

**ASSESSING MUSICAL LISTENING: MUSICAL PERSPECTIVES OF
TERTIARY STUDENTS AND CONTEMPORARY BRAZILIAN
COMPOSERS**

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ABSTRACT

This thesis arose from a concern with assessment in Brazilian higher education music courses, especially in the assessment of ability in aural training classes. A review of literature indicates that musical ability is assessed mainly by an emphasis on the technical and analytical aspects of music. The thrust of this study is that individuals are aware of and value other aspects of music, besides its technicalities, and a comprehensive listening test ought to take this into consideration.

The research has two interconnected strands. The first is a theoretical model of categories of musical response derived from aspects of the work of L. B. Meyer (1967) and Swanwick's layers of musical understanding (1988). The second is empirical work drawing on data from two groups of participants - seven contemporary Brazilian composers and forty undergraduate students on a music course and on other courses at a Brazilian university. The empirical work investigates: a) general attitudes of composers and students to music and their correspondence with the categories of the model; and, b) the responses of students to specific musical pieces and whether these fit the categories. The final aim is to explore the implications of the research findings for the assessment of musical listening with particular reference to Brazilian higher education.

Analysis of the data revealed that there is a correspondence between Meyer's scheme and the general attitudes to music of composers and students. However, this scheme alone is inadequate to interpret the complexity of actual musical experience; Swanwick's layers provided more useful guidelines. Regarding the musical responses of students, six categories were found.

The presence of these categories confirms the relative narrowness of conventional listening tests. The implications for Brazilian higher education include the possibility of developing objective and valid criteria to assess musical listening.

DEDICATION

This thesis is dedicated to my dear father, to all the music educators who have had the courage to challenge accepted academic conventions, and to all those who make the classroom a place to celebrate life and diversity through music.

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TABLE OF CONTENTS

INTRODUCTION	11
CHAPTER 1	
LISTENING AND RESPONDING TO MUSIC - LITERATURE REVIEW	16
1. Musical Ability and Achievement Tests	17
2. Musical Attitude Tests	26
3. Psychology and Education: Some Considerations in the Realm of Listening	30
3.1 Listening tests in education	31
3.2 Problems with the realm of 'expression'	38
4. Potential Categories of Musical Experience	40
5. Delineating the research focus	45
CHAPTER 2	
MEYER'S ANALYTICAL SCHEME	50
1. Setting up the Tripartite Scheme	50
1.1 The notion of 'fluctuating stasis'	50
1.2 The notions of 'means/ends' and 'art/nature'	52
1.3 The notion of 'novelty'	55
1.4 Formalism: the central tendency	57
2. Additional Ideas on Transcendentalism	59
2.1 <i>Music, the Arts, and Ideas</i> (1967): introductory assumptions	59
2.2 <i>Style and Music</i> (1989): further analysis	63

3. Further Considerations of the Three Categories	68
4. Limitations of Meyer's Scheme	75
CHAPTER 3	
AN ALTERNATIVE APPROACH TO MUSICAL EXPERIENCE	81
1. Swanwick's Layers of Musical Understanding	82
1.1 Introductory assumptions	83
1.2 The spiral theory	86
2. Meyer and Swanwick: a comparative study	89
3. Articulating an Adequate Theoretical Model to the Research	94
CHAPTER 4	
METHODOLOGY	98
1. Methodological Considerations	98
2. Carrying out Empirical Work with Composers	103
2.1 Choosing the composers	103
2.2 Setting up the questionnaire	104
2.3 Verification of the composers' replies	105
2.4 Musical pieces of the composers	106
3. Carrying out Empirical Work with Students	107
3.1 Choosing the students	107
3.2 Setting up the questionnaire	109
3.3 Setting up the listening activities	110
3.4 The categories of analysis	113
3.5 Checking for validity and reliability	113

CHAPTER 5

THE MUSICAL PERSPECTIVES OF SEVEN CONTEMPORARY BRAZILIAN COMPOSERS	115
1. Composers' Thinking	115
1.1 Raul do Valle	115
1.2 Ricardo Tacuchian	117
1.3 Mario Ficarelli	119
1.4 Marisa Rezende	120
1.5 Carlos Kater	121
1.6 Estercio Marquez Cunha	123
1.7 Ilza Nogueira	125
2. Interpretation of the Musical Perspectives of the Composers and the Theoretical Model	126

CHAPTER 6

BRAZILIAN TERTIARY STUDENTS' THINKING	130
1. Identifying the Students	131
1.1 The profile	131
1.2 Musical preferences	133
2. Students' Views on Music	136
2.1 The value of music	136
2.2 The main characteristics of the music that students prefer to listen to	139
2.3 Hearing a piece of music for the first time	142
3. Students' Musical Preferences and the Theoretical Model	144
4. Interpreting Students' Views	147

CHAPTER 7	
THE RESPONSES OF TERTIARY STUDENTS TO MUSIC	151
1. The Students' Perceptions of the Compositions	151
1.1 Identifying and defining the categories	152
1.2 The first check for reliability	156
1.3 The second check for reliability	157
2. The Students' Choices of Descriptive Words	161
3. Interpreting the Students' Responses	164
CHAPTER 8	
CONCLUSIONS	168
1. Summary of the Thesis	168
2. Summary of the Findings	172
2.1 The Theoretical Model	172
2.2 Students' responses	174
2.3 Differences between the two groups of students	176
3. Implications for the Assessment of Listening	178
3.1 Suggestions for improving listening assessment	181
3.2 Developing the ideas in Brazil	188
4. Implications for Further Research	190
5. Conclusion	192
APPENDICES	
No.1 - Curricula Vitae of Composers	194
No.2 - Summaries of Composers' Answers	199
1. Raul do Valle	199
2. Ricardo Tacuchian	200

3. Mario Ficarelli	202
4. Marisa Rezende	204
5. Carlos Kater	205
6. Estercio Marquez Cunha	208
7. Ilza Nogueira	210
No.3 - A Brief Description of the Compositions	212
No.4 - Students' Questionnaire	215
No.5 - Students' Answers to the Open-Ended Questions	218
No.6 - Listening to Music - Additional Question	225
No.7 - Listening to Music - Second Question	226
No.8 - Students' Responses to Valle's Composition	227
No.9 - Students' Responses to Tacuchian's Composition	232
No.10 - Students' Responses to Ficarelli's Composition	236
No.11 - Students' Responses to Rezende's Composition	241
No.12 - Students' Responses to Kater's Composition	245
No.13 - Students' Responses to Cunha's Composition	249
No.14 - Students' Responses to Nogueira's Composition	252
No.15 - Explanations Given to the Judges - 1st trial	258
No.16 - Explanations Given to the Judges - 2nd trial	260
BIBLIOGRAPHY	262

List of Figures

No.1: Music students - Styles of music included in their musical activities	132
No.2: Students' musical preferences - style	134
No.3: Students' musical preferences - composers/performers	134
No.4: Students' references to "form"	146

List of Tables

No.1: Students's choices regarding "formal" aspects	145
No.2: Table of Contingency Coefficients and Probabilities	157
No.3: Levels of concordance between the five judges	159
No.4: Average judgement - Music student's comment on Rezende's work	160
No.5: Average judgement - Non-music student's comment on Kater's work	160
No.6: Average judgement - Non-music student's comment on Ficarelli's work	160
No.7: Average judgement - Music student's comment on Nogueira's work	160
No.8: Words associated with the model	161
No.9: Students' choice of words across all compositions	162
No.10: Mann-Whitney U-Test - Categories by students' groups	162
No.11: Number of choices of students for each composition	163
No.12: Kruskal-Wallis 1-way Anova - Compositions by categories (both groups combined)	163
No.13: Kruskal-Wallis 1-way Anova - Compositions by categories (for each group)	163

Additional Illustrative Material (enclosed inside the back cover): Compact cassette tape recording C90

Side A

1. Raul do Valle - *Contextura*
Campinas Symphonic Orchestra / Conductor: Benito Juarez
(Live performance)
2. Ricardo Tacuchian - *Giga Byte*
Soloists from Rio / Piano: Sonia Maria Vieira / Conductor: Roberto Duarte
(Live performance)
3. Mario Ficarelli - Symphony No.2 - *Mhatuhabh* - Introduction and First Movement
Tonhalle Symphonic Orchestra (Zurich) / Conductor: Roberto Duarte

Side B

1. Marisa Rezende - *Ressonâncias*
Piano: Marisa Rezende
(Live performance)
2. Carlos Kater - *Isto*
Spoken Voice: Andre Guerra / Bassoon: Benjamin Coelho
3. Estercio Marquez Cunha - *Suiteraglia*
Quaternalia Ensemble
(Recorded in rehearsal)
4. Ilza Nogueira - *Ode aos jamais iluminados*
Recital Voice: Tião Braga / Interlocutor: José Vianey dos Santos
First Violin: Leopoldo R. Nogueira / Second Violin: Ronedilk C. Dantas / Viola:
Samuel Espinoza / 'Cello: Nelson Campos / Piano: Myrian Ciarlim
Conductor: Carlos Anísio
(Copied from the CD "Mário de Andrade por Músicos da Paraíba" - João Pessoa,
Brazil, 1993)

INTRODUCTION

The main concern of this study originated from my work in Brazil as a teacher of aural training¹ in a first degree music education course, and my disquiet with the listening assessment tasks which were given to music students either seeking admission or already pursuing the course. The students were usually evaluated in terms of their aural abilities to discriminate, recognize or identify pitches, duration, timbres, dynamics, and other materials of music. The major emphasis was on the technical components of music and on the analytical thinking of the students.

A typical example of this kind of test was used at the State University of Londrina in 1992, to select students for entrance to the music education course. The students were assessed in four ways - listening, writing, playing, and reading. The aural test (listening) was mainly designed to assess memory and concentration through the students' capacity to discriminate sounds according to the parameters of pitch, duration, timbre and dynamics. This was done by comparing two, three or more sounds, and also larger sound sequences such as musical phrases. The questions ranged from the simplest to the most complex. The first questions focused on aural discrimination of sounds and pitches. The students were asked to compare two sounds and state which was higher or lower or if they were the same, and similarly if the movement was ascending, descending or the same. Then, they had to compare the second sequence of pitches with the first. The questions which followed used the same instructions related to duration, timbre and dynamics. The test ended by placing all four elements together, in short sequences, and again, required students to identify which parameter had been modified.

I felt that something important was being neglected in the way musical understanding was assessed. The following statement illustrates my concern from the perspective of a music student. This is an extract from Swanwick's keynote address for

¹ "Musical perception" and "Musical language and structure" are terms used for naming disciplines which deal specifically with aural training in Brazilian higher music courses. These focus on aural development. The activities include dictation, sight-singing, listening to music (either an extract or an entire piece), analysing it (with or without score), and so on.

the Organization of American Kodály Educators (Provo, Utah, 1996).

On a visit to a Canadian university some years ago I sat in on a music analysis class. The students had examined a 20th century work for clarinet and piano and found it to be in “ternary form”. As we listened to it, I heard hesitant fragments of sound in the lower register of the clarinet gradually take firmer shape and become melody. This melody was then augmented by the piano in wide chords and octaves, written large in sound. Then came the reverse process, subsidence and fragmentation. I suppose it is possible to think of the expansive middle part as “B” in an “ABA” overall structure, but to my mind it seemed to take a rainbow shape. I was invited to comment and I mentioned this. “Gee”, said one of the students, “that’s how I used to listen to music before I came to university.” (Swanwick, 1996c: 4)

How did the Canadian student listen and respond to music before starting the music course? Was it possible that this kind of *deviation* was also happening to Brazilian tertiary music students? To what extent were aural training courses responsible for changing the ways in which students experience and respond to music? My view was that an emphasis solely on the technical and analytical aspects of music contributed to such changes. I wanted to know what other relevant aspects of music, apart from ‘technicalities’, a comprehensive listening test ought to consider, when assessing musical understanding.

It seems that an exclusive emphasis on the technical and analytical aspects is a restrictive way to deal with music, that is, it does not take account of the ways in which people experience and respond to music. I am interested in this issue to broaden the scope of musical dimensions for the assessment of music audition in higher education music courses (especially in the context of Brazil). It is not my intention to investigate how assessment might look or to be prescriptive about which questions might be used in listening tests. The aim of this thesis is to investigate which dimensions of musical experience should be considered in listening tests by focusing on the study of categories of musical response. In my view, the study of categories of response is essential not only as a means of analysing the musical understanding of students but also to understand properly the way to assess listening. By listening tests, I mean those tests used for evaluating aural development or awareness in tertiary-level aural training subjects. Although ‘listening’ is a generic term used for any musical activity including both a passive (informal) and an active (formal) musical engagement, I shall refer to it in the

specific educational context of aural training. In this context, students are actively engaged with music through listening. With regard to assessment, I follow Radocy's definition (1995: 20), that is, "a process for rating or judging a person or event in accordance with specified or implied criteria or standards"; something which "requires judgements and interpretations".

As a preliminary step, a number of studies related to listening are examined. Although there appears to be no body of literature specifically on assessing musical listening in higher education, there is a considerable literature on musical testing and listening, much of it psychological. The investigation focuses on some influential works in the area with regard to views on musical experience, the categories of responses psychological tests look for, and their influences on the assessment of listening in higher education. Specific examples of listening tests which have been used in higher music courses are included in the discussion. On the basis of the findings of my analysis of the literature review, this study seeks to investigate the issue of which dimensions of musical response ought to be considered in listening assessment from a more open musical perspective. A theoretical model is set up by combining two works. The first is a broad historical and philosophical scheme of musical experience advocated by Leonard B. Meyer (1967). The second work, which has its basis in music education, is that of Swanwick's layers of musical understanding (1988).

Looking at the diversity of Western twentieth-century music, Meyer identifies three broad and distinct categories of music experience which underpin the attitudes of composers to music. Each of these carries a specific set of aesthetic values. Swanwick and Tillman map out eight modes of musical development centred on four layers of musical dimensions in which people experience and respond to music. The primary assumption is that musical awareness is directly related to the ways in which people engage themselves with music by focusing their attention on those musical components.

This study rests on the assumption that if we are going to assess musical listening more sensibly, we should find categories of responses which are comprehensive enough to embrace a wide range of musical experience. By combining Meyer's tripartite scheme and Swanwick's theory, this study outlines a provisional model of musical responses as its theoretical framework. In order to validate the model, two sets of participants were selected for the empirical work - seven contemporary Brazilian composers from the

Western Classical tradition and forty tertiary students at a university in Brazil. This second group comprised twenty students on a music course and twenty students on other courses.

There are important reasons for doing empirical investigation with composers. It is they who 'give birth' to music, who make 'real' music. Their repertoire is relevant to those who are undertaking musical studies in higher education, especially listening. Exploring both the ideas and works of Brazilian composers can throw light on the discussion of assessment in listening, especially regarding Brazilian higher education. Thus this study intends to investigate which musical dimensions are involved in the musical perspectives of the seven composers. Meyer's perspective is especially concerned with the attitudes of twentieth-century composers to music. It is thus perfectly reasonable for this study to rely on contemporary Brazilian composers as one of the sources of the enquiry.

The reason for choosing tertiary students is directly related to the topic of this study - listening assessment in higher education. The aim is to investigate their musical perspectives in order to determine which aspects of music are meaningful or make sense to them, and how they respond to specific musical pieces by Brazilian composers. With regard to the latter, Swanwick's model is particularly useful as it is concerned with responses to music in an educational setting. The reason for selecting two distinct groups of students - those studying music and those on other courses - was so that similarities and differences in the way they experience and respond to music could be explored.

The empirical investigation is focused on the Brazilian situation and confined to the context of higher education. It is also restricted to investigate listening experiences solely with reference to contemporary 'serious' music, within the broader context of the students' everyday musical preferences. The examination of students' responses to specific pieces of contemporary Brazilian composers constitutes an important part of this thesis. It thus deals with three realms of musical experience - that of composers, music students, and students on other undergraduate courses. Meyer's scheme and Swanwick's theory together provide an analytical construct for the empirical investigation. The provisional model is a combination of both and was not imposed on the data. An emergent model arose from working interactively with the theories of Meyer and Swanwick together with the data. There are three main research questions, which are as

follows:

1. Do the general attitudes to music of Brazilian composers and students in any way correspond with the categories of the theoretical model ?
2. How do tertiary students respond to specific musical pieces and do these responses fit into the categories of the model ?
3. Is there any relationship between these categories and conventional assessment of musical listening, especially in Brazilian higher music education courses ?

The first chapter provides an analytical background to the present study. Some influential studies of listening are reviewed with a special focus on testing models and categories of musical response developed by music psychologists and their relationships with listening tests in an educational setting. There is also an examination of the musical content assessed, and the range of responses that are looked for. Meyer's central ideas for the construction of his scheme of the three aesthetic positions are described and analysed in Chapter 2. Although the description is primarily based on chapter 9 of *Music, the Arts, and Ideas* (1967), other parts of Meyer's work are also drawn on. However, it is important to stress that Meyer's well-known theory of the meaning of music presented in *Emotion and Meaning* (1956), is not relevant for the purposes of this research. In Chapter 3, there is a description of Swanwick's theory together with a comparative study of the categories outlined by Meyer and Swanwick. This chapter ends by setting up a provisional model of musical responses as a theoretical framework for the research. Chapter 4 shows in detail the methodology used to collect the data from composers and students; it also explains how the empirical work was carried out. The results of the empirical work are presented in the three chapters which follow. The subject of Chapter 5 is analysing the data collected from composers. Analyses of the data collected from students are discussed in Chapters 6 and 7. The final chapter examines the results of the empirical research by exploring the implications which these might have for the assessment of musical listening, with particular reference to Brazilian higher education.

CHAPTER 1

LISTENING AND RESPONDING TO MUSIC - LITERATURE REVIEW

This thesis arose from a concern with the assessment of musical listening in Brazilian higher music education courses. It aims to investigate which components of musical response a comprehensive listening test ought to take into consideration. The objective of this chapter is to attempt to gain an insight into this subject by examining some particular studies on musical testing and listening developed in psychology. It is not the intention here to carry out a systematic review of the literature in the psychology of music related to listening - a task that has been performed by authors such as Whybrew (1962), Shuter-Dyson and Gabriel (1968), Colwell (1970), Bullock (1973), Sloboda (1985), Hargreaves (1986), Swanwick (1988), Boyle (1992), Hentschke (1993), Aiello (1994), and Kemp (1996). Instead, this study draws on certain influential works in psychology in order to carry out an investigation into the issue of listening and musical responses. There is an analysis of historical models of aural tests which have been especially influential in listening tests used in higher music education courses. There is also a review of more recent literature on psychological research regarding categories of musical response. Included in the discussion are some examples of listening tests which have been used in academic contexts, especially in Brazil. Studies carried out by music educators in the field of musical assessment are drawn on whenever possible. However, social psychology and learning theories or research carried out in the field of psychology of music development are not relevant for the purposes of this present enquiry.

It is possible to identify two broad categories of testing modes which have been developed by music psychologists. First, there are tests following a more cognitive approach which are designed to evaluate 'musical abilities or aptitude' and 'musical achievement'. These are examined in the first section of this chapter. Secondly, there is an alternative approach which investigates 'aesthetic' experience and response to music. Tests which follow this line look at the individuals' musical 'attitudes' -

preference, taste, appreciation, affective and/or emotional responses. These are considered in the second section. This is followed by a discussion of psychological tests in the realm of musical education, especially regarding the assessment of listening; examples of tests used in higher education are also described and analysed. Recent mainstream psychological research in categories of musical experience is reviewed in the fourth section. On the basis of the analysis of the literature review, this chapter ends by delineating the research focus of the research.

1. MUSICAL ABILITY AND ACHIEVEMENT TESTS

There are a number of psychological studies whose focus is basically on the physical ‘components’ of sound waves (frequency, intensity, form and duration) and their psychological counterparts in music (pitch, loudness, timbre and time). Research is conducted by selecting and using one or more of these psychological components as stimuli for conducting the tests. Such tests are basically associated with the sensory ability of individuals to recognize differences and resemblances between sound materials; they generally employ sets of standardized procedures to measure and evaluate the results. These are found in many studies related to ‘musical ability’, ‘aptitude’ and ‘musical achievement’. Boyle (1992: 248) observes that “the literature suggests that there is no consensus” regarding the precise meaning of ‘ability’, ‘aptitude’ and ‘achievement’. The term ability “is used in a generic sense”; it “refers to what a person is “able” to do musically”. Aptitude is used “to indicate potential for learning music, particularly for developing musical skills” (Ibid.: 249). This study follows the definitions of Hargreaves (1986: 25) who says that

“tests of musical *ability*, or *aptitude*, are designed to assess an individual’s potential for skilled musical behaviour regardless of previous musical learning or experience. They might in a sense be called ‘musical intelligence tests’... Tests of musical *achievement* are designed to assess the individual’s knowledge of or attainments in music”.

“Some of the best-known and most widely used [tests on musical ability] include Seashore’s (1960) *Measures of musical talents*, Bentley’s (1966) *Measures of musical*

abilities, and Gordon's (1965) *Musical aptitude profile*" (Hargreaves, 1986: 25). The first of these is especially interesting because it was the first standardised test associated with musical ability and is thus of historical importance. Although Seashore's *Measures of musical talent* (first published in 1919, and revised in 1939 and 60) is now considered out-of-date, its impact and influence on the development of listening tests which followed it is undeniable. In his book *Psychology of Music* (1938), Seashore establishes the theoretical foundations for constructing his test. Swanwick (1988: 20) claims that this book constitutes one of the first studies to attempt to "explain the structure and content of musical experience".

Drawing on empirical work or as he puts it "laboratory experience", Seashore's primary view is "based upon the analysis of the musical medium - the physical sound" (Seashore, 1938: 1). He classifies the sound wave into four basic components, namely frequency, amplitude, duration and form. He finds in these physical characteristics, psychological 'equivalents or correlates' - pitch, loudness, time and timbre. His assumption is that "the musical mind must be capable of apprehending these four attributes of sound" (Ibid.: 2). But he explains that "in this apprehending we find an inner screen which is more significant musically, being composed of the four fundamental sensory capacities in complex forms, namely, the sense of tone quality, the sense of consonance, the sense of volume, and the sense of rhythm" (Ibid.: 2). In Seashore's view, "thought, feeling, action, memory, and imagination are in terms of these" (Ibid.: 28). With the four sensory capacities, "we thus obtain a basic classification of all musical phenomena and give each its place in the family tree with its four large branches: the tonal, the dynamic, the temporal, and the qualitative" (Ibid.: 28). Seashore points out that these are the elements by which we can classify musical minds. Each of the main branches 'in the family of musicality', is seen by him as constituting 'a musical type'. For example, "those of the tonal type are peculiarly sensitive to pitch and timbre and dwell upon music in all its tonal forms - melody, harmony, and all forms of pitch variants and compounds" (Ibid.: 4).

In Seashore's view, the mind acts as a library of musical ideas and "intelligence is musical when its background is a storehouse of musical knowledge, a dynamo of musical interests, an outlet in musical tasks, and a warmth of musical experiences and responses" (Ibid.: 8). Hearing music "is not a mere registering of sounds", but a matter

of interpretation - "it is a positive, active process of reconstruction in the mind of the listener" (Ibid.: 169). The musician, he says, "creates music by hearing it out... in his creative imagination through his mind's ear" (Ibid.: 5). Furthermore, he maintains that

"music is an art, and he who plies it successfully has the power of creative imagination. This may be of the sensuous type...; it may be of the intellectual type in which creation takes the form of purpose, theories, or postulates as to the material of musical content; it may be of the sentimental type...; it may be of the impulsive type...; it may be of the motor type... Thus, among others, we may recognize as types the sensorimotor, sentimental, impulsive, reflective, motile, and the balanced musician" (Ibid.: 7).

Another significant aspect of Seashore's ideas concerns 'musical feeling' and its role in an individual's experience of music. He argues that "music is essentially a play upon feeling with feeling... On the basis of the degree and the kind of feeling, we may classify persons into characteristic types in terms of affective responsiveness" (Ibid.: 9). From the perspective of the performer's 'artistic expression of feeling', he argues that it "consists in aesthetic deviation from the regular - from pure tone, true pitch, even dynamics, metronomic time, rigid rhythms, etc." (Ibid.: 9). Seashore also identifies two other aspects of feeling in music - "one is the nature of aesthetic experience, and the other is what we may call the 'creative feeling' as it operates on the composers" (Ibid.: 10).

Seashore (Ibid.: 178) states that imagination, memory, intelligence, and feeling are "dominant aspects of experience and behaviour" which function "as a whole". "All perception involves memory, intelligence, and action; all feeling involves perception, imagination, action, and so on. The organism always responds as a whole, yet in the analysis of the total response, it is convenient to isolate dominant characteristics". Furthermore, he recognizes the problem of dealing with affective responses in psychology. Whilst "perception always has reference to the concrete, the objectively definable thinking always deals with concepts, logical and analysable", the "affective life is scientifically less tangible and intelligible".

In Seashore's views, there is a constant belief that music should not be analysed outside music; in other words, if we take something outside the context of music we lose the recognition of what music is. But the idea of the 'whole' in an individual's musical experience is absent from his tests. The whole is reduced to units or basic components

of sound materials such as pitch, rhythm, timbre, and dynamics. They do not use real music but isolated, specially generated sounds. The Seashore's *Measures of Musical Talents* (1960) consist basically of testing an individual's sensory discrimination by using sounds as stimuli and asking him/her to compare 'pairs of tones' related to six components - pitch, loudness, rhythm, time, timbre, and tonal memory. The following is a description of the tests, as shown in the *Manual of Instructions and Interpretation for the Seashore's Tests* (Seashore, Lewis, and Saetveit, 1960: 3-4)¹.

Pitch: In the test of sense of pitch, 50 pairs of tone are presented. In each pair, the listener is to determine whether the second tone is higher or lower in pitch than the first.

Loudness: Fifty pairs of tones are presented. The subject is to indicate for each pair whether the second tone is stronger or weaker than the first.

Rhythm: Thirty pairs of rhythmic patterns comprise the sense of rhythm test. The subject is to indicate whether the two patterns in each pair are the same or different.

Time: The test of sense of time consists of 50 pairs of tones of different durations. The subject is to determine whether the second tone is longer or shorter than the first.

Timbre: It consists of 50 pairs of tones; in each pair the subject is to judge whether the tones are the same or different in timbre or tone quality.

Tonal memory: This test has 30 pairs of tonal sequences consisting of 10 items each of three-, four-, and five tone spans. In each pair one note is different in the two sequences, and the subject is to identify which note is different."

Many testing models developed in psychology have followed the same principles as Seashore's tests - several of them are designed to evaluate the listener's ability to discriminate differences and resemblances between sounds regarding pitch, rhythm, dynamics, and so on. Among them there are the *Kwalwasser-Dykema music tests* (1930), *The Oregon and Indiana-Oregon discrimination tests* (1930/35), *The Drake musical aptitude tests* (1933/42), *Bentley measures of musical ability* (1966), and *The Wing standardised tests of musical intelligence* (1948/68). Wing's tests are of special interest because they resulted from an extensive investigation of the literature on testing models

¹ This Manual (p. 3) also provides the following information: the Seashore's Tests "were designed for use with subjects from fourth grade level up. Although norms are presented only for various educational levels, the tests have been successfully used with adults." According to Shuter-Dyson and Gabriel (1968: 16), Seashore's intention "was to measure what he considered basic capacities for music, one at a time, before training has begun and, therefore, before they have been affected by musical training".

(used by both musicians and psychologists), including a critical review of Seashore's tests. Through his tests, he intended both to overcome some problems found in psychology and to be comprehensive in providing teachers and musicians with the means to assess subjects of widely differing capacities. Wing's tests were also an attempt to deal with value judgements. In the following paragraphs, attention is drawn to the main aspects of Wing's ideas and the dimensions of musical response he looks for in the tests.

In reviewing the literature on testing models, Wing (1948) aimed to extend their use "to throw light on the mental processes involved not only in performing tests, but also, since the tests were in themselves of a musical nature, on some aspects of listening to music in general" (Ibid.: 1). He combines the two terms - 'musical ability' and 'musical appreciation'² - under the term 'musical capacity', "using 'ability' for the performance of certain problems with elementary musical material, and 'appreciation' for discriminatory powers with music as actually performed" (Ibid.: 2-3). His belief is that "both musical ability and musical appreciation are qualities of the whole mind; though they involve auditory discrimination they do not depend solely on the ear... Music depends essentially not only on the stimuli which reach the external ear, nor on the response of the inner ear, but on the organizing and transforming operation of the mind" (Ibid.: 3). His view is that music should be treated as a whole, and that a comprehensive test should attempt to measure the whole of an individual's musical experience.

Referring to the tests in musical ability and appreciation used by musicians, Wing (1948) observes that they are divided into three types: aural tests, paper work, and executive tests. The aural examinations, for example, involve questions regarding intervals, chord analysis, cadences, discords, keys, musical dictation of time, melody or harmony. His conclusion is that although there are questions related to appreciation in the tests used by musicians, "the most elementary written questions and most of the aural tests are problems concerning the elements of which music is composed and deal with what has been termed 'ability'" (Ibid.: 5).

As a result of the literature review on ability tests developed by psychologists, Wing reaches the following conclusion:

² Wing (1968: 2) states that musical appreciation "involves deliberate aesthetic judgement of music as it actually exists in compositions rather than the ability to solve problems connected with the elementary materials of which music is composed."

“The psychological tests of musical capacity appear to fall into two sharply defined classes. On the one hand there are those that approximate to the tests used by the musician, and on the other there are those which have attempted to analyse music into its most elementary basic constituents and then to build up tests of a sensory type which aim at assessing these elementary constituents in their most exact form. As the latter attempt to go back to the simplest possible constituents of music they may be termed the ‘atomistic’ type of music tests. This style of testing is represented most fully by the Seashore tests, and these are practically the only series of standardized tests used by psychologists in this country.” (1948: 9)

Although recognizing the merit of Seashore’s tests as being a “pioneer work and the first to be fully standardized” (Ibid.: 10), Wing criticizes them as being too weak to predict musical ability as well as for being ‘divorced’ from real music.

“There can be no doubt that in choosing pitch, tone, intensity, rhythm, harmony and memory, Seashore has taken some of the commonly accepted basic qualities which, when applied to tone, are of great interest to those of high musical capacity. However, he tests for them in such an elementary form that he leaves the realm of music, which is one of patterns and relationships in tone, and enters that of mere sensory perception - a matter outside the interest of the normal musician.” (Ibid.: 11)

When reviewing the psychological tests on music ability, Wing also comes to the conclusion that “although they include practically all the methods that have so far been used to assess general musical capacity, they have not involved any obvious assessment of the fundamental quality that all musicians would desire to find in any person who claims to have an interest in the art - namely, appreciation” (Ibid.: 23). As for music ability tests, he stresses his belief that musical appreciation should be assessed by using “music as actually composed and performed by musicians” (Ibid.: 25). Although like Seashore, he recognises the difficulty of measuring aesthetic judgements³, he includes some items on value judgements. These entail asking subjects to state what they consider the best of a pair of phrasings in the same melody or the most appropriate form of harmonization. For this reason, Wing’s tests can be considered as more musical than

³Wing says: “It is to be expected that the attention of psychologists would be first given to the simpler aspects of music, since they present fewer difficulties of measurement than those of appreciation. So difficult is the latter that I have been seriously criticized for attempting to assess the immeasurable qualities of musical aesthetics.” (1948: 23)

those of Seashore.

According to Wing, “in music testing it is not possible to name *a priori* isolated factors which, when added together, make up general musical capacity”. He also believes that it is not possible to test such factors “in isolation from music as normally heard” (Ibid.: 13). He thus decided “to compile a comprehensive list of the different types of test [those of ability and of appreciation], and to compose a suitable version of each group testing and then to select, by empirical methods, those best suited to [his] purposes” (Ibid.: 14). It was through empirical investigation with school-children that Wing was able to arrive at the final version of his tests, named the *Standardised Tests of Musical Intelligence*.

In Wing’s view (1960: 1), the *Standardised Tests of Musical Intelligence* “need no knowledge of musical technicalities for their solution”. Like Seashore’s tests, they were designed for use with children from the age of eight. The tests consist basically of seven testing sets related to chord analysis, pitch change, memory, rhythmic accent, harmony, intensity, and phrasing. The first three are considered by him as being of ability type, and the other four of appreciation type. A description of these tests is given below.

“Test 1. *Chord Analysis*. (Detecting the number of notes played in a single chord) Either a single note or a chord (group of notes struck together) will be played. Mark with an X the number of notes that is played...

Test 2. *Pitch Change*. (Detecting an alteration of a single note in a repeated chord) Two chords are played. Sometimes one note, not more, is altered in the second chord. If the two chords are the same, mark ‘S’... If there is a difference, state whether the altered note moves up or down...

Test 3. *Memory*. (Detecting an alteration of note in a short melody) A tune is played twice. On the second playing one note, not more, may be altered... See whether you can say which note is altered...

Test 4. *Rhythmic accent*. (Choosing the better rhythmic accent in two performances) The same tune will be played twice. Sometimes the accentuated (more strongly played) notes are in a different place the second time. If the two playings are the same mark ‘S’. If they are different, choose the style... which you think better fits the tune...

Test 5. *Harmony*. (Judging the more appropriate of two harmonizations) The same tune will be played twice. Sometimes the second playing has different notes below the tune (the tunes

played by the left hand may be different). If they are the same...
If they are different, mark which you think the better...

Test 6. *Intensity*. (Judging the more appropriate mode of varying loudness - crescendo, decrescendo, etc. - in two performances of the same melody)...

Test 7. *Phrasing*. (Judging the more appropriate phrasing - grouping of notes by pauses, legato and staccato playing, etc. - in two performances) The same piece of music is played twice. Sometimes the second playing has the notes differently grouped..." (Wing, 1948: 50-2)

Despite his emphasis on using 'actual' music, Wing tests musical ability by choosing a series of sounds played on the piano. Yet, these are still based on making a discrimination of chord and pitch differences, which relies on memory in order to make a paired comparison between two musical objects. In this respect, there are no great differences between the tests of Wing and Seashore. With regard to Wing's attempt to deal with the assessment of musical appreciation, they make use of more real music (also played on the piano) and the questions are more musical than those of Seashore. However, they are open to criticism because the musical material is still based on discriminatory powers with an emphasis on the technical aspects of the materials (such as accent, contrast, and variation). A final aspect of Wing's tests which needs to be considered is his notion of the 'whole' of music experience. The way he does this is to come out with a total score, that is, after the tests, the total score is combined in one single number. The 'whole' measurement of an individual's musical capacity is given in a final single score.

Among the well-known tests of musical achievement, are *Aliferis music achievement test* (1954/62), *Gordon musical aptitude profile* (1965), and *Colwell music achievement tests* (1968). As Hentschke (1993: 28-9) observes, the differences between these tests and the earlier musical ability tests are: "first the use of more 'real-music' as musical stimuli and, second the fact that their concern goes beyond the mere measurement of the perception of musical materials (timbre, level of loudness, etc.)". Even though they "aim to assess an individual's understanding of musical notation as well as more elaborated forms of musical structure, e.g. major-minor discrimination and feeling for tonal centre" (Ibid.: 29), they are still based on an evaluation of sensory discrimination and recognition. The *Colwell music achievement tests* are aimed at addressing educational purposes. As Colwell says (1968a), the tests (MAT) "are

designed to provide an accurate measurement of achievement for some of the most important objectives of the music education program... [They have] been designed to fit into the teaching situation and be an aid to it” (Ibid.: 1). They are more extensive than the other tests examined above and consist of a set of four tests. Test no.1 is divided into three parts: pitch discrimination, interval and metre discrimination. Basically, individuals are asked to make a paired comparison between sounds. The interval test, for example, “requires the pupil to listen to one measure of three tones and decide whether all tones are related step by step like a scalewise or whether a ‘leap’ occurs between any two consecutive tones” (Ibid.: 11). Test no.2 is divided into three parts: major-minor discrimination, feeling for tonal centre, and auditory-visual discrimination. An example of a question related to a feeling for tonal centre is: “Listen to four chords. Decide whether the first, second, third, or none of the notes is the key tone” (Colwell, 1968b: 2). Test no.3 consists of four parts related to tonal memory, melody recognition, pitch and instrument recognition. There are four parts in test no.4 - musical style, auditory-visual discrimination, chord recognition, and cadence recognition. An example of a question regarding musical style is: “Listen to a short musical excerpt. Select from the four choices the composer who probably wrote the music” (Colwell, 1968b: 6)⁴.

Among those tests associated with ‘ability’ and ‘achievement’, there are also some examples which attempted to investigate responses to the formal content of music. These use actual musical compositions or excerpts as stimuli. Some examples given by Bullock (1973) of earlier psychological tests designed to measure an individual’s ability to discriminate musical ‘form’ include *Schultz test of listening power in music* (1933), the *Mueller music perception test* (1956), and *Bailey test of listening skill* (1968). These are briefly reviewed by Bullock as tests dealing with ‘achievement of skill in appreciation’. The *Schultz test of listening power in music* attempts to measure “how intelligently, with what discrimination, and with what understanding individuals listen to music. [It] assumes that factual information and knowledge of mode, tempo, form, and thematic development contribute to the musico-aesthetic experience” (Bullock, 1973: 334). In the *Mueller music perception test*, individuals were asked to “respond to

⁴The short musical excerpts are taken from pieces by composers such as Handel, Bach, Beethoven, Gabrieli, Brahms, and Schoenberg.

questions about form, structure, rhythm, and instrumentation”. The *Bailey test of listening skill* aims at measuring “achievement of perception skills [according to] tonality, texture, media, melody, rhythm, structure, style, and expressive devices” (Ibid.: 335).

