neural connections between his thoughts and actions. There are many implications of this experience on his improvised music. He states that he plays better than he used to because of the more present need to readdress his musical position. The discussion on how an improvising group remains fresh and unpredictable after years of playing together, sits comfortably with points raised in other chapters. Particularly those points regarding freshness and the immediacy of intuition. Salter in Bailey p. Bailey defines two main areas within improvisation. This helps classification of the improvisers he discusses. Idiomatic improvisation, much the most widely used, is mainly

concerned with the expression of an idiom “such as jazz, flamenco or baroque” and takes its identity from that idiom. It seems that his musical output is essentially concerned with free improvisation and his writing leads toward a clearer comprehension that free improvisation can occur without the apparent clutter of stylistic categorisation usually attached to idiomatic improvisation. Bailey acknowledges that definitions of improvisation vary widely and he dissects his own definition of it by overcoming the classification of idiom. His book on improvisation leads the reader toward the view that only free as opposed to idiomatic improvisation has the ability to: Furthermore the musical output is not scored or prepared in advance of its performance. However, unless it is popular with the general public, non-idiomatic improvisation is frequently categorised by catalogues and libraries according to broader vague descriptions like alternative and contemporary, which reinforces the contradiction of classifying music with a term that implies that it is unclassifiable. The interviews are intimate and present Bailey as a sensitive and gentle person. The introduction to this book however, is very punchy and Watson gets straight to the subject of free improvisation. He talks about musical improvisation with heated immediacy and emphasises that his own abrupt mode of delivery is akin to his perception of the abruptness of musical improvisation itself. It lives in the moment. In particular he portrays Bailey the guitar pioneer as a strong-willed individual whose fiery output was partly ignited by the oppressive confines of working as a studio musician for over ten years during the s. This emphasis highlights the aims of the music industry to package and mass-produce recordings of artists work. It is worth considering that although Bailey had strong opinions on recording, he recorded and published many improvised works until his death in The water changes, you change, everything changes. The real world is concrete, ever-changing and specific, irreducible to fixed concepts and laws For Bailey, music is a tissue of concrete utterances, irreducible to scores and systems: Free improvisation is thus militantly dialectical. It confounds bourgeois assumptions about music being a matter of scores and records, fixities derived from the world of property relations and promising profits to those with capital to invest. He began playing guitar for big bands, dance halls, nightclubs, theatres and studios as a commercial musician. By the late s Bailey was growing tired of the restricted freedom he found in commercial music. As a studio musician he felt increasingly confined.

Chapter 4 : Concerning Temporality in Music

List two strategies for expanding the limits of short-term memory. Two storage strategies are rehearsal and chunking. Procedural memory is needed to remember how to jump rope, especially if you have not practiced this skill in many years.