The investigation of the works described in this section provides a preliminary insight into the assessment of musical listening. There are two issues, which are raised by Wing (1948) in particular. The first is that a more comprehensive test should attempt to assess the ‘whole’ of an individual’s musical experience. Wing makes this point by criticizing the ‘atomistic’ nature of Seashore’s tests. The second is the need to use ‘real’ music in the tests. Although there have been attempts to use more ‘actual’ music in the tests examined so far, the following conclusions can be drawn. The basis for most of the testing models is discrimination of separate components of music, including pitch (intervals, melody), rhythm (metre, accent), harmony, phrasing, and themes. This is the realm of standardised tests where ‘discrimination’, ‘recognition’, ‘identification’ and ‘comparison’ are strategically key words. They are basically seeking responses from the ‘technical’ components of music. In the third section of this chapter, some examples of listening tests used in academic settings are analysed, and, as we shall see, they are not different from the tests discussed here. Many of the models referred to, as well as others not examined, have been influential with psychologists who have continued to use them as a basis for experimental studies. Boyle (1992) claims that although revisions have been made and new versions developed, the basic principles remain the same, especially those concerned with music ability. A final issue that has emerged from the literature review is the problem of assessing musical components in the realm of aesthetics - a problem raised by Seashore and Wing. This requires further consideration.

2. MUSICAL ATTITUDE TESTS

In addition to studies associated with ability and achievement tests, another dimension of responses to music has received great attention from psychologists. These are the ‘affective’ or ‘emotional’ responses which include people’s tastes, preferences and reactions to music. The types of tests within this field are concerned with investigating

how people respond to the 'aesthetic' component of music. They are commonly known as 'musical attitude' tests, or what Bullock (1973) calls "musico-aesthetic attitude" tests⁵. In his view, tests of this type have "been developed to assess a variety of attributes - mood, taste, interest, opinion, preference, attitude, judgement, perception, and appreciation" (Ibid.: 331).

Colwell (1970) examined some of these tests, and says that they fall under the "affective domain" as opposed to the "cognitive and psychomotor domains". He defines the affective domain as being concerned "with emotions and feelings, with sensitivity and awareness" and states that tests carried out in this domain focus on "aesthetic response" (Ibid.: 125). Hargreaves (1986: 25) divides 'attitude tests' into two types: the first gives "information about people's *interest* in music"; the second "might be called tests of *preference*, which are also sometimes referred to as tests of 'taste', 'appreciation', 'sensitivity', and so on". Miller (1992: 414-16) notes that there is no agreement regarding a "classification system for musical affective responses", and separates studies in this area into 'preferences', 'appraisals', and 'subjective responses'.

Many studies which attempt to measure attitudes towards music have tended to ask subjects to associate music with affective/emotional characteristics. The use of adjectives, verbal descriptions, and dramatic or visual associations are the usual methods of enquiry employed. Hargreaves (1986: 110) observes that "adjective check lists, semantic differential techniques, and rating scales [have been] the main techniques" for studying the effects of music on affective or emotional mood. Early studies carried out in this field include those of Schoen and Gatewood (1927), Hevner (1935), and Farnsworth (1954).

Schoen and Gatewood (1927) selected adjectives (such as 'sad, serious, amused, rested and irritated') to help investigate the possible effects that music might have on listeners. Using a variety of short compositions, they asked subjects to describe the pieces by means of the adjectives given. Hargreaves (1986: 110) showed that the results of this experiment (carried out with 20,000 people) revealed a "high degree of similarity amongst the reported mood effects of different pieces and group of pieces". Langer

⁵Bullock (1973) gives a wide-ranging account of testing models developed by psychologists in the field of 'musico-aesthetic attitude', including *Hevner Oregon tests for attitude toward music* (1934), the *Taylor test of dramatic feeling* (1963), and the *Standifer music perception test* (1970).

(1942: 181-2), however, took a critical view of this work. She said that “the results of such experiments add very little to the well-known fact that most people connect feelings with music, and... believe that they have the feelings while they are under the influence of the music”.

Kate Hevner (1935) carried out a study of people’s affective responses. She devised an adjective circle consisting of 67 words divided into eight groups. Some examples of the adjectives used are: Group 1 - ‘dignified’, ‘serious’ and ‘solemn’; Group 5 - ‘delicate’, ‘fanciful’ and ‘light’; Group 8 - ‘emphatic’, ‘martial’ and ‘robust’⁶. Shuter-Dyson and Gabriel (1968: 252) give the following description of Kate Hevner’s experiment:

“Ten compositions, dance movements and similar pieces were used, the essential point being that each one constituted a complete musical idea. Some were originally in minor keys and some in major... They were all re-composed in the other modality from which they started... The original and re-written compositions were played on the piano to subjects who were asked to tick those adjectives from a list which seemed appropriate to the music... [Further], using her technique of re-composition of the attribute under study, Hevner was able to isolate the effects of modality, pitch, tempo, rhythm, harmony and direction of melodic line...”

Hargreaves (1986: 110) says that the results of Hevner’s experiment were similar to those of Schoen and Gatewood - “she found general agreement between experimental subjects in terms of the adjectives that were used to describe given pieces”. Hargreaves (Ibid.: 110) points out that Hevner’s study of ‘mood/emotional responses to music’ “has influenced a good deal of the subsequent research in this area”, including Farnsworth’s study (1954). Using different versions of ‘semantic differential verbal scales’ developed by psychologists, Swanwick (1973; 1979) carried out a study which attempted to investigate the relationship between meaning and aesthetic response by identifying specific meanings of various musical events⁷. The verbal scale which was considered the most productive was: “active/passive, large/small, light/heavy, stiff/flexible, outgoing/inward- looking, happy/sad” (Swanwick, 1979: 17). Another result of this

⁶ The complete adjective circle of Hevner can be seen in Hargreaves (1986: 112).

⁷ The data was collected from “over 300 subjects ranging from seven-year-old children to music-graduates” (Swanwick, 1979: 19).

study was that “we can now say without fear of contradiction that music is able to communicate specific qualities, that we are able to locate the presence of a referent, that music can be ‘meaningful’ even at the age of seven and increasingly so thereafter” (Ibid.: 19).

In reviewing the literature in the field of affective responses, Shuter-Dyson and Gabriel (1968: 256-57) conclude that there is sufficient evidence that “music does seem to be able to convey representational meaning and that the rules for mapping basic attributes of music onto perceived [connotative /designative] meaning are fairly well, if only broadly, established”. Miller (1992: 417) supports this by saying:

“People talk about music easily and naturally. Perhaps because of this, verbal reports of internal states are often encountered. The remarkable thing about verbal reports of musical stimuli, specially those concerning mood and affect, is that they are consistent from person to person, and reliable across time for a given person.”

This section has examined early studies in psychology regarding people’s attitudes towards music with special reference to affective responses. What needs stressing is that there is no doubt that people are indeed affected emotionally by music, that music has the capacity to “heighten emotional life” (Sloboda, 1985: 1). Referring to Hevner’s study, Sloboda (Ibid.: 2) observes that “listeners within a musical culture generally agree on the emotional character of a given piece of music, even though they may have never heard it before” (Ibid.: 2). Two components of musical responses can be identified through the literature reviewed so far - one that follows a more cognitive approach (focused on the knowledge of certain technical aspects of music), and the other related to affective responses.

There are two further interrelated questions which arise from the concern that prompted this thesis (the restrictive range of responses in listening tests in Brazilian higher education). Should the assessment of listening attempt to account for emotional responses ? Are these responses the proper sphere of education ? The next sections explore the literature further to find out possible answers to these questions and also to reach some conclusions regarding categories of responses for listening assessment and thus, define the focal point of the research.

3. PSYCHOLOGY AND EDUCATION: SOME CONSIDERATIONS IN THE REALM OF LISTENING

Following this investigation of specific studies regarding testing models developed by music psychologists, a number of observations need to be made. The first concerns what some music psychologists and educators have referred to as problematic aspects involved in assessing music when ‘discriminatory skills’ are the main focus of investigation. The second is related to the way psychology has approached musical ‘attitudes’ which have a special reference to ‘emotional’ responses; it also raises some questions regarding the way assessment of audience-listening has been undertaken.

In the case of music psychologists, discussion has focused on the perception of isolated variables outside the musical context, in contrast with the perception of actual performances from the musical repertoire. Hargreaves (1986) says that “the most important distinction between different methodological approaches to research on responses to music is that between what might be called ‘experimental’ and ‘naturalistic’ approaches” (pp.108-9). In his opinion, “the experimental approach uses stimuli such as electronically generated wave forms, intervals or tone sequences... The naturalistic approach uses ‘real’ music which is played under conditions that are designed to be as lifelike as possible” (p.109). Aiello (1994: 273) understands the ‘experimental’ approach as being ‘reductionist’ in the sense that by using isolated musical variables and ‘very brief, computerized musical stimuli’, music becomes “extremely impoverished, and therefore [it does] not represent the richness of music as we all experience it”.

Apart from the methodological advantages and disadvantages of ‘experimental’ and ‘naturalistic’ approaches⁸, two factors involved in the discussion are significant. Firstly as Hargreaves (1986: 109) observes “in practice, most studies use methods that are both naturalistic and experimental to some degree. Many could be described as ‘naturalistic’ in their choice of musical stimuli, and ‘experimental’ in their choice of measures of response.” This seems to be the case, for instance, in Wing’s study (1948).

⁸ Hargreaves (1986: 109), Aiello (1994: 274-277), Hentschke (1993: 25), and others have already discussed this issue.

Wing already raised objections to “the dissection of the elements of music away from their musical content”. In his tests, he observed that “the elements were not removed from the general musical structure, but the examinee was merely asked to turn his attention to some specified ‘factor’ in two performances he was required to compare.” (Wing, 1948: 24). Deliège and El Ahmadi (1990: 22) make the following comments about this. They say (my underlining):

“The usual practice, in our field, as in any scientific discipline, is to isolate the variable that one wishes to study and to incorporate it in a series of brief and repetitive sound sequences (that are called musical)... Of course, preference can be given to a determinate parameter rather than to another, but in all cases, the meaning is context dependent. Unfortunately, many studies in the field of psychology of music scarcely achieve their aims because a musical objective is being sought through the use of material that is both too simple and too trivial.”

The above quotation indicates that even when using ‘real’ music or excerpts, many researchers have tended to look at the perception of individuals by asking them to focus their attention on specific ‘materials’/ ‘parameters’/ ‘factors’ of music. This is the case of many testing models in the realm of musical ability, aptitude and achievement tests (Seashore, Wing, and so on), which are the kind of psychological tests that have strongly influenced music education. This influence can be felt not only in curriculum structure, but also and especially in listening tests in higher education.

3.1 Listening tests in education

Swanwick and other music educators recognize the strong influence of psychological tests which focus mainly on ‘sensory discrimination’ in the educational field. Swanwick (1996a) claims that when the physical aspects of sound waves and their psychological ‘correspondence’ are taken into account, the way to deal with music is to translate it into a curriculum structure consisting of pitch, dynamics, timbre/texture, and duration/tempo. “The notation of music curricula proceeds on the assumption that musical understanding is built up from analysis of atoms of acoustic material” (Ibid.: 7). He gives two examples of this curricular structure. He says:

“in North America, teaching programmes have been based on so-called musical ‘concepts’ which have their origin in psychological correlates of the sound wave... The English National Curriculum

gives a list of what are called musical ‘elements’; pitch, duration, dynamics, tempo, timbre and texture, with ‘structure’ uncomfortably added on at the end and appearing conceptually out of place.” (Ibid. 7).

The same curricular structure in listening subjects can be found in many music courses at the tertiary level in Brazil and, I imagine, in other countries. The strong influence of psychological tests which focus on ‘sensory discrimination’ can also be felt in listening tests used in higher music courses. It is worth devoting time to examining some examples of these tests. Firstly, there is a description of the tasks required especially in the listening tests used in 1996 during the selection period for entrance to the first degree music course⁹ in two Brazilian universities - the State University of Londrina (UEL) and Federal University of Rio Grande do Sul (UFRGS). Some additional information has been collected to determine whether or not the structure or the content assessed in the two Brazilian institutions was similar to that assessed in other colleges outside Brazil. There is thus a description of the listening examination used in 1997 at Trinity College of Music (London). Informal data has also been gathered from M.A. and PhD music students in the music department at the Institute of Education (London) about the listening examination in their first degree course; this was carried out in 1996. Finally, there is an example of questions used in the 1993 “Graduate Record Examination Music Test” in U.S.A.; this information was taken from Butler (1997).

The reasons for choosing the listening tests used during the selection-period for entrance to the Brazilian first degree music course are as follows. First, these tests are prepared by teachers in higher education who are usually responsible for aural training classes in the music department at the university in which the examination takes place. As the test is intended to assess potential musical understanding through listening, and it is the teachers who take the decision of what ‘aural abilities’ students should have developed before starting the course, the test reveals to some extent the particular conception of musical ability which the teachers have. Another reason is that in Brazil, there is no national curriculum for music in primary and secondary schools; music is not a compulsory subject. At the tertiary level, the teachers have their own autonomy when

⁹ The course in question is called “Licenciatura em Música” and seeks to prepare teachers to teach music in primary school (the last four years) and secondary school.

preparing aural tests which are based on the content they have worked on with students in class. Although there is a general programme/set of aims (defined by the members of the department), in the end it is the teacher who takes the decision about how to teach and how to assess what has been taught. This means that differences in the music curriculum can be found between universities and as a result, among the ways in which the subjects of listening are approached and assessed. The listening tests that have been chosen are those used during the selection period of course applications because they are the most standardized and public. The candidates from different regions and different musical backgrounds arrive on the day of the examination already knowing the requirements and the design of the tests.

In the examination at UEL, the test on listening is called “test of musical perception”. The test used in 1996¹⁰ was divided into seven sections concerned respectively with pitch (10 questions), duration (5 questions), timbre (3 questions) and dynamics (4 questions). The three questions which followed were related to the four previous ‘parameters’ together (1 question), style (1 question), and texture (1 question). All the items were recorded on a cassette player and played three times. With the exception of questions no. 2.3 (duration), 3 (timbre), 6 (style) and 7 (texture) which used extracts from ‘real’ compositions (more Western Classical music), all the other questions consisted of ‘isolated’ sounds played on the keyboard. Question no. 5 (the four parameters together) also consisted of extracts from the musical repertoire but it was played on the keyboard. The following are the questions the students were asked.

1. Pitch: “Compare and classify the second sound with the first”; options are higher, equal and lower. “Listen to and tick which was the movement of the sound”; options are ascending, equal and descending movement. “Recognize which scale was played (eg diatonic major, harmonic minor, melodic minor, or natural minor)”. “Listen to and classify the intervals (eg second major)”. “Classify the 3-note chords (eg major, minor, diminished or augmented)”.

2. Duration: “Compare and classify the second sound according to the first”; options are shorter, equal, and longer. “Recognize the metre of the following melodic passages played”. “Listen to the following two-part rhythmic passage and write it down”.

3. Timbre: “Recognize the instruments played”; options are piano, flute, guitar, strings, woods; brass, and orchestra. “Recognize the solo instrument”. “Recognize how many instruments are played in each passage”.

4. Dynamics: “Compare and classify the second sound in relation to the first”; options

¹⁰The test used in 1997 at UEL followed the same structure as that of 96.

given are stronger, equal, and weaker. “Listen to and classify the sound according to its dynamics”; options given are crescendo, equal, and diminuendo.

5. Pitch, duration, timbre and dynamics: “Compare the second musical passage played in relation to the first and identify which parameter(s) were modified”.

6. Style: “Recognize the style of the following musical extracts played (eg Romantic)”; four extracts of compositions following the ‘Western classical tradition’ are played; the recognition of style in this question is related to ‘historical periods of music’ including modern, contemporary style.

7. Texture: “Listen to the following musical passages and tick the appropriate alternative in relation to texture”; just one extract of the composition is played; options to be chosen are homophony, polyphony, monody, pointillist, and ‘none of them’.

In the examination at UFRGS, the aural test is also called “test of musical perception”. In the 96 leaflet given to all those candidates who wanted to take the examination, there was the following information. “In the perception test, you will be evaluated on your rhythmic perception (ability to recognize modifications of duration in a rhythmic structure), melodic perception (ability to recognize modifications of one or more sounds in a melody), and harmonic perception (recognition of modifications of sounds in a sequence of two chords). You must also write down a melody (and its respective rhythms) played on an instrument by the examiner.”

The above examples of listening tests in the Brazilian context, are clearly organized in accordance with the specific materials of music, namely pitch, duration, timbre and dynamics. There is a strong emphasis on the technical and analytical aspects with regard to these materials. The aural abilities of students are assessed through discrimination, recognition, identification and/or classification on the basis of equal-different, intervals, movements of sounds, scales, chords, modality, metre, dictation, and so on.

To give just a few parallel examples from the UK, the listening test at the Trinity College of Music and informal data collected from some M.A. and PhD students of music in the music department at the Institute of Education are also indicative of the fact that aural tests in the British academic scene lay great emphasis on sound materials. In the informal data collection, the students who had had a listening examination during their first degree music course, were asked to state in writing, what kind of questions were asked or what aspects of music were given prominence in the exam. Six students gave the following information (this is a complete copy of their answers). The underlined words are directly related to the assessment of specific materials. The information they

provide also shows that a listening examination includes contextual factual knowledge (such as style, composers, historical period).

1. Royal College of Music: discrimination of parameters and identification of styles.
2. University of East Anglia, BA in Music (1985-88): a) aural analysis - recognizing form, period, style, and making comments on performances; b) writing down: tones and melodies.
3. Writing down rhythms, melodies, and four part harmony; recognition of style, stylistic elements, and form.
4. Final year at University of Wales: a) cadences - ability to recognize inversions, chords, etc.; b) intervals - melodic dictation (tonal and atonal melodies); and c) listen to various pieces and suggest a composer, date, and title.
5. Final year of degree: a) listening to cadences and identify types; b) writing down specific notes of a chord, e.g. middle note of three notes chord; c) writing down lower melody of two parts; and d) writing down rhythms. All items were played on the piano. This aural test was carried out 12 years ago.
6. Dictation - writing down the melody (one and two voices) played on the piano.

In the Trinity College of Music, aural training is a part of the core studies for students in the first two years of their four-year course. It is provided in three different classes: Musicianship (where it is taught as an oral singing/clapping skill, with improvisation and composition); Contextual Studies (aural perception/appraisal); and Kodály training. Examples of questions used in the listening examination (called “assessment test”) shown below are taken from Contextual Studies. In the test of January/97 (level 0, semester 1), there were five questions.

Question 1 (aural dictation): “You will hear 5 playing of a 2-part of *Et tu cum Jesu* for tenor and bass, by Lassus... Write the tenor and bass parts on the staves below”; students are given the first and last note of the tenor and also the opening rest in the bass.

Question 2 (aural analysis): “You will hear a recording of the *Benedictus* from a Mass by Palestrina... It will be played 5 times... A skeleton score is provided. Answer the following [5] questions by marking up the score as indicated in each case.

(i) The initial theme in Tenor 1, bars 1-4, occurs (sometimes slightly modified) four more times... Identify the beginnings of the remaining three entries...

(ii) What kind of cadence (perfect, imperfect, or plagal) occurs at bars 14-15?...

(iii) At bar 15 Tenor 1 enters with a new theme... Tenor 2 then imitates this theme... Show how this entry differs from that of Tenor 1 by writing in the first seven notes of the score.

(iv) From bar 25 the writing is mostly in three parts. Show where it returns to four parts by writing ‘B’ above the score.

(v) What kind of cadence occurs at bar 39?...”

Question 3 (sixteenth-century style): “The following extract is a duet for soprano and alto taken from a mass by Francisco Guerrero. Complete those passages marked . You should write in the strict contrapuntal style of the sixteenth century... You should set the words... The complete text is given...”

Question 4 (analysis): “The following is the *Sarabanda* from a Sonata for violin and continuo by Corelli. [A score is given] Answer the questions below...

- (I) What is the Key of this piece?
- (ii) Using Roman numerals, label every harmony in bars 1-4.
- (iii) What name is usually given to the cadence in bars 7-8?
- (iv) Describe the harmonic progression between bar 13, beat 2, and bar 14, beat 1...
- (v) Write short notes describing the phrase structure and harmonic (key) scheme of this piece...”

Question 5 (Baroque style): “The following is a figured-bass line from the opening of a cantata by J. S. Bach. Continue the melody parts for two violins (a start is given)...”

In the North American context, Butler (1997: 43-44) says:

“If there’s anything we can call a national standard for exit-level competencies in college-level aural training, it may be the Graduate Record Examination Music Test. Sixty-five of the 134 items in the 1993 Music GRE involve making responses to questions about a musical example presented on audio tape... Most of the responses to the listening items take the form of multiple-choice questions... For better or worse, the Music GRE seems to be becoming the nation’s final examination in aural training.”

He gives six examples of questions used in the 93' GRE (Ibid.: 45). They focused on recognition of rhythm, harmony, composition technique, chord, timbre, and composer, based on the opening movement of Tchaikovsky’s Fifth Symphony. The questions regarding rhythm, chord, and timbre were as follows.

- a) “Which of the following best represents the rhythm of the opening melody?” Five options were given.
- b) “In relation to the opening tonic, the excerpt ends on...”; options were: I, V, III, and VI.
- c) “The excerpt is scored for strings and..”, option were: clarinet, bassoon, low brass, oboe, and alto flute.

In the examples of tests given above, the tasks which the students are required to do, follow the same guidelines as for music ability tests. Although there are some questions related to structural aspects of music (such as recognition of theme and rhythmic sequence), it is my impression that they are ultimately following the path of ‘ability tests’. This is because they tend to extract or select some materials used to create structural relationships in order to assess listeners’ aural/discriminatory skills. For example, people are asked to listen to melodies (materials) extracted from a musical composition, and then to locate which of them was played in each section of the work. They are asked to identify where changes occurred which are related, for instance, to key

(major/minor) and/or texture and tempo. The emphasis is always on the technical aspects of music with a major focus on materials and discriminatory skills.

As Boyle observed (1992: 252), “although formal measures of music ability have been around for more than 70 years, most of the testing tasks on the various measures are still discrimination tasks, usually between pairs of musical stimuli. Over the years the trend has been to make the tasks more musical... but the basic task structures have changed little”. These are concerned with ‘aural discrimination’, ‘aural recognition’, and ‘aural-visual discrimination’.

“Aural discrimination tasks usually require students to discern differences between two or more aurally presented music stimuli, whereas aural recognition tasks place emphasis on identifying various qualities or attributes of an aurally presented music stimulus. Aural-visual discrimination tasks usually are designed to assess students’ ability to associate sounds heard with music notation.” (Boyle, 1992: 254)

Tests of this kind stress the importance of analytical thinking on the part of the students and focus on the ‘technical’ components of music. In the examples given of educational listening tests, the implication is that the ‘basis’ for understanding music lies in the students’ competence to examine music (listen to and think about music) in a compartmentalized way. This restrictive way of approaching music - i.e. laying emphasis only on the technical and analytical aspects of music - is a recognized problem discussed elsewhere by certain psychologists and music educators. In such approach, “musical ‘stimuli’ have been reduced to fragments of sounds bearing no relationship to music as we actually experience it” (Swanwick, 1988: 4). As Swanwick (1996a: 7) observes, “we tend to hear music whole, aware of melody, rhythm, harmony and so on as integrated strands. Alter any one of these and music we thought we knew becomes unrecognisable - deconstructed”. In my view, this concern among educators is best expressed in the following observations:

“investigations confined to measuring sensory impression miss much of what music can mean to people, all the richness is lost... Correct or incorrect identification of the number of notes in a chord only begins to scratch the surface... When we listen to a melody with the intention of writing down ‘from dictation’ or to a harmonic progression to spot the modulation, we are diverted from the normal ways in which music is perceived and enjoyed.” (Swanwick, 1996a: 8)

The pervasive reliance on music ability tests in the area of education, especially in Brazil, may be due to the objective bases or criteria they offer for measuring responses. It is through standardized tests developed by psychologists that educationalists and test-makers feel they are on safe ground for dealing with measurement and assessment. As Boyle (1992: 253) says,

“Standardized tests have the advantage over teacher-made tests of (1) having been revised several times, thus eliminating weak items, (2) likely being more reliable, (3) having technical superiority, (4) providing norms, and (5) not requiring preparation time. The advantages of teacher-made tests are that they (1) can be adapted to specific needs and objectives, (2) can assess content areas for which there are no suitable standardized tests, (3) are usually less expensive, and (4) allow more leeway for different item types.”

3.2 Problems with the realm of ‘expression’

A number of studies in music psychology have attempted to investigate how individuals respond to the aesthetic component by focusing on affective/emotional types of response. Many of these have employed adjectives, affective labels, or semantic-scales to ‘guide’ listeners’ responses. However, there have been reservations about this. Miller (1992: 418), for example, made some critical observations of certain aspects of differential semantic studies. “First, like all verbal report methods, it engages subjects in a behavior that may not happen outside the experimental setting. Second, the use of a short list of adjectives or an even shorter list of factors does violence to the richness of the musical experience”.

Some recent research in psychology has sought to examine correspondences between musical structure and emotional responses. There is an assumption that cognition plays a mediating role in people's response. Among these, there are Sloboda (1991), Bartel (1992), and Waterman (1996). The aim of Sloboda’s research (1991), for example, was to investigate emotional responses by associating music-structural features with psychophysiological effects. Listeners were asked to report their physical reactions while listening to music by means of a questionnaire. For instance, ‘shivers down the spine’, ‘beating heart’, or ‘sexual arousal’. They were also asked to locate specific musical passages that evoked these kinds of responses.

Investigation of emotional responses is problematic when it comes to the sphere of education, especially in the case of listening assessment in higher education. One problem is that information has been provided about how individuals react affectively or emotionally when listening to certain aspects *of* music rather than how listeners perceive the content inherent or expressed *in* the music. Psychology has provided sufficient evidence that music arouses ‘emotive’ or ‘affective’ reactions in listeners and that these are the ways by which many people respond to music. However, they have not provided a model of a listening test for higher education with regard to the ‘expressive’ dimension of music. It is also possible that music educators who are involved in aural training courses in higher education have failed to appreciate the importance of this musical component. No concern with this has been apparent in any of the listening tests examined so far.

Another factor to be considered when regarding psychological experiments carried out in the domain of ‘aesthetic responses’, is that while musical abilities can be ‘objectively’ assessed usually through right-wrong questions, the assessment of responses related to the ‘expressive’ component of music is more problematic. As Swanwick (1988:25) observes, “studies of the expressiveness of music inevitably run into one major obstacle: any account by people as to how expressive character is perceived will inevitably be metaphorical, poetical rather than analytic”. With regard to the problem of assessing musical understanding through audience listening, Hentschke (1993: 22-23) says that it

“is recognized in the psychology of music literature by many authors... to be one of the most complicated forms of musical experience to test. This is mainly due to its high degree of subjectivity allied with a dependence on verbal expression as a source of answer measurement. One has to realize that any testing of musical listening or perception is a potential problem, as our instruments of measurement are still based on an objective principle; as a result the ‘translation’ of the subjective into an objective compound.”

Psychologists who have investigated responses to expression tend to remain on the level of what Swanwick calls ‘meaning for’ rather than ‘meaning to’. The level of ‘meaning for’ refers to people’s “feelings in response to music”, whereas ‘meaning to’ is related to identification of “expressivity in music” (Swanwick, 1996a: 9). He also

claims that

“it is often better in research to ask people not how they feel but what the music is like. Working along these lines has yielded experimental evidence to show that music can be described in terms of such variables as weight, size, stiffness, outward and inward direction and the degree of activity.” (Ibid.:9)

Testing understanding of the ‘expressive’ content in music surely involves different questions from those used to test listeners' aural skills. It follows that responses in this domain inevitably entail the use of metaphors, visual and other associations. The difficulty with assessment in listening at higher-level music courses is how to deal with and measure these ‘associations’. The emphasis on the evaluation of musical ability definitely tends to neutralize the expressive nature of music. On the other hand, it is known that music is not only charged with expressiveness, but also that people might approach and value music by virtue of its expressive aspects. One of the aims of this thesis is to explore how listening assessment should address the task of finding ways to deal with these aspects.

On the question of whether the assessment of listening in education should attempt to account for emotional responses, the analysis conducted so far has shown that although this is an important aspect involved in people’s experience, what might be assessed is not exactly personal/emotional responses but the expressiveness imbued in the music. By including or considering this component of musical response, which belongs to the realm of aesthetic experience, listening tests extend the range of other responses (besides the ‘technical’). Further considerations of this issue are given in the following chapters. The question which now needs addressing is - are the two components of musical response (technical and expressive) the most important for listening assessment in higher education?

4. POTENTIAL CATEGORIES OF MUSICAL EXPERIENCE

“People do not listen in a vacuum; they chose different types of music to suit different activities and environments, and actively or passively ‘listen’ with varying degrees of attentiveness. In other words, ‘musical responses’ covers a wide range of human experience.” (Hargreaves, 1986: 105)

This statement reminds us how diverse people's experiences and responses to music are. Although attempts to find out categories of musical responses in psychology go back a long way¹¹, Hargreaves (1986: 105) observes that "it is hardly surprising, given this diversity, that the study of responses to music is scattered throughout various areas of psychology, music, and education". Regarding psychological studies in the field, he makes clear that they "should deal with the range of musical experience in its entirety" (Ibid.: 105). Some recent works in music psychology are examined here in order to find out potential categories of responses involved in individuals' musical experience. Two specific studies have been chosen as representatives of the field, Hargreaves and Colman (1981) and Kemp (1996).

Within the field of 'aesthetic reactions to music', Hargreaves and Colman (1981) attempted to identify different types of listening strategies in a group of 44 subjects from adult education classes; ten of whom were music students. They initially selected types of responses from the work of some psychologists in the field, and carried out a pilot-scheme with school-children. As a result, they produced five categories which were used in their investigation. The categories are described below (my underlining).

1. Categorical. These responses classify the music in terms of a stylistic label such as 'pop', 'folk' or 'classical'...

2. Objective-Analytic. ... Objective responses are those that refer to intrinsic qualities of the music itself..., and thus objective-analytic responses are those that refer to specific 'technical' elements such as instrumentation or tempo, e.g. 'played by strings', 'fast', 'syncopated'.

3. Objective-Global responses. Like (2), these refer to the intrinsic qualities of the music itself, but they differ in that they describe qualities of the music as a whole rather than specific, technical elements (e.g. 'American', 'religious', 'twentieth century')...

4. Affective. This category... includes subjective, emotional and evaluative responses to the music (e.g. 'cheerful', 'weird', 'horrible').

5. Associative. These responses... refer to extra-musical associations evoked by the music (e.g. 'birds singing', 'the sea',

¹¹ They include the work of Phillip Vernon (1933) who identified seven categories. "1. Physical (the actual sensation of the sound); 2. Free trains of thought (day-dreaming to music); 3. Emotional reaction (especially dramatic or visual associations); 4. Muscular reaction (including the delicate and complex adjustments that every perception); 5. Synaesthesia (particularly the link of musical key and visual colour); 6. Auditory images and intellectual processes (analytical and technical); and, 7. Social and temperamental factors." (Swanwick, 1988: 23).

‘a log cabin to Canada’)... “ (Hargreaves and Colman, 1981: 16-7)

Using extracts of varied musical styles, including popular and modern ‘classical’, traditional and modern jazz, and pop, the authors found the results had a significant bearing on the ‘objective-analytic’ and ‘affective’ categories. While the former tended to occur in the answers of the musically-experienced subjects, the latter occurred mainly among musically naive subjects. The ‘associative’ type was found to be significant only in the pilot conducted with children. They conclude by stating: “our results seem to point towards a distinction between what might in the broadest terms be called ‘objective’, or ‘technical’ reactions, which tend to come from musically experienced subjects, and ‘subjective’, personal reactions, more likely to be produced by the musically more naive” (Ibid.: 19).

Although the study carried out by Hargreaves and Colman was concerned with the investigation of reactions to music rather than developing any aural testing model, the categories they used and the results they obtained throw light on the study of musical experience and listening. Compared with the range of responses sought by psychological tests (those already examined), they offer more diverse perspectives on people’s responses to music. On the other hand, the results regarding ‘objective-analytic’ and ‘affective’ suggest that these two categories may be specially relevant in adults’ responses to music. Whilst ability and achievement tests seem to address responses related to the ‘objective-analytic’ type, the attitude tests are more concerned with the ‘affective’ type of response. It is also interesting to note that the ‘objective-global’ which involves description of the ‘intrinsic qualities of music as a whole’, was found not relevant in differentiating the two groups (musically experienced and more naive subjects). With regard to the results, there is also suggestive evidence that people who are not formally attached to music tend to respond more ‘emotionally’ than those engaged in musical studies.

Kemp (1996), in his study of music preferences and listening styles, gives a good account of different responses to music. This study is concerned with investigating typologies of the personality of musicians; however, it offers a fresh insight into the potential categories of musical experience and responses to music. In reviewing the literature in this field, Kemp discusses some works in psychology which have attempted to identify types of musical responses. Apart from the research carried on by Hargreaves

and Colman (discussed above), he examines the work of Hedden (1973), who has done research with a number of non-music undergraduates. Working with five categories (similar to those used by Hargreaves and Colman), Hedden obtained significant results from two types of responses - 'cognitive' and 'associative'. The group of students linked with the 'associative' type were "more likely to show a preference for feeling" (Ibid.: 129). Kemp also refers to the work of Smith (1987) who dealt with 'syntactic' and 'non-syntactic' types of responses. He says that Smith "has shown that music experts and novices do, indeed, respond to different *aspects* of a piece of music... He suggests that 'syntactic' pleasure is of the kind that is derived from an acquaintance with a composer's mind. It involves an ability... to engage vicariously in his or her craft... Non-syntactic listening, on the other hand, may be referential, emotional, or sensual..." (Ibid.: 129). Smith's research was carried out with a number of musicologists. With regard to the syntactic / non-syntactic dichotomy, Kemp's opinion is that "it is probably wrong to view these two dimensions as too clinically distinct" (Ibid.: 130). He says:

"The complaint that is sometimes expressed by certain undergraduate music students is that some methods of musical analysis actually destroy well-loved music for them. Adopting a Gestaltist stance that 'the whole is greater than a sum of its parts', they feel that the essential ingredient of a piece tends to become overlooked in the minutiae of its dissection." (Ibid.: 129-30)

Kemp believes that the dichotomy or distinction between types of responses "certainly tends to be borne out by hemisphere studies" (Ibid.: 130). He refers to Sloboda's view (1985) that the left hemisphere is usually associated with 'analytic' strategies in a music task, while the right hemisphere is related to more 'holistic' or 'global' perceptual strategies. Kemp observes that "research into people's listening strategies suggests that they tend to adopt one or other stance". Nevertheless, he says that two different pieces of music (*e.g.* by Beethoven and Respighi) can be listened to by using "alternative strategies, or ... a combination of the two... as Smith's musicologists attested, composers are frequently classified in this kind of way" (Ibid.: 130). This means that composers experience music in a combined way - both analytical and holistic. On the other hand, Smith's suggestion that "preferences for analytic and holistic listening strategies can be invariably applied to expert as opposed to novice listeners... has been challenged in some quarters" (Ibid.: 131). Kemp observes that "what may be emerging

in some of this research is a listener typology based on people's attitudes about what the function of music is in their lives. Education and training will certainly influence this, as will a person's natural inclination to process information analytically or holistically" (Ibid.: 131).

Two other perceptual styles are discussed by Kemp - the 'field-dependent' and 'field-independent'. The former "is dominated by the overall organization of a piece of music, its parts being fused together and perceived as a whole. On the other hand, the field-independent person takes a more analytic stance, and is able to penetrate a piece in such a way that he or she can take delight in its various parts and appreciate how they contribute to the overall effect" (Ibid.: 132). He observes that in some research related to these two styles, there is a suggestion that a field-independent person is more likely to be found in the context of formal music studies. He says:

"Several pieces of research into psychological differentiation and musical tasks suggest that many of the demands that music educators make on aspiring musicians are linked to field-independent. Aural and sight readings skills... appear to be acquired more comfortably by field-independent individuals. Furthermore, the ability to perceive underlying formal structures and to make judgements about musical textures have also been claimed to be facilitated by a more articulated perceptual style." (Ibid.: 132)

Kemp's study is relevant to the issues being investigated in this thesis. Firstly, he addresses the issue regarding the ways that approaching music are restrictive, and thus of assessing listening in an educational setting. His study shows that the development of cognitive skills is more likely to be found in the learning context of musicians. This raises questions with regard to differences in the responses that emerge from musicians and non-musicians. On the other hand, the study draws attention to the fact that, besides the 'analytical' (usually associated with musicians), there is an alternative way to approach music, which is to focus on 'expressive' and 'stylistic' qualities; it is the field-dependent person who is more likely 'to develop a better sensitivity' to these qualities. Kemp's conclusion is also important because it shows that in people's musical responses, two distinctive categories seem to emerge. He best summarizes the points raised here in his comments about the fact that music education is a special place to allow the development of field-independent types.

“Because so much of what musicians do in pursuing their work relates to analysing, extracting, and reorganizing musical phenomena, it is reasonable to expect them to emerge with higher levels of field-independence. Not only is the aural analysis of musical elements often considered to be the ability that separates the musician from others, it is this faculty that is emphasized at every level of the education and training of musicians.” (Ibid.: 59)

Moreover, he reminds us that research in the field of dependence-independence has suggested that (my underlining)

“those types of music that are dependent upon kinds of perceptual tasks may, to some extent, have their access closed to field-dependent types. This is particularly true in those instances where educators may restrict their learners’ listening strategies to the more analytic type of approach. Also, as Schmidt (1985) has maintained, it is conceivable that field-dependent types may have a better developed sensitivity to expressive and stylistic qualities in music, aspects sometimes less emphasized by music teachers.” (Ibid.: 133).

His conclusion is that there is a growing body of evidence in the relevant literature which shows that

“people tend to display one of two types of listening response to music. Whether these are labelled cognitive-associative, analytic-affective, syntactic-nonsyntactic, analytic-holistic, or indeed left-right hemisphere dominance, may in the long run, not be of too much consequence. They may all address the same kind of view, namely, that listeners may be predisposed to attend to musical pieces in two fundamentally different ways” (Ibid.: 132)... Field independence-dependence also appears to bear some relationship with this kind of distinction.” (Ibid.: 138)

5. DELINEATING THE RESEARCH FOCUS

The literature reviewed in this chapter indicates that musical ability is assessed mainly by an emphasis on the technical and analytical aspects of music. In education, the influence of psychology can be felt in musical ability tests. These usually involve discriminating between the materials of music. However, listening tests are still limited because they do not cover a broader range of musical responses. It is also apparent that there are problems regarding the study of how people experience music through listening

in both psychological and educational settings. In the realm of the psychology of music, for instance, Aiello (1994: 274) gives the following overview.

“Despite the major advances in the psychology of music in the last two decades... little is known about the processes that take place while listening to a composition. By and large, psychologists have addressed music listening theoretically... [These studies] have been based on the hierarchical or perceptual processes that the authors theorize to be inherent in music compositions or fragments of music, and not on empirical data gathered from listeners' experience.”

In the course of a review of the literature of psychology, Swanwick (1988: 4) makes the following observation.

“Although from this literature we can begin to get a glimpse into the nature of musical experience, the psychology of music has lacked a sense of direction and tended to wander about without a clear map, bereft of organizing principles. It has been waylaid by behaviourism and other psychological fashions and by attempts to measure musical abilities, very narrowly defined. Musical ‘stimuli’ have been reduced to fragments of sound bearing no relationship to music as we actually experience it.”

In the field of listening, it seems that one of the reasons for the strong influence of ‘ability’ tests has to do with the objective criteria they employ to measure responses. As Swanwick observes (1994: 104), “assessment is part of the very fabric of teaching”. “We have to resist relegating criterion-based judgements to the poor levels of meaning embodied in numerical marks and contest the spurious impression these numbers may give of more or less exact quantification” (Ibid.: 106). “Valid assessment criteria must be true to the essential nature of musical knowledge... The first requirement is to acknowledge the complexity of musical experience itself” (Ibid.: 105). Another important aspect raised by Swanwick (1996a: 21), is the following: “how can assessment on numerical scales or undefined grades be thought meaningful when musical understanding comprises qualitative shifts? Here is work for the future.”

The studies examined in the psychology of ability tests (Wing, Colwell, and so on) and the examples of those used in higher music courses (UEL, UFRGS, and so on) have shown that there is a lack of concern about the diverse forms through which people experience and respond to music. Some studies especially those relating to ‘affective’ responses, are too vague in the sense that they are more concerned with how individuals

react emotionally when listening to certain aspects of music than how they perceive the 'expressive' content of music. There has also been a certain amount of research into music psychology that has shown that besides the affective and analytical, there are other kinds of responses to music (Hargreaves and Colman, Kemp). Yet, such studies do not seem to be having an impact on the educational setting, especially in classes on aural training in higher music courses. What happens in reality may well be in line with what Butler (1997) has described in his article *Why the gulf between music perception research and aural training?*. He observes that "by and large, college-level aural training programs have been disappointingly slow to pick up on this information" (Ibid.: 39). Although the 'information' he refers to, is to do with research in music cognition which has attempted to explain 'how we hear, perform and learn music', it can be reasonably applied to psychological research into how people experience and respond to music. After carrying out an investigation with teachers involved in undergraduate aural training classes in USA, Butler reached the following conclusion.

"The broadly stated goal in the mainstream is a well developed 'inner ear'; the primary specific objective is good relative pitch and a solid sense of tonality, described as a clear aural sense of scale-step. The primary - almost sole - choice of classroom/lab activities is traditional sight-singing and dictation." (Ibid.: 40)

This suggests that a major concern among teachers of aural training in higher education is with the development of students' analytical thinking with a major focus on musical materials. This supports the conclusions of the present literature review regarding listening tests, that is, it shows what kind of responses teachers look for when assessing students' musical understanding. Butler also found that only a few teachers have attempted to "bypass the analytical in favour of the intuitive... and to get people responding as intuitively as possible" (Ibid.: 41). This approach which tries to 'combine' the analytical and intuitive was regarded as important in dealing with the development of the 'whole musician'.

With regard to listening assessment, the issues that have emerged from the literature examined are mainly related to the following aspects. Firstly, it is important to use more 'real' music which is listened to by the people. The second point is related to the assessment of the 'parts' and the 'whole' of musical experience. With reference to listening tests, it seems that both notions have been approached analytically. While

the former lays emphasis on the technical aspects of specific materials of music, the latter has been dealt with in responses which involve aspects of structural features such as links between themes, events, and the recognition of different parts/sections of a piece of music (form). Another issue concerns the problem of assessing musical understanding through audience listening, especially with reference to the 'expressive' component of music. None of the tests examined have dealt with this dimension. As discussed earlier, responses in this realm entail the use of metaphors and extra-musical associations. The difficulty is how to deal with and measure these responses.

With reference to the limited range of responses in listening tests, Kemp (1996) maintains that psychological research has suggested that two distinct types of responses emerge most frequently in listening: one labelled as cognitive, analytic, and/or syntactic, and the other associative, affective, non-syntactic, and/or holistic. Listening tests in higher education seem to be focused on the first of these two; the dimension of musical experience assessed in these tests is centred only on technical aspects with a major focus on the ability to discriminate, identify and classify the materials of music.

If we are going to assess musical listening more sensibly, the categories of responses should be comprehensive enough to embrace a wider range of musical experience. There is still a need to broaden the scope of musical understanding in a way that takes account of how people experience and respond to music. What is also required is valid criteria for assessing musical comprehension in the context of listening in higher education. Moreover, it remains necessary to reflect on the nature of musical experience and determine which dimensions of music are involved in this kind of experience, and thus, what might be assessed through listening. These are all issues this study intends to explore, especially for the improvement of listening assessment in Brazilian undergraduate music courses.

The underlying assumption of the thesis is that individuals are aware of and value other aspects of music, besides its 'technicalities', and a comprehensive listening test ought to take this into consideration. In order to gain an insight into this subject as well as others raised in the discussion, this study has selected the following groups for the empirical investigation. The first comprises seven contemporary Brazilian composers and, the second, forty tertiary students at a Brazilian university, twenty students on a music course and twenty students on other courses. It is by investigating the musical

perspectives of composers and students that this study aims to explore the issue of components of musical experience and listening assessment. The reason for dividing students in two groups was to attempt to find out the similarities and differences in the way they respond to music. The issue of differences in responses that emerge from musicians and non musicians has been already examined by a number of psychological studies (described earlier in Kemp, 1996).

However, it was found essential to employ a theoretical model of musical experience and response as a framework for the research. This should be sufficiently broad and unrestricted to redefine the issue of listening assessment in a open way. A model was found through a combination of two works - one by L. B. Meyer (1967 - *Music, the Arts, and Ideas*, especially Chapter 9) and the other by Swanwick (1988) which defines the layers of musical understanding. While the former comes under the field of philosophy and history, the latter derives from psychology and music education.

In his study, Meyer examines the changes in Western thought which underlie modern music, and outlines a scheme to describe twentieth-century composers' attitudes towards music, which is based on three categories namely traditionalism, formalism, and transcendentalism. This scheme is particularly helpful in guiding the research by referring to the composers' musical perspectives. A fuller account of Meyer's ideas will be given in the next chapter.

The layers of musical understanding of Swanwick consist of four components, namely materials, expression, form, and value. Swanwick's study is particularly relevant for the investigation of responses to music and thus, for guiding the research carried out with tertiary students. The categories of both Meyer and Swanwick throw open the issue which this study aims to investigate. They are related to each other as well as addressing some of the categories discussed in the psychological research. In Chapter 3, there is an examination of Swanwick's layers and a comparative study of the categories of both Swanwick and Meyer. In the final part of this chapter, an attempt is made to construct a provisional model of responses so that the musical perspectives of Brazilian composers and tertiary students can be investigated.

CHAPTER 2

MEYER'S ANALYTICAL SCHEME

This chapter consists of an examination of Meyer's ideas especially those related to his tripartite scheme. It is divided into four sections. The first is taken exclusively from Chapter 9 ("The aesthetics of stability") of *Music, the Arts, and Ideas* (1967) - the chapter in which the scheme is defined. It describes Meyer's view of twentieth-century musical culture and the concepts underpinning traditionalism, formalism and transcendentalism. The second section examines further Meyer's understanding of transcendentalism; this is taken from Chapter 5 of the book cited above and from the "Epilogue" to *Style and Music* (1989). Further considerations of his three categories are given in the third section. Some recent comments by Meyer himself, on the relevance of the three categories to the 90's, are also included. This chapter ends by discussing Meyer's scheme, its strengths and limitations, with regard to the aims of this research.

1. SETTING UP THE TRIPARTITE SCHEME

1.1 The notion of 'fluctuating stasis'

"The history of the arts in our time has been characterized by change. New styles and techniques, schools and movements, programs and philosophies, have succeeded one another with bewildering rapidity. And the old has not as a rule been displaced by the new. Earlier movements have persisted side by side with later ones, producing a profusion of alternative styles and schools - each with its attendant aesthetic outlook and theory." (Meyer, 1967: 87)

These are the terms in which Meyer portrays the historical condition of the arts in the twentieth century. Within Western culture, his view is that none of the various styles and idioms that have appeared since the beginning of this century have disappeared or been replaced. On the contrary, all of them have existed alongside each other, in a sort of 'fluctuating stasis'. He also states that the idea of 'crisis' underpinning the arts in the

60's will disappear “when the possibility of a continuing stylistic coexistence is recognized and the delights of diversity are admitted” (172). A multiplicity of styles, each with its own premises and ideologies, exists and will continue to coexist in each art form.

With reference to musical styles and compositional features, he states that styles of earlier centuries are still a source of ideas and a model for procedures used in this century. Tonality, modality, and atonality all remain equally attractive and valuable compositional possibilities. New and old styles flourish side by side not only within Western culture but also in the work of an individual artist. In his view, new idioms and methods may be developed but they will not displace those that already exist. However, they “will involve the combination, mixture, and modification of existing means rather than the development of radically new ones” (209).

The relationship between audience and stylistic musical diversity is another factor considered by Meyer. He maintains that it is not an easy task to assess the role and influence of the audience in the face of such stylistic pluralism. However, it is evident that there is also diversity in an audience's musical choices. Tracing comparisons between past and present audiences, he says that

“there is not now, and probably will not be, a single cohesive audience for serious art...as there was until about 1914. Rather, there are and will continue to be a number of different audiences corresponding roughly to broad areas of the spectrum of coexisting styles... so one individual may belong to several audiences within the same art” (175).

Meyer defines an audience's taste as “ahistorical and acultural” (177). *Ahistorical* denotes that the individual's preference is no longer based on denying the value of the art of the preceding period as had been the case in the past. People do not tend to ‘ignore or denigrate’ the art of previous periods. *Acultural* implies that individuals appreciate the art of other cultures not because of its ‘mysterious’ and/or ‘exotic’ meaning as had been the case in the past. As he says: “today... the attraction of past or foreign art lies neither in the romance of the remote nor the charm of the unusual, but in significance of form and perfection of craft... Individuals' preferences are often fortuitous and arbitrary” (178). Furthermore, he argues that “stylistic pluralism makes it more appropriate for the individual to discover and follow the styles of music...which appeal to him, whether

because of education or social position, temperament or chance” (178). He adds that pluralism allows people to make choices and that it creates opportunities for them to expand their experiences through diversity.

It is within the idea of ‘fluctuating stasis’ that Meyer identifies three main aesthetic tendencies which underlie composers’ attitudes towards music, namely traditionalism, formalism, and transcendentalism. He believes that these tendencies, which embrace the whole range of contemporary art¹ and ideology, will coexist in a balanced way for the foreseeable future because none of them have yet reached their limits. Because of the dynamic nature of twentieth-century cultural pluralism, each of these categories will grow in prestige, influence, and vitality at different times. “Not all styles and means will be equally attractive at any given time. Changes will tend to occur in waves, some styles or methods cresting at one period, others at another” (209).

A set of arguments is examined by Meyer to explain traditionalism, formalism, and transcendentalism. His diagram, which underlies the main concepts on which his arguments are developed, is presented on the next page. His analysis is based on the following issues: “aesthetic emphasis” of the categories according to ‘ends and means’, ‘art and nature’; the idea of ‘novelty’ for transcendentalists and its meaning for traditionalists and formalists; and finally, the reasons for the prevalence of formalism, as a future tendency.

1.2 The notions of ‘means / ends’ and ‘art / nature’

To describe the main characteristics of the three aesthetic categories, Meyer begins by defining the central aesthetic focus and basis of valuation of each through the notions of “means” and “ends”. He argues that in the past, aesthetics and criticism were dualistic - “means” as opposed to “ends”. The central concern of artistic appreciation and understanding was the subject matter; expression and meaning were the goals or end. Material and form (language and syntax, colour and line, pitch and rhythm) were considered secondary aspects of art. “They constituted the means by which the goal of communication of subject matter was to be achieved” (210).

¹ For Meyer, a work of art is contemporary when it is produced by a living artist.

Bringing the concept of 'ends and means' into the twentieth century pluralistic world, Meyer provides arguments to explain his tripartite classification. 'Ends and means' can be regarded as a continuum segment (see diagram). At one end of the continuum are the traditionalists who emphasise the content, manifest or symbolic, as 'an end'. The criterion of aesthetic value is based upon the 'subject matter'. That is, traditionalism considers content and expression as the main goals to be achieved. Opposite them are "the assemblages and happenings - whether contrived or accidental - of transcendentalists" (214). 'Materials' form the sharpest focus of interest (the 'means'). "The materials are everything, but they have no significance beyond themselves, beyond the fact of their existence" (214). This means that transcendentalism does not take musical content (the end) into account, but considers materials as the main object to be valued and emphasized in any art work. At the midpoint of the continuum are the formalists for whom 'form and process' are the main object of aesthetic attention. The criterion of value for formalists is based on 'inventive skill' and 'formal elegance'. In Meyer's opinion, formalism emphasizes the significance of form and process not only as the main goal in the process of artistic creation ('means') but also as an 'end' to be achieved.

Further arguments for explaining the tripartite classification are provided by Meyer through the examination of another dualistic notion, that between art and nature. In his view, the distinction between art and nature becomes clearer as one moves along the "ends-means continuum". Traditionalists, who emphasize the 'end' as an aesthetic component, do make that distinction. Because their aesthetic emphasis is on the content, art (as having content) and nature (as having no content) are two different ideas. For traditionalists, the function of art is to represent (directly or symbolically) the reality of objects, events, and experiences previously known. It is through the accuracy of representation and belief in the subject matter that the function of art is achieved.

For the formalists, art and nature are epistemologically equivalent; "both are understood as abstract constructs which organize a reality in order to comprehend and communicate a picture of the world" (215). Both have a common aesthetic component - "a delight in, and admiration for, structural elegance and rhetorical skill" (216). In Meyer's view, a formalist work of art constructs a reality, because what the artist does is to give form, in a coherent, refined way, to his/her particular understanding of that

reality. The value is intrinsic and has to be achieved within the work. Transcendentalists do not make a sharp distinction between art and nature. A work of art is not different from a natural object; in fact it can be the actual natural object. Their belief is that “art has no content, no structure, and no purpose. Like nature, it simply exists” (215). The function of transcendental art is thus to reflect reality.

1.3 The notion of ‘novelty’

Meyer believes that ‘novelty’ is the notion most valued by transcendentalists. It is in the context of history that he begins the discussion. He says that “the search for novelty had its roots in the ideology which dominated Western culture from the seventeenth to the twentieth century” (217). This ideology was based on the notion of progress, development, and historical cumulative changes. Linked to this was a strong belief in the value of originality and uniqueness as personal-cultural expression. However, Meyer asserts that in the cultural pluralism of our century, the value given to “self-expression and subjectivity have been superseded by impersonality and objectivity” (218). He says that the tendency is closer to a neutral ahistoricism than “progress” ideology; constructivism and relativism rather than the search for an ultimate truth. In this context, he says that ‘novelty’ has become an important criterion for judging works of art, specially in the case of transcendentalists. “Novelty is the value - or more accurately, the method or technique - of transcendentalism” (220).

Through the transcendentalist belief in novelty, Meyer goes on to criticize some current understandings about its value and its possible relationship, if any, to the search for the ‘new’. He starts by referring to Harold Rosenberg's view on this issue: firstly, that “the new is valuable because it enlarges the sensibilities and awareness of the art audience” (218); secondly, that the meaning of novelty is evocative and functional and that the key to appreciating the new relies on content. In Meyer’s view, Rosenberg suggests that the value of novelty in people's experience lies in the fact that it stimulates specific feelings that contribute to developing their sensibility and consciousness. Feelings such as those of surprise and strangeness appear as a first reaction when experiencing the unknown. Rosenberg asserts that through further experiences the new becomes familiar and form starts to dominate.

Meyer holds that “every work of art evokes a specific awareness in, and extends

the sensibilities of, those who perceive it” (219). However, he argues that consciousness is of value in a work of art when it is imbued with skill and elegance as a basis of its valuation. A broadening of consciousness is achieved “at the expense of nuance and refinement of perception and response” (219), and not through a succession of radical innovations. For Meyer, the ethical-utilitarian view of ‘novelty’ which Rosenberg describes, does not provide criteria for judging individual works of art. The idea of novelty is used by Rosenberg in a generic sense; not as an aesthetic value, but an instrumental one. In Meyer’s opinion, what Rosenberg seems to do is to analyse the significance of novelty in traditional terms by applying it to a non-traditional phenomenon. Thus, Meyer says that the search for generic novelty is itself anti-traditional.

“It precludes gradual stylistic development upon which expressive deviation depends; it rules out the possibility of arriving at a single, ultimate truth (style); and by placing no limits upon the category of art, it effectively destroys the art-nature distinction” (220).

Within the period of ‘fluctuating stasis’, he claims that the audience has had no time to assimilate the huge amount of information produced by all styles, techniques, and movements. Furthermore, the systematic employment of ‘novelty’ makes the process more difficult and confused. Individuals need time to assimilate “fully the principles of repetition on which the work of art is built”³ (218). The audience needs time to be aware of all the principles of stylistic order to develop viable critical criteria of value.

“As a continuous stream of surprises eventually makes surprise impossible because we come to expect the unexpected or stop predicting altogether, so a prolonged series of innovations leads us to hold all categories and norms in abeyance. Once we conclude that anything is possible, or that all eventualities are equi-probable, novelty is no longer knowable. The new, if it can be said to exist at all, no longer shocks and cannot expand sensibility” (220).

Unlike that of the transcendentalists, Meyer’s analysis does not consider ‘novelty’ as essential to the aesthetic evaluations of art works. In his view, the equation of originality with novelty is erroneous. He points out that an art work can be original in a variety of compositional ways without necessarily being ‘new’. This might explain

³ This is a statement of Susan Sontag's, quoted by Meyer.

Meyer's use of brackets around the word ('novelty') in the diagram (see page 53).

1.4 Formalism: the central tendency

“Though considerable evidence indicates that formalism will be the dominant aesthetic ideology in the coming stasis, neither the values of traditionalism nor those of transcendentalism will be eclipsed.” (Meyer, 1967: 221-222)

By analysing current ways of understanding art, and identifying and classifying them into three aesthetic positions, Meyer finds reasons for predicting the prevalence of formalism - from the 60's onwards. He argues that ideological tendencies have been more concerned with considering a work of art as an objective construct, rather than as an ideology of self-expression that is based on individualism and personal expression. “Originality is... tied... to the ordering of materials; and creativity is seen... as a species of problem-solving” (188). Focuses of aesthetic attention and value have led more in the direction of specific art materials and their formal structures. “As philosophy becomes concerned with the structure of theories and the design of arguments,... elegance and precision, nuance and ingenuity become increasingly important measures of quality” (224-225). Meyer also observes that many artists have used ideas, styles, and compositional techniques from the past to construct new works. “It is the formalists who can employ the past most freely and most fully” (225). Within the climate of musical diversity, he says that “the greater the number of styles an individual cultivates, the greater the tendency to direct appreciative attention to formal values rather than to content” (227).

Meyer asserts that human beings learn how to respond to the world. How they express themselves depends on what they have learnt. To understand and express their experiences of the world, they have to create ‘patterns’ of that world. “Predictions, inferences, and categorizations presuppose the existence of a law-like, causal universe” (228). On the basis of all these assumptions, he criticizes the basic ideas of radical transcendentalists who see the world as existing without causation or purpose, structure or time. In such a world, Meyer’s view is that any prediction, any kind of aim, any kind of empirical learning is impossible. The transcendentalists insist upon “direct, intuitive experience, unmediated by concepts and categories, as the only true and valid knowledge of reality” (231-232). On the other hand, Meyer criticises the traditionalists who base

questions of human existence on meaning and goal, content and expression. Traditionalists believe that “the existence of an all-embracing, eternal truth - a single, ultimate reality - [is] the source for the meaning and purpose of human life” (232). “Formalism provides a middle ground between the goalless world of extreme transcendentalism... and the severely shaken world of traditionalism” (227).

Meyer argues that although attitudes towards traditionalism and transcendentalism will continue to exist, in future they will be less prominent because they are not ideologically “consonant with the contemporary cultural situation” (231). He believes that formalism is the aesthetic position most congruent with our relativistic and pluralistic world. Because of this, it “will tend to function as the ideological-aesthetic centre of gravity in the stasis predicted for the future” (226). Although he maintains that the tendency of Western culture is towards diversity, a tolerance of pluralism, and a taste for incongruity, he foresees that “in the coming years the criteria of aesthetic value will... be those of skill and elegance, rather than those of expression, or social relevance as they have been in the past” (p.175). A work of art is to be thought of “as a solution of a problem that is unique and intra-artistic...as a self-contained system” (p.183).

Meyer’s view on formalism - structurally well expressed works of art - is in accordance with the formalist aesthetic position defined and adopted by him in *Emotion and Meaning in Music* (1956). It is not the intention of this study to go into the controversial area of aesthetic positions⁴ or to explain the syntactical approach adopted by Meyer in his analysis of the meaning of music, but only to observe that his prediction remains congruent with his earlier ideas. This can be clearly seen in the two quotations shown in the above paragraph. The notion of skill and elegance, as well as that of intra-artistic and self-contained systems, remains closer to the idea that musical meaning is to be found in music itself. Moreover, his analysis of modern music presented in *Music, the Arts, and Ideas*, published eleven years after *Emotion and Meaning*, can be viewed as ‘a step forward’ from Meyer’s first conceptualizations of aesthetic positions. What appears to be ‘new’, is the idea of transcendentalism as an aesthetic category. It therefore seems relevant for the purposes of this research to examine Meyer’s discussion on

⁴ Namely: absolutism, referentialism, formalism, expressionism, referential expressionism, and absolute expressionism.

transcendentalism further.

2. ADDITIONAL IDEAS ON TRANSCENDENTALISM

In chapter 5 of *Music, the Arts, and Ideas* (1967: 68-84), Meyer explains the tendency of that time to create music by accidental or random means. Through this, he presents the early arguments of transcendentalism⁵ by contrasting it with formalism. In *Style and Music* (1989), he discusses music in terms of musical style in a historical, ideological, and music theory context. In the last part of this book (“Epilogue: The Persistence of Romanticism” - pp 337-352), he takes up the discussion about transcendentalism again. Here, he not only adds more critical arguments to the transcendental position but also reasserts his belief that formalism will prevail in the years ahead. In the following two parts, Meyer’s supplementary ideas about transcendentalism will be examined as stated in Chapter 5 (1967) and the Epilogue (1989).

2.1 *Music, the Arts, and Ideas* (1967): introductory assumptions

In examining trends in contemporary Western art, Meyer draws the readers' attention to the avant-garde tendency of creating random or indeterminate music. He says:

“no aspect of contemporary art has received so much publicity and so much attention from critics, professional and amateur, as the fact that it is often created by accidental or random means... In the composition of music... chance procedures have been employed explicitly and systematically” (1967: 68).

This is a phenomenon which threatens to disrupt the conventions of the Western musical tradition, and by analysing it, Meyer is able to formulate the premises for his ideas of transcendentalism.

⁵ In Part I of this chapter, Meyer uses the term ‘radical empiricism’ to define a position adopted by avant-garde musical tendencies. Later, he substitutes ‘transcendentalism’ for this term. In footnote no.18, page 77, he says that because of its philosophical-scientific connotations, the term “radical empiricism” is evidently misleading. Consequently, when this set of beliefs and attitudes is discussed in Parts II and III, it is referred to as “transcendental particularism” or, in abbreviated form, as “transcendentalism”.

He claims that there are three basic ways of treating music in a random way; all of them purport to keep the composer free of any concern about musical syntax, grammar, or form. The first is the use of pure random technique “to create a fully written-out score” (68). The composer works basically in an experimental way. Meyer cites John Cage as a leading composer of this kind. The second is the employment of graphs or schematic scores that sketch some approximate pitches, time relationships, textures, dynamics, and so forth. The musical results “are indeterminate and random” (69). Sylvano Bussotti, Morton Field, and John Cage are composers quoted as working in this way. The last example of “randomizing” music is what Meyer calls ‘indeterminate music’. The composer gives precise musical instructions but these are randomly scattered throughout the score. It is the performer who chooses the order in which these fragments of musical instruction are played. Karlheinz Stockhausen is the most important example mentioned of a composer using this procedure. Two other contemporary musical tendencies - electronic music and computer music - are viewed by Meyer as distinct from random or indeterminate music. In short, his argument is that although they work with elements of chance, the result does not necessarily have to be random.

It is by “randomizing” music that composers deliberately avoid any structural organization. In this context, Meyer argues that it is quite impossible to discuss or analyse it in terms of form and process. For this reason, he says that music of this kind becomes more interesting when studied “as a symptom of a new aesthetic than as techniques for creating works of art” (70). He continues by contrasting the implicit and explicit aspects of music established in the Western tradition with the new aesthetic concerns advanced by avant-garde music. Meyer calls the former ‘teleological’ [formal] and the latter ‘anti-teleological’ [transcendental] art. The discussion includes compositional features of formal and transcendental music as perceived and used by listeners and composers respectively.

In the music with which “most of us are familiar⁶...the tones are related to and imply one another” (71); it has structured syntax of pattern and form. Through past

⁶ Here, he is talking about those musical works that follow formal premises, such as the works of Bach or Haydn, Wagner or Bartok.

experience “with its grammar and syntax, such music is perceived as having a purposeful direction and goal” (71), that is, “goal-oriented music” (72). It is music which creates expectations and which allows predictions to be made by listeners. On the other hand, avant-garde music “arouses no expectations, except presumably that it will stop”... It is “directionless, unkinetic art, whether carefully contrived or created by chance” (72). These axioms enable Meyer to identify commonalities that exist between the ‘new’ art and existential philosophy. He stresses that the relationship “of anti-teleological aesthetic to Oriental philosophy - and particularly to Zen Buddhism - is more direct and obvious” (73).

In a ‘formal’ view, all events and/or actions in the world are to be understood in terms of the relationship between cause and effect; time is measured “from a point in the past to a point in the future” (72); the idea is that of ‘making progress’. In music, this is translated by a sequence of events where each event has implications for the next. The composer's desire to master sounds is translated in his/her search for a structural order which is known as form. The ‘form’ is created through cause-effect, antecedent-consequent relationships that tend to design listening experience, “creating goals and points of focus” (74). “For implicit in relational concepts such as beginning, middle, and end, antecedent-consequent, or periodicity, is the belief that the events are causally connected. An end, or conclusion, is something ‘caused’ by what went before” (80).

Meyer uses some of John Cage's statements⁷ to identify the main characteristics of transcendental music. Cage claims that the composer should “give up the desire to control sound, clear his mind of music, and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments”⁸. In translating this mode of thinking to the audience, Meyer says that the main source of value is based on experiencing isolated objects, materials, or sounds, which means that “one is listening...to the sounds as sounds - as individual, discrete, objective sensations” (73). In this view,

“the artist, whether employing chance methods of composition or applying a predetermined arbitrary formula, should accept the

⁷ All Meyer's quotations of Cage are taken from Cage's book *Silence* (1961).

⁸ Cage's statement quoted by Meyer on page 73.

unanticipated result without seeking to impose his personal will on the materials or make them conform to some syntactical preconception of what ought to take place. Similarly, the audience should entertain no preconceptions, make no predictions about what will occur, and force no organization upon the series of individual sounds...A composer whose graphs are realized or whose notated fragments are ordered by a performer must accept what happens - and so should the audience, just as one accepts the sounds of a thunderstorm, a crying baby, a busy office, or silence.” (76)

By denying the reality of cause and effect, transcendental art also denies the division between art and nature - there are no such dualities, everything is the same or at least both are always present in the events of the world. Furthermore, “art should be an affirmation of life” (Cage quoted by Meyer - p.75), that is individuals should enjoy life, freedom, and nature when listening to, composing, or performing music. The relationship of individuals to art should be like their relationship to nature. The world should be understood as “a single interrelated field or continuum in which everything interacts with everything else” (77). Meyer argues that if aesthetic experience involves no prediction and no oriented-goals for transcendentalists, then art cannot be a form of communication. “Communication depends to a considerable extent upon the use of a traditionally established, shared syntax and grammar. When these are destroyed, communication is substantially weakened. The artists and composers of radical empiricism [transcendentalism] are well aware of this” (79-80).

In order to avoid traditional ways of composing music, transcendentalists make use of either methods of chance or principles of fragmentation; there is also a notion of composing in a cyclical form. Meyer states that this is a technique employed by Stockhausen who is informed by the idea of “creating in each piece an individual, self-contained world like a crystal, which, when one turns it, is always different, but always the same” (80). For transcendental music, beginning and end are indistinguishable; “all events are equally important and time as we ordinarily conceive of it, dissolves. There is only duration”. What is presented to the listeners is an “unorganized conglomeration of sensations” and they should respond to the music ‘sensitively’ (81).

In the conclusion of chapter 5 of *Music, the Arts, and Ideas*, Meyer says that the redefinition of traditional values is something that has always existed in the history of Western music. However, “radical empiricism is not an attempt to redefine goals and

values within the long tradition of western art and thought. Rather it seeks to break decisively with most tenets of that tradition” (83). From this perspective, he draws the following conclusion.

“The merit of considering the art and aesthetic of radical empiricism seriously is that it challenges us to discover and make explicit the grounds for beliefs and values which we unconsciously take for granted.” (84)

2.2 *Style and Music* (1989): further analysis

In the “Epilogue” of *Style and Music*, Meyer further explores current themes in the thinking of twentieth-century composers with special concern with the compositional principles they have adopted. In this way, he is able to offer an additional explanation of transcendentalism. He examines certain ideological views of the nineteenth-century Romantic period to establish the main directions that twentieth-century music has followed. Meyer’s analysis confirms his engagement with formalism. It is important to observe that he does not return to the discussion of his tripartite scheme, and especially that there is no literal reference to “traditionalism”. My concern here is to look at what he is saying about “transcendentalism”⁹.

He begins the discussion by stating that many of the compositional principles conceived in the music of this century can be understood as a continuation of trends that began in the nineteenth century. The twelve-tone method which originated atonal music is seen by him not just as the result of the search for new rules (a deliberate break with the tonal tradition), but also as an extension of the ideological movement based on the notion of progress and historical evolution. This opinion is illustrated when he mentions some of the characteristics of twentieth-century music (my underlining).

“As shared norms - conventions - became less important in constraining the choices made by nineteenth-century composers... the result was not only an increase in the number and differentiation of dialects¹⁰, but a growing disparity in aesthetic/musical goals. As the number of stylistic alternatives grew, the number of deliberate choices that had to be made by

⁹ Given that 22 years have passed since Meyer's first presentation of his tripartite scheme of traditionalism, formalism, and transcendentalism.

¹⁰ Dialect is defined by Meyer as having to do with “what is common to works by different composers”(24).

composers increased dramatically. The need of composers of the early twentieth century for constraints...led to a kind of trial-and-error search which, too, intensified diversity.” (1989: 337)

Building on the idea of ongoing trends, Meyer presents and discusses three types of constraints¹¹ which many composers of this century have had to deal with, but which transcendentalists reject. They are: a) motivic relationships; b) secondary parameters; and c) intraopus norms. With regard to the first, he claims that twentieth-century music reveals a gradual attenuation of syntactic (melodic and harmonic) relationships. The twelve-tone music is seen by him as the main strategy found by composers to avoid the syntax of “motivic relationships”. “The twelve-tone method was probably the most widespread and influential, perhaps partly because its constraints [related to materials], though not syntactic, were explicitly formulated and hence could be readily taught, learned, and applied” (338). However, he points out that dodecaphonic music has failed to develop new structural or high-level constraints “despite the revolution in pitch organization and the emancipation of dissonance” (339). This partially explains why “the forms of the classic style not only persisted but were often used by twelve-tone composers” (339). “Serial composers and others employed ‘borrowed’ forms... because they had virtually no alternative” (339). In his view, it is the forms from the classic style (such as rondo, theme and variation), which have provided the constraints for composers.

Another characteristic of twentieth-century music highlighted by Meyer, is the increased importance attached to “secondary parameters” such as textures, tone colour, and dynamics. The reason is that the non-tonal music of this century “provided no criteria for syntactic closure - for the articulation of forms and processes that had originally been based on syntactic scripts” (340). The occurrence of secondary parameters is evident in contemporary notation and its increasing use of expression marks. In graphic notation, for example, the composer “specifies the secondary parameters and the performer chooses particular pitches, harmonies, and rhythms” (341). Meyer’s view is that “the proliferation of these performance marks is symptomatic of their importance not only in the expression of feeling, but in the shaping of process and the articulation of form” (341). He also relates the employment of the compositional

¹¹ The concept of ‘constraint’ is an important one in Meyer’s analysis of the music of this century. It refers to rules, strategies, and other conventional norms that “are learned and adopted as part of the historical/cultural circumstances of individuals or groups”(3).

principle of reduction - and its value of economy - to the increasing use of expression marks.

“Intraopus norms” - a term coined by Meyer - “is concerned with what is replicated within a single work” (24). It can be related to motivic or harmonic progression, hierarchic levels, and so on. Meyer's view is that relationships or combinations made between the parameters are especially prominent in twentieth-century music. “Once established, intraopus elements function as indigenous patterns or as ‘sonic centres’ from which other elements deviate or depart and to which they tend to return” (342). Examples of intraopus norms include: creating poles of attraction through specific sonorities (a sound or a complex of sound functions); employment of the principle of return; creating points of stability and relative closure; and choosing a set of sounds functioning as a centre. After he has stated this, Meyer directs the discussion to the world of transcendentalism. His interest is once again in those composers and compositions who/which follow random, experimental, and aleatory principles. He makes the assumption that “enjoyment of most styles of twentieth-century music involves the apprehension of orderly relationships”, and defines the aesthetic movement of transcendentalism as that which

“repudiates all contrived order: intraopus norms, as well as regularities of idiom¹² and dialect. The goal of this repudiation is the innocent perception of the peculiarity of individual sonic stimuli. Plainly, prior experience - history, learning, and even memory - is irrelevant” (343).

In Meyer's view, transcendental music is produced without any reference to traditions and goals; it rejects all possible constraints. Although it keeps the notion of audience “equality”, which derives from the ideological beliefs of the Romantics, this music differs in its attitudes towards individualism. Transcendental ideology rests in “the increased prizing of impersonality and the decreased valuing of individual expression” (344). Meyer quotes Cage as an example of the relevance of ‘impersonality’ for transcendentalists. Cage says that through experimental music, composers not only “find ways and means to remove themselves from the activities of the sounds they make” but that they also should “provide a music free from one's memory and imagination” (344 -

¹² For Meyer, idiom “has to do with what is common to different works by the same composers” (24).

my emphasis). As a result, innovation and originality become not only important compositional goals for the transcendentalists, but also a basis for a critical evaluation of their works. ‘Radical’ originality is incompatible with individual expression. While the former is based on a radical denial of traditional norms, “the latter depends on deviation from shared norms for its delineations” (344).

Meyer argues that the fact that transcendentalists set great store by originality and thus deviate from norms in a radical way, means they have affinities with some ideological aspects of Romanticism. These parallels include (a) a belief that progress makes innovation desirable, and (b) that there is an analogy between artistic innovation and scientific discovery, where “an association among categorical novelty, creativity, and value” (345) are implied. The effect of these ideological views is that transcendentalism follows a path of ‘radical’ originality and translates it into the mainstream of ‘novelty’. Thus novelty became an important criterion for evaluating musical works¹³. Meyer goes further by saying that

“if the concern of criticism was frequently with novelty, the concern of twentieth-century music theory has been with innate, natural universals to the virtual exclusion of any consideration of the role of learned, cultural constraints in the shaping of musical experience” (345).

Added to this, he asserts that transcendental concerns regarding the listeners' experience are rooted in views such as the belief that “musical perception is the result of innate cognitive capacities”, and that previous experience with style is not relevant. “The appreciation of sound per se, called for by transcendentalism, explicitly emphasizes the irrelevance of previous experience of any sort”. For transcendental composers, “understanding of music is essentially a matter of natural universals”, and so “style¹⁴ is obviously without significance”. From this perspective, “it makes no difference when, where, or by whom a piece of music was composed. Style, in this view, is but a surface habit, a transient realization of deeper, more enduring, and more important relationships” (345). This idea that previous experience with style is not relevant to an appreciation of

¹³ Meyer points out that from the 1940's to the 1960's, one of the main concerns of criticism became “the identification and often the celebration of innovation” (345).