A decade ago, in his book *From Apocalypse to Way of Life*, Frederick Buell provided a historical account of the environmental movement from the s onward, arguing that Americans had come a long way from the apocalyptic rhetoric of the s and 70s. According to Buell, as society became accustomed to living with a sense of increasing risk and uncertainty, its conception of environmental crisis shifted from fear and anxiety about the prospect of sudden catastrophe to acceptance of gradually deteriorating environmental and social conditions. Environmental crisis was a place where people dwelled, constitutive of everyday life. How does this orientation toward crisis demand new conceptions of apocalypse, the very possibility of a future? What might it have to do with thinking the end more absolutely, the fact of extinction? Here I gesture toward the work of Ray Brassier, to which I will return later. And how might the social register that is poetry help us to think this new experience of ecological crisis today? For Kim, militarization, the biopolitical administration of bodies, and capitalist expansion are always bound up with ecological health. Human perception is decentered, requiring of the reader a posthuman orientation toward crisis. I will elaborate this point later in this piece. Life, however present, is constituted by the trauma of its own inevitable annihilation—no longer prospect but fact, and in this way, after the fact. To back up a bit: On the contrary, we might say, apocalypse is a form of emergent knowledge, one that comes at the cost of life as we know it. It is this sense of the term that leads Williams to argue that what we need is an apocalypse—a claim he makes from the perspective of communist theory and that attempts to recast the term as having less to do with total destruction than with the destruction of totalizing structures, radically expanding the realm of the possible. For Kim, crisis situations, always critical turning points, might serve as sites for the remaking of languages, forms of communication, and commons spaces. The term itself comes to posit and figure the condition and fate of humanity more broadly: This mark could be read in any number of ways. Perhaps most obviously, it resembles the right repeat symbol in musical notation, as CJ Martin has noted. Alternatively, one might hear only silence. After all, the right repeat symbol occurs not at the end of the line, as it would in sheet music, sending the musician back to the beginning of the section, but at the beginning, before any music has been played. In light of this fact, one could argue that the sign functions as a marker for a silence to be endured, a precondition for any speech. One could also read the mark as a pair of mathematical symbols, suggestive of a logical relationship. In mathematics, the colon can serve as an indicator that something has been omitted and that only what is important remains. The vertical bar translates to the divisor what is on the left divides what is on the right. One might even read the symbol as an emoticon, or mask—the colon as two eyes and the vertical bar as an expressionless mouth—concealing the identity of each speaker. All of this said, it might be most generative to read the symbol as non-representative. Kim has said herself that the symbol does not resemble any particular Korean character. While representing different voices, the lines are spoken anonymously; the words belong to no one in particular. Moreover, they speak from no specific time or place. As I have suggested, though, however anonymous the voices of the poem may be, however ambiguous their historical situations, they represent several relatively specific subject positions: The form of the poem itself is steeped in the trauma of their experiences: At times in the poem, Kim gestures toward the way that militarization leads directly to famine, drought, and other forms of ecological degradation: At other times, relations are more oblique; ecological collapse is a consequence of industrialization, militarization, and war, though not ostensibly or in immediately recognizable ways. In all of these cases, it is human manufacture, consumption, and disposal—of everything from military equipment, weapons, and fossil fuels to consumer products and food—that are implicated in processes of ecological breakdown. Notably, in no case does Kim spell out cause-and-effect relationships between human activities and ecological disturbance. Her fragments hang suspended, a sinister list that reverberates and haunts but does not reveal its logic, suggesting instead an

elusive network of possible relations, dreadful in its variables and unknowns. Its voices speak of that which has happened: Only in the aftermath of the onset of apocalypse can one begin to mark it up, to inscribe such an event with social meaning. The temporality of apocalypse that I have been trying to articulate is a difficult one to grasp. For readers, who arguably are directed by the repeat symbol to hear each line over and over again, the voices culminate in cacophony, nearly indiscernible amidst the din. Voices speak of migration and border crossing: This before-afterness is bound up with what I have been calling the temporality of apocalypse in Kim's "the unfolding present, shot through with its own posteriority. It is formalized by the poem as fragmented, collective speech; voices in concert, forced to the limits of individuated bodies, re-marking or re-tracing a commons, of and at the limit. In this new present, environmental consciousness is pervaded not so much by a collective sense of risk and uncertainty as it is by a constitutive understanding of deracination and apocalypse as already well under way. She has published critical work in such journals as *ISLE*: Last year, she organized the Conference on Ecopoetics, which was held in February in Berkeley. Routledge, , , Not to mention the fact that Buell wrote his book before such disasters as Hurricanes Katrina and Sandy, which displaced thousands and exemplify the devastating consequences that increasing climate volatility has had and will continue to have when coupled with fragile state infrastructures. For more on this phenomenon, see Harald Welzer, *Climate Wars*: Myung Mi Kim, Penury Richmond: Omnidawn Publishing, , 7.

Chapter 5 : Project MUSE - Making Time: Temporality, History, and the Cultural Object

Expanding the Limits of Musical Temporality Rhythmic and Metric Irregularities in Post-tonal Music Temporal Issues in the Music of Messiaen Analysis Messiaen, Introduction, from Turangalila Symphony (Anthology, No. 27) Tempo as a Structural Element in the Music of Elliott Carter Analysis