¹⁴ Meyer's redefinition of ‘style’ in *Style and Music* (1989), seems to be in agreement with a theoretical /formal approach to music. He says: “style is a replication of patterning, whether in human behaviour or in the artifacts produced by human behaviour, that results from a series of choices made within some set of constraints” (3).

music, is encouraged by transcendental composers who support what Meyer calls the tendency of *acontextualism*.

Another belief among transcendentalists with relation to listeners which is identified by Meyer, is *egalitarianism*. Although his explanation of this notion is not wholly clear, he implies that it means there are no divisions between trained and non-trained listeners. “Egalitarianism does not require that art be understood, appreciated, and loved by every person, but only that listening competence not depend on privileged learning (whether formal or informal) of traditions, conventions, references, and the like” (346). To illustrate egalitarianism in an ‘extreme case’, he refers to Cage’s aleatory works where the idea that “all listeners are ‘equal’ at a performance” is explicit. He also sees another example of this principle in “Atmosphere” by Ligeti. In this piece, “an average audience can find immediate pleasure in the sonorities... carried within the concert hall like swirling mists”¹⁵ (347). Furthermore, he suggests that minimalist music is also “egalitarian in its use of reiterated intraopus norms” (footnote no.27, p.347). Meyer criticizes this notion by saying that “instead of leading to compositions readily understood and appreciated by the concert-going public, egalitarianism gave rise to music that became the private province of small academic coteries” (347). “The conditions favouring egalitarianism occur at the extreme of a spectrum that runs from the blatant emphasis of endless reiteration to the indecipherable complexity of ‘white noise’” (footnote no.27, p.347).

With regard to compositional constraints, his opinion is that most twentieth-century composers have employed conventions of some sort. “Stravinsky’s use of conventions is a response to the same need for stylistic constraints as Schoenberg’s use of the twelve-tone method, Xenakis’s use of probability theory, and Cage’s use of tables of random numbers” (347). He also suggests that most innovations introduced by composers of this century have “involved extrapolation from principles already latent (or, at times, manifest) in nineteenth-century practice” (349-350). “Such extrapolation is probably characteristic of trended changes”; it involves “the extrapolation of the constraints” (350). “When the egalitarian repudiation of learning and convention leads from disguise to denial, it conflicts with fundamental characteristics of human nature”

¹⁵ Meyer’s quotation from Louis Christensen’s book “Music by Gyorgi Ligeti”.

(350). Having criticised transcendentalism, Meyer ends by saying that “though realized in different ways, through many diverse compositional strategies, the trends that I have been describing have continued for some two hundred years” (350). “In music, no stylistic stability, no classic consensus, has occurred. Though new sets of constraints seem to follow one another, almost like fashions, none has achieved the status of cultural convention” (350-351).

3. FURTHER CONSIDERATIONS OF THE THREE CATEGORIES

When I conducted a survey of the literature that could provide more data or further analysis of Meyer's tripartite scheme, I found only brief references to it in Kerman (1985) and Nattiez (1987). Even Meyer himself in his subsequent publications, including his additional article (“Future tense: music, ideology, and culture) in the second edition of *Music, the Arts, and Ideas* (1994), does not make any additional comments about the scheme as a whole. I therefore, decided to write to him. In a letter dated May 1995, I asked Meyer two basic questions. One is if his theoretical scheme of the three aesthetic positions is still important for him today, that is, if he considers it as still relevant. And the second is if he has changed his opinion since the publication of *Music, the Arts, and Ideas*. He kindly answered my letter promptly, and made the following statement:

“I think that the distinction between the aesthetic positions of traditionalism, formalism, and transcendentalism is still relevant--though I might add a fourth position that might be called “ethnicism”, a position that values the “native music” of any subculture. This position is related to the Romantic valuing of whatever can be certified as “natural” (see the “Epilogue” of my recent book *Style and Music*). As I suggest in *Music, the Arts, and Ideas*, the prevalence of the three (or four?) aesthetic positions changes over time - for instance, the heyday of formalism seems over, at least in the USA.

Basically, then, I have not changed my opinion. But I have seen other aspects of culture affecting the choices of both composers and listeners. These are discussed in “Future Tense: Music, Ideology, and Culture,” the Postlude to a new printing of *M.A.&I.*”

Meyer's answer has reassured me of the usefulness or relevance of using his

scheme as an initial theoretical base for the research. His ideas concerning “other aspects of culture affecting the choices of both composers and listeners” (in the ‘Postlude’) centre on a discussion of ideology¹⁶. These are not relevant for the purposes of this thesis which is interested in how his ideas relate to his tripartite scheme. It should also be noted that in this latest article, he does not bring the discussion back to the scheme as a whole. With regard to his fourth aesthetic position - ethnicism - it can be seen as a subcategory of traditionalism. The difference between traditional and ethnic music he seems to suggest, is that in the first people look for “the meaning and purpose of human life” (universality) (1967: 232), and in the second, it is implied that meaning is culturally shared and transmitted (particularity). Although ethnicism can be related to traditionalism to the extent that both value the content and expression of music, Meyer suggests in his letter, that ethnic music is specifically related to the ‘values of the native music of any sub-culture’ - an idea of meaning being shared by specific cultures (particularities).

He says that ethnic music “is related to the Romantic valuing of whatever can be certified as ‘natural’”. In *Style and Music* (1989), he treats this matter by discussing the ideological values inherited from the nineteenth-century and cultivated by transcendentalists (particularly in their beliefs in “acontextualism” and “egalitarianism”. It is not my intention here to explain these ideologies (which has already been done before) but only to outline Meyer’s idea of the ‘natural’. In his opinion, this concept is associated with music which is “free from all artifice” (1989: 173). Its appreciation does not depend “on acquired taste but on natural sensitivity” (Ibid.: 171). In music, sound materials are left in their natural state and not covered with any kind of decoration (Ibid.: 341). The notion of ‘naturalness’ in music, which is valued by transcendentalists, is related to their rejection of “all contrived order [artifices / decorations]: intraopus norms, as well as regularities of idiom and dialect” (Ibid.: 343). Like transcendentalism, the ‘naturalness’ is an important aspect which is related to ethnicism as Meyer’s letter indicates.

¹⁶ In this additional article (1994: pp.317-349), Meyer discusses the music industry, the influence of technology on musical styles and on the audience, stylistic musical features, its correlated ideological principles, and the way in which ideology has affected the choices made by composers and audiences. In short, he centres the analysis on the realm of ideology and examines its determinant role in the culture of the Western world over the last decades of this century. Some of the issues discussed by him were already made in his earlier publications (1967 and 1989), especially those related to ideological principles of transcendentalism.

Although he discusses the notion of ‘naturalness’ in the light of the aesthetic movement in avant-garde Western music, there is a clear distinction between transcendental and ethnic music. When Meyer says that “works of art should be understood in the way that natural phenomena presumably are: naively and directly, without reference to traditions and goals, schemata and classes” (1989: 344), it seems that it is only the notions of ‘naivety and directness’ that are associated with ethnic music. The reason might be that ‘native’ music is directly linked to cultural particularities; ‘artifices’ and ‘decorations’ are not pursued values. Being traditional, it is designed for specific purposes/goals. The additional idea attached to ethnic music which distinguishes it from transcendentalism, is that its meaning is culturally shared by those within the same social context; music-making is a way of maintaining traditions and preserving cultural identity. The fourth position suggested by Meyer does not alter the primary ideas set up in his theoretical scheme of traditionalism, formalism, and transcendentalism. This is because, in a general sense, every kind of traditional music is “concerned with meanings and goals, content and expression”(Meyer, 1967: 230). Whatever kind of music it may be, traditional music finds a resonance among people because it reflects their reality in some way.

It is an assumption of this thesis that Meyer’s scheme offers a workable body of ideas which can be explored in the context of people’s musical experience. His primary argument is that the attitudes of twentieth-century composers towards music can be described in three distinctive categories, each including a specific set of stylistic repertoires and aesthetic values. The entire set of ideas outlined in this chapter, does not constitute a new theory of musical meaning. It is not specifically concerned with music theory, music education, or listening. It is rather an exploratory study which is historically located, and addresses themes raised in twentieth-century musical thinking. It offers a rich account of the musical perspectives of composers and gives insights into the ways people may approach music through listening. It is precisely the three categories of Meyer that this research aims to explore. In the discussion that follows, the ideas inferred from the scheme and also added to it, should also offer some indications of which ideas underpinning each category will be considered in the research.

In a broad sense, Meyer suggests that **traditionalism** deals with meanings and associations, feelings and moods. Although he does not expand on his explanation of this

category to the extent that he does in the case of formalism and transcendentalism, his view is supported by the following statements. “The art of commercial traditionalism so blatantly emphasizes subject matter that to know what something represents is to know its ‘essential’ meaning. Value tends to be utilitarian: didactic, hortative, wish-fulfilling, or conducive” (1967: 221); “traditionalist art compels belief by virtue of its similarity - represented directly or symbolically - to objects, events, and experiences previously known in the ‘real’ world. Its authenticity, tested and vouched for by our extra-aesthetic experience, is derived and contingent” (Ibid.: 222-223); [the] “traditionalist is vitally concerned with meanings and goals, content and expression” (Ibid.: 230).

The quotations above indicate that the strength of traditional music lies in its power to communicate or represent people’s living experience. It also suggests that the meaning of traditional music is associative, referential, expressive, representational, or functional. It can refer to specific social and cultural situations as in the case with ‘ethnic’ or folk music. In this realm, music is understood to be the result of shared understanding; it is associated with people’s daily activities; it represents the maintenance of tradition and preservation of cultural identity. Dance and music (playing instruments and/or just singing) are to be understood as two inseparable activities in ethnic music. Some examples can include Samba¹⁷, the ritual music of the Kayapó Amazonian tribe in Brazil, the music performed by ‘the drummers of Burundi’, and so on.

Meyer also believes that traditionalism tends to be informed by utilitarian and commercial functions. Although the examples he cites include pop art, soap-operas, Hollywood movies, and illustrative paintings (1967: 213), it might also include World music, popular music and all of its subdivisions such as rock and Afro-American music. In this case, the functions of music can be seen as commercial and ideologically grounded, that is, related to mass media communication, where music is intended to be ‘sold throughout the world’. This is the music created in urban contexts of

¹⁷ Today, Samba music has taken at least two different directions in Brazil. One is the music composed specifically for big parades through the streets of Rio de Janeiro during the carnival. This is composed with clear commercial intent, and is far removed from its original character and purpose. Another is produced mainly by Brazilians of African descent and is rooted in their daily life in the ‘favelas’ [slum shanty-towns]. This samba still preserves its original characteristics and purpose. Although both kinds have their traditions, the latter is the example that I want to focus on.

'industrialized' societies. As it has a functional basis too, commercial music seeks to communicate directly with the public. Meyer's definitions of traditional music also suggest a third category of music based on cultural premises. This might be related to a highly developed musical form that has a long developed tradition. Some examples are Opera in the Western European classical tradition, Indian classical music ('tabla' playing), Chinese classical opera ('court' music), and Indonesian classical music ('gamelan' orchestra). Each of these styles of music have been related to a social/cultural context, and have also been part of musical experiences for so long that listeners have become familiar with them. The listeners have learnt how to respond to classical/traditional music in such a way that communication occurs through associative meanings, particularly through the additional meanings which are embodied in the lyrics or story-telling.

In a traditional view, music is culturally representative. It brings people together because they share specific cultural beliefs, ideas and/or feelings. In this context, songs or rather, the presence of lyrics, play an important role. Verbal language carries referential and associative meanings that make communication between composer and audience more direct and more intimate. The composer expresses personal emotions and/or thoughts which are to be shared or 'understood' by the audience through words. In the traditional view, the purpose that music serves is embedded in the content. If the content has been distilled from a social/cultural context, then the purpose of the music has been fulfilled.

The intention of those who create and perform music in a 'traditional' basis is to 'say' something that is expected to be shared and understood by the audience. The 'message' [the content] contained in music reaches people because they know 'the language' used, and can also find resemblances between the expressive content conveyed in the music and their individual, cultural, and/or social experience. Interaction between composers and listeners is thus desirable and this constitutes an important premise of traditionalism. With regard to compositional features, Meyer's arguments suggest that form is not an important consideration for music that is produced in accordance with traditional premises. It means traditional music can include patterns of harmony, melody, and/or rhythm but these elements are not developed, at least not in a structural / 'complex' way. Composers make use of common structures or elements that are familiar

to the audience. The repertoire listened to by people who value music for its utilitarian, referential, and expressive meanings, can consist of different forms of popular music - pop, ethnic, and so on. Even when people listen to Western classical music (of all periods), they tend to find its value in those aspects which are typical of traditionalism. The aspects which a listener may appreciate in music are its emotive, expressive, descriptive, associative and/or suggestive characteristics.

Formalism is basically concerned with 'form and process' in music. A work of art is seen as exhibiting "its own principles of order and [is] to be understood 'in its own terms'" (Meyer, 1967: 182). "Formalist art must convince primarily in terms of what takes place within the work of art itself" (Ibid.: 223). "It is elegance of design and ingenuity of process, precision of rhetoric and adroitness of language, refinement of conceit and nuance of probability, or some combination of these, that enforces belief in and validates formalist art" (Ibid.: 223). The meaning of music is revealed through structural relationships. It is the melodic, rhythmic, and harmonic organizations and implications that give risen to musical meaning. Sounds and events are causally connected; they are "related to and imply one another" (Ibid.: 71); they are structurally organized according to principles of development, progression, variation, and so on. Composers following the premises of formalism value process (as means) and form (as end product) as the most important aspects to be considered. These are translated into music through cause-effect, antecedent-consequent relationships that help to design listening experience.

In short, formalists consider music as having its own autonomy and this is really achieved by the composers' ability to deal with form and structure. People respond to music because they perceive, are attracted by, and/or understand the structural relationships that are created within the music. Meyer contends that it is the formalists who favour working with musical styles of the past as a source of ideas, procedures, idioms and models¹⁸. He also points out that the formalist position maintains cultural objectivity or stylistic conventions and values. It encourages an understanding of musical implications, relationships and patterns. He states that a genuine musical experience

¹⁸ Meyer explains four ways in which the art of previous periods has been used in the present: Paraphrase, Borrowing, Simulation, and Modelling (1967: 197-205).

consists of the appreciation of inventiveness, or structural elegance, or the richness of particular solutions to stylistic problems. As examples of music which follows formal premises, Meyer insists that it includes all the 'serious' musical works produced during the eighteenth and nineteenth centuries, as well as the tonal music of the twentieth-century.

Listeners who enjoy 'formal' music may respond by pointing at compositional devices such as repetition and contrast, norms and deviations, tension and rest. In fact, it is these 'dynamics' that attract and move people towards [formal] music. Listeners may enjoy music because they find 'logicality' or coherence in the events. The repertoire preferred by people, who value the music for its architectural design, mainly comprises Western concert music. They also tend to 'appreciate' or value other types of music by responding to their structural and/or well-structured development. They may also enjoy music that is in some way complex and elaborate; music that has contrasting parts/sections; music that presents a progressive variation of musical elements.

The **transcendentalists** emphasize material as being the basic content of art. Meyer states that materials can be revealed in "assemblages and happenings - whether contrived or accidental" (1967: 214). Music does not have any cultural function for transcendentalists. People's responses to music come through sensations or cosmic and mystical experiences. They transcend their cultural meaning and their everyday life. Meyer's ideas suggest that transcendental music can have form and structures but that these are not important. Sounds (the materials) have to be explored and acoustically controlled. This means that the meaning of music is embedded in or intrinsic to the music itself, and that it is clearly based on the way composers approach sound materials.

Another aspect valued by transcendentalists discussed by Meyer is 'novelty'. "Novelty is the value - or, more accurately, the method or technique - of transcendentalism." This notion is based on the transcendental belief that "only by avoiding established methods and normative procedures can the artist emphasize and present the concrete particularity of sense experience, unstructured by habit and unguided by known schemata" (Ibid.: 220). In contrast with traditionalism and formalism, transcendentalism attributes its value to sound materials. The way transcendental composers engage with music is through experimentation and exploration of materials.

Some examples given by Meyer of music that embodies transcendental premises,

include highly experimental music, and aleatoric and electronic music. The key composer quoted by him as representing this category is John Cage. A typical musical example which displays transcendental tendencies is “Concerto for prepared piano and orchestra” by Cage (1950-1). The idea of ‘preparing the piano’ to produce new and/or different sounds or tone-qualities shows the transcendentalist emphasis on materials.

If Meyer's ideas about this category are followed, it is possible to add further examples. Transcendental principles can be seen in some types of rock and jazz music produced by people under the influence of drugs. There is a more recent trend in pop-music called ‘trance music’ that, despite its commercial ends, emphasises what could be seen as the ‘mind-blowing’ power of music. Yet another example is indigenous music-making rituals during which the participants are put in contact with their gods. Another can be seen in the type of music that conveys people to different mental or spiritual spheres. Removed from everyday life, they experience the sense of ‘wholeness’ - i.e. becoming one with nature. Among the musical repertoires which are used for these purposes, and also for meditation, is the ancient indigenous music of North America¹⁹ and ancient Japanese music known as ‘shakuhachi’²⁰. More recently, studies in psychiatry and music therapy have demonstrated an increasing interest in transcendental music. Some therapeutic approaches systematically employ ancient music as part of their therapeutic programme.

The repertoire preferred by those who value music for its transcendental dimension, can range from a kind of improvisatory jazz to experimental music by composers such as Cage and Stockhausen. Listeners may appreciate or value other types of music by focusing on its magical/transcendental power as well as the ways in which composers deal with sound materials. Listeners engaged with transcendentalism may enjoy music for its meditative and/or spiritual character; music that explores sounds which include unexpected elements; or music that allows them to transcend their ordinary thoughts and feelings. They may also appreciate music which is spontaneous and sounds

¹⁹ The music referred to here is that which is performed on a native American flute. An example is the recorded cassette named “Earth Spirit” by R. Carlos Nakai (1987, Canyon Records Productions, Inc.).

²⁰ Shakuhachi is the name of an ancient bamboo flute. It originates from the 8th century and was played in religious ceremonies. Even today, the shakuhachi is considered the most important wind instrument of Japan. When listening to this music, one has the impression that the player is seeking for the most perfect sound(s) in the universe.

like an improvisation.

4. LIMITATIONS OF MEYER'S SCHEME

A fuller account of Meyer's study with special reference to his tripartite scheme, has been given so far. Developed in the 60's, it is rooted in aesthetic and historical concerns which underpin each category. Through his scheme, one can find interesting ideas related to people's attitudes towards music. The strength of music can be found in its expressive 'content' [traditionalism], in the way that musical structures are organized [formalism], or in the sound materials [transcendentalism]. In establishing the premises of each category, Meyer's ideas follow a path that goes beyond his own work. Although his scheme is built up through a discussion of the ways composers have approached music, it can also be understood as three distinctive and broad dimensions of musical experience, which can be explored in the realm of listening. By outlining a theoretical scheme, he provides an initial conceptual framework for looking at the musical perspectives of contemporary Brazilian composers as well as tertiary students in an open and cogent way. Meyer did not research his categories empirically with composers or with listeners and listening; something which is undertaken in this research. Moreover, there are limitations in Meyer's ideas which deserve further discussion.

The following can be said about the ways he discusses traditionalism, formalism, and transcendentalism. His arguments and examples are selective (by his own admission) in the way they focus on only certain aspects of contemporary music. His analysis of transcendentalism is based mainly on criticism of the ideas disseminated by some composers especially those who have worked with experimental and aleatory music. The kind of repertoire he discusses is rooted in Western tendencies, styles, and idioms within the context of 'complex' or 'concert' music, especially related to formalism and transcendentalism. There is a major focus on discussing compositional features which take place 'inside' music. His position on the value of traditionalism and transcendentalism is quite biased. Meyer does not give as many examples and explanations of traditionalism as he does of the other categories. He analyses transcendentalism by placing it in opposition to formalism. The criteria he uses for

explaining and judging traditionalism and transcendentalism are derived from a comparison with formalism. In other words, he clearly defends a formalist view and uses it to develop his ideas. In contrast with Meyer, this study regards the three categories as equally valid; that is, it sees each of them as worthwhile ways in which people can engage with music.

This thesis is concerned with the assessment of listening in tertiary-level aural classes. As discussed in Chapter 1, the listening tests used in this context are either strongly influenced by or based on aural tests developed by psychologists such as Seashore, Wing, and Colwell. These tests, which measure musical abilities, aptitudes and achievement, are designed to stress the technical and analytical dimensions of music and focus on sound materials. The musical understanding of students is assessed through activities such as discrimination, recognition, identification and classification of sound materials. As shown in the previous chapter, a number of music educators and psychologists have recognized the limitations of this approach and also how varied people's experiences and responses to music can be.

Meyer's scheme can offer fertile ideas regarding the restrictive way in which music has been approached in listening tests. The scheme expands the spectrum of what might be involved in musical experience, and thus, what might be assessed. By setting up three broad categories of musical experience, Meyer enlarges the initial frame of reference for the assessment of listening. Although there are limitations in his study when applied to the realm of listening, similarities can be found between Meyer's categories and types of responses which psychologists have investigated. Responses associated with traditionalism can be placed within the realm of 'expression'. In both cases, listeners respond to music by making reference to its emotive or affective character; their answers can also include extra-musical associations. If compared to the categories used by Hargreaves and Colman (1981), traditionalism can be associated with the 'affective' and 'associative' categories. It may also be related to 'non-syntactic' listening and to 'field-dependent' perceptual style (Kemp, 1996). As discussed in the previous chapter, these kinds of responses remain on the level of 'meaning for' (feelings in response to music) rather than 'meaning to' (identification of expressivity in music) (Swanwick, 1996a). When investigating the psychological research in the field of people's reactions to music, Kemp (1996) observes that 'affective', 'associative', and

'non-syntactic' types of responses are more likely to be found in non-musicians. Responses associated with formalism can be seen as being of the 'analytic' type. Listeners respond to music by referring to the intrinsic qualities of the music itself, including a description of structural or formal features such as the relationships between the events of a musical piece. This can be associated with the 'objective-global' category of Hargreaves and Colman (1981).

There are problems in Meyer's notion of transcendentalism. This is understood by him as a tendency which is related to a 'new aesthetic' in contemporary music rather than 'new techniques' or new ways of organizing music structurally (1967: 70). He describes it as an aesthetic tendency that neglects the cultural, expressive, functional, and formal contents of art. For transcendentalists "art has no content, no structure, and no purpose. Like nature, it simply exists" (Ibid.: 215). Composers make sense of their worlds through sounds; if music has meaning, this is to be found in the context of sound materials. With regard to the audience, he says that "one is listening... to the sounds as sounds - as individual, discrete, objective sensations" (Ibid.: 73). What is presented to the listeners is an "unorganized conglomeration of sensations" and they should respond to the music 'sensitively' (Ibid.: 81). The world of transcendentalists is a world of no predictions, without goal-orientation or any concern with expressions of human sentiments. He says: "transcendentalism [insists] upon direct, intuitive experience, unmediated by concepts and categories, as the only true and valid knowledge of reality" (Ibid.: 231-232).

Meyer thus suggests that listeners respond to music in a more sensory/transcendental way. They are 'affected' by the sounds (materials) of music; sounds are 'individually' experienced as 'sensations'. He also claims that any 'technical' analysis of materials is not relevant for transcendentalists. Technicalities have little to do with conscious analytical processes - "concepts and categories". However, this raises a number of problems. Meyer's definition of 'materials' as 'sounds' is not clear, especially regarding how someone might respond to them. If materials are understood, for instance, as pitch, rhythm, scale, chords or clusters of sounds, these are 'technical' components of music. People may respond to the materials by analysing them. As discussed in Chapter 1, it is precisely the 'technical/analytical' dimension of music that weighs heavily in aural tests used in tertiary music courses. Meyer is not clear about this dimension. From the

perspective of a composer, if the materials are the basic 'tools' for creating a piece of music, shouldn't they be valued / approached in analytical terms as well?

This study aims to examine which components of musical experience are presented in the general attitudes to music of composers and students; Meyer's tripartite scheme is a valuable aid for guiding this investigation, although from the perspective of psychological studies (especially those discussed in the previous chapter), some outcomes of this investigation can be predicted beforehand. At the same time, this study aims to investigate which categories of responses emerge from students' responses to specific pieces of contemporary music. It is here that Meyer's scheme seems to be limited and problems with it have been identified.

One problem is related to the transcendental category, especially the technical/analytical approach which is not clearly discussed by Meyer. In his study, Kemp (1996) has observed that both composers and trained musicians tend to focus their attention on the 'syntactic' and 'analytic' aspects of music. Hargreaves and Colman (1981), for example, have found that the 'objective-analytic' category (emphasis on the technical elements) tends to occur in the responses of musically-experienced listeners. It is possible that it is the non-music students (less musically-experienced) who are likely to respond to sound materials in a more sensory/transcendental way, as considered by Meyer.

Although Meyer maintains that we are still living in a period of 'fluctuating stasis' where different styles coexist side by side in permanent stability (1967 and 1989), he analyses each category in a distinctive way. However, some studies in psychology, which have investigated composers' musical experience, have shown signs of a combined approach. Kemp (1996: 130), for example, has observed that although "research into people's listening strategies suggested that they tend to adopt" a more 'holistic'/'global' or more 'analytic' strategies, composers are likely to experience music in both ways. This means that it is possible to predict beforehand that in the investigation of the musical perspectives of Brazilian composers, Meyer's categories may be found to be combined. For example, they may emphasize more the formal aspects when composing but lay stress on traditional beliefs to illustrate the meaning the music has for them.

Another problem refers to the complexity involved in the interpretation of people's experience and response to music - a issue raised by a number of studies in

music psychology and education. Meyer's study is not concerned with this matter either from the psychological point of view or from an educational perspective. It is rather an exploratory study, which adopts a historical and philosophical stance, and examines the changes in Western thought which underlie modern music. It is through this that he outlines his scheme to describe twentieth-century composers' attitudes towards music. Hence, Meyer's categories are particularly helpful in guiding the research with reference to the composers' musical perspectives as well as students' general attitudes to music.

It is to be expected that Meyer's categories will emerge in the investigation of the general attitudes of Brazilian composers and tertiary students. The issue to be investigated thus is not whether the three categories can be found but how they can be found. On the other hand, the historical and philosophical stance adopted by Meyer is inadequate to interpret the complexity of students' responses. There is the problem regarding his notion of transcendentalism raised above. In an attempt to extend and refine Meyer's scheme so that a more articulated theoretical model can be set up for giving cohesion to the empirical investigation, this thesis includes another study. This is Swanwick's layers of musical understanding. The categories developed by Swanwick not only bear certain resemblances to those of Meyer, but also throw light on the problems identified in Meyer's scheme.

CHAPTER 3

AN ALTERNATIVE APPROACH TO MUSICAL EXPERIENCE

Meyer's tripartite scheme became an initial framework for the research project. His categories are broad enough to cover a more diverse perspective regarding people's musical experience, than that considered in listening tests used in higher education. However, it was seen that they are also too vague to handle complexities involved in responses to music. Although his scheme has never been empirically verified, some results could be predicted beforehand. These include a possible combined approach in composers' thinking and an emphasis on the technical / analytical components of music by both composers and music students. One problem identified in Meyer's notion of transcendentalism is that analytical awareness of sound materials is not relevant but their 'affect' upon listeners is - sounds being 'individually' experienced as 'sensations'. It is also predictable that it is the non-music students who are more likely to approach music through its 'affective' and 'associative' dimensions. It is implicit in Meyer's view that these types of approach underpin traditionalism, and here, another problem has been raised. His concern is more with feelings emerging in response *to* music rather than considerations of the expressive character *in* music.

In an attempt to overcome the limitations found in Meyer's historical and philosophical study, this research includes Swanwick's theory of the layers of musical understanding. This theory comes from a different context of Meyer, that is, from an educational context; it has also been empirically researched. It establishes four categories of musical experience which means that it bears a close relationship with Meyer's scheme and can elucidate some of the problems identified with it. It is by combining the ideas of both Meyer and Swanwick that this study sets out a theoretical model of musical experience for guiding the empirical investigation. The purpose of this chapter is firstly to outline the main ideas and concepts underpinning Swanwick's theory. Although it is concerned with a child's musical development and establishes levels of musical understanding according to the child's age, it opens up additional dimensions for the

study of how people experience and respond to music through listening. As Swanwick says, “the process of musical development can be seen also as a map of the elements of musical response” (1988: 81). His theoretical scheme is addressed to educational activities of composing, performing and listening, but the description presented is focused on listening. This chapter also includes a comparative analysis between the categories of both Meyer and Swanwick. In the last section, a provisional model of musical experience is set up as the theoretical framework for the research.

1. SWANWICK’S LAYERS OF MUSICAL UNDERSTANDING

The theoretical premises of Swanwick’s layers of musical understanding were first laid down in his book *A basis for music education* (1979). His ideas regarding the nature of musical experience were empirically studied, and resulted in the ‘spiral model of musical development’ (Swanwick and Tillman¹, 1986). This model was further developed by Swanwick and led to the ‘spiral theory of musical development’, published in *Music, mind, and education* (1988).

Swanwick’s theory is directly linked to the theme of this thesis in at least four important ways. The first is that it was empirically researched (Swanwick and Tillman, 1986). Second, it is set up in the realm of music education; it is directly addressed to ‘day-to-day classroom objectives and activities’ which includes listening. Another reason is that it establishes interrelated levels of musical development and response based on four dimensions of music, namely materials, expression, form and value. The first three categories have close correspondence with Meyer’s categories. Besides this relationship between both schemes, Swanwick’s study considers complexities involved in people’s responses to music, and because of this, some of his ideas can be used to extend and refine Meyer’s ideas. Finally, it can be useful for orientating the analysis of the data collected from students regarding their responses to specific pieces of music.

¹ Tillman collected data from 754 compositions of 48 children, aged 3 to 11 years.

1.1 Introductory assumptions

In setting up a theoretical basis for music education, Swanwick (1979) discusses fundamental concepts involved in people's musical experience. His main line of argument is supported by the belief that music education is aesthetic education. In an attempt to give a clear direction to the work of music educators, he maps out a hierarchy of objectives which holds the initial ideas for the development of his layers as established in the 'spiral theory'. Some of the issues raised by him are of especial interest here not only because they refer to listening², but also because they are important for understanding the theoretical assumptions underpinning the layers. These include: a) the distinction between sound materials and musical elements, and their relation with musical responses; and, b) the two levels of aesthetic experience, namely 'meaning for' and 'meaning to'. Although this thesis has already drawn on these two concepts when discussing assessment of musical expression, it is important to refer to them again because they are central to understand the context in which Swanwick approaches them in one of his layers, namely expression.

Referring to the distinction between sound materials and musical elements³, Swanwick identifies "three vital processes that are brought to bear on sound materials by human thought and imagination". First is the process of *selecting* sounds from a wide range of possibilities. This is what composers do - they "select and reject sounds to some extent for us and draw our attention to this sound rather than that". This is what listeners also do; "even on the level of ordinary perceptions, we select the sounds to which we will attend" (Ibid.: 59). The second process, which goes "alongside with the selection of sound materials", is "of *relating* sounds together. One sound may follow another or several sounds may be combined. Some sounds may be heard often and others more rarely". The third process that transforms sounds into music "is the *intention* that there shall be music. It may be a composer... or just a listener making his own music out of the sounds of train-wheels, but someone is intending music to happen" (Ibid.: 60). Swanwick thus concludes by saying that in musical experience,

² Swanwick (1979: 51) uses the term 'audition' for "the act of attentive and responsive listening, with aesthetic understanding as part of the experience".

³ He observes that this distinction is "a source of great confusion and misunderstanding at the roots of the theory and practice of music education" (Ibid.: 59).

“raw sounds cease to be aural materials and become charged with meaning to which we respond. And our response is an aesthetic response... Aesthetic means that we perceive and feel something... An aesthetic experience is self-enriching. It is not necessarily something complicated and rarified or mystical and elusive.... An aesthetic experience feeds the imagination and effects the way we feel about things: music without aesthetic qualities is like a fire without heat”. (Ibid.: 60-1)

The belief in music education as aesthetic education, and thus musical response as aesthetic response, enables Swanwick to discuss the two levels of meanings which emerge in people’s musical experience. The first level - ‘meaning for’ - is understood as highly individual; it is related to ‘personal relationships with a particular work’. As he says, “the auditor brings his experience of *living* to the work; a sense of vitality, memories or schemata of past events, an attitude to human feelingfulness. The work communicates to the auditor a perspective on life as it is felt along with a new sense of fusion, an expansion of possibilities beyond the commonplace” (Ibid.: 51). Since this meaning is ‘personalized in us’, it cannot “be planned for in teaching. Meaning ‘for’ can never form part of a syllabus, though we may always be looking for the signs that it happens in our students and delighted when we think we see them” (Ibid.: 62). The other level - ‘meaning to’ -

“refers to the discernable qualities or character of the musical objects, its gestures and surface ‘meaning’... Musical events can be described in different ways by using analogies of relative weight, activity, size and so on... On [this] level, an auditor brings previous experience of *music* to the work; a sense of style, an aural ability to discriminate tunes, textures and timbres, a set of expectations.” (Ibid.: 51)

The perception of “norms and deviations” is included by Swanwick in the stance of meaning ‘to’. He says:

“The act of audition can only be related to problems of style and technique through the perception of *norms* and *deviations*. To be able to project a set of expectations and to experience the interest, the engagement and excitement when these are inhibited or eventually realized is to understand the secrets of the style and manner of the work before us” (Ibid.: 56).

The two stances of meaning ‘to’ (recognition of expressive gesture and identification of norms and deviations) are placed by Swanwick within the realm of “aesthetic appraisals”. His view is that these two areas are those “in which we *can* work,

for which we *can* plan, through which we can hope to see the development of aesthetic responsiveness in our students” (Ibid.: 63). He thus reaches the following conclusion.

“Here are two prongs in the fork of precise objectives for music as aesthetic education. We might notice that the gestural aspects of music corresponds largely with expressive and *quasi* referential elements, while the relationship between the expected and the unexpected in music is the perceptible edge of its formal properties. Components of feeling (recognized through relative movement, weight, size, density and so on) are interlaced with structural features.” (Ibid.: 63)

Swanwick suggests that there is a hierarchy of objectives to orientate the work of music educators. With reference to ‘meaning for’ during audition, he believes that although “this cannot be predicted or taught for”, it is to remain on the basis of “aesthetic response” as an “ultimate aim” of education (Ibid.: 67). The educational objectives are distributed alongside three categories where I and II are especially relevant. Category I refers to *aesthetic appraisals* and deals with meaning ‘to’ during audition. As general formulations, the students should be able to: “(a) recognize and produce in music a range of expressive gesture; (b) identify and display the operation of norms and deviations”. Category II includes “skill acquisition”, and the students should be able to “(c) demonstrate aural discriminations, technical fluency, use of notations” (Ibid.: 67). These three stances of musical responses (a, b, and c) have close relationship with the layers of musical understanding further developed in the ‘spiral theory’.

In *Music, mind and education* (1988), Swanwick develops his ideas further by explaining his layers of musical understanding. He examines the results of the empirical work carried out with children from which he derived the “spiral theory of musical development”, and also adds further analysis to the layers. Before the theory is described, there is a relevant discussion in the second chapter (“What makes music musical”; pp.19-34) that deserves consideration. In this chapter, he examines a number of psychological studies concerned with listening in terms of the dimensions of responses they look for, namely sound materials (including the physical properties of sounds), expression, and musical structure. These dimensions are also discussed in the context of educational practice. An additional category of musical experience, named ‘value position’, is defined by Swanwick and also identified in some studies in the field of music theory. He then outlines a scheme of musical response consisting of five levels;

in each one, he includes aspects which might ‘distract’ the listener’s attention. This scheme can be seen as a development of Swanwick’s earlier ideas (1979). For example: recognition of ‘expressive gestures’ is now related to the level of ‘expressive character’; identification of ‘norms and deviations’ is considered at the level of ‘structural framing’; and, perception of ‘technical’ elements is included in ‘sound materials’. “Distractions” will be discussed further in the spiral theory, especially related to the ‘left-hand side’ of the spiral. Swanwick’s scheme is shown below.

* Scheme of **Musical Response** (1988: 34)

Levels	Distractions
Attention to sound source etc.	Noise: unwanted sounds, discomfort, social setting, fatigue
Impression of sound materials	Sound association: similarities with other sounds, synaesthesia, labelling and classifications
Perception of expressive character	Extra-musical associations: dramatic or visual, emotional associations
Structural framing of the work style	Expectations: levels of familiarity, mental ‘set’, sense of style
Value position	Dissonant system: alternative peer-group affiliation, inappropriate location, contrary ‘philosophy’

1.2 The spiral theory

Swanwick’s layers of musical understanding are established in the spiral theory. This theory maps out eight levels or modes of musical development centred on four dimensions or layers, namely *materials*, *expression*, *form*, and *value*. The basic idea is that musical development or musical knowledge is directly related to the ways in which people engage themselves with music by focusing their attention on those musical components. Materials, expression, form, and value are considered in terms of sequential and inter-related categories. They are understood as dimensions of musical experience and responses. As Swanwick (1992b: 14) says, they can also be approached as “four possible dimensions of critical appraisal or analysis. We might even call them profile components: ‘the variety of knowledge, skills and understanding to which the subject gives rise’”.

Two modes of musical development are given to each dimension. The spiral thus

places the four dimensions in the middle and the corresponding modes are distributed along the right and left side of the spiral. The right-hand side corresponds to those modes which involve a more 'intuitive' approach, while the left side is linked with a more 'analytical' approach. The modes of musical development are: sensory and manipulative (focus on sound materials); personal and vernacular (focus on expression); speculative and idiomatic (focus on form); symbolic and systematic (focus on value). The sensory, personal, speculative and symbolic are placed at the left-hand side, and the manipulative, vernacular, idiomatic, and systematic are at the right-hand side of the spiral..

At the level of materials, people are responsive to the sound source; they find pleasure in sound itself and are impressed with sonorities, particularly timbre and dynamic extremes (*sensory*). After this, they begin to *manipulate* sound materials by transforming the "pure sensory delight in sounds into an urge for mastery; an emphasis on the exploration and control of the materials of music" (1988: 71). Sound materials begin to be perceived and described in analytical terms, that is, in terms of technical aspects involved in the management of sonorities.

Unlike many psychological investigations within the realm of aesthetic response which tend to approach music by association (between music and its 'emotive' affect on people), Swanwick's position is that music is primarily not referential but very expressive. "There is a powerful tendency for music to be expressive, without being in any way illustrative or representational... [In music,] we hear gestures, character and movement through the processes of identifiable posture and gestural change" (Ibid.: 65). He is thus able to distinguish two modes of response related to expression. The first signs of people's engagement with expression appears in a *personal* and idiosyncratic mode of musical response. They realize that music does have an expressive character which matches or corresponds with their personal feeling (meaning 'for'). After this, they move to the *vernacular* by transforming "personal expressiveness [into] expression within general vernacular conventions" (Ibid.: 71). The expressive character is recognized through established musical conventions such as phrases and metrical organization (meaning 'to').

At the level of form, people begin to be aware of the structural relationships in musical events; they perceive, for example, repetitions, contrasts, tension and rest, deviations, and so on. They begin to speculate about the possible structural connections

between events; expectations arise during listening in the sense that they can predict or make inferences about the events which follow. According to Swanwick, “at this level of musical encounter, there is still a tremendous attraction in handling sound materials with musical expressiveness: but the *speculative* mode initiates a new concern for musical form, for making [and listening to] music which is not only characterful but also coherent” (Ibid.: 72). After this, the *idiomatic* mode takes place as the structural dynamics are recognized in musical idiom or vocabulary; structural relationships are associated with clear idiomatic practice.

At the top of the spiral, is the highest level of musical experience which is identified and named by Swanwick as value. At this level, there is a clear personal commitment to social value systems. The ‘value’ given to a musical work is “not simply [demonstrated by] personal prejudice for or against [for instance,] opera or progressive rock as a genre, but [by] an awareness... of the significance of a particular musical encounter, a realization built on the appraisal of materials, expressive character and structure” (1996b: 14). The main shift from the *idiomatic* (form) to the *symbolic* (value) “can be seen in the tendency for individuals to find that music of a particular kind, or even one particular piece, begins to correspond with special frames of mind” (1988: 74). At this level, “formal relationships and expressive character [are] fused in coherent and musical statement” (1994: 90). The last development within the mode of value is the *systematic*. Evidence for this was found (Swanwick and Tillman 1986 and Swanwick 1988) not in the empirical work but “in the writings of musicians, especially composers, where a strong sense of personal value leads to the development of systematic engagement. New musical universes may be mapped out, and this... can be observed either in new generative musical procedure.. or of talking and writing about music” (1988: 75).

Before looking at resemblances and differences between the categories of Swanwick and Meyer, there are still two relevant aspects to be considered in relation to the spiral theory. These are the idea of left and right-hand sides, and the meaning of the ‘spiral’ itself. For Swanwick, each side of the spiral “represents the dialectical nature of musical engagement” (1994: 87). The left and right sides are associated respectively with ‘assimilation’ and ‘accommodation’ (Piaget’s psychological concepts), and also with ‘intuition’ (left) and ‘analysis’ (right). Swanwick’s view is that “the growth of

knowledge at any level emerges intuitively and is nourished and channelled by analysis” (Ibid.: 86), that is, for each intuitive level of response there is a corresponding analytical dimension. As he explains:

“On the left-hand side is the playful dimension of internal motivation; starting with the almost entirely intuitive exploration of the sensory qualities of sound, which are transformed into personal expressiveness, then into structural speculation, and ultimately a personal commitment to the symbolic significance of music. These intuitive insights are extended and nourished by the right-hand side, imitative in its bias and analytical: skill mastery, the conventions of the musical vernacular, idiomatic authenticity, the systematic extension of musical possibilities.” (1994: 87)

The spiral-shape given to the scheme in which the layers are placed reveals that although there is a sequence of musical development, this development should be understood as a cumulative and cyclical process. The idea is that people move frequently back and forward along the spiral in their process of knowing music. Swanwick makes this aspect clear by saying:

“[The structure] takes the form of spiral for several reasons, one of which is that the process is cyclical; we never lose the need to respond to sound materials, re-entering the spiral repeatedly, no matter what age we happen to be or how musically experienced we are. Furthermore, the process is cumulative; when making music, sensory sensitivity and manipulative control interact with each other and, later on, with personal and conventional expressiveness.” (1988: 67)

2. MEYER AND SWANWICK: A COMPARATIVE STUDY

Meyer’s scheme reveals the dimensions of musical experience in a very broad or open way. His study takes a more philosophical and historical perspective. Although making general assertions about views of music as held by musicians and/or listeners, Meyer is especially concerned with discussing composers’ attitudes towards music which includes descriptions of compositional features and types of music. He builds a scheme related to three distinctive aesthetic positions which composers have followed. Because he is not concerned with the issue of musical responses, it was seen that his tripartite scheme is inadequate to interpret the complexities of musical experience. In other words,

it seems to be easier to find Meyer's categories in people's general attitudes to music than in the reality of their responses to music. This research aims to investigate not only which categories of musical experience emerge from the general attitudes of the selected group of Brazilian composers and tertiary students, but also how students respond to specific pieces of music. Swanwick's study was chosen both to address the problems found in Meyer's approach and as a way of extending and refining his categories.

Swanwick's approach is based on logical-psychological concerns, it looks at children's musical behaviour in the perspective of music education. While Meyer explores the composers' world more than Swanwick, the latter explores the listeners' world more than Meyer. Whilst Meyer's analysis is centred on three distinctive categories, Swanwick's analysis is more complex. He investigates musical experience according to four interrelated categories distributed alongside the spiral through eight modes of musical responses (the left and right-hand sides). Besides these differences between the two authors, in a general sense Swanwick's scheme brings Meyer's scheme into the context of music education, but also Meyer's ideas might be seen as providing a philosophical support for Swanwick's ideas.

In a specific sense, the issue of how people respond to music is approached by Meyer in a very broad, descriptive and, in a simple way compared with Swanwick. Meyer's scheme suggests that listeners may respond to music by focusing their attention on the sounds (transcendentalism), or on the expressive and referential content of music (traditionalism), or on the structural interplay exhibited in music (formalism). Swanwick gives additional dimensions to the issue not only by adding a fourth category (value) but also by differentiating modes of response in each category - the idea of left and right side of the spiral. Besides Swanwick's more complex approach to the categories, there are other similarities. These lie in the general or broad ideas given to three categories - sound materials (transcendentalism: emphasis on materials), expression (traditionalism: emphasis on content), and form (formalism: emphasis on form and process).

Swanwick and Meyer realise that at the level of materials, people find pleasure in the sound itself. They focus their attention on the ways in which music deals with sonorities, timbres, dynamics, pitches and so on. They value music which basically explores sound materials. With regard to expression, they agree that at this level, people value music to the extent that it is able to convey meanings, feelings and moods. They

may also make associations or references between the expressive content of music and their individual, cultural, and/or social experience. With reference to *form*, they also agree that at this level, people focus their attention on the structural interplay displayed in the music. They enjoy changes and transformations. They look for some kind of 'coherence' between events, parts and/or sections of the music.

The authors, however, diverge when Swanwick identifies a fourth category (*value system*) and adds further dimensions to each of the categories. Meyer's discussion of traditionalism invariably remains at the level of philosophical assumptions; he goes further with formalism and transcendentalism when he discusses compositional principles. The dimension he gives to traditionalism is clearly related to the representations, references and associations people make with music. This can be seen in some of his key-statements. He says that for traditionalists, "content - representational significance - is the almost exclusive focus of interest" (1967: 213). He also points out that "traditionalist art compels belief by virtue of its similarity - represented directly or symbolically - to objects, events, and experiences previously known in the 'real' world. Its authenticity, tested and vouched for by our extra-aesthetic experience, is derived and contingent" (Ibid.: 221). It seems that the context given by Meyer with regard to 'expression' is only one side of the coin when compared with Swanwick's approach. Although Meyer recognizes the expressive component of music, in a traditional approach, people respond to it not by identifying it *in* the music but by referring to or associating it with "extra-aesthetic experience". In this sense, Meyer seems to address 'expression' in the realm of what Swanwick calls "meaning for".

Swanwick's view is different. He says: music has "its own particular universe of gestures, of feeling and emphasis - it has *expressive character*" (1988: 57). Further, he points out that "music rarely appears to have a conveniently describable 'subject', yet does seem to contain an expressive charge: we hear gestures, character and movement in music through the processes of identifiable posture and gestural change" (Ibid.: 65). He is also aware that "any account by people as to how expressive character is perceived will inevitably be metaphorical, poetical rather than analytic" (Ibid.: 25). Using these means (metaphors, poetical), people can describe the expressive content in terms of "weight, size, forward impulse, manner of movement and other components of posture and gestures" (Ibid.: 29).

Finally, a further relationship between the authors needs to be explored by examining precisely where Meyer stands in relation to Swanwick's idea of the left and right-hand sides of the spiral. Although Meyer does not make clear distinctions between 'modes or levels of response', it is possible to find evidence through his ideas about traditionalism, formalism and transcendentalism which could be related to one or another side of the spiral.

Meyer defines traditionalism as positing "the existence of an all-embracing, eternal truth - a single, ultimate reality - as the source for the meaning and purpose of human life" (1967: 232). This statement suggests that in each individual there exists a quest for meaning, a meaning that is basically associated with "the purpose of human life". Throughout Meyer's ideas, there is a general assumption that traditional music is referential or representational because of its nature and purpose. Music is approached by means of its association with and reference to individual/personal experience in life. When this idea is applied to the spiral, it seems that Meyer's notion tends mostly to be related to the left-hand side, precisely to the *personal* mode of response at the level of *expression*. It is precisely at this level that people begin to address music in associative and referential ways. They show personal awareness of the expressive character of music by describing the atmosphere, mood or character of a musical passage. "Expressiveness becomes apparent in the exploitation of changes of speed and loudness level... There are signs of elementary phrases - musical gestures... There is little structural control and the impression is of spontaneous and uncoordinated musical ideas emanating directly from the immediate feelings of children without critical reflection and shaping" (Swanwick, 1988: 77-78).

Meyer's ideas of formalism tend mostly to be related to the right-hand side of the spiral, precisely to the *idiomatic* mode at the level of *form*. Throughout his definitions, Meyer makes clear that the world of formalism is the world of 'inventive skill and formal elegance', is the world of "predictions, inferences, and categorizations [which] presuppose the existence of a law-like, causal universe" (1967: 228). "Formalist art must convince primarily in terms of what takes place within the work of art itself" (Ibid.: 182). Since 'formal' music has structural syntax of pattern and form, this "is perceived as having a purposeful direction and goal" (Ibid.: 71). A composer's desire to master sounds is translated into his/her search for structural order which gives 'form' to music,

and form is created through cause-effect, antecedent-consequent relationships. It is these musical dynamics which tend to design listening experience. Swanwick's analysis of responses at the *idiomatic* level shows similarities with those of Meyer. "Contrast and variation take place on the basis of emulated models and clear idiomatic practices... Answering phrases, call and response, variation by elaboration and contrasting sections are common." (Swanwick, 1988: 79).

In the case of Meyer, transcendentalism tends to be related mostly to the left-hand side of the spiral, precisely to the *sensory* mode at the level of *materials*. Evidence can be found for this in his analysis both of composers and of the audience engaged with transcendental music. Composers make sense of their worlds through sounds; if music has meaning, this is to be found in the context of sound materials: "transcendentalism [insists] upon direct, intuitive experience, unmediated by concepts and categories, as the only true and valid knowledge of reality" (1967: 231-232). Here, Meyer is making clear that any 'technical' analysis of materials is irrelevant for transcendentalists. Technicality has little to do with conscious analytical processes - "concepts and categories". The idea of 'manipulating' materials such as repetition, regular or irregular pulse (first attempts to deal with materials in an analytical way) is associated with the right-hand side of the spiral (*manipulative* mode). With regard to the audience, Meyer believes that listeners are attached to the sounds as "individual, discrete, objective sensations" (1967: 73). Swanwick maintains that at the sensory mode, "there are no identifiable structural relationships and the evolution of the composition may depend heavily on technical accidents which are not exploited" (1988: 152). It seems that there is an agreement between Meyer (about transcendentalism) and Swanwick (about the sensory mode of musical response) that individuals deal with material basically through sensations and sensory intuition; they respond "primarily to the impressiveness of sound" (Swanwick, 1988: 56).

If Meyer's view of transcendentalism is for example applied to the world of composers/compositions and listening/listeners, and complemented by Swanwick's ideas, the following conclusions can be drawn. Composers may understand music as having no referential meanings and they do not consider structural connections in music to be important. They engage with sound materials by exploring different timbres, dynamics, and so on. They may value the transcendental/magical nature of musical sounds (the

‘intuitive’ approach) as well as the technical devices for controlling and mastering sounds (the ‘analytical’ approach). To appreciate their music people may simply allow themselves to be ‘moved’ by what is in some way revealed through the music. Listeners may respond to music by describing its magical/transcendental power (‘sensory’ mode) and/or the ways in which composers deal technically with sound materials (‘manipulative’ mode). The emphasis of composers on ‘novelty’ may be displayed in their compositions by the sudden and unexpected appearance of sonorities. They do not tend to organize sounds in a progressive way and for this reason, their music can sound ‘aimless’. As Meyer points out, they can make use either of chance methods or principles of fragmentation, random or indeterminate procedures.

3. ARTICULATING AN ADEQUATE THEORETICAL MODEL TO THE RESEARCH

The purpose of this study is to explore issues related to the assessment of listening in higher education, with particular concern with listening assessment in Brazilian undergraduate music courses. The focus is to investigate categories of musical experience and response as an attempt to find out a possible frame of reference for assessment that could be comprehensive enough to cover a varied range of responses besides those which involve the analytical approach to the technical aspects. For the empirical investigation, a selected group of Brazilian composers and tertiary students on a music course and on other courses at a Brazilian university have been chosen. The aim is to examine the following aspects of their musical perspectives: their general attitudes towards music, i.e. what they think about music in a broad sense, including the meaning music has for them, the musical dimensions they say they value when composing (composers) and listening (students), and the students’ general musical preferences. Another aim is to investigate which categories emerge in students’ responses to specific pieces of music. These pieces are selected from the repertoire of the composer participants, and thus, the examination of students’ responses is restricted to contemporary Brazilian music.

This thesis has drawn on Meyer’s tripartite scheme and Swanwick’s layers of

musical understanding in its search for organizing principles for orientating the empirical work and the interpretation of the findings. Although Meyer's ideas of traditionalism, formalism, and transcendentalism offer a fruitful line of empirical enquiry, problems were found in his categories. Swanwick's layers throw light on Meyer's categories. Although the studies of both authors derive from different contexts, some resemblances were found between their categories. Nonetheless, Swanwick's theory deals with more complex factors involved in responses to music, including a fourth category ("value") and the two modes of experience underpinning each category ('intuitive' and 'analytic').

Meyer fails to provide a clear definition of 'materials'. His approach is more focused on the sensory / transcendental dimension rather than the analytical and technical. As discussed elsewhere, it is the technical approach to materials that is most stressed in aural tests used in higher education. The distinction between a more sensory/intuitive and more analytical approach to sound materials is discussed by Swanwick, and this is an important factor in the analysis of the data concerning the musical perspectives of both Brazilian composers and tertiary students. Another problem identified in Meyer's scheme is related to traditionalism. In his view, traditionalism is related to extra-musical references and associations people make with music (meaning 'for') rather than recognition of expressive character existing in music (meaning 'to'). This distinction is also made by Swanwick when considering respectively the *personal* and *vernacular* modes of responses in the realm of expression. It is by combining certain ideas of both Meyer and Swanwick, that this thesis sets up a working model for orientating the investigation. The model is shown below.

FORM
EXPRESSION
TRANSCENDENCE MATERIAL

It contains three major layers, one of them being divided into two modes of response. The categories of the model are 'form', 'expression', 'transcendence' and 'material'. These last two categories refer to Swanwick's distinction between *sensory* [named 'transcendence'] and *manipulative* [named 'material']. 'Form' is in line with

‘formalism’ of Meyer and the analytic stance of Swanwick’s form (*systematic* mode). The term ‘expression’ is chosen instead of traditionalism because the model takes into consideration the distinction made by Swanwick. ‘Expression’ thus includes both extra-musical associations and recognition of expressive content (including the *personal* mode of Swanwick and ‘traditionalism’ of Meyer) and expressive gestures in music (*vernacular* of Swanwick). The categories are considered of equal value for the investigation, that is, there is no concern with stages of musical development or knowledge as in the case of Swanwick’s study or with the biased approach of the categories by Meyer.

Meyer’s tripartite scheme is included in the model, especially the parts related to ‘form’ and ‘transcendence’; ‘expression’ embraces his notion of traditionalism. His categories provide a useful basis for the designed model. For example, formalism provides a philosophical basis for those who see ‘form’ as the most important aspect or dimension to be considered or approached in music; in the model, ‘form’ is thus the category which is expected to emerge in responses from those who are attracted by this component of music. Traditionalism, as an aesthetic position followed by those who stress the ‘content’ of music, is included in ‘expression’ as responses involving references and associations people make between music and their personal lives. The other mode of response within ‘expression’ consists of responses directed to the expressive gesture recognized in music (Swanwick’s distinction). Responses at the level of sound materials are approached in two directions - ‘transcendence’ as defined by Meyer and Swanwick’s *sensory* mode, and ‘materials’ as the category referring to responses which include a more analytical approach to sound materials (Swanwick’s distinction).

It is not the aim here to investigate all the ideas in Swanwick’s theory. For example, the ‘value’ category is excluded. Two distinctive ways to approach sound materials are given prominence. The reason for the exclusion of ‘value’ is that it is analysed by Swanwick as the highest level of musical understanding and involves a high degree of musical achievement. This aspect of attainment in music is beyond the scope of this research. Similarly, Swanwick’s ideas of the right and left-sides are an internal process that will not be examined here.

The aim of the empirical work is to explore the musical perspectives of Brazilian composers and tertiary students in the light of the model; in other words, to check the model against the data. The theoretical model is used on three levels: a) to organize

certain elements of data collection; b) to make a preliminary analysis of data; and, c) to be reassessed on the basis of analysis of data. The model is thus employed to some extent as a structured part of the enquiry and, at the same time, is reviewed and revised in the light of the evidence.

CHAPTER 4

METHODOLOGY

This chapter addresses the methods and methodology used in the empirical work. The three main research questions are: 1) Do the general attitudes to music of Brazilian composers and students in any way correspond with the categories of the theoretical model ?; 2) How do tertiary students respond to specific musical pieces and do these responses fit into the categories of the model ?; and, 3) Is there any relationship between these categories and the conventional assessment of musical listening, especially in Brazilian higher music education courses ?

In order to answer the first question, questionnaires were devised which allowed the participants freely to reveal their opinions about specific topics. The theoretical model oriented the preliminary questions for the composers and students, and was subsequently reviewed and interpreted. The empirical investigation with students formed the central part of the study. Listening activities were devised to investigate how students respond to music (the second research question). A representative piece of music, chosen by Brazilian composers, was used for this. The analysis of the data on the students' responses to music was carried out independently of the provisional model. This is the qualitative part of the research.

The first section of this chapter gives a broad view of the research approach adopted which is qualitatively oriented. The two subsequent sections give a detailed account of the participants and how the empirical work was carried out by describing all the steps followed in the investigation and the methods used for data collection.

1. METHODOLOGICAL CONSIDERATIONS

There is a common understanding among writers that qualitative research is concerned with *interpretation*. Miles and Huberman (1994a) quoting Berg's definition

(1989) say that “in some sense, all data are qualitative; they refer to essences of people, objects, and situations” (p.9). In their view, “qualitative data, with their emphasis on people's ‘lived experience’, are fundamentally well suited for locating the *meanings* people place on the events, processes, and structures of their lives: their ‘perceptions, assumptions, prejudgments, presuppositions’ (van Manen, 1977) and for connecting these meanings to the *social world* around them.”(p.10). Janesick (1994) also says that qualitative research, in a fundamental sense, is synonymous with interpretation. It aims to ‘understand lived experience’ and is interested in ‘meanings’ and in an individual’s point of view. The “qualitative researcher focuses on description and explanation, and all design decisions ultimately relate to these acts” (Ibid.: 218). Denzin and Lincoln (1994) point out that “qualitative research is a field of inquiry in its own right” (p.1). It is “multimethod in focus... [because] qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.” (p.2).

Bryman (1988) also agrees that the main characteristic of qualitative research is that it aims to explore the actors' interpretation of specific phenomena. He identifies three broad characteristics associated with qualitative research - its focus on description, contextualism, and process. Descriptions are commonly viewed as being very “consistent with the perspectives of the participants in that social setting”. Bryman observes that researchers have “a preference for contextualism in its commitment to understanding events, behaviours, etc. in their context” (Ibid.: 64). They also lay emphasis on process and this “can be seen as a response to the qualitative researcher's concern to reflect the reality of everyday life which, they tend to argue, takes the form of streams of interconnecting events” (Ibid.: 65). The general orientation followed in this study makes it qualitative in character and is precisely committed to describing and giving an interpretation of the musical experience of composers and students. By focusing the investigation on their experience, it is hoped that answers can be found to the main issue of this research, that is, which categories of musical experience ought to be considered in listening assessment.

This study is predominantly exploratory. Robson (1993: 42) states that an exploratory enquiry is usually associated with qualitative investigations. It aims “to find out what is happening”, “to seek new insights”, “to ask questions”, and “to assess

phenomena in a new light". On the one hand, this research intends to explore the musical perspectives of composers, music students and non-music students in order to find out whether or not the model is adequate to account for the data. In this case, it is the theoretical model that is being tested against the data - a more traditional research attitude. On the other hand, it also aims to explore the experience of students as listeners by interpreting their responses to specific pieces of music. In this case, the model is not imposed on the data. It is this primary orientation which gives the research a qualitatively-oriented approach. The final aim of this research is to analyse the whole set of data and explore the implications of the findings for the assessment of musical listening with particular reference to Brazilian higher education.

Although the procedures used basically follow a qualitative orientation, some quantitative devices have also been adopted for the analysis of the data. As Bryman and Burgess (1994b) say, the quantitative components allow one "to map out general patterns and the qualitative phase to reveal processes and the perspective of those actually involved in situations in which questions... have materialized. Thus, a certain topic or issue could be approached from different angles" (Ibid.: 222).

Some recommendations given by Miles and Huberman, Janesick and others concerning the analysis of the data are also considered. Miles and Huberman (1984: 23) say: "the [qualitative] data concerned appear in words rather than in numbers [and] words are usually organized into extended text". They observe that the analysis of the data is based on describing and interpreting what participants have said, their words and their views. Referring to the analysis of the written text, Janesick (1994) says that "as the analysis continues, the researcher can identify relationships that connect portions of description with explanations offered in the working model" (Ibid.: 214). "The qualitative researcher uses inductive analysis which means the categories, themes, and patterns [emerge] from the data" (Ibid.: 215). In writing down one's findings, she suggests that certain steps should be followed. The research locates "within the personal experience, or self-story, key phrases and statements that speak directly to the phenomenon in question"; "interprets the meanings of the phrases"; "inspects these meanings for what they reveal about the essential, recurring features of the phenomenon being studied". In doing this, the researcher offers "a tentative statement or definition of the phenomenon in terms of the essential recurring features identified" (Ibid.: 215).

Miles and Huberman (1984, 1994a, 1994b) suggest three sets of activities for qualitative-oriented studies during the process of data analysis. These are “data reduction”, “data display”, and “conclusion drawing and verification”. These procedures are also recommended by other authors such as Bryman and Burgess (1994a, 1994b), and have been used in this study for analysing the data, especially in the analysis of the composers’ answers to the questionnaire and the students’ responses to music. Quantitative analysis is also used in the process for supplementing, explaining, illuminating or reinterpreting qualitative data.

Data reduction is defined by Miles and Huberman as referring “to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions... As data collection proceeds, further episodes of data reduction occur (writing summaries, coding, teasing out themes, making clusters, making partitions, writing memos)” (1994a: 10). “By data reduction we do not necessarily mean quantification. Qualitative data can be reduced and transformed in many ways [such as] through selection, through summary” (Ibid.: 11).

Data display “is an organized, compressed assembly of information that permits conclusion drawing and action.”(Ibid.: 11). “Valid analysis is immensely aided by data displays that are focused enough to permit viewing of a full data set in one location and are systematically arranged to answer the research question” (1994b: 432).

“Looking at displays helps us to understand what is happening and to do something - either analyse further or take action - based on that understanding... The displays... include many types of matrices, graphs, charts, and networks. All are designed to assemble organized information into an immediately accessible, compact form so that the analyst can see what is happening and either draw justified conclusions or move on to the next step of analysis the display suggests may be useful.” (1994a: 11)

As regards *conclusion drawing and verification*, the authors say that “from the start of data collection, the qualitative analyst is beginning to decide what things mean - is noting regularities, patterns, explanations, possible configurations, causal flows, and propositions”. “‘Final’ conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; and the demands of the funding agency, but they often have been prefigured from the beginning, even when a researcher claims to have been proceeding

‘inductively’” (Ibid.: 11). “Conclusions are also *verified* as the analyst proceeds. Verification may be as a fleeting second thought crossing the analyst's mind during writing, with a short excursion back to the field notes” (Ibid.: 11).

The methodological procedures used in this study for collecting and analysing the data are described in detail in the next two sections. However, I want here to give a preliminary explanation of the ways in which the empirical investigation was carried out and which relied on the above authors as a point of reference. The data collected from contemporary Brazilian composers was obtained through a questionnaire. Although the use of questionnaires is usually seen as a technique associated with quantitative research, in the case of this study there are some reasons for using this method within the context of a qualitative approach. The first is that the questions are open-ended, which allows participants to freely reveal their opinions about the topic proposed. The second is that the analysis is based on a written text. Following the recommendations of Miles and Huberman (1994a), the data collected were reduced by means of a summary of each composer's answers to the questionnaire. These summaries were approved by the composers; they were the outcome of a ‘negotiation’ with them. They contain the key-statements of composers in relation to the topic discussed. The summaries also form the ‘data display’. Data reduction and display are part of the data analysis. What is being looked for are correspondences between the general attitudes to music of composers and the theoretical model (first research question).

The data collected from the two groups of undergraduate students (music students and non-music students), also involved questionnaires and listening activities. In the case of the questionnaire, there were open-ended and closed questions. The closed ones were designed to describe and/or identify the participants more precisely regarding age, course of study (in the case of students of other courses), and broad musical preferences in style and frequency of listening. In the case of students of music, closed questions refer to their experience of learning, playing, and teaching. By means of open-ended questions, students were also given an opportunity to comment freely on the topics raised; the major objective of these questions was to collect data related to students' general attitudes to music.

In the case of the listening activities, the students were asked to answer two questions. The first was an open-ended question where they were invited to comment

on the music they were listening to for the first time. The analysis of these data followed a more inductive/qualitative approach. Categories of responses to music, which emerged from an inspection of the data of the students' comments, were identified. A panel of external judges was asked to assess the categories in order to increase the reliability of the analysis. The second question had a direct reference to the provisional model, especially to expression, form, and transcendence; students were asked to describe the compositions, while listening to the same piece for the second time, by choosing words inferred from the model. The analysis here followed a more quantitative approach. The data were displayed numerically through tables and graphs.

2. CARRYING OUT EMPIRICAL WORK WITH COMPOSERS

2.1 Choosing the composers

The criteria used for choosing composers were: a) they should be respected composers in the cultural context in which they work; and b) they have been involved in teaching musical composition at Brazilian universities.

Twelve composers were initially invited to collaborate with this study; nine of them answered positively and seven completed the whole set of activities. The seven participants currently live in different regions and work in five different universities in Brazil. One of them has retired from the university at which he was working but still continues to compose and teach privately. They are: Carlos Kater (Federal University of Minas Gerais); Ilza Nogueira (Federal University of Paraíba); Mario Ficarelli (University of São Paulo); Marisa Rezende and Ricardo Tacuchian (Federal University of Rio de Janeiro); Raul do Vale (University of Campinas - São Paulo); and Estercio Marquez Cunha (retired from the Federal University of Goiás). (See Appendix no.1 for a brief curriculum vitae of each composer).

A questionnaire with open-ended questions was devised and general information was gathered regarding the composers' mode of thinking. The composers were also asked to choose one of their works - the one which best embodied their current musical tendency/characteristics - and send a recording of it to me. These same compositions were used in the listening activities with students. Data collection from the composers

took nearly one year (1995); this was partly due to the means of communication involved (postal service and facsimile transmission), and also to the checking procedures used for securing accuracy in the responses and validating the data.

2.2 Setting up the questionnaire

It was hoped to gain an insight into the composers' musical perspectives from the questionnaire. Their answers would allow comparisons to be made between their ideas and those of the model. Thus, the provisional model was being tested against the data. It is important to note that here it is the model that is on trial and not the composers.

Some open-ended questions were devised for collecting information about their general opinions of the topics addressed. Through an examination of the answers, it was intended to highlight exactly what dimensions of music they value or find personally relevant. At the same time, the provisional model provided a basis for comparison.

The five topics for discussion with the composers were chosen to cover various aspects of the composers' thinking. They were the meaning of music, the compositional process, the process of teaching, the audience, and the state of composition in present-day Brazil. There was also a last question where composers were asked to make any supplementary observations in relation to their answers, if they wished, or raise queries, or to provide any other information they thought could be relevant to the enquiry. The composers received the questionnaires (some by post, others by facsimile transmission) together with a letter inviting them to collaborate with the research, with general information about the research, and with explanations about the ways in which their collaboration was requested; in other words, an explanation of the whole process of data collection. The questions which are deliberately broad are given below.

The Meaning of Music

1. In a general sense, what purpose does music serve for mankind?
2. What is the significance of music for you as a composer?
3. As a composer, what is the philosophy that underpins your current compositions?

The Compositional Process

4. What motivates you to start a composition?
5. At the moment, what is your method of composing?
6. Which composers currently influence your work?

The Process of Teaching

7. How do you plan your initial classes in composition for students?
8. What are the first steps you recommend students to take when beginning a composition?

The Audience

9. What kind of musical background or knowledge should listeners have to understand your current works?
10. What are the main characteristics of your current works that listeners might first be aware of?

Composing in Brazil

11. In your opinion, what are the main current developments in composition in Brazil?
12. Where do you see your work within the context of contemporary Brazilian culture?

In Conclusion

13. Do you want to make any further observations?

2.3 Verification of the composers' replies

On receipt of the completed questionnaires, I followed the recommendations given by Miles and Huberman (1984, 1994a, and 1994b), i.e. that of 'data reduction', 'data display', and 'conclusion-drawing and verification'. The data (the completed questionnaire) was reduced and the answers summarised¹. The summaries were sent back to each composer for them to check the accuracy of the content and my understanding of their answers. In cases where there were queries about their original responses, further written clarification was requested for extra or missing information. Through this process, the composers were also given the opportunity and time to review their own answers. This procedure was followed until a final summary was fully approved by each composer.

It should be noted that as far as possible, the original text has been retained in the way it had been written by each composer, that is, a high degree of accuracy in their responses ('validity') was ensured. In the summaries, efforts were also made to retain

¹ The procedure of data reduction is also recommended by other authors including Cohen and Manion (1980/94), and Bryman and Burgess (1994).

a 'sense of context' in the words of Bryman and Burgess (1994b). The purpose of writing the summaries was to focus on certain relevant aspects of the composers' views/opinions in relation to the headings/themes. This meant that the summaries contained key-statements which reveal the way the composers approach music and/or which dimensions of music they value.

The written text (collected and displayed through summaries) reveals certain 'particularities'; it shows personal experience and understanding of the composers with regard to the topics raised. Hodder (1994: 399) states that the written text (as one type of 'material culture') "is the product of and is embedded in 'internal' experience". The seven contemporary Brazilian composers are seen as members of a specific group in the universe of music; they are the people who produce music within the broader context of music.

The final analysis (interpretation) of the composers' musical perspectives is based on the theoretical model. In writing the findings and following the suggestions given by Denzin (1989 - quoted by Janesick, 1994: 215), key phrases or statements are identified which directly relate to the topic in question; the meanings of the phrases are interpreted and inspected for what they reveal about the ideas implied in the model; and finally, the composers' own statements or definitions are used to exemplify the meanings previously identified.

2.4 Musical pieces of the composers

One representative piece of music of the composers was used as a sample for the investigation of the way students respond to music. As stated previously, each composer chose as his/her work, the one which best embodied their current musical tendency/characteristics. They sent a recording of the work to me. On receipt of the recordings, I listened to each work a couple of times, and wrote my own perception of them. I sent a draft of my description to each composer for comment and approval. Ilza Nogueira furnished me with additional information and approval was obtained from all the composers. Subsequently, they were revised but without significant changes to the first drafts sent to the composers. This information is presented in Appendix no. 3, in the form of a brief description of the compositions. It should be noted that this does not show the complexity or depth of the elements used in each piece of music. It only offers

an overview of some general characteristics. The reason for presenting this brief description is to give the reader an idea of the general characteristics of the pieces which are used for the empirical investigation with the students. An audio-cassette recording of the seven pieces of music is enclosed in this study.

Raul do Valle chose his work *Contextura* for symphonic orchestra, which lasts approximately 15 minutes. Ricardo Tacuchian chose *Giga Byte* for an ensemble of piano, brass and woodwind instruments, lasting approximately 11 minutes. Marisa Rezende chose a piano piece named *Ressonâncias* lasting approximately 5 minutes. Carlos Kater chose his work *Isto* for voice and bassoon lasting approximately 8 minutes. Estercio M. Cunha chose *Suitermaglia*; a piece for four acoustic guitars approximately 6 minutes. Ilza Nogueira chose *Ode aos jamais iluminados* - a work for voice, piano, and string quartet, which lasts approximately 20 minutes. Mario Ficarelli sent a recorded tape of his Symphony No.2 - *Mhatuhabh* (Introduction and five Movements). As it is an extensive work, and would also be listened to by students in the subsequent stages of this investigation, it was decided to choose the Introduction and 1st Movement (both last approximately 15 minutes). These two parts show Ficarelli's main musical style and characteristics, and they are also long enough to give an idea of those characteristics. The total time they take is also manageable by the students.

3. CARRYING OUT EMPIRICAL WORK WITH STUDENTS

3.1 Choosing the students

The fieldwork with undergraduate students took place at the State University of Londrina (Brazil) where all of them were studying. This University was chosen because I have worked there as a lecturer in musical perception (aural training) for more than ten years. I also believed this would enable me to pursue the work I would need to do there. Two target groups were selected. One consisted of students currently attending the music education course (named 'Licenciatura em Música') while the other group consisted of students on other courses, who do not have any formal or academic training in music. A large number of students from both groups were initially invited to collaborate with this research. The total number needed was 40 students, 20 for each group. This is

precisely the number of students who agreed to take part.

No specific criteria (other than the above) were employed in choosing the two groups. In both cases the students were invited to participate in this research on a voluntary basis. The only conditions used in the selection of volunteers from the students of other courses were: a) they should not have had any formal musical tuition, or at least not during the previous five years, that is, they should not currently be engaged in formal music studies; and, b) they should have a special interest in music to volunteer.

During the invitation period, I had the assistance of three student-monitors on the music course. Two of them, Carla C. Nishimura and Juliana S. Uejima, helped me during the whole period of data collection. While I personally visited some classes of the music course to invite the students, the monitors went to the main library to invite students on other courses. This place was chosen because it is the place frequented by students from different departments/courses at the university. The university of Londrina collaborated in this period by publishing an article in the weekly newspaper *Notícia* to explain the topic of my research and also request the collaboration of students in the data collection. The Art Department was also very helpful in providing the necessary equipment (sound machine, copy machine, etc.) and a suitable place for the work.

The reasons for dividing the groups between trained and untrained musicians were: a) to discover similarities and/or differences with regard to their musical preferences and ideas about music generally; b) to investigate whether there are perceptual differences between them in the way each group respond to music; and, c) to test the provisional model in the perspective of each group. Broadly speaking and bearing in mind the subject under discussion in this research (listening assessment), the main purpose for collecting data from the two groups was to explore the differences in their responses, to identify all possible aspects of music that draw their attention when listening to music. The field work with the forty students was done during November and December 1995. Two methods of collecting data from students were used - questionnaire and listening activities. These are described below.

3.2 Setting up the questionnaire

The questionnaire was divided in two parts (see Appendix no.4). It begins with standardized multiple-choice questions for collecting information about the students' age,

gender, course, year of study, musical preference (style and composers/performers), musical experience, and frequency of listening. In the second part, the students are asked whether or not they have been involved in musical activities (i.e. performing, composing, and so on), and if they have, which musical instrument they play and which style. The students of music were given additional questions about their musical experience in learning and/or teaching. Open-ended questions were used to investigate general factors associated with their views about music. These questions were as follows: who are your favourite composers or performers?; what are the main characteristics of the music that you prefer to listen to?; when you hear a piece of music for the first time, what attracts your attention the most?; is music important to you? if so, could you explain why?