Bill Ashline Clockworks, Duration and Temporality: Without significant duration, musical works are but sound with limited aural attendance or aesthetic experience. Sophisticated With Alexei Monroe playback mechanisms allow listeners to see digital numerals counting backward or forward Composing with Process: Changes, Perspectives on Generative refrains, and movements occur at their appointed places in the recordings, easily marked by and Systems Music listeners who note the faceplates of their equipment. These temporal markers always mediate Open Call for Networked aesthetic experiences of sound, but measurement is also the profanation of such experience. Audio Art perfect contemporary synecdoche, where sound artists Ryu Hankil and Takahiro Kawaguchi are for Radio carrying out a powerful assault against all emblems of the profane measure. In the case of Ryu, VT Audio Editions the gesture is the appropriation of the guts of an analogue clock as a musical instrument; for FutureEverything Feature Kawaguchi, the tools include a metronome, portable windup alarm clocks, and remodeled Fabricate - Submission counters. The tools, instruments for measuring duration in the analogue era, are first and Deadline Extended foremost, through the mechanics of their task, sonic objects and important elements of our pre- Ongoing Call for Guest digital sonic history. Through the rough intervention of image and sound from the prior history of measuring time is our current experience of digital temporality subverted. At that precise moment the experience of the temporal is no longer linear but recursively circular. Analogue time as measure reemerges temporarily as a palimpsest beneath the digital inscription effacing it. But just as the sound- induced reverie of this past sense of recording time begins to envelop the listener, the artists stop the processes of the clocks; a stainless steel chopstick is inserted into a clock and drawn out, creating the tone of a tuning fork, which is then modified on a mixer. The metronome is http: The stopping of the clocks, the ceasing of repetitions of one particular form, is the proviso, the mandate of contemporary non-idiomatic free improvisation though clockworks are versatile enough to produce sounds other than those to which we are accustomed, availing the musician to other kinds of repeated sounds. Nonetheless, this proviso automatically limits the duration of any repetition, any that last too long risk reclassification of genre as well as the boredom of collaboratorsâ€™ current as well as potential. The stoppage of the clocks and the shifting of sonic parameters also constitute another attack on linear time. As lived experience, time is never continuous but is always interrupted. Events are never so much remembered with respect to precision in measurement but rather as discontinuous moments, as prominent nodes and apexes that become conspicuous within the illusion of linearity. In that sense, the improvised musical work itself, though measurable, reflects this experience of time. It is often an extended argument of both monumental occasions and somber exchanges, intensities and subdued stillness. Memory attends to these moments; the work as a whole though can only be recalled as an abstraction containing them. The metronome insures that sounds are produced at their appointed instances within the literal measure of the score. It does this by the imposition of rhythm within the practice space. Though the pace of the metronome is adjustable, the sound of the tool resembles that of the clock itself. Its use as a sonic source inverts not only its original purpose but also the entire notion of music as measurable score. Musical time in improvised music can never be predetermined. There can be no temporal destiny in advance of actual performance, save for flexible, targeted durations. The metronome as sonic tool reminds all listeners not only of a prior associated sonic history but a musical one as well, a history of composed sound that in some sense no longer pertains. Its presence and then disappearance in a musical work signals a historical moment where it loses efficacy as a timing device in being appropriated as a musical one. The work of Ryu Hankil and Takahiro Kawaguchi not only marks a return to analogue time in search of an analogue sound to expand the parameters and possibilities of contemporary electronic music, it also marks a subversion of time as linearity and music as prescribed durations. In so doing, it underscores the flexibility, fragility, and precariousness of improvisation itself.

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Chapter 7 : Musical Studies

The first temporality is well recognized: the qualities of temporal unfolding of musical sound as it enlivens musico-social experience and "entrains" musical attention—the equivalent of narrative or diegetic time in the other arts. 43 This kind of time is focal for the disciplines of music analysis, music theory, and music perception; at.