During the information session when the students were invited to participate in this data collection process, the questionnaire was given to them to be completed and handed in at the first meeting of the listening activities. Although this study is not testing hypotheses or making predictions, the questionnaire was aimed at collecting a small amount of standardized information (through closed questions) and also to explore factors associated with their experience as listeners (through open-ended questions).

The students' answers were divided into two sets of data - descriptive and textual. The data were also considered as being interactive since both descriptive and textual data were used for associative analytical purposes. The descriptive data obtained from both groups of students were collected through multiple-choice or closed questions. These data are displayed through words, numbers, tables, and/or graphs.

The open-ended questions are displayed through textual data. These data give general information about the students' thinking, with particular reference to which aspects of music are valued by them. On the one hand, the analysis is interpretative and seeks specific words or sentences in their statements which may or may not have links with the model, that is, to find out resemblances and differences between the categories of musical experience set up in the model and those underpinning students' thinking. As with the data of the composers, the provisional model is used to make a preliminary analysis and further modifications after the data has been examined. On the other hand, the textual and the descriptive data are analysed in an interactive way. For example, associations can be made between the musical preferences of the two groups of students, as well as comparison of their musical preferences with the main characteristics of the

music they prefer to listen to.

3.3 Setting up the listening activities

The listening activities were devised to investigate students' responses to particular pieces of music composed by the seven contemporary Brazilian composers (question 1), and how they describe the compositions by choosing words derived from the categories of the model (question 2). The compositions they listened to are recorded in the audio-cassette tape enclosed in the thesis. The data collected focused chiefly on investigating the differences and similarities between the two groups, how the categories of the model are found in their descriptions, and which musical aspects/characteristics attracted their attention.

The activities were spread over five meetings with the students, called "Listening to Music". The time allocated for each meeting was a maximum of 50 minutes and they were held on different days. All the compositions were unknown to the students². Each of them was listened to twice during the five meetings in the following sequence: 1) *Contextura* by Valle; 2) *Suitermaglia* by Cunha and *Isto* by Kater; 3) Introduction and First Movement of Symphony No.2 by Ficarelli; 4) *Giga Byte* by Tacuchian and *Ressonâncias* by Rezende; and, 5) *Ode aos jamais iluminados* by Nogueira. The criteria used for choosing the compositions were as follows. Firstly, the total duration of each work had to be considered as each piece had to be listened to twice. Secondly, the total time for each meeting could be no more than 50 minutes and if two works were used in one meeting, the main criterion was to make a contrast between them.

Each of the 5 meetings followed the same sequence. The students were given questions to answer while listening to the musical pieces. In order to organize and keep control of the huge amount of material/data, I used different coloured paper for each group. The initials of the name of each composer were written at the top of each piece of paper. The students in each group were identified by numbers from 1 to 20. Two questions were asked. The first consisted of an open-ended question which the students had to answer when listening to the music for the first time. This was: "While you listen to this music for the first time, make a list of things you perceive". The word 'perceive'

² With the exception of one music student who had already listened to Marisa Rezende's composition.

in Portuguese ('perceber') has a general meaning associated with forming ideas; its meaning ranges from 'perceive through the senses' to 'know' and 'understand'. It was thus an appropriate word to be used in the first question. The explanation given to the students in this question was that they were free to describe the music in terms of the feeling and/or thought that it aroused in their minds while they were listening. They were also assured that the purpose of the research was not to test or judge what musical knowledge they might have, but that I was interested in knowing their own approach to music through listening, that is, what is in the music that catches their attention, what kind of thoughts / feelings arise in their minds while listening to it.

The second question was closed. It conformed to the provisional model in terms of broad ideas underpinning expression, form, and transcendence. With reference to students' approach to sound materials, this set of data investigates particularly their perception of general aspects associated with transcendentalism (as defined by Meyer); their analytical approach to 'materials' is thus not considered. The aim of the question was to investigate how students describe the compositions in the light of general aspects associated with the three categories of the model. In this sense, correspondences between the model ('material' excluded) and students' perception could be explored. Seven words/adjectives relating to each category were ascribed to them plus three lines in which they could write additional words if they wished (see Appendix no.7). The question was: "While you listen to this music for the second time, tick the words that best describe your perception of it". The words associated with 'expression' were: suggestive, communicative, emotive, evocative, descriptive, expressive, and dance-like. Related to 'form', the words chosen were: varied, well-organized, coherent, complex, structured, elaborate, and contrasting. The words associated with 'transcendence' were: mind-blowing, meditative, spiritual, transcendental, exploratory, spontaneous, and unexpected. All twenty-one words were displayed at random.

At the first meeting that each student attended, an additional activity was required. This consisted of a question where the students were asked to indicate with a tick the sentences that best described the aspects of music that were important to them (see Appendix no.6 for "Additional question"). This extra activity took place after the first question which was 'spontaneous description while listening to the music for the first time'. All the sentences began with "I enjoy music that...", and each of them contains

(underlined) key-words that are associated with transcendence, form, and expression. These words were also used in the second activity described above. While on the additional question they were asked to point out those aspects of music they like, in the second they were asked to identify the same aspects in the music they were listening to for the second time. In both questions (additional and second), blank spaces in the answer sheet were provided in case the students had other sentences and words in mind.

The chief objective of the data collected through the listening activities was to look closely at how students responded to the particular pieces of music of the Brazilian composers, in such a way as to establish which categories emerge in their responses. This issue is dealt with in the first question. The analysis was made independently of the provisional model and followed a more qualitative/inductive approach by reduction and display. Later, there was a comparison between the two models - the provisional and the emergent.

The method chosen for analysing the data collected from the students was that recommended by Janesick (1994) and Miles and Huberman (1984, 1994a and b). Janesick (1994: 214) observes that in the analysis of qualitative research, the researcher develops categories “from the data... The process of reduction of data into a manageable model constitutes an end goal of qualitative research design”. Categories were identified which could not only encompass all kinds of responses but also interpret them. There were two main objectives to be attained in this activity. The first was to investigate which categories emerge in students’s responses, while the second was to investigate relationships between these categories and those of the provisional model. In this case, the model is re-evaluated. There was a continual reassessment and refinement of the categories.

3.4 The categories of analysis

Although a detailed description of the process of finding and testing the categories which emerged in students’ responses is given in Chapter 7, an outline will be given here of the main stages involved in this process. The range of responses was initially classified into four categories - *affective*, *technical*, *visual*, and *compound*. There were some doubts about these categories and on further inspection, the students’ comments were clustered.

The next categories which emerged were *expressive character*, *sound materials*, *structural framing*, *compound* and *ambiguous*. These helped to describe and interpret the answers more effectively. The categories “affective description”, “visual”, “textual meaning”, “poetical” and “drawing” were then grouped under “expressive character”. “Technical description” relating to sounds, sonorities, sound effects and timbres was placed in the category “sound materials”. The other “technical description” related to changes and formal procedures was placed in the category “structural framing”. Later, this was named “structural relationships”. A new category was further identified from the students’ comments - the *contextual*. Two attempts were made to refine the emergent categories and achieve an element of reliability.

3.5 Checking for validity and reliability

Finding validity in the empirical investigation with students was related to the whole question of categorizing their responses to music. The questions raised were as follows. Is the work of creating categories of students’ responses valid? Are the methodological procedures for collecting and analysing the data valid? Is the process of categorizing valid? Are the categories identified in the students’ responses appropriate to describe responses to music? Are they appropriate for interpreting answers? Do the categories cover the musical profile of the two groups of students? Do they cover the whole range of answers / analysis? Authors such as Miles and Huberman (1984: 22 and 1994b: 435), say that validity can be obtained through ‘replicability’. However, this study does not involve replicability; the reason for this is that validity is found in the theoretical model that emerged from the analysis of the schemes of both Meyer and Swanwick.

The categories of responses are an important ‘finding’ of the empirical investigation since they reveal aspects which have been omitted from listening assessment. Reliability for the categories was achieved by recourse to independent observers and trained musicians. They were asked to assess the categories in two checks on reliability. Five categories (“sound materials”, “expressive character”, “structural relationships”, “compound” and “ambiguous”) were tested and discussed with eleven research students in the music department at the Institute of Education. They were asked to identify only one category for each comment. These comments were compiled in the

form of isolated words and sentences extracted from the complete statements given by the students.

In the second check for reliability, complete statements were used. At this time, five judges were asked to assess, in a scale from 0 (no correlation) to 6 (strong correlation), which categories they identify in each statement. The categories tested were “expressive character”, “sound material”, “structural relationships”, “contextual”, and “ambiguous”. The “compound” was ruled out because it was implicit in the way the judges were asked to assess the comments. The data collected on both occasions were analysed statistically. The results showed there was strong agreement among judges, which meant that the categories were meaningful for interpreting the students' responses.

CHAPTER 5

THE MUSICAL PERSPECTIVES OF SEVEN CONTEMPORARY BRAZILIAN COMPOSERS

This chapter examines the data collected from seven Brazilian composers by means of questionnaires. By investigating their musical perspectives, it aims to find out whether the categories of the provisional model in any way correspond with composers' general attitudes to music, and also to look at how the categories are found in the reality of particular composers. The analysis that follows is based primarily on the summaries¹ - see Appendix no.2. It is important to read them because it is there that the composers speak for themselves. Some additional information given by the composers (not in the summaries), has been used to clarify certain ideas. Because Meyer's study is centred on composers' musical thinking, some of his ideas are included in the discussion. Interpretation of the musical perspectives of the composers and the theoretical model is given in the last section. As far as possible, some comments on the particular pieces by the composers are included - these are based on my own interpretation and on the description of the general characteristics of each work as approved by the composers (see Appendix no.3).

1. COMPOSERS' THINKING

1.1 Raul Do Valle

There is a strong sense of an individuality throughout Valle's comments on

¹ As explained in the previous chapter, the process of data analysis began by interpreting and reducing composers' answers to the proposed topics. This process involved further contact with them to check my interpretation of their answers and to ask for additional information where necessary. In this way, certain aspects of the composers' thinking were further explored and clarified. The final versions of the summaries, which were endorsed by the composers, capture the central ideas embodied in composers' thinking in relation to each proposed topic. It is important to stress that the English translation of the summaries is an exact transcript of the original Portuguese text.

musical meaning. The meaning is located in the significance that music has in his life. His music reveals his particular understanding of life. He says that music expresses his “personal truth”, it is his “major reason for living”, and it “serves as an indispensable and irreplaceable nourishment for the human soul”. In Meyer’s opinion, ‘individualism’ is a Romantic notion that still persists in twentieth-century music. He ascribes this value of the traditionalists (‘expression’), which is closely associated with ‘self-expression’ and ‘subjectivity’ (Meyer, 1967: 218).

A relevant ideology among transcendentalists is “the increased prizing of impersonality and the decrease valuing of individual expression” (Ibid., 1989: 344). Meyer states that ‘impersonality’ is an important value for transcendentalists as well as ‘originality’. He also says that originality is incompatible with individual expression. Transcendental composers “find ways and means to remove themselves from the activities of the sounds they make”², deny traditional norms, and reject all possible compositional constraints associated with tradition. As a result, innovation and originality become not only important compositional goals for transcendentalists, but also a basis for the critical evaluation of their works. Valle’s position regarding this issue seems to be that traditional beliefs (self-expression and individualism) cross over or interact with a transcendental focus on originality. He appears to associate ‘individualism’ with ‘authenticity’ and/or ‘originality’ since he defines himself as ‘original’ for the very reason that his music reveals “distinct traces of [his] personality”. He also defines himself as “somebody who is anxious, sensitive and authentic”. His compositions are “always underpinned by a commitment to be faithful to [his] personal truth”, and in this sense, each one of his works “holds something new”.

Some of Valle’s statements coincide with transcendentalism. He values the composers’ freedom to create music. Although recognizing that music has a function or “social value”, he has little concern for its utilitarian value. He does not “bind [himself] to any external categories or constraints when composing”. He asserts that his music “can at times be functional but never ‘engaged with’”. He believes that the fundamental meaning music has for mankind is that it ‘nourishes the human soul’. Other aspects of his statements suggest his association with ‘transcendence’ and ‘material’ - his preference

²Meyer using Cage’s own words (Meyer, 1989: 344).

for electronic music and his opinion about the audience. Meyer claims that transcendentalists use electronic devices as a means of breaking with tradition and finding new possibilities by exploring sounds. With reference to his classes of composition, Valle recommends students to regard “the employment of recent technology and experimentation with electronic music” as one of the first things they should be engaged in. He says that “this is because it allows us to open up new horizons of sounds and also because it allows students to break down barriers to the creative act”. In his recent productions, Valle uses computer technology. The main characteristics of his current musical works are “great preference for timbre, exploring the possibilities of the instruments, separately and in combination, and relying on the performers’ virtuosity” (reference to ‘material’). With regard the audience, Valle points out that they do not need to understand the work, just “let [his] music flow over them” (transcendental view).

Traces of ‘expression’ are especially found in his statements regarding his method of composing. As he says, this method is usually ‘direct’. Depending on the nature of the work, a title is initially chosen and he uses it to guide his “creative activity”. Related to the audience, he “believes that the titles... and the brief information which [he] provides, make conscious listening easier”. This idea of a ‘title’ as a reference to listening seems to indicate that there is a quality in his compositions that Meyer (1967: 213) calls “content-filled” (emphasis placed upon ends - traditionalism).

1.2 Ricardo Tacuchian

Tacuchian’s approach displays similarities with both formalist and traditionalist positions. The former can be seen when he says that his recent work has followed certain structural processes. It is through these processes that coherence is achieved. He says that music does not need any metadiscourse to justify itself, thereby implying that music is self-explanatory (Tacuchian, 1992). He recommends his students to “follow one or more unified compositional principles to give coherence to the work”. A piece of music is good when it presents a coherent form of sound organization, when it is based on certain organizational principles. His identification with the formalist position can also be seen in his opinions on the meaning of music for mankind. He states that “aesthetic states” are produced by the structural organization of the work; that is, that music possesses intrinsic, internal logic. The characteristics of his current compositions are:

“energetic rhythmic beating alternated with flowing passages; the shift from the dramatic to the lyric”; “link between traditional and new signs”; and “an emphasis on the parameters of texture and timbre”.

A more traditional view can be seen in his statements related to the meaning of music for him as a composer, from the initial steps recommended to students, and with reference to the audience. He believes that “each composer needs to define clearly his/her target public”. To understand his music, listeners need “cultural experience within the style” or to be “culturally in tune” with him. His arguments suggest that the meaning of music is culturally grounded. In his definition of musical composition, he stresses the power of music to communicate with the audience. Thus, the value of music lies in its association with its social and communicative usefulness.

As far as the use of “traditional materials” (term used by Tacuchian; Meyer uses “past materials”) is concerned, Tacuchian states that he uses traditional musical materials in a new way or form. This assertion concurs with Meyer’s claim that it is the formalists that make use of past materials the most. When he identifies the main current developments of composition in Brazil, Tacuchian makes a distinction between those post-modern composers who use past materials in a new creative way (they may be classified as formalists) and those who return to the past in order perhaps to be socially accepted (emphasis on the functionality of music - a traditional approach). Tacuchian (1992: 29-30) explains that the post-modern composers (himself included) have transformed the compositional aesthetics of the past into the compositional techniques of the twentieth century. Among other things, they seek to have control over the materials of music. He lays emphasis on ‘technique’ and ‘control of materials’. Here, Tacuchian approaches music in relation to the analytical aspect of dealing with sound materials. On the other hand, he also believes that his compositions possess a coherent form. It is through form that musical language gains expressivity - a formalist view. The interweaving of the three dimensions (‘form’, ‘expression’, and ‘materials’) identified in Tacuchian’s views is typical of other composers’ views.

1.3 Mario Ficarelli

Ficarelli's understanding of music is rooted in transcendental and formal concerns.

The former can be recognized in his view that “music deals with people's unconsciousness and consequently its meaning surpasses ordinary sensory perception”. He believes in the spiritual, humanist value of music. Music is not an abstract art but possesses strength and a literal energy that transcend the pure function of entertainment. These ideas emphasize the ‘autonomy of music’ (i.e. the meaning is to be found in the music itself), a lack of concern for cultural references, and the ‘transcendental’ (spiritual) significance of music. As a composer, he declares his belief in the composer's freedom to illustrate particular ‘realities’, and also stresses the value of individual experience which has not been mediated by concepts or categories (aesthetic doctrines). These assertions are expounded in the following ways: stressing the authenticity of a composer (who must be faithful to his ‘innermost truth’); recognizing the value of the ‘freedom’ to compose; spending time ‘meditating’ on the content of his composition; and, believing in the spiritual value of music as a contribution to the development of individuals and humanity as a whole.

As for the process of composition, Ficarelli's view embodies formalism and a concern with technical aspects of music. He lays emphasis on the ‘materials’ - i.e. the choice of sounds that will form the theme of his composition. He also stresses the importance of understanding the procedures for organizing the sounds (i.e. a more analytical approach to materials). He claims that in the process of thinking and rethinking (working with the conscious and the unconscious), he is concerned with the “sensations” (transcendental approach) that the work will produce, as well as the form that the materials will assume.

Ficarelli's ideas about the audience are opposed to traditionalism (as seen by Meyer). He identifies with the group of composers that “collaborate for the moral and spiritual growth of humanity”. Within this context, music is not “to be understood but appreciated and internalized”. He found the question “What are the main characteristics of his current works that listeners might first be aware of”, irrelevant. My interpretation is that Ficarelli feels that it is not important for listeners to recognize (or be aware of) the characteristics of his compositions. It is his aim neither to ‘satisfy’ the audience's expectations, nor to work with elements that they could ‘identify’. He says the meaning of music for him as a composer, is that it contains his “deepest thoughts”. Irrespective of the outcome, he emphasises the ‘means’ (process), although gaining ‘people's

acceptance' is also a strong motivation for composing.

His opinion of Brazilian musical production is based on a comparison with European and North American forms. He uses terms such as "scientific music" and "mental rigidity" for the kind of music produced in Europe and USA. He sees Brazilian composers as working "more freely"; they are "not compelled to follow specific aesthetic schools". He says that Brazilian music is "less loaded with preconceptions". The terms he uses to define European and North American music show an aversion to certain formalist procedures - there is an emphasis on form and process. And yet, as a composer, he searches for clarity, form, and balance. He is not concerned with language or issues regarding 'expression'. "How" he works with the material is more important than "what" he chooses to work with. It is through the process of "how" that the composer shows his *métier* and creativity. The composers that currently influence his work, he says, are "serious and coherent - true architects of sound".

1.4 Marisa Rezende

Marisa values the emotive and human content in music, an approach that emphasizes the 'expressive' character of music. In her complete answer to the question regarding the purpose of music for mankind, she uses the word 'emotive' in its broadest sense - "full of varied emotions, awakened by the sensory mechanisms - body and soul, and by cultural experiences". The expressive content "is embedded in the symbolic values, which the music embodies". As a composer, she sees in music a medium of expression, that is, the way in which it is possible for her to express herself as a human being (complete answer to the 2nd question). As with Raul, music for her is the means of revealing the deepest levels of her being.

With regard to the process of composing, Marisa's statements are compatible with 'transcendence', 'expression', and 'material'. She says that the ideal way to compose is to let the ideas flow, "working with the guidance of pleasure and will". "Free expression" is the underpinning philosophy of her work. In the case of commissioned work (a current trend), she begins by searching for general characteristics in the music that relate to a "specific end", that is, a "kind of musical style... appropriate to the event". She values the aesthetic component (the pleasure of expression and the enjoyment of listening) as well as the expressive content as the two main characteristics and/or aims

of her music (with an emphasis on 'ends'). On the other hand, she does not deny the importance of the compositional processes, the "good construction of the music". When composing, she searches for a "balance between the impulsive (the first ideas) and the rational (the control of the materials used)". This is a statement that suggests a leaning towards 'material'.

In Marisa's statements about the audience, references to all categories of the model (expression, form, transcendence, and materials) can be found. She believes that her compositions are relatively accessible "because they contain recognizable elements such as melodies, consonances, etc.". The necessary conditions for individuals to understand her music are: "to be open to"; "to be in the habit of listening to contemporary music"; and also, to have "some previous knowledge of contemporary music". However, the most important thing is that the audience 'likes' the music, that is, derives aesthetic pleasure from what the music can offer (the 'content filled' notion of traditionalism - 'expression'). The characteristics of her compositions that listeners might first be aware of are: "contrasts and tensions" which have correlations with "psychological human states" ('form'); the "effective use of timbre" (exploration of timbre - a possible association with 'transcendence'); and, "if the listener has some previous knowledge, s/he can also recognize the basic materials of the work and their derivations" (i.e. listeners' awareness of the technical components).

1.5 Carlos Kater

In almost all his answers, Kater states his belief in the value (or 'power') of music in expressing various states of the composer's awareness of the time he lives in, rather than the value of compositional techniques or processes. Music deals with human needs - externally serving complex social functions and internally processing complex meanings. On one hand, he understands these meanings as culturally shared (an emphasis laid on 'content'; meaning 'for'). On the other, he says that the ultimate function of music is that it should "attempt to improve human beings", in the sense that music "should be able to give life to those who listen to it and to those who directly or indirectly participate in its creation". Through listening to music, people can review or redesign its significance as an expressive form. He also believes that people can transcend the limits of meaning, that is, extend their understanding beyond the arts, life, culture, society, and history.

Kater's approach to musical meaning as the meaning of life seems to be very similar to Cage's view that "art should be an affirmation of life" (John Cage quoted by Meyer, 1967: 75), that individuals should enjoy life, freedom, and nature through music.

Kater openly stresses his belief in the transformational and transcendental character of music. As a composer, he says that one of the many things that music represents is a special opportunity for thinking about "the fundamental issues of life". "The meanings that music can have or will assume are only approximated by those that result from a search for the meaning of life and our existence". Besides making contact with the universe of sound, the process of creating allows creative interaction between composers and the world. Kater asserts that through music he can "express something of himself in his current relationship to society, people in general, and the world. The composer interacts with the 'problematics' of his epoch" - here, he shows his belief in music as being culturally determined.

In questions relating to himself as a composer (motivations, methods or the characteristics of his current compositions), Kater stresses that each of his works holds a specific problem or 'problematic' as he calls it. This means that each work "becomes a living witness of a conscious level of the creative acts/feelings of human existence". The main motivation to start a composition is a strong 'impulse' - "a conscious perception of a pattern, a way of being, acting, making, sonorous or otherwise". As regards the method of composing, constant revision is very important. This embodies "the secret aim of unfolding, discovering, opening up the possibilities of the initial essence". Such assertions seem to suggest that at the same time as he emphasizes the social/human content (the 'problematic' as subject matter - 'expression'), he also tries to express his particular view in a way that transcends everyday situations and traditional cultural meanings (the transcendental position).

To explain the philosophy that informs his current compositions, Kater uses the terms "theatrical-musical" or "musical-theatrical-gestural" to define the stance he adopts, and also to emphasize the character of 'performance' which is apparent in his works. This means that he explores the content of the performance and works with ideas that involve a fusion of different elements of the arts (music / theatre / visual arts). The interpreter is a "re-creator" or "co-creator" of the work. S/he needs to have not only mastery of instrumental techniques, but also a broader involvement with the idea

(‘problematic’) conveyed through the work.

To understand his compositions, listeners do not need any kind of musical background or knowledge. They just need “the sincere desire to listen to, see, know, and understand the created fact and themselves”. Kater claims that the relationship between composer and listener is “new, always unique and/or renewed”. When exposed to his music, listeners can share and interact with the ‘problem’ presented, and thus, gain a better understanding of their time, place and particular situation. Knowing music is a special opportunity of knowing ourselves. Some of the characteristics of his current compositions which listeners might initially be aware of, are: “re-equilibrium of the elements in play”; “interactive dimension between construction and process”; and “the presence of speech as an active principle of creation”.

As a composer, he does not deny the importance of musical structures, but these in his view, are not the most important aspects of music. His work shows few if any signs of ‘form’. Kater emphasizes the composer's critical consciousness (social / cultural / humanitarian) as a primary factor in music. This approach/relationship between composers and their culture, society, time, and human understanding is understood as the primary value. His view seems to be that music ‘represents reality’ - the composer's concern with the communicative content of music (‘expression’). On the other hand, he values both ‘transcendence’ and the management of ‘material’; this can also be seen in his answer to the question about the process of teaching. He says that the main topics involved in the compositional process are: emphasis on the perception and observation of sound sources; exploration and seriation of sound sources and/or sonorities; principles of combination and management of the materials; experimentation with procedures, the exploration of materials and resources, and the laboratory of ideas.

1.6 Estercio Marquez Cunha

The issue of ‘sound organization’ is considered important by Cunha, not only in composing but also in teaching. He defines music as an artistic language which is built up of organized sounds and rhythms. Although the notion of music as language is seen to belong within the realm of expression, Cunha's approach does not seem to be linked to it. He points out that “music communication does not necessarily need to be semantic”; music (as distinct from verbal language) has its own content; it “prepares

states”, i.e. “putting the listener in touch”. He states that “composer and audience do not need necessarily to ‘talk’ the same language”. The listener gets in contact with the work and “he can perhaps experience its aesthetic moment - that of perception”.

Cunha says that in his compositions, he offers the audience ideas and images through sounds and rhythms. With practice, the composer acquires the ability to deal with the “poetic” in music. The structures which he builds (the musical works) may or may not stimulate “aesthetic moments” or create “good moments” for the audience. His arguments suggest that he is not concerned with ‘being accepted’, that is, the cultural traditional foundation (music regarded as the result of a shared understanding) does not matter to him. This conclusion is also based on his statement that he does not believe in labels or “is not worried about being labelled”.

Traces of ‘transcendence’ can be seen in Cunha's views about the audience. He points out that the audience does not need any kind of background or knowledge to understand his current compositions. Listeners do not need any cultural experience. However, he observes that they should have developed the skill of concentrated listening. In his additional comments (last question), he says that the mass media has been a great obstacle to people in preventing them from acquiring the ability to “listen attentively”. For him, the media promotes just one kind of musical pattern, a kind that is easily assimilated and spread. He considers this music as “lacking in spontaneity”. As far as students are concerned, he says that composers deal with students who, without doubt, are living in a noisy time. “It is necessary to remove distractions from the student (not only those within the composition) so that he can think clearly about what he is doing”.

He states that “each of his works has unique individual characteristics”. Some of them include: “melodic fragmentation and sound textures created through the control of the movement among the parts. Such characteristics may or may not be recognized by listeners”. With regard to the audience, Cunha shows that he is not concerned with “self-analysis”, but rather, with creating (“making”). His opinion about musical judgements is clearly seen in the following two quotations. First, he points out that “musical analysis is just a tool”. Second, he says that “the first and most important criterion in [musical] analysis is to recognize that the phenomenon heard is music and/or that the graphic symbols of the score translate music”. These assumptions, which may coincide with transcendentalism, show that music has a life of its own and that musical structures, form

and process are not relevant in evaluating a composition.

1.7 Ilza Nogueira

In Nogueira's ideas, there is a concern with expression and form. In relation to her current compositional interests, she states that "the motivation is the wish to rework the idea and the compositional technique in a new form". This position is in line with Meyer's idea of the musical choices of formalists who use traditional materials in a different and/or new form. In one of Nogueira's letters to me, she points out that she is "developing an interest in musical paraphrase" of traditional materials or paraphrases of materials taken from traditions. In the same letter, she gives the following information as to what musical tradition she is talking about. First, it is related to the "tradition of the compositional kinds of musical homage, ...a variety of compositional techniques within Western music forms this tradition". Secondly, it is related to the "tradition of the intertextual compositional technique (Charles Ives, Debussy, and many others, are part of this tradition)".

As for the audience's background or musical knowledge, Nogueira makes a distinction between listeners who have formal training in music and those who have not. Regarding the former, the two conditions needed to understand her current works are to have a knowledge of the forms of structural organization (with all its technical implications) and to have "information about the cultural references of the work". The knowledge of 'cultural references' "is necessary for the comprehension of the philosophy /ideology of her compositions". It seems that the recognition of listeners is dependent on their 'familiarity' with the context in which references and appropriations are made. With regard to untrained listeners, Nogueira "does not consider the technical or cultural information as essential to perception of the artistic effect of the work". What she wants is that "the ordinary listener, without specific musical background or knowledge, can enjoy her work aesthetically". This assertion seems to emphasize 'expression' - 'the content filled', 'social usefulness', and a 'focus upon the aesthetic value' (Meyer, 1967).

The following key arguments of Nogueira led me to conclude that she has no concern with a transcendental approach. Firstly, she emphasises the expressive content of music throughout her statements relating to musical meaning. She understands music as symbolizing experiences of life, that is, music as an expression of life. As a composer,

her understanding of the meaning of musical creation is related to her 'need for expression'. In support of this view, Nogueira says that what is special about music is "the fact that it is a way of communicating something that words cannot convey". Such a need for communication "extrapolates human language's potential for communicative achievement". She goes on to say that musical creation symbolizes "different life experiences". She also sees resemblances between "the structural characteristics of music and the characteristics of the structure of the human psyche".

Other arguments put forward by Nogueira, show her concern with 'expression' in music. This is seen in her notion of 'cultural representation', the idea that we are part of a tradition, and the extra musical references found in her current music. The cultural emphasis is stressed in her views of the audience: the importance attached to the perception of the work in its cultural context and cultural references. With reference to the compositional process, she points out the four factors which appear in her current works: the explicit references to the person who she chose to pay homage to ("his text or compositional technique, his aesthetic affinities or even rejections"); Nogueira's own characteristics, her individual style, and her concern with musical tradition. This tripartite approach is what she is at present adopting as a compositional process and what she calls "intertextual elaboration and musical homage".

2. INTERPRETATION OF THE MUSICAL PERSPECTIVES OF THE COMPOSERS AND THE THEORETICAL MODEL

The world of the seven Brazilian composers has been discussed with reference to their general views on the issues raised in the questions of the questionnaire. One of the purposes was to look at similarities and differences between the provisional model and the composers' ideas. In this way, the model could be tested against the reality of the composers' thinking. On the one hand, the categories proposed in the model were very helpful for orientating the discussion of the composers' views of music. All the four dimensions of musical experience are visible in the composers' thinking. Another purpose of discussing the composers was to investigate how the categories of the model are presented in their approach. As predicted beforehand, there is a tendency among

them to approach music in a combined way. This is explained below.

Although the data can only provide a broad idea of the composers' way of thinking, it has shown that their world is complex, and full of ideas, concepts and specificities. Each of them has a separate view which is not simple to classify or categorise. Taking their views in their entirety and avoiding the creation of stereotypes or generalizations (that is, categorizing composers' statements by placing them in boxes according to each category), the analysis has made two important discoveries. Firstly, the provisional model offers a rich account of musical experience, and thus provides a means of looking at how composers approach music. In theoretical terms, the idea of the four categories is interesting and stimulating and it has proved to be workable for orientating the discussion of composers' ways of thinking. With regard to their views of sound materials, it was clear that their approach involves both the 'transcendental' (*transcendence*) and the 'technical' dimensions (*material*). This last tends to appear more frequently in the composers' statements about the process of composing and the audience.

On the other hand, the analysis has shown that when the model was applied to the composers' individual circumstances, it was seen that one, two, or all four categories can be found at different times (depending on the subjects discussed) and at different levels (the emphasis they give) in the composers' ways of thinking. In other words, there is evidence in the data that suggests that the categories emerge in a combined way in the composers' thinking. In the perspective of the seven contemporary Brazilian composers, the dimensions of musical experience set up in the model tend to arise in an integrated and not in a separated way.

It is a matter of speculation that the same integrated approach exists in the ways composers deal with the four components in their music (see Appendix no. 3 - "Brief Description of the Compositions"). After listening to the seven representative musical pieces of the composers, I found signs that the categories of the model may be presented in different moments and at different levels. For example, the following was noticed in *Contextura* by Valle. Some characteristics associated with 'transcendence' and 'material' include an exploration of timbres, dynamics and textures throughout the work, and also unexpected sonorities such as 'explosion'. Formal procedures are evident especially in the last part where there is a structural and sequential development. There are also

expressive ‘patches’. In *Giga Byte*, Tacuchian uses familiar materials such as ascending and descending movements of pitches, which are frequently repeated. There is also a repetition of notes, rhythm and motives which makes the events predictable (characteristics that can be associated with ‘expression’). Compositional procedures associated with ‘form’, ‘transcendence’ and ‘material’ can be identified - i.e. contrasting parts, thematic recall, and sound effects, especially those produced by the brass instruments. Thus when the interplay of the categories in the context of composers’ musical work is taken note of, the following can be suggested. While it is possible to have a general perspective that corresponds to the categories, it is unlikely that in any single composition only one of the components will exist by itself.

Another way in which the model had a bearing on the compositions was that there are differences between the seven pieces in the emphasis they lay on the components associated with each category. This means that although two, three or all categories can be identified, it is possible that they play different roles or receive a different treatment. In other words, the composers seem to make specific choices. For example, *Suitemaglia* by Cunha, is ultimately remarkable for its expressive characteristics. The structures are very linear and based largely on melodic and rhythmic repetition; an ‘intimate’ atmosphere is created which delineates the composer’s feelings. Ficarelli’s Symphony is remarkable for its ‘dramatic’ character. It is a very evocative work and sounds like a representation of distinctive ‘landscapes’. The most striking characteristic of Valle’s work *Contextura* is its exploration of sounds/sonorities and unexpected sound effects (transcendental choices and concern with materials).

The presence of the categories is visible in the composers’ thinking, and it is possible that the same happens in their compositions. The analysis has revealed that their musical perspectives are complex regarding ‘how’ the categories emerge in their musical approach; there were signs in the composers’ minds that the categories emerge in an integrated way. The provisional model set up for orientating the empirical investigation is of emergent significance in the light of the results obtained so far. The next two chapters look at the musical perspectives of tertiary Brazilian students to see how they experience and respond to music in the light of the model. Is it possible that they approach music in a similar complex way to that of the composers? Chapter 6 examines students’ musical preferences and general attitudes to music through the data collected

from the questionnaire. Chapter 7 examines the data collected from 'listening activities'; it investigates students' responses to the specific pieces of music that composers chose as representative of their current works.

CHAPTER 6

BRAZILIAN TERTIARY STUDENTS' THINKING

This chapter examines the data collected from Brazilian tertiary students by means of a questionnaire (Appendix no.4) and from the “additional question” (Appendix no.6). Forty students were involved in the research - 20 music students and 20 students on other courses at the same university in Brazil¹. The first section provides the profile of each group of students including their age, sex, course (in the case of students on other courses), the year of study, general musical preferences (style, composers/ performers), the frequency with which they listen to music, and their involvement in musical activities. This information is taken from the students’ answers to the first part of the questionnaire (respectively from questions 1 to 6, and 8), and to the second part (questions 1 and 2). In the case of the music students, additional information was given (taken from questions 3 to 5 of the 2nd part of the questionnaire); this deals with the instrument(s) they play, length of time they have been studying music, and their experience in teaching music.

The next section looks at students’ answers to the three open-ended questions. Through these, students gave their opinions related to the value of music for them (question 10), the main characteristics of the music they prefer to listen to (question 7), and what attracts their attention the most when hearing a piece of music for the first time (question 9). The purpose of the question regarding musical value was to investigate which general aspects of music are relevant to them. The two other questions provided information related to their experience as listeners, or in the words of Lehmann (1997), information regarding students’ *habitual listening experiences*. Appendix no.5 gives these data in full². The main purpose of collecting this data was to examine the

¹ State University of Londrina.

² This appendix contains students’ complete answers to each question. Students of each group (music course and other courses) are numbered from 1 to 20. It should also be noted that the text presented is a literal translation from Portuguese into English of the students’ statements.

theoretical model in the context of tertiary students' day-to-day musical experience, to find out correspondences between the model and their general attitudes to music. As we shall see, the categories of the model are once again visible in the students' thinking as well as differences between the two groups of students regarding the dimensions of music they value. Some of the descriptive data presented in the first section are also used for comparative purposes. The views of each group are analysed separately and in relation to each other. The next section looks at the data collected from the "additional question", which also aimed to investigate the relationships between the model and students' musical preferences. Interpretations of the major findings are given at the end.

1. IDENTIFYING THE STUDENTS

1.1 The profile

The group of **music students** consisted of ten women and ten men whose ages varied from 19 to 37. Eight of these students were in the first year of a music course, six in the second year, and six in the third year. All of them have been involved in at least one of the following musical activities: singing in a choir (14 students), performing (11 students), and composing (2 students). Regarding performance, ten of them have played in groups, three as soloists, and two have played in an orchestra. Among those who have performed in small groups, seven played in a chamber group, two in a MPB³ group, and two in a rock group.

Classical music was shown to be the style most frequently experienced by music students in composition, performance, and/or singing. Figure No.1 displays this information. It shows the number of students who have been involved with each style. Among other things, the figure also shows that seven music students have experienced

³MPB means Brazilian popular music ('música popular brasileira'). Its origins date from the late 1960s and early 1970s. According to McGowan and Pessanha (1991: 77), "[this] music defies easy categorization because it is intensely eclectic, varying greatly in style from artist to artist. The common thread among MPB songwriters is their keen ability to combine compelling melodies..., rich harmonies..., varied rhythms..., and poetic lyrics."

MPB, and only one 'sertaneja'⁴. Other styles quoted come in second place (9 students). These include Brazilian folk music, popular music, children's songs, popular songs, and Gospel. In contrast with the classical style, students have had little experience of rock

and jazz music.