Our Life is a dream. But we wake up sometimes, just enough to know that we are dreaming. He has been described as one of the foremost innovators of the philosophy of logic of the 21st Century. In addition to his philosophical works, he was known as a patron to artists, having donated a large sum of his inherited fortune to various painters, writers and poets. He was also known as someone who had a keen sense of personal morality and duty, having worked on and off as a hospital porter during World War II and serving as a front-line infantryman during the First World War. He also was a primary school teacher before turning his mind toward philosophy and academia. All of these experiences helped frame his philosophy as one of intertextual connection and propelled him toward discerning a central or congruent meaning of human language and iconography. His philosophy weaves its way through social science, language, mathematics and logic, seemingly as though it were a philosophical partner to an Einsteinian sort of general theorem of consciousness. He states in the Tractatus that: He goes on to further state that: In essence, he refers to the assumption that there are things that are inalterable, but the combinations of inalterable objects with one another can be used to combine ideas and concepts. This overarching idea is rendered in the Tractatus as a set of main theses: What is the case a fact is the existence of states of affairs. A logical picture of facts is a thought. A thought is a proposition with a sense. A proposition is a truth-function of elementary propositions. An elementary proposition is a truth-function of itself. The general form of a proposition is the general form of a truth function. This is the general form of a proposition. Whereof one cannot speak, thereof one must be silent. To Wittgenstein, the truth of a proposition is based upon its value as it relates to the truth of its statement. A truth function can be explained simply like this, for example: Typically, sentences dealing with belief are seen to be non truth functional when applied as binary functions, so: Below is a list of films that have been influenced either indirectly or directly by the ideas of Ludwig Wittgenstein. Paris Belongs to Us Jacques Rivette, while commonly associated with the French New Wave is sort of eccentric in that while he certainly adopted some nuances and themes that were associated with the New Wave movement, he was iconoclastic, certainly more experimental and markedly more philosophical than his contemporaries were at the time. Paris Belongs to Us from is a perplexing film, in that it seems to have very little happening, but exists in a situation that is imbued with anxiety, paranoia and mystery, echoing the feeling of the then-recent Cold War era of the early s. The film perfectly captures the dissonance of which Wittgenstein speaks in the Tractatus, with Betty Schneider as Anne questioning the narrative of the world she has been presented being at odds with her perceived reality and the reality of her peers. When one cannot understand or explain a concept most notably a feeling , then one must remain silent. Dogtooth Yorgos Lanthimos, the Greek director known for his experimental and stoical directing style released Dogtooth in to widespread acclaim. When they realize that the to put in Wittgensteinian terms that the limits of their world are not imposed specifically by metaphysical constraints and rather by physical restraint by their parents , they begin expressing their tumult in disturbing fashions. Antonioni uses contemplative and realistic cinematography to place the audience into the mindset of the main characters, a husband the aforementioned Giovanni played by Mastroianni and his wife, Lidia played by Jeanne Moreau. The couple is on the verge of a breakup to their marriage and spend the film trying to move past their grievances and into their own lives, but remain entangled with one another. In trying to reign in another person or object , we seek to make the world subservient to our individual will, which according to Wittgenstein and as presented by Antonioni is not the case. We try and fail to control the external, and end up understanding that there is an independence of objective truth even though it is combined to form the totality of our experiences. As Giovanni expresses in the film, this realization is heart-breaking, but ultimately allows us to experience the world as something greater than our own individual recollections or experience of its component parts. In this case, Deren uses various moments of a simple lazy afternoon as a

gauge of the unity of objects into a singularity. She juxtaposes shots of a woman walking around a neighbourhood, herself napping on a chair, moving around her house in an effort to conceptualize her understanding that time-space is a sort of pastiche of individual anomalies proceeding in order. Eventually, she becomes caught up in a loop of temporality and experiences multiple versions of herself within the same general location. In this way, Deren speaks to the notion of a sort of dissonance caused by the realization of time as one part of the unified experience of being. Wittgenstein notes that we are misled by the day to day grammar of language as it relates to our experience of time, in that we must relate time to the content of that which we experience in time and not just in its passing and Deren does an incredible job of depicting this philosophical idea as only it can be done in film, by rearranging moments in time by recording them as an object.

Chapter 8 : Dance routines choreographed to look like kaleidoscopes

The chapter opens by stating that ' Kantian language ' (Merleau-Ponty p) allows for a subjective understanding of time, in other words it is ' the form taken by our inner sense ' (Merleau-Ponty p).

Chapter 9 : Table of contents for Understanding post-tonal music

As Perry Meisel has said of Pater's notion of music (with a somewhat different emphasis): "The 'first' note in the sound of music emerge[s] only as a function of what follows it, thereby situating it even harmonically as a product of the unavoidable retrospect of temporality" (58).