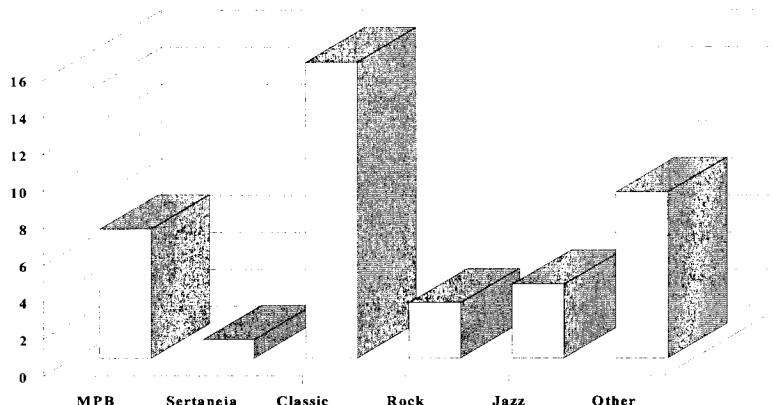


Figure No.1: Music students - Styles of music included in their musical activities

The instruments played by music students are: baroque flute (12), piano (11), guitar (9), electric guitar (3), voice (2), keyboard (2), percussion (3), electric bass (2), cello (1), and violin (1). The three most frequently played instruments are those offered on the music course at the University of Londrina⁵. Two students play four of those instruments, three play one, seven play two, and seven students also play three instruments. As regards the duration of their music study, most students (15) have been studying for more than five years. Five students have been studying between two and five years; none has been studying music less than two years. The majority of these students have had experience in teaching music (sixteen of them). Among these, 14 have taught instruments, 9 have taught other subjects such as harmony and history of music, and 7 have taught both an instrument and another music subject. Of those involved in

rural ⁴ Sertaneja music, originally known as 'caipira', is a type of Brazilian country music that has its roots in the areas of Brazil. In the last twelve or fifteen years, it has reached a mass audience through the encouragement and influence of the media.

⁵ In this course, the study of two of those three instruments is compulsory during the four years of the course. The choice is made at the beginning of the first year

teaching, fourteen said they had been teaching for more than two years.

The group of 20 **students from other courses** consisted of fourteen women and six men with ages varying from 18 to 30. These students came from a range of different departments/courses at the university, covering both humanities and sciences. The detailed breakdown of the profiles of these students is as follows: 1 student of computer technology; 1 architecture; 1 physics; 2 students of veterinary science; 1 agronomy; 1 nursing and obstetrics; 2 biology; 2 chemistry; 1 student of medicine; 1 physiotherapy; 3 students of linguistics and literature; 1 student of librarianship; and 3 students of visual art education. Ten of these participants were in their first year of study, one in the second year, one in the third year, four in the fourth year, and four in the fifth year. The majority (16) have had no experience of composing, performing or singing in a choir. Of the four who had, only one was involved in composition (MPB style) when studying in primary school. One student said that she started learning the guitar but that this had been a long time ago, and that she sang gospel music in a church choir. Another student wrote that for a short time he was in a group playing Brazilian rock music. A third student wrote that he was involved in a church group playing sacred music but with “modern rhythms”.

Other information obtained from the questionnaire relates to how often students listen to music. This shows that the level of listening experience is high for all the students. None of them ticked the first option (once a week). Among the music students, 18 listen to music every day and 2 students said they listened more than once a week. 14 students on other courses listen to music every day and 6 said they listened more than once a week.

1.2 Musical preferences

The data regarding the musical styles that students usually like listening to, shows that the majority of music students (16) chose classical music and Brazilian popular music (MPB). On the other hand, the majority of the other students like listening to MPB (17) and rock music (15); half of them (10) also enjoy classical. Figure No.2 shows these data. The graph compares the two groups by showing how many students prefer to listen to each style. It shows, for instance, the approximate numbers regarding students' preference for MPB and a split between the two groups regarding jazz. While 11 music students mentioned jazz, only 4 students of the other group enjoy listening to it.

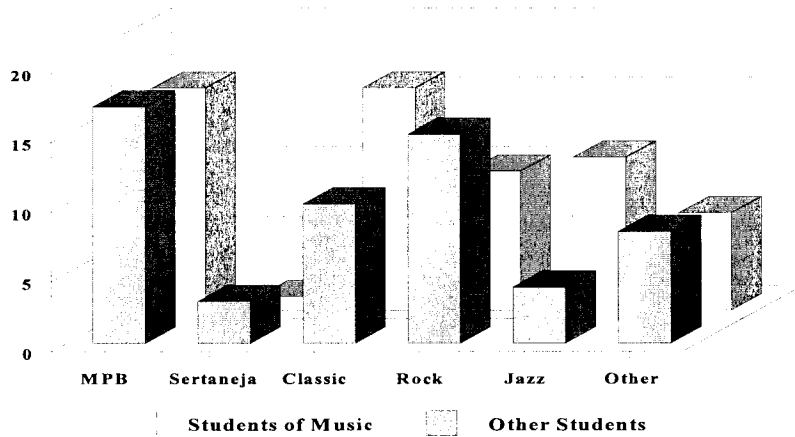


Figure No.2: Students' musical preferences - style

Among music students, seven quoted other styles they usually like to listen to. These were: ethnic music (4), samba (1), Indian classical music (1), 20th century music (2), gospel (1), Brazilian instrumental music (1), South-American folk-pop music (1). One student said he usually listens to a variety of styles. Among students of other courses, eight quoted other styles. They were: indigenous music (1); samba (2); funk (1); new age (1); reggae (1), instrumental music (1), dance music (1); and one said he likes to listen to “slow romantic music” though it is not clear what kind of music the student meant.

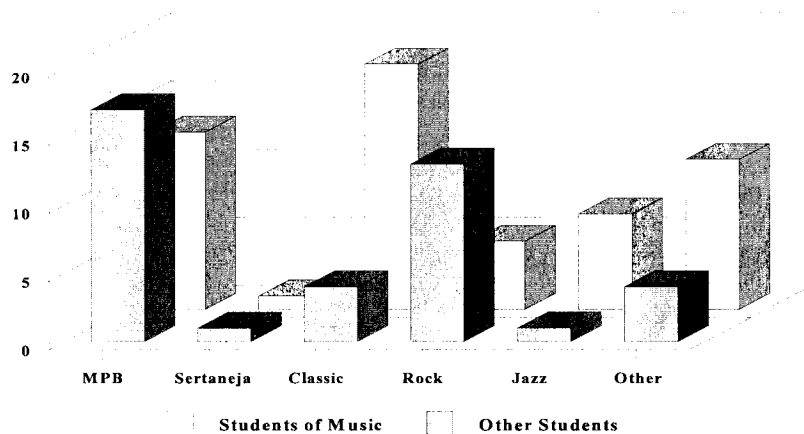


Figure No.3: Students' musical preferences - composers/performers

The favourite composers and/or performers listed by the students were translated in terms of the musical style each composer/performer adheres to. Figure No.3 displays the result; it compares the two groups by showing the number of students who referred to composers/performers that were exponents of the various musical styles. As the figure demonstrates, the relevant difference between the two groups is shown in their disparity in the classical music category. The music students referred more frequently to Western classical composers such as Vivaldi, Beethoven and Bartok, when compared with the other group of students (18 music students against 4 students on other courses). Students on other courses referred more frequently to rock and pop musicians than did the music students (5 of them). Another interesting piece of information given by the students but not shown in Figure No.3 is that while music students made more references to composers, students of other courses referred more to performers than composers, and in general, quoted fewer specific names than the music students.

‘Other’ category of styles associated with composers and/or performers quoted by music students (11 of them), included ‘samba’ style (1), Indian classical music (2), South American folk pop (1), 20th Century music (5), and Brazilian instrumental music (4). Additional names quoted by students of other courses (4 of them) were associated with ‘samba’ (1), reggae (1), Brazilian regional music (1). Three students on other courses wrote the following. No 2 - “It does not matter to me who composes or performs the music. My interest is just in music.” No 18- “I have no favourite composers or performers, I like a lot of different ones.” No 20- “...I cannot remember many of them because I listen to music with emotion and pleasure.” These statements may be signalling that the issue of who is the composer and/or performer does not really matter or has little significance for students on other courses.

From the information given in the above paragraphs, the following conclusions can be drawn. Most music students have been involved more with classical music (Figure No.1 - the style they play), they prefer to listen to this style and MPB, more than other styles of music (Figure No.2), and they make more references to (or, know more names of) composers in the Western classical tradition (Figure No.3). Another fact that differentiates the two groups of students can be observed by comparing Figures No.2 and No.3. What can be noticed is that although most music students like to listen equally to MPB and classical music, they make more references to composers of classical styles

than MPB. The graphs show that MPB and rock music are the two styles that students on other courses like listening to, and that their favourite composers/performers are also involved in this same kind of music. When the whole range of students' answers was examined, it was also noticed that the musical preferences of music students are more diverse than those of the other students.

If possible correspondences between the model with students' musical preferences are examined, the following conclusions can be drawn. The music students' preferences suggest links with 'material', 'form' (classic style), and 'expression' (MPB style). Figure No.1 shows that in their experience, classical music is the style that they are usually involved with. Figure No.3 also shows their preference for composers who follow Western classical tradition. Evidence of music students' closeness to 'expression' can be identified in their preference for MPB (Figure No.2), and in the additional styles they said they enjoy, which include 'samba' and 'folk pop' music. All the information given by non-music students shows a major preference for styles which place emphasis on the 'expressive' content of Music, although there are signs of 'transcendentalism' in their reference to 'rock' style.

2. STUDENTS' VIEWS ON MUSIC

2.1 The value of music

The students' answers to question no.10 in the questionnaire, "Is music important to you? If so, could you explain why?", clearly exhibit the components of music they value. Music is important to all the students. This section looks at the reasons they gave.

The belief that the value of music lies in its power to express feelings is a major factor and one frequently expressed by **students of music**. Their explanations tend to describe music as the language of feelings. The following statement illustrates this view.

"[Music] is a language that can communicate and express all kinds of feelings. The composer uses sounds to express himself or herself, to tell us his history, and to arouse a multitude of varied feelings or passions. In comparison with other forms of art or communication, I think that music is the one which has most ability to penetrate, permeate our body and consequently our feelings." (student 2)

Other music students have similar views. They say: “music is a form of expressing feelings that verbal language is incapable of” (3); music is important “because it is a form of communication; through music, composers and performers can suggest ideas, places, feelings, and so on.” (7); “music conveys messages, feelings” (16); music can be “the ideal language for expressing [oneself]” (20).

Music as a means of understanding oneself and other people is another aspect pointed out by some music students. They see in this ‘knowledge’ a direct link with feelings since through music, people can learn about their own feelings and also about other people’s feelings. Student 12, for instance, said: “music helps me to know myself and other people. My actions and reactions in the world happen through music”. Another said that “it is possible for us to understand each other better if we get into the musical language” (3). The social/cultural relevance of music (2, 18), the sense of well-being (3) and pleasure (5, 20) offered by music, are supplementary aspects quoted by music students. Some of them also refer to the educational value of music (2, 3, 5, 13).

Two music students also value music for its ‘therapeutic’ power. They say: “music has the power to calm me when I am nervous” (1); “music is one of the most important things in my life; it is real therapy”(6). Two others stress the spiritual and/or transcendental value of music. They say: “[music] is like food to my soul because it brings me closer to God” (8); “it brings us closer to the passions throughout the world; the sounds are characteristic of life on earth and in the universe” (19). A few students said that music is an important part of their lives, but without giving any reasons (students 4, 9, 14, 15, and 17). Two others gave a brief life history of their involvement with music (students 10 and 11).

The major issue for **students of other courses**, is also related to feelings, but in contrast to the views of music students, they emphasise the ‘emotive’ content of those feelings. Examples of words commonly used by them are: freedom, sadness, peace, and pleasure. The statements quoted below illustrate this view

[Music] can arouse pleasant feelings in me... It has the ability to make me feel happy, sadden me, relax me, calm me, help me express myself, shock me, etc.” (3).

“Music can give me rest, peacefulness, or it can convey rejoicing or excitement. Music works a lot on our feelings...” (4).

“... And I listen to music that is in tune with my feelings at the moment. Sometimes, I spend the whole week listening to music

that makes me feel low, a kind of sad music...” (7)

While only a few music students refer to the ‘therapeutic’ power of music, many of the non-music students refer to this together with its ‘emotive’ aspect. The ability of music to ‘relax’ them is the one most commonly referred to. Some of them also state that music moves them not only emotively, but also physically. This is seen in the answer given by student 7 - “...sometimes, I listen to the radio station which plays dance music all the time; I do it because that music reflects my rhythm at that time”. Student 11 says that “through music, it is possible to develop [among other things] bodily expression”.

Two students (1, 19) value music because it recalls memories - references to events in their lives. Another two (7, 17) mention the lyrics as an important factor that attracts their attention when listening to music. One student referred to the spiritual value by saying that “in some cases, music is in tune with [her] spiritual state, with [her] mood” (12). As in the case of the music students, they also point out that one can understand more about people’s feelings through music. This can be seen in the following statements.

“Music is the fundamental form in which man expresses his feelings, his relationship with the environment, with society, and with himself” (2).

“[Music is important] because it is a way of perceiving that we are not alone in this world; we have lots of things in common to talk about...” (16)

“Music makes me... think about life, about myself, and about the people and things surrounding me” (20).

When the answers given by both groups were read, it became evident that the music students’ comments were clearer than those given by the other group. They also tended to give more information about the topic raised in the question than the group of students on other courses. Looking at all the statements given in the context of the model, it is apparent that their views most closely reflect an emphasis on ‘expression’, especially related to the traditionalist position discussed by Meyer (meaning ‘for’). They value music because of its ‘content’ (emphasis on ‘ends’). There are no references to aspects which could be associated with ‘form’ and ‘material’, and only a few associated with ‘transcendence’ (i.e. the ‘spiritual’ value of music).

Students of music tend to value the communicative potential of music, that is, music that carries messages which express, communicate or represent people’s feelings.

The perspective they give to feelings is linked to the expressive character of the messages embracing the more general aspects of people's lives. They make comments on the cultural and educational context; the reasons they give for these are directly related to the referential and expressive contents of music. The value of music for students on other courses is also related to its communicative character but the emphasis is on its emotive content. They find the lyrics (messages) an important component and they also value music because of its association with past events in their lives. Their attitude to music tends to be more personal in the sense that they make direct associations between music and specific and personal emotive states or attributes such as sadness, excitement, calmness and joy. Although music students do not always make clear references to what they perceive as feeling in music, they tend to be more impersonal when explaining the ways in which their feelings are related to music.

When the data related to students' general musical preferences (presented in the first section) is assembled together with what they have said about the value of music for them, the following conclusions can be drawn. Music students usually like to listen to classical music and Brazilian popular music; the names they quote as being their favourite composers/ performers are mainly related to those in the Western classical tradition. On the other hand, when it comes to defining which aspects of music they value, it is the expressive character they stress. The students of other courses: like listening to rock and MPB music (styles which can be placed within the realm of expression); they have favourites among the composers/performers who work in these genres; and, they value music for its referential/traditional character too.

2.2 The main characteristics of the music that students prefer to listen to

In contrast to the previous part which looked at general ideas involved in the value of music for students, this part examines their experience as listeners. The answers given by **students of other courses** reveal two major and related characteristics they are attracted to when listening to music - the lyrics of songs and the expressive / communicative character. These attributes which they dwell on once again reveal their tendency towards 'expression', especially related to personal psychological states associated with music. Apart from these, they also refer to volume, rhythm, melody and rhythm, and melody and harmony. This shows that they also tend to pay attention to

some components of music associated with materials. Among the students who cite lyrics, only three give information regarding what kind of lyrics they like. One of them refers to “intelligent lyrics related to content and form” (7); in this case, it is not possible to say what he means by ‘content and form’. Others refer to “interesting lyrics” (17) and “[lyrics] that talk about reality, define our problems in words that we do not always manage to find”(19).

Some students of other courses also pay attention to the instruments or timbres used in the music they like; these are usually instruments that are commonly used in popular music, such as percussion (7), voice, guitar and piano (16), and the vocal part and the background sounds (1). These show again concern with basic materials of music, especially timbre. The words they use to refer to the expressive character of music are: soft, heavy, calm, happy, sad, peace and gentle. The following statement is a good example of the typical attitude of a musically untrained student towards ‘expression’. The elements emphasized by this student tell us more about the relationship between the music and its effect on her emotive life than about the expressive character she likes in the music.

“[I prefer] music that is calm, that conveys peace, and that communicates something. Music that arouses emotion and that quietens me. Music that agitates and animates me. Music that cheers me up.” (5)

The answers given by **music students** indicate that they appreciate a greater variety of different aspects of music compared with the other group. They also tend to give more detailed information and explain the musical characteristics by contextualizing them in relation to musical styles, composers and compositional techniques. Compared to the other group, the music students emphasize to a lesser extent the expressive/communicative component of music, although this is the aspect most valued by them. Two students use the words ‘soft’, ‘youth’ and ‘happiness’ to describe the character they like, another two say that “music must communicate something [to them]” (16, 18). Four students also quote the lyrics and one of them refers to the lyrics in the specific context of pop music.

When the model in the perspectives of music students is explored, it is possible to identify all categories within their listening experience, although it is the aspects associated with material that they first pay attention to when listening to music. This is

because they tend to describe the characteristics of music by pointing out specific sound materials such as melody, harmony and rhythm. Their approach to this takes a more analytical form. Their perception of music is explicitly oriented towards ‘technicalities’; sound materials act as a guide to their appreciation of music. On the other hand, I think that their emphasis on materials does not exclude the possibility that they implicitly value the expressive character of music. This observation springs from the major emphasis that music students lay on the expressive dimension when referring to the value of music for them. They also appreciate certain aspects associated with ‘form’; this can be seen when they refer to “the melodic structure” and “well-elaborated” music or to “the good structure and organization” of music.

The characteristics of music quoted by music students are basically related to materials, including tempo (speed), dynamics, rhythm, melody, harmony, texture and timbre. Among these, it is the rhythm and the melody that they prefer most and pay attention to first. Although quoting fewer materials, students on other courses also stress that rhythm is the element they often prefer to listen to. Below, three statements made by music students illustrate which characteristics of music are important to them and the context of their explanations. The discussion that follows is guided by the model.

“I prefer the harmonic and melodic part in tonal music. In the new music, I prefer the use of noises, atonalism, the technique of repetition used in minimal music, the employment of elements from other cultures, etc.. Sometimes, I listen to music a part at a time.” (10)

The quotation above shows a student’s emphasis on technical aspects related to sound materials (harmony, melody, noises). He associates these with compositional technique (repetition) with musical idioms (tonal and atonal music) and with musical style (minimalism). His comments on these components strongly suggest links with an analytical approach to ‘materials’. This student makes no direct reference to formal/structural musical features or to expressive gestures in/of music, although one cannot say that he does not value them. The last sentence of the statement is unclear because the student does not explain why he listens to music ‘a part at a time’ or what is of specific interest in certain parts to make him pay attention to them.

The following statement also demonstrates the degree of the students’ attention to materials; this is also an example that shows a more analytical approach. In this case,

the focus of attention is on tempo (faster, slower), timbres (wind and string instruments), and on technique (polyphonic music). With reference to instruments, she prefers music that uses unconventional instruments - this could be considered as a kind of 'novelty' concerning instrumental formation (an idea associated with transcendentalism). Her full answer is given below.

“Most of the time I prefer faster music; occasionally I feel in need of something slower. From the musical repertoire that I like many pieces have at least a change in tempo or some unconventional instrument in the band; for example, a rock band with an oboe. Also, I prefer to listen to music that brings together wind and string instruments. I prefer to listen to polyphonic music.” (13)

It is worth commenting on the following statement for at least two reasons. Firstly it illustrates the music students' familiarity with composers of the Western classical music and the general characteristics of their work. It is also a statement in which the student makes references to components of music which are associated with both 'expression' and 'form'. The former is suggested through her comment on the expressive vocal quality of black people (“the warmth of the voices”), and the latter can be seen in her reference to the music of Bach and Palestrina (“the perfection of the structures”) as well as Bartok's music (“he created... complex musical phrases”).

“Bach and Palestrina - the perfection of the structures and the fact that they are original and creative composers using the same elements as those which was employed by their contemporaries. It is wonderful the way in which Bartok found an unusual way to work within tonality; he created concise and at the same time complex musical phrases. The black people touch me; the warmth of the voices of a black church choir or of a professional group like Take 6, are something that surprise me because of their tunefulness and emotion.” (17)

2.3 Hearing a piece of music for the first time

Rhythm and the melody are the elements which attract the attention of **music students** the most. Although they also mention the lyrics, musical language (tonal, atonal, modal), harmony, instruments and texture, they observe that it is the rhythmic “idea”, the melodic “line”, the “contrasts” and expressive gestures created by different “ambiences” or sonorities which they pay attention to. These comments added to others indicate that although the attention of the music students is focused first on the

constituent materials of music, they also perceive or are conscious of the expressive and formal components. For example, they frequently say that they are attracted by the melody, but at this time, they give an additional perspective by referring to “melodic richness” (20) and “the originality in leading the melodic line” (11).

The music students’ statements show again that they tend to listen to music in a more technical or analytical way compared to students on other courses. Some of them make this explicit by saying: they “try to define everything that is happening [in the music]” (2); “in some cases and after listening several times to the same piece of music, I pay attention to it in a more analytical way” (8); they “try to analyse their structures immediately at the first hearing” (17) or “try to analyse it in different ways” (19). Many music students answer the question by describing ‘how’ they listen to music, and in this way, they tend to describe music in terms of its constituent parts and how these parts are related to the whole. This is shown below.

One student, for instance, though not specifying which material or element of music attracts his attention, says that he likes the “contrasts, when unpredictable” (7). This indicates associations with ‘transcendence’ (‘unpredictable’) and ‘form’ (‘contrasts’). Another emphasizes the “novelty that music brings - novelty related to theme or sonority or lyrics” (12). While novelty has been regarded as a component of transcendentalism, the comment indicated that in this particular case, novelty is valued in the realm of both expression (reference to ‘lyrics’) and form (reference to thematic changes). The following statement illustrates well how music students approach music ‘technically’ through listening (‘material’). This also shows their attentiveness to the role played by the materials in the whole context of music; this may be seen implicitly in their comments on ‘the entirety of what is happening’, the ‘rhythmic idea’ and the ‘melodic line’.

“I try to define everything that is happening. In general, I take most notice of the rhythmic idea together with the melodic line, and instrumentation. Later, I try to identify the style, genre, character, simple or dissonant harmony, if the music is tonal, atonal, or modal.” (2)

Regarding the answers given by **students of other courses**, rhythm and lyrics are the components of music that attract their attention most. In the case of rhythm, it seems that the focus is on its relationship to physical movement - “the rhythm that makes [him]

feel like dancing.” (2). Their attentiveness to the lyrics seems once again to be associated with the “message that the music conveys” (20) and to the amount of attention the students give to the melody. The two aspects stressed by them reinforces their closeness to ‘expression’ related to personal and extra-musical associations. They value the ‘emotiveness’ conveyed by music; as one student says, “everything varies according to my emotional state at the moment” (5). Comparing their answers to the previous answers, these non-music students make additional comments about the “singer’s voice” or the “vocal part” which may be an indication that they are attentive not to the timbre as such (as a material), but the expressive quality with which it is imbued - the expressive role of the voice. Some comments made by students on other courses are also unclear. One says, for instance, that she pays attention to the “whole group” (11); another says that it is “the elements in their entirety” (18) that attract their attention.

3. STUDENTS’ MUSICAL PREFERENCES AND THE THEORETICAL MODEL

This section examines the data collected by means of the “additional question” (see Appendix no.6) that closely follows the model. The objective was to research students’ broad listening experience and their correspondence with general ideas underpinning the following categories of the model: transcendence, form, and expression. Another aim was to find out resemblances and differences between the two groups in terms of broad characteristics of music that are important to them as listeners. Although students’ experience regarding ‘material’ is not included in this part of the research, some references to it appear in the additional answers given by some students.

The question was: “Tick one or more of the following statements that best correspond to the aspects of music that are important to you as a listener”. The data collected tell us about the students’ musical preferences. They were asked to point out which aspects of music (linked to the model) are important for them as listeners. Eighteen sentences made use of underlined words which were chosen because of their relationship with expression, form, and transcendence. Six statements were made in each category. The statements relating to expression had the following underlined words: emotive, dance-like, communicative, suggestive and descriptive, expressive, and

evocative. The words associated with form are: structured, complex and elaborated, contrasting, varied, coherent, and well-organized. The words associated with transcendence are: exploratory, unexpected, meditative and spiritual, transcendental, spontaneous, and mind-blowing. Students were also given the opportunity to write down any additional statements of their own that might not have been covered by the statements of the question.

With regard to the expressive aspects, the students of music referred more to the ‘emotive’ content (17 of them) and less to the ‘dance-like’ (9 of them). Although students of other courses also refer frequently to the ‘emotive’ character (16 of them), it is the ‘dance-like’ characteristic that they most enjoy in music (17 of them). Table no.1 exhibits an important fact about the difference between the two groups - the music students chose more statements associated with form than the students of other courses. Of the fewer non-music students who referred to this category, it is the ‘varied’ and ‘contrasting’ aspects that they enjoyed most. The music students emphasised the ‘structural’ item. The descriptive word linked to transcendence which was most quoted by music students, was ‘exploratory’ (17 of them), while ‘mind-blowing’ was the item that students of the other group most frequently referred to (16 of them).

Table no.1: Students’ choices regarding “formal” aspects

	Varied	Coherent	Complex / Elaborated	Structured	Well- organized	Contrasting
Music Students	12	7	11	15	10	13
Other Students	7	3	5	3	2	6

In the additional answer, two students of music quoted other characteristics which could be associated with ‘expression’, which are: “music that ‘talks’ about the exotic (races / orient / occident)” (10); music that “relaxes”, that makes him “experience every possible feeling” (11). Some music students also made additional comments that can be associated with ‘transcendence’ and ‘material’; they say that they appreciate music that “stresses the rhythm” (5), that “employs unusual instruments” (13), and music that “surprises” her (17). Some additional comments made by students of other courses (four of them) are more difficult to categorize as the meaning is unclear; they say: “I like music

that is ‘clean’, that is, the excess can irritate” (5); “I like music that does not feel it has to talk directly” (8).

When the two groups of students are compared with regard to the total number of statements chosen by each group of students, a clear difference arises over their preference for ‘form’. While the music students quoted statements related to form 68 times, only 26 references were made by the other students. On the other hand, the majority of students on other courses strongly prefer aspects of music associated with expression (87 choices as opposed to 73 made by music students) followed by transcendental characteristics (68 choices). Another relevant result is that transcendence, form, and expression are proportionally integrated in the preference of the music students.

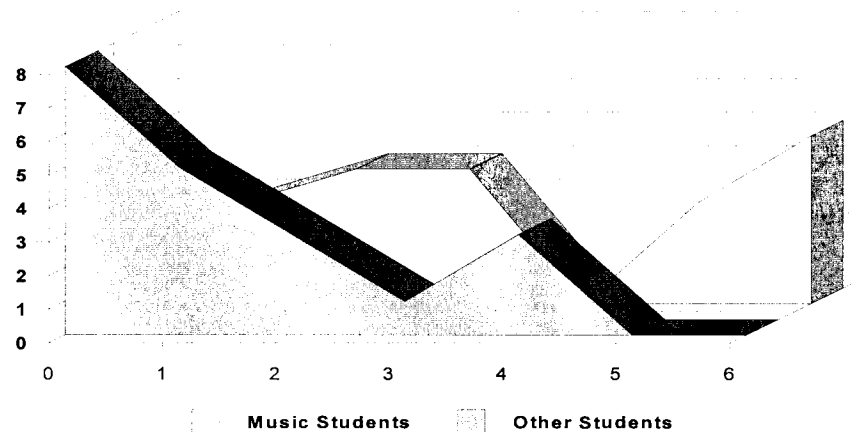


Figure No.4:
Students' references to "form"

The difference between the two groups with respect to form, is shown in Figure No.4. This graph shows how many students of each group quoted the given statements that stressed the formal aspects of music. While ‘0’ means that no reference was made, ‘6’ means that all six statements were quoted. The graph shows, for instance, that 8 of the twenty students of other courses did not make any reference to formal aspects. In this group, the more the choices increase (from 0 to 6 statements), the fewer are the number of choices. On the other hand, the music students’ choices increase as the number of statements increases, although none of them chose four statements regarding ‘form’. These results suggest that it is the music students who takes a more analytical approach

to music; they are more attentive to those aspects associated with form than students of other courses⁶.

4. INTERPRETING STUDENTS' VIEWS

This chapter has described and examined the musical perspectives of forty tertiary students with regard to their general musical preferences, the value of music for them, and comments regarding specific aspects of music which appeal to them when listening. As in the case of the composers' musical perspectives, the aim was to look at students' general attitudes to music and their correspondence with the categories of the model. It also investigated differences and similarities between music students and students on other courses. The model was once again helpful for orientating the discussion. The analysis of the data led to the following conclusions.

If we look at the students' answers in their entirety, it is possible to say that at least two of the categories of the model are evident. In the perspective of music students, it was found that more categories emerge in their thinking. As in the case of the Brazilian composers, one, two, three, and sometimes all four categories can be identified at different times (depending on the content of the questions) and at different levels (depending on the emphasis they give). The expressive component is emphasized in their views on the value of music; however, associations with material and form appear in their statements regarding their listening experience. The analysis of the data collected from the "additional question" suggests that aspects associated with transcendence, expression and form are proportionally important for music students. Broadly speaking, there is a sense of 'integration' among the categories of the model in the general thinking of the students. This tendency to approach music in a more 'combined' way was also apparent in the composers' way of thinking. With regard to students from the other group, associations are frequently made in relation to the expressive/associative component,

⁶ A statistical analysis based on similar procedures, that is, looking at the low, medium and high number of choices made by students of each group related to expression, form, and transcendence, also shows a significant difference between the two groups regarding their choices of form. Chi-square is 12.83, giving an associated probability of $p < 0.001$ occurrences by chance.

although they also make references to transcendence and material. The data also suggest that the main difference between the two groups relates to form. While in the music students' answers, frequent references are made to formal aspects, the other students have shown no great or special preference for musical styles or musical characteristics associated with form. The results require further discussion.

When the music students describe the musical characteristics they prefer and the features that most appeal to them, they dwell on aspects related to materials, form, and expression. Their approach to expression includes both the expressive character *in* and *of* music (Swanwick's distinction between respectively 'vernacular' and 'personal'). Their answers to the "additional question" also revealed that aspects of music associated with transcendence, form, and expression are all important for them. Music students are more varied in their musical preferences and listening experiences than students of other courses. The data shows that although most of them like to listen to Brazilian popular music as much as to classical music, they quote more names from their favourite classical composers. With regard to their experience in composing, playing and singing, it is the classical style that they most frequently experience. This major involvement with classical music (a possible association with material and form) is probably due to the emphasis placed on the Western classical tradition in the academic context. Music students are also the ones who demonstrate a more analytical way of thinking, making references to the technical employment of materials and structural devices. Students of other undergraduate courses have a strong disposition to the expressive content of music; their approach to this coincides with the traditionalism of Meyer and with the 'personal' mode of response of Swanwick). They prefer to listen to Brazilian popular music and rock music and their favourite composers and performers are involved within these styles. On the other hand, when asked to point out the aspects of music that are important to them ("additional question"), they preferred aspects associated with expression and transcendence.

As discussed in Chapter 1, especially in section 4 (pp.40-5), a certain amount of research in the psychology of music within the field of listening has shown evidences that a more analytical approach is likely to be found among trained musicians rather than among those untrained. Such studies have also given evidence that musically more naive subjects tend to approach music by its 'affective' and 'associative' characters. The

analysis of students' general musical preferences in listening supports the psychological findings. In the case of this study, non-music students have shown greater preference for the expressive content of music, while music students are the ones who adopt a more analytical mode of thinking and quote most of the aspects associated with material and form. As observed by Kemp (1996), the development of analytical thinking and cognitive skills (i.e. perception of underlying formal structure) are more likely to be found in the learning context of musicians.

In the students' comments on musical value, there was a strong tendency to appreciate associative, referential and/or communicative characters. The approach of students from both groups is based on associating music with 'feelings'. While music students emphasize the communicative value (music carrying messages which express people's feelings), students of other courses value music for its emotive content (music expressing the individuals' emotive life). It seems that the attitude of the non-music students to music tends to be strongly informed by personal and 'emotive' issues. However, it is important to observe that apart from the way each group approach 'feeling', their statements remind us that people do find in music a highly close relationship with their life-experiences. Swanwick (1979) places this relationship within the realm of aesthetic experience (meaning 'for'); although this cannot be predicted, taught for, or assessed in formal education, "we may always be looking for the signs that it happens in our students and delighted when we think we see them" (Ibid.: 62).

On the question of value, students from both groups to a lesser extent refer to aspects associated with transcendence, specially regarding the 'spiritual' value of music. However, it is the students of other courses who make more references to this. When the non-music students mention the characteristics of music that appeal to them the first time a piece is played, they show a preference for those components associated with expression (traditionalism) and transcendence. Their attention is focused on the message contained in the lyrics, the emotive content, the dance-like character, and the basic materials of music (especially timbre).

It is the music students who make references to composers, musical language and techniques. With reference to the aspects of music which attracts their attention the most when listening to a piece for the first time, it was seen that they concentrate on sound materials, in a very analytical way. This might reflect a particular approach used in

listening classes in their music course, that is, an approach that encourages discriminatory skills with a major focus on sound materials. This tendency is explicitly shown in the listening test for selecting students for entrance to the music course at their university (State University of Londrina). The test used in 1996 is described in Chapter 1. At the same time, the results might reflect the general approach used in many tertiary music courses. This argument constitutes the problem which originated this study, and evidence for it can be found in other examples of listening examinations (also described in Chapter 1).

To conclude, two important findings have emerged so far. The first is that the presence of the categories is visible in the students' thinking as it was in the composers' musical perspectives. The model has been strengthened in the light of the results so far. Another finding refers especially to music students. The aspects which are dwelt on by them include transcendence, material, expression, and form. This means that they are the ones who tend to 'pass through' all the categories. As in the case of the composers, the music students tend to approach the categories in an integrated way. This combination of the categories constitutes the second important finding. It brings a new perspective to the realm of listening assessment and will be discussed in the last chapter. The next chapter looks at the students' responses to particular pieces of music by Brazilian composers. Musical perspectives are investigated first in the light of the students' own responses to music, and then, placed alongside the theoretical model.

CHAPTER 7

THE RESPONSES OF TERTIARY STUDENTS TO MUSIC

This chapter examines students' perspectives in their responses to particular musical pieces composed by the composers involved in this study. The discussion is based on the data collected through the listening activities. During these activities, the students were asked two questions. The purpose of the first question was to look at which components of music are spontaneously described by students; the second was to examine the relationships between their musical perception and the model, especially related to broad ideas underpinning transcendence, expression, and form. This chapter begins by discussing the data collected from the first open-ended question. This constitutes an important part of the thesis because it examines how students freely respond to music while listening to it, which components of music attract their attention, make sense or are relevant to them. The analysis of these data is made independently of the model and follows a qualitative/inductive approach. The second section examines their perception of the compositions in the light of the theoretical model. A summary of the main findings of the empirical work conducted with the students is provided in the final part of this chapter. Also a comparative analysis between the categories of the theoretical (provisional) model and the categories which emerged from students' responses (emergent model) is developed in the final section.

1. THE STUDENTS' PERCEPTIONS OF THE COMPOSITIONS

This section examines the data collected from students' answers to the question - "while you listen to this music for the first time, make a list of things you perceive". This is the key question of the listening activities because it throws light on the issue of how students' respond to music. Appendices No.8 to No.14 give the full comments of the students on each composition. A number of categories emerged from a study of the

students' responses. During the analysis, a continual process of reassessment and refinement of the categories occurred. There were three main stages involved in the process which are as follows.

1.1 Identifying and defining the categories

When I looked at words and sentences in the students' responses, I initially identified four main types of descriptions. They were: *affective*, *technical*, *visual* and *compound*. *Affective* description corresponded to those responses that correlated with, or expressed emotional states which some pieces of music aroused. Words such as 'fear', 'emptiness', 'pain', 'anxiety', and 'chaos' were some of the words used by students when they referred to this type of description. *Technical description* was associated with those answers that describe in more detail, or a particular way how sounds are presented and arranged in the music. This was subdivided into the types related to the different technical aspects. They were: "changes of sounds/sonorities"; "specific sounds, sound effects, and/or timbres"; "compositional techniques"; and references to "styles, composers, and/or repertoire".

Visual imagination referred to the images conjured up in the minds of some students. The term *Compound* arose from the fact that some students described the music by combining two or three of the above-mentioned categories. For instance, one student combined the "affective" and "technical" aspects in his comment: "Tranquillity through melodic sound being played by the flute". Apart from the four main types of responses, I also identified some others such as "poetical description" (some students' descriptions were presented in the form of a poem), "drawing description" (one student drew ascending and descending lines in his description of two compositions), "ambiguous description" (when it is not clear what the student is saying), "textual meaning description" (including 'titles' which some students gave to certain compositions, and comments regarding the lyrics), and "critical description" (comments related to a personal judgement of the work).

After I had identified some specific features of the students' responses, I had a number of problems and queries. For example, I realized that 'thinking' was involved in many words and sentences associated with the *affective* description, that is, it was more than just 'affective'. The *technical* also presented problems because there was no clear

distinction between comments on specific sound materials and description of structural features. There was also a problem with defining the precise nature of the responses to the two pieces of music which include lyrics/text. It was difficult to know to what extent the descriptions were or were not related to the meaning of the text, and at the same time, they had no association with the technical, visual, and/or combined types. I then realized that my initial analysis was problematic and had to be refined in order to form better or clearer distinctions as well as more precise labels for the types of descriptions which were required to cover all aspects involved in the responses. As a result, I decided to look at the students' statements in their entirety. The outcomes are as follows.

Many responses involve descriptions in terms of feelings and moods. The students describe specific moods either in the music or aroused in them through the music or both. Some of them also give titles to the music, make drawings, write poems, make visual associations or associate the music with pictures. When lyrics are involved, they make comments about the text. They also make references to or associations with social and/or cultural contexts. These kinds of descriptions were defined as belonging to category 1. They were found in the comments made by students from both groups, especially among non-music students. Here are a few examples that fall into this category¹.

“Water, brightness, thunder, sun, spring, autumn, leaves falling down, winter, cold” (MR-ms,15). “I ran away from something that I met, I am worried, I look backwards, it follows me, I continue to walk...I am safe... I arrive in a safe place, calm, I am not in danger any more, I have no more fear, everything is clearer, the colours are bright” (RV-ms,5). “Dramatic music, with down and up” (MR-os,12). “I recognized the poem, "Ode ao burgues", written during the modernism movement that criticised the bourgeois. In fact, the music follows the impetus of the poem” (IN-ms,17)².

Another set of responses describes the music in terms of its structural/formal development. The students describe changes and transformations in the music. Some of

¹ The brackets at the end of each comment enclose the initials of name and surname of the composer, and identify the group and the student who made the comment. For instance, IN means Ilza Nogueira; ms,15 means that the statement was made by music student number 15.

² It is important to point out that the students' statements were given in Portuguese. The English translation is only a rough approximation of the original text.

them recognize repetition and contrast, tension and rest, norms and deviations happening over a period of time and/or simultaneously. They also recognize the differences between events, and parts and/or sections of the music. These types of responses belong to category 2. Responses of this kind were found more frequently among the music students. Here are some examples of their comments.

“Repetition and Contrast (IN-ms,10). “A circle of rest, tension, and deviation” (MF-ms,10). “This music has lots of parts. It begins with few instruments and low volume. Suspense increases gradually through the increase of intensity and texture, creating lots of dissonances” (RV-ms,4). “Part A: metric melody; percussion following the dynamics of the melody played by other instruments; sounds flow freely. Part B: different from part A, more use of brass instruments. Part C: different character, more intensity in the sounds, dynamics more explored, competition between the sounds” (MF-ms,9).

Some students describe the music by referring to the source of the sounds and/or sound effects. They make associations between sounds in the music and other sounds. They identify notes, scales, chords, and other materials. They also make a technical analysis of the sounds and also make comments related to the magical or transcendental aspect of the sounds. These types of responses, placed in category 3, were found throughout the comments of both groups. Here are some comments related to this category.

“Crystal glasses breaking... a piece of crystal rolls on the ground” (MR-os,8). “The wind that comes out of our mouth brings meaning to the senses. Everything is perfect when we allow the sound to invade us with its essence” (IN-ms,8). “Distorted sound. Brass instruments. Dynamics of crescendo. Drums. Bells. Use of unusual instruments” (RV-os,10). “Sound of breathing. Sounds made by a wind instrument alternating with a male voice. Echo” (CK-os,18).

A further set of descriptions was identified as category 4. In this instance, the students responded to the music by combining two and/or three of the above-mentioned categories. They combine categories 1 (feelings/moods) and 2 (formal/structural) - “Climax and silence. A new part starts, very different from the previous one... It could also depict spiritual states. It could be a descriptive piece” (MF-ms,17). This type of combination was found especially among music students. Some responses combine categories 1 and 3 (sounds/materials) - “Violins. Something similar to a drum. Now it

seems to describe a storm... It has a sad atmosphere” (MF-os,18). This was frequently found in both groups of students. There are statements which place together categories 2 and 3 - “At the beginning, there is an exploration of noises and timbres that are combined with other sounds until these eventually become just noises. Wind instruments play a melody ‘supported’ by the strings until they become totally mixed” (RV-ms,20). This combination was specially found in the music students’ comments. Lastly some students responded to the music by referring to aspects included in all three categories - “Constant surprise due to the great number of instruments, unexpected and very exotic performances. Ambience of mystery that conveys tension and fear due the percussive ostinato” (RV-ms,2). This type of combination was found among the music students.

There were also some responses that were too obscure to understand. These were placed in category 5. In such cases, it is not possible to find enough evidence in the comments to give an interpretation. One student, for instance, wrote: “suspense and searching, confusion and answer” (RV-ms,15). Although there are indications of ‘moods/feelings’ and/or ‘changes/contrasts’ in this comment, it is not clear what the student means. Other examples of comments falling into this category are shown below.

“Poor organization if compared to other compositions” (MR-os,4). “The melody sung is completely at variance with the instrumental accompaniment” (IN-ms,17). “Percussion in active attitude in the face of the facts that are occurring” (IN-os,7). “Narrative: questions, inquires, absence of answer. Instrument conveying day-to-day situations” (CK-ms,5).

Having redefined the distinctions between types of responses across five categories, I needed to name them. To do this, I found Swanwick’s scheme of musical response (1988: 34) very useful³. *Expressive character* was the name given to responses falling into category 1, *structural framing* for category 2, and *sound materials* for category 3. The other two categories were respectively named *compound* (category 4) and *ambiguous* (category 5). I found similarities between Swanwick’s definitions of the three categories and those I identified in the tertiary students’ responses. He states that “sound itself does indeed impress itself upon us” (1988: 24); it is the material basic

³ Swanwick’s scheme is described in Chapter 3, page 86. In short, it delineates three basic ways by which people respond to music. Responses are linked to “sound materials”, to “expressive character” and to “structural framing”.

source of music. People can respond to “sound materials” at different levels, such as at the level of volume, sound associations, and identification of notes, chords, intervals and scales. “Expressive character” is defined as posture and gesture, feelings and moods that are perceived in the music itself, that is, the music embodies these characters. This kind of response "determined by our perception of its apparent weight, size, forward impulse, manner of movement and other components of posture and gesture"(Ibid.: 29). Responses to music related to “structural framing” occur when sound materials and expressive gestures are combined to describe transformations. That is, "transformations of sound and gesture into musical structures"(Ibid.: 30). "When we talk about effective musical structure, we are really talking of the organization of expressive gestures into a significant, cohesive, engaging whole. It is not sound materials that are structured but musical characterizations or gestures"(Ibid.: 33).

After I had identified the five categories - *expressive character*, *structural framing*, *sound materials*, *compound*, and *ambiguous* - I proceeded to determine whether or not they could be reliably used for classifying the students’ responses.

1.2 The first check for reliability

The ‘judges’ comprised eleven research students⁴ in the Music Department at the Institute of Education - University of London. They were given explanations of the categories - names, definitions, and examples of words and/or sentences taken from the students’ comments regarding each category. This is shown in Appendix No.15. The judges were asked to identify which category was most appropriate for each student’s statement. Forty five comments were given to them and were selected from the students’ responses to *Isto* by Carlos Kater (26 words/sentences drawn from music students and 19 from the other students). They were also asked to make suggestions, comments, and/or criticism of the categories. The results were analysed statistically and are displayed in Table no.2.

During this stage, the judges were only asked to categorise the statements of the students. A contingency coefficient was calculated to estimate the degree of association

⁴ I also had the opportunity to discuss the categories and the work done with some of the student participants.

between each set of attributes - the judges and the categories. It enabled the judges to be paired with each other. This is a tentative assessment of the correlation between the judges, especially as the number of statements placed in some of the categories are quite small. However, it does suggest that there is quite a strong agreement between the judges and that the categories are fairly clearly defined. In Table no.2, the brackets show unacceptable levels of probability. Judge Number 5 is the main source of disagreement. Otherwise there is a strong consensus about how to fit the statements into the categories.

Table no.2: Table of Contingency Coefficients and Probabilities

<u>Judges</u>	2	3	4	5	6	7	8	9	10	11
1	.67	.76	.71	.55	.66	.69	.75	.69	.73	.66
p<	0.01	0.0001	0.0001	(0.07)	0.001	0.0001	0.0001	0.0001	0.0001	0.001
2		.65	.68	.64	.60	.62	.66	.61	.60	.68
p<		0.001	0.0001	0.001	(0.06)	0.01	0.001	.01	0.05	0.001
3			.71	.60	.72	.72	.77	.65	.76	.69
p<			0.0001	(0.07)	0.0001	0.0001	0.0001	0.001	0.0001	0.001
4				.62	.71	.72	.72	.58	.61	.71
p<				0.01	0.0001	0.0001	0.0001	0.01	0.01	0.0001
5					.63	.65	.59	.42	.57	.46
p<					0.01	0.001	0.01	(0.6)	(0.13)	(0.7)
6						.71	.69	.79	.66	.70
p<						0.0001	0.0001	0.0001	0.01	0.0001
7							.69	.71	.66	.64
p<							0.0001	0.0001	0.001	0.001
8								.62	.70	.71
p<								0.001	0.0001	0.0001
9									.66	.65
p<									0.001	0.001
10										.65
p<										0.01

Although a considerable degree of agreement among the eleven research students was found, the first assessment of the categories was limited. The judges were asked to identify only one category for each of the students' comments, and these comments were in the form of words and sentences taken out of the context of the complete statements.

1.3 The second check for reliability

At this stage, a sixth category of response was identified, the **contextual**. It refers to those responses in which students describe the music by contextualizing it in terms of style and genre. They make correlations with musical periods and composers. They also identify the compositional methods employed in the music. This category was mainly identified in the music students' comments. Examples falling into this category can be seen below.

“Minimal music” (IN - ms,10). “It reminds me of Stravinsky, Debussy, a bit of Bartok” (RT- ms,18). “Wagner (?). Neo-classic music” (RT-ms,19). “If there were no dissonances, it might remind me of Baroque music” (EC- ms,17). “Chords overlapped. Stravinsky, *The rite of spring*” (MF - ms,19).

A second trial was carried out to ensure that the categories were reliable, and this included the *contextual* category. At this time, the full statements were assessed. These are more comprehensive, although they are more difficult to interpret. An assessment of the categories through the full comments also gives a clearer idea of what is being said. Appendix No.16 shows the explanations that were given to the judges - categories, definitions and examples. The *structural framing* category was renamed as *structural relationships*. Five external judges⁵ decided which category or categories best fitted each student's statement. Two complete statements for each of the seven compositions (one from the music students and one from the other students) were chosen at random. Fourteen statements (seven from each group) were used. Five categories were tested - *expressive character*, *sound material*, *structural relationships*, *contextual*, and *ambiguous*. Each statement was assessed on a scale from 0 (no correlation) to 6 (strong correlation). A table with the numbers (0 to 6) and the five categories were given for each statement. The judges were asked to assess the student' comments by ticking one box for each category⁶.

A Kendall Coefficient of Concordance was used for analysing the data collected from the judges. The results are shown in Table no.3. This is an analysis of levels of

⁵ Two of them have PhD in Music education and the other three are research students in the music department at the Institute of Education - University of London.

⁶ For example, number 0 means they found that the statement had no correlation with the corresponding category; number 3 means they found that the statement had an average correspondence.

agreement or correlation between a number of sets of rankings - in this case, the 5 judges. As shown in the table, all significant levels are less than $p < 0.05$. There is strong agreement between the judges. The categories appear to be meaningful.

Table no.3: Levels of concordance between the five judges

Statements	Kendall values	Group 1	Group 2
1	'W'	0.74	0.84
	p<	0.01	0.01
2	'W'	0.64	0.90
	p<	0.01	0.001
3	'W'	0.57	0.54
	p<	0.01	0.01
4	'W'	0.86	0.87
	p<	0.001	0.001
5	'W'	0.73	0.75
	p<	0.001	0.001
6	'W'	0.88	0.67
	p<	0.001	0.001
7	'W'	0.44	0.75
	p<	0.01	0.001

Because of the high level of agreement among the judges, we can feel confident in using the average⁷ of their decisions. Table no.4 shows that the judges agreed that in the statement there was a high degree of correspondence with the *sound material* and *structural* categories (*compound*), but no correlation with the other categories. Table no.5 shows that there was a consensus among the judges that the student's comments are highly *ambiguous*; they also recognized some traces of the *expressive* category. They found no signs of any contextual description.

Table no.6 shows that the judges identified a strong correspondence with *sound*

⁷ Average scores on a scale of 0 to 6.

material and *expressive character* (compound category) in the statement; it also has traces of *structural relationship* and it is not *ambiguous*. The final example (Table no.7) of the average judgment, shows a strong correlation with *sound material* and *structural relationships*. The judges also found traces of *expressive* and *contextual* elements, but there were no traces of *ambiguity*.

Table no.4: Average judgement - Music student's comment on Rezende's work

"The music begins with the high pitches of the piano revealing agitation, confusion, till it arrives at a lower region. Then, there is a change - more moderate line in relation to the agitation at the beginning. It uses all extension of the piano, ending more calmly. The end contrasts with the beginning." (20)					
Categories	Expressive	Structural	Material	Contextual	Ambiguous
Average	0	4.6	5.2	0	0

Table no.5: Average judgement - Non-music student's comment on Kater's work

"Monologue, that I didn't understand, with a sinister musical background". (6)					
Categories	Expressive	Structural	Material	Contextual	Ambiguous
Average	2.0	0.6	0.6	0	4.4

Table no.6: Average judgement - Non-music student's comment on Ficarelli's work

"Violins. Something similar to a drum. Now it seems to describe a storm. Cymbals. Wind instrument. It has a sad atmosphere. It seems like a march. The music has ups and downs with constantly increasing and decreasing dynamics. It seems to be a sound produced by a triangle." (18)					
Categories	Expressive	Structural	Material	Contextual	Ambiguous
Average	5.2	2.0	5.6	0.2	0

Table no.7: Average judgement - Music student's comment on Nogueira's work

"Melody with instruments. Another melody with voice. It is metric. Atonal. Silence. Only voice. Pause. Many notes on the piano. Ascending and descending movement of pitches. String instruments. Piano in glissando. String instruments playing a melody (modal?). Piano returns. Voice solo. Instruments. Strings playing dissonant and consonant chords. Solo voice. Piano plays a stressed melody, ending frighteningly. The text is about death and other solemn things as is the intensity of the strings; it is not easy to understand the text. The male voice has a northern accent - 'nordestino'. Long notes played by piano and cello. Violin. Another instrument plays with the piano. Voice. Piano plays an ostinato. Voice. Percussion and melody. Pause. Voice. Bass instrument and the piano return. Violin. Pause. Instruments. It is like a prayer to the Virgin Mary." (9)					
Categories	Expressive	Structural	Material	Contextual	Ambiguous
Average	3.8	4.8	5.8	3.0	0

The six categories introduce relevant insights in the discussion of assessment of listening; they introduce varied and different aspects involved in responses to music, and also give a certain ‘objectivity’ to the process of assessing musical understanding through listening. This is discussed in the next chapter.

2. THE STUDENTS’ CHOICES OF DESCRIPTIVE WORDS

This section looks at the data collected from the second question - “While you listen to this music for the second time, tick the words that best describe your perception of it” (see Appendix no.7). The descriptive words that the students were given derived from the model, with special reference to expression, form, and transcendence. Table no.8 shows the categories and their associated words. In this question, blank spaces in the answer sheet were also provided in case other descriptive words came to the students’ mind.

Table no.8: Words associated with the model ⁸

Expression	Form	Transcendence
Suggestive	Varied	Mind-blowing
Communicative	Coherent	Meditative
Emotive	Complex	Spiritual
Evocative	Structured	Transcendental
Dance-like	Elaborated	Exploratory
Expressive	Well-organized	Spontaneous
Descriptive	Contrasting	Unexpected

The analysis here follows a more quantitative approach. It was based on the number of references to each category made by each group of students for each composition. The first thing that was examined was the number of times students picked a particular category for all the compositions. Table no.9 shows these data.

⁸ In the process of choosing the words, I was assisted by a number of research students in the Music Department at the Institute of Education - University of London.

The Mann-Whitney U-Test⁹ was used for the analysis. The aim was to check the difference between the two groups in their choices of each separate category. The results shown in Table no.10, demonstrate that there are differences between the two groups in their treatment of the categories across all the compositions. With regard to form, a highly significant result shows clear differences between the two groups. The result for expression is at the edge of statistical significance. Form and expression are thus the categories which differentiate the two groups. The music students make significantly more choices in these areas.

Table no.9: Students' choices of words across all compositions

	Music students	Other students
Expression	375	323
Form	414	299
Transcendence	318	279
Total (each group)	1107	901

Table no.10: Mann-Whitney U-Test - Categories by students' groups

Form	U = 7444.0	p<0.001
Expression	U = 8513.0	p<0.053
Transcendence	non significant	

A further statistical analysis examined differences between the compositions according to the categories, taking both groups together and separately. Table no.11 gives these data from both groups. The Kruskal-Wallis 1-way Anova¹⁰ was used. Tables no.12 and no.13 show the statistical results. The compositions provoke a quite different range of comments across the three categories. For the students' choices of words, the

⁹ This test is a non-parametric measure assuming ordinal data used to test whether the two groups are drawn from the same population. It was used separately for each category for the two groups across all seven compositions.

¹⁰ This is also a non-parametric test which employs ordinal data and is the equivalent of an analysis of variance. In this case we are looking at the differences between the seven compositions.

categories also discriminate between the compositions.

Table no.11: Number of choices of students for each composition

	Music students			Other students		
	Expression	Form	Transe.	Expression	Form	Transe.
<i>Contextura</i>	52	77	56	51	56	46
<i>Giga Byte</i>	53	68	49	36	52	31
<i>Mhatuhabh</i>	76	55	51	53	41	54
<i>Ressonâncias</i>	45	50	52	32	36	33
<i>Isto</i>	51	28	32	64	22	34
<i>Suíterna-glía</i>	39	62	32	29	36	40
<i>Ode aos jamais iluminados</i>	65	77	36	58	54	38

Table no.12: Kruskal-Wallis 1-way Anova - Compositions by categories (both groups combined)

Form	Chi-Square = 44.9	p<0.0001
Expression	Chi-Square = 29.24	p<0.0001
Transcendence	Chi-Square = 20.01	p<0.01

Table no.13: Kruskal-Wallis 1-way Anova - Compositions by categories (for each group)

Group 'M'	Form	Chi-Square = 23.73	p<0.001
	Expression	Chi-Square = 15.71	p<0.01
	Transcendence	Chi-Square = 15.04	p<0.01
Group 'O'	Form	Chi-Square = 23.99	p<0.001
	Expression	Chi-Square = 20.96	p<0.001
	Transcendence	Chi-Square = 13.15	p<0.05

With regard to the students' choices of descriptive words, the findings indicate that: 1) the categories of form and expression differentiate the two groups; and, 2) the categories discriminate between the compositions. Two questions arose out of the

statistical results. They were: a) how could the differences between the two groups in 'form' and 'expression' be interpreted ?; and, b) how could the differences between the compositions as determined by the students' responses be interpreted ?

3. INTERPRETING THE STUDENTS' RESPONSES

The analysis of the data gathered from the music students demonstrates that they make more comments on 'form', and also use the categories of the theoretical model in a much more interactive way. In the listening activities, they choose more words to describe the compositions. The analysis of the students' 'free' responses show that the music students refer most to the categories "structural relationships", "contextual", as well as "compound", especially the combination of "sound materials", "expressive character" and "structural relationships". As discussed before, it seems that formal music education in fact plays a major role in the development of students' analytical thinking and in their attitudes towards form. Kemp (1996) claims that a more articulated perceptual style is expected to be found in those individuals who have a professional commitment to music and formal musical training; "not only is the aural analysis of musical elements often considered to be the ability that separates the musicians from others, it is this faculty that is emphasized as every level of the education and training of musicians (Ibid.: 59). The analysis of music students' responses has shown that they not only take a more analytical stance, but also their responses tend to emerge in a more combined way. Although both groups make reference to those aspects associated with 'transcendence', it is the music students who refer to 'material' the most. This is seen throughout their answers to the open-ended questions of the questionnaire, and especially, in their comments on the compositions.

Students on other courses can also perceive or 'feel' certain formal dynamics in music, as can be seen in their choices of words to describe the compositions. The analysis of their answers to the questionnaire and "additional question" has shown that they tend to have a more negative attitude towards musical styles and characteristics associated with 'form'. The reason for their more limited choices of words, their more

'traditional' attitude towards music, and the frequency of their comments about the "expressive content", could be related to their lack of formal training. Their engagement with music is very much centred on personal/emotive/associative relationships, and it should be noted that they are indeed 'creative' when approaching music in these ways (i.e. through poems and stories). Referring to the work of Schmidt, Kemp (1996: 133) reminds us that non-musicians (identified as 'field-dependent' types) can demonstrate "a better developed sensitivity to expressive and stylistic qualities in music, aspects sometimes less emphasized by music teachers", and it could be said, less emphasized by music students.

The non-significant result of students' choices of descriptive words associated with 'transcendence' might be explained in the light of Meyer's own definitions. "Transcendentalism [insists] upon direct, intuitive experience, unmediated by concepts and categories" (Meyer, 1967: 231-232). As for the audience, people tend to listen to "the sounds as sounds - as individual, discrete, objective sensations" (Ibid.: 73). What is presented to them is an "unorganized conglomeration of sensations" and audience should respond to music 'sensitively' (Ibid.: 81). In the realm of listening, people respond to music intuitively and sensitively - attention is very much based on sensory attentiveness to the materials of music. This sensory 'impressiveness' or effect of sounds on students' perception does not seem to be a relevant factor in differentiating the two groups. Students from both groups frequently refer to the transcendental aspects of music.

The quantitative results also demonstrated that each composition produced different responses in each group, i.e. the groups responded differently to each category and to each composition. The categories discriminated the compositions. A possible explanation for this is that each piece of music, with its own dynamics and particular characteristics, has a specific impact on the students' perception. My own interpretation of the same compositions suggests that it is unlikely that in any single work, only one of the three categories examined exists on its own. The differences found in the students' answers may suggest that their perception of the different interplay between the categories is also affected by the composers' choices. For example, the inclusion of the lyrics in Kater's and Nogueira's compositions is the component which had the strongest

impact on the students' perception in the realm of 'expression'. In *Isto* by Kater, expression received the highest score in both groups (see Table no.11). I have identified *Ode aos jamais iluminados* by Nogueira, as a work that encompasses all three dimensions; they seem to be dealt with in a very balanced way. Both groups of students described the same composition by often referring to the aspects most strongly associated with expression and form (see Table no.11).

Another possible reason why students from each group responded differently to each category across all the compositions might be related to the style of the compositions - ie. the Western classical tradition. When the musical repertoire experienced by students on other courses is considered, it is clear that Western classical music is unfamiliar to them. Moreover, the fact that the works they listened to are part of the contemporary classical repertoire means that it is likely that these works are perceived as very strange and new to them. This lack of familiarity might have contributed to their restrictive choices of words and their emphasis on those aspects associated with expression. Through the academic studies, the music students have developed the ability to listen to music in a much more focused, analytical way. With the exception of Kater's and Ficarelli's compositions, they described the works by often referring to aspects associated with form.

The aim of the open-ended questions was to investigate how the students spontaneously describe the music as it unfolds, and which musical aspects they focus their attention on. In the analysis of their complete statements, six categories of responses were identified. It was apparent that the students sometimes respond by focusing their attention on feelings and moods in the music or on moods that the music arouses in them ("expressive character"). In the category described as "sound materials", they identify instruments, notes, scales, and so on (a more analytical approach), refer to sound effects or make comments on the magical, transcendental aspects of sounds. They might refer to changes and transformations, norms and deviations in the music and/or recognize differences between events and parts of the music ("structural relationships"). They contextualize the music by describing it in terms of style and genre, and by making references to composers and musical periods ("contextual"). They also combine any number of the previous categories in their statements ("compound"). It was also noticed

that the students are sometimes “ambiguous” in their answers which makes it impossible to find enough evidence in their comments to interpret them.

The “compound” category was implicit in the way the students answered the question, that is, in a form of textual description - listening and writing down. This was found in the comments made by both groups, although the music students often combined “structural relationships” with the other categories; the students of other courses also often combined “sound materials” with “expressive character”. Despite the fact that “ambiguous” descriptions were found in both groups, they appeared more frequently in the comments of the students of other courses; these students also often referred to the “expressive character” of each composition. Statements associated with “structural relationships” were usually made in a “combined” way; references of this kind were made by the music students. “Sound materials” were frequently described by both groups.

When the range of responses found in the students’ statements (emergent model) are compared with the theoretical (provisional) model, the following can be said. In a broad sense, the categories of musical experience outlined in the model can be seen in the students’ responses, especially regarding expression and its resemblances with the category “expressive character”, and form with “structural relationships”. There can also be found correspondences between transcendence and material with “sound materials”; for example, students make comments about the ‘magical, transcendental’ aspect of the sounds together with the technical aspects such as recognition of specific sources of sounds (timbres) and references to dynamics, tempo and pitch. The “contextual”, “compound” and “ambiguous” categories of responses which are identified in the students’ responses are not considered in the model.

The categories identified have been drawn from a musical profile of both groups of students. They were tested by independent ‘judges’ who are experts and trained musicians. The results were positive - the fact that the judges were in close agreement meant that the categories were reliable for interpreting the responses. The six categories are themselves an important finding of this research since they throw light on the question of listening assessment. The next chapter looks at the major outcomes of this research and their implications for assessment in listening.

CHAPTER 8

CONCLUSIONS

1. SUMMARY OF THE THESIS

This study arose from my work in Brazil as a teacher of aural training in a higher music education course, when I experienced disquiet with the listening assessment tasks given to music students both when seeking admission and during the course itself. Musical understanding is often evaluated by assessing the ability of the students to discriminate, recognize, identify, and classify materials of music such as pitch, tempo, dynamics, intervals, chords, and so on; emphasis is placed on the technical and analytical aspects of music. My perception was that this approach is musically restrictive because it does not take account of the diverse nature of musical experience. I undertook a review of the relevant literature in order to investigate what could be a better musical approach in listening assessment.

Despite the lack of a coherent body of literature on assessing musical audition in higher education, a good deal has been written on musical testing and listening, especially in the psychological area. A range of studies in psychology was reviewed and discussed in Chapter 1. Historical models of aural tests such as those developed by Seashore (1939; 1960), Wing (1948/68; 1960), Colwell (1968) and others, were examined. The main issues that emerged from this study were as follows. Firstly, a more comprehensive test should attempt to assess the 'whole' of an individual's musical experience. Wing (1968) makes this point by criticizing the 'atomistic' nature of Seashore's tests. The second is the need to use 'real' music in the tests. Some examples of listening tests used in higher education, especially in Brazil, were included in the discussion. It was seen that these tests are strongly influenced by the psychological models, especially those related to musical ability and achievement. Apart from the attempts to use more 'actual' music, indications were found that the basis for most of the tests is discrimination of separate components of music; emphasis is laid on the ability

to discriminate, recognize and compare paired sounds related to pitch, timbre, rhythm, dynamics, harmony, and so on. The tests are basically seeking responses related to the 'technical' aspects of music. Perception can be 'objectively' assessed by employing standardized questions and quantitative measurements.

Another issue that emerged from the literature review in ability tests was the problem of assessing musical components in the realm of aesthetics (a problem raised by Seashore and Wing). A number of studies in this field was also reviewed in Chapter 1. It was seen that the tendency among researchers is to examine people's preferences, tastes, appreciation, affective and/or emotional responses¹. When applied to the educational context, problems were found in these studies because they provide more information on how people respond or react emotionally when listening to music than how they respond to the expressive character in music. Another identified problem was the difficulty of assessing a listener's perception of this musical component (expression). As Swanwick observes (1988: 25), "studies of the expressiveness of music inevitably run into one major obstacle: any account by people as to how expressive character is perceived will inevitably be metaphorical, poetical rather than analytic". The difficult aspect here is how to deal with verbal responses as a source of measurement (Hentschke, 1993: 22-23).

Having discussed the two components of musical experience (technical and expressive), more recent literature on psychological research regarding categories of musical experience and response was reviewed². It was seen that studies in this field have dealt with a more varied range of responses. However, the significant results which have emerged involve two distinct types of responses, and these can be seen as categories of responses which differentiate musicians from non-musicians (Kemp, 1996). One has been labelled as cognitive, analytic, and/or syntactic (these are likely to be found among musicians); the other associative, affective, non-syntactic, and/or holistic (likely to be found in the responses of non-musicians).

¹ Studies reviewed in this field include Schoen and Gatewood (1927), Hevner (1935), and Swanwick (1973; 1979).

² Two specific studies were reviewed - Hargreaves and Colman (1981) and Kemp (1996).

The final conclusions drawn from the literature review were as follows. Although psychological tests have dealt with a varied range of musical responses and have shown different ways to approach music, they have not yet provided an adequate model for higher education to adopt. The pervasive influence of psychological models on educational listening tests is related to musical ability with a major emphasis on assessing the technical and analytical aspects of music. If we are going to assess musical listening more sensibly, the categories of responses should be comprehensive enough to embrace a wider range of musical experience. It still remains necessary to reflect on the nature of musical experience and determine which aspects of music are involved in this kind of experience, and thus, what might be assessed through listening.

In order to gain an insight into the issues raised above, this study sets out a theoretical model, which holds four categories of musical responses, for orientating the empirical investigation. The provisional model emerged from the analysis of two studies - Leonard B. Meyer (1967) and Keith Swanwick (1988). The basis of Meyer's study was that of three distinct aesthetic tendencies/categories which underlie the attitudes of twentieth-century composers towards music: namely transcendentalism, traditionalism and formalism. Chapter 2 described and analysed Meyer's ideas. In short, he argues that music can be approached by its reference to or relationship with people's individual and/or cultural experience (emphasis on 'content' - traditionalism), or by its intrinsic architectonic design which is created by structural interplays (emphasis on 'form and process' - formalism). In the third tendency, people disregard any cultural value or structural design in music; their attitudes tend to be directed to sound, especially to the ways music deals with sounds and sonorities. The emphasis is on the 'magical'/transcendental qualities of the sounds (emphasis on 'materials' - transcendentalism).

Although Meyer's tripartite scheme offers interesting ideas which deserve to be empirically researched, some problems were found with it. Two of these have direct implications for the issues underlining this study. One refers to his notion of transcendentalism because this only takes account of a person's relationship with sounds themselves without any reference to conceptualizations or an analytical approach to the materials of the sounds. It is precisely this more technical approach to sounds that is

given weight in listening tests in higher education, especially in Brazil. The other problem refers to Meyer's notion of traditionalism which is focused on the extra-musical references and associations people make with music; the concern is with the expressive 'content' emerging in response to music rather than with the expressive aspect in music. Swanwick's theory of the layers of musical understanding is added to the discussion in an attempt to extend and refine Meyer's limited approach³.

Briefly, the layers of Swanwick consist of four major components, namely materials, expression, form, and value. Each layer is analysed according to two modes of musical experience - a more intuitive and a more analytical approach. Similarities can be found in the schemes of both Meyer and Swanwick, however, the latter recognises distinctions that are disregarded by Meyer, especially related to expression and materials. At the level of materials, Swanwick makes a distinction between 'sensory' (related to transcendentalism of Meyer) and 'manipulative' (technical approach to materials). At the level of expression, he considers both the 'personal' (equivalent to the traditionalism of Meyer) and 'vernacular' (recognition of expressive gestures in music). It is thus through a combination of Meyer and Swanwick that a theoretical model is set up for orientating the research. This model contains four categories, namely transcendence, material, expression, and form. "Expression" includes responses to expressive content in music. "Transcendence" refers to Meyer's ideas and "material" refers to the analytical approach to sound materials. "Form" includes the ideas of both authors; it is understood as a more analytical approach that involves the structural interplay between the events of a musical work.

The major concern regarding listening assessment, which this thesis addresses, is the need to account for a more diverse approach to music that is aware of how individuals experience and respond to music. The theoretical model recommended widens the spectrum of which categories of musical experience and response might be considered in the assessment of listening in higher education. However, evidence is needed to validate the provisional model. Seven contemporary Brazilian composers, twenty students on a music course and twenty students on other undergraduate courses

³ An account of Swanwick's ideas as well as a comparative study between the ideas of Meyer and Swanwick is given in Chapter 3.

at a Brazilian university were selected for the empirical investigation. The research was thus focused on a Brazilian context, in the realm of tertiary education, and restricted to investigating students' responses to contemporary 'serious' music. The aim was to examine correspondences between the musical perspectives of both composers and students with the model. In other words, what is investigated is whether or not their musical perspectives can illuminate and be illuminated by the model.

Several aspects of the composers' musical perspectives were investigated: their thinking about broad issues including the meaning of music, their ways of composing and teaching, their views on the audience and current developments in composition in Brazil. A questionnaire with open-ended questions was used for collecting this information. Students' musical perspectives were examined with regard to their general musical preferences and their views on the following issues: the value of music for them, the main characteristics of the music they prefer to listen to, and what attracts their attention the most when hearing a piece of music for the first time. These data were collected through a questionnaire with closed and open-ended questions. Two additional sets of data were collected through 'listening activities'; one representative piece of music, chosen by the Brazilian composers, was used in the activities. Firstly, the students were asked to describe the compositions by choosing words suggested by the model (the 'material' category excluded); the aim was to investigate how the model fits their aural perception. The second and most important set of data investigated how they spontaneously respond to the particular pieces. The outcomes of this will now be described.

2. SUMMARY OF THE FINDINGS

2.1 The theoretical model

The model was very helpful for orientating the discussion of the data collected from the composers and the students. In conceptual terms, it offered a rich account of musical experience, and thus stimulated ways of looking at their musical perspectives. When it was applied to the real circumstances of the participants, it brought about the following major findings. Firstly, the four categories are visible in the composers'

thinking; correspondences can be clearly identified between them and composers' statements. The categories were also identified in the students' answers to the questionnaire. It was seen that the music students are the ones who tend to approach music by referring to the formal aspects, while students from other courses were more concerned with those aspects related to expression; they make special reference to personal and extra-musical associations. A transcendental attitude was found in the answers given by both groups of students, although a more analytical view ('material') was found among the music students. The model was initially set up as a provisional way of providing a framework for the investigation; however, as the results of the empirical work became apparent, it became a more prominent feature in the research undertaking.

The second finding was that the categories tend to emerge in a combined form in the case of all three groups; however, a more integrated approach between the categories was found among the composers and music students. In the composers' statements, the four categories appear in a combined rather than a divided way. This interweaving of categories was also identified in the students' answers to the questionnaire, especially those of the music students. In short, the categories though logically distinct, work in a compound, 'holistic' form. This finding adds a new perspective to the model.

Another outcome emerged from the analysis of the students' descriptions of the compositions when they chose words associated with the categories of transcendence, expression, and form. It was found that the categories distinguish between the two groups of students and also discriminate between the compositions, although the music students display a wider range of choice. Students from both groups described each composition differently in terms of each category. The results of the Kruskal-Wallis 1-way Anova gave $p < 0.001$ for form, $p < 0.001$ for expression, and $p < 0.01$ for transcendence. A possible reason for the differences in the way the students described the compositions might be that each piece of music has its own dynamics and characteristics; this fact may be influencing their perception. Their responses may also be influenced by their musical experiences, preferences, and own ideas about music.

A final consideration should be made regarding the interplay between Meyer's scheme and Swanwick's layers which underlie the theoretical model and the results of

the research. Analysis of the data has revealed that there is a correspondence between Meyer's scheme and the general attitudes to music of composers and students. In their statements, associations were found with traditionalism when they display their belief in the expressive content of music as an important value in their personal relationship with music, and also when referring to this dimension as being imbued with cultural and social usefulness. Associations with form were identified when emphasis was laid on those aspects related to form and process in music. Transcendence, as conceived by Meyer as well as defined in the model, was seen in the views of composers and students. Yet, if Meyer's scheme had been applied by itself, it would have been inadequate to interpret the complexity of actual musical experience in the perspectives of both composers and students. For this reason, the inclusion of Swanwick's ideas with reference to the distinctions given in his layers of 'expression' and 'materials' provided more useful guidelines. It was found that in the musical perspectives of both composers and students, references were not just made to the technical and analytical aspects of music, but also to the expressive character (as an intrinsic musical quality) without necessarily any extra-musical associations.

2.2 Students' responses

The analysis of the students' responses to the seven contemporary pieces of music, carried out independently of the provisional model, followed an inductive/qualitative approach. The aim was to investigate in a more open way, what comes to their minds while listening to each composition⁴, i.e. which aspects of the music catch their attention. In identifying patterns of responses, six categories emerged from the data. This new set of categories fully represent the responses of both groups. Although the provisional model is discernible in the responses, other details and/or complexities were also found. The categories identified were as follows.

(1) *Expressive character*: students describe the music by referring to feelings and moods conveyed by it, and/or feelings and moods the music aroused in them. Responses of this

⁴ Each composition was listened to in its entirety, with the exception of Ficarelli's symphony (only the Introduction and First movement were used). It is also relevant to observe that with the exception of one music student who recognized Rezende's work, the compositions were unknown to the students.

kind were expressed by drawings, poems, visual associations, and/or associations with social and/or cultural contexts; descriptions also involved comments about the text when the music has lyrics. With reference to the model, this category of responses can be related to 'expression'.

(2) *Structural relationships*: the students describe the music by referring to its intrinsic design which involves comments about the structural/formal development, changes and transformations, references to repetition and contrast, tension and rest, norms and deviations which occur in time and/or simultaneously. It also involved recognition of differences between events, parts and/or sections of the music. In the light of the model, this category can include aspects associated with 'form'.

(3) *Sound materials*: a) the students describe the music by referring to the source of the sounds and/or sound effects; they identify notes, scales, chords, and other materials; b) they also make associations between sounds in the music and other sounds as well as making comments related to the magical, transcendental aspect of the sounds. The distinction between 'a' and 'b' is considered in the model - 'material' and 'transcendence' respectively.

(4) *Contextual*: students make comments regarding style, genre, musical periods and composers. They also identify the compositional methods that are employed in the music.

(5) *Compound*: the students respond to the music by combining two, three, or all four of the above-mentioned categories.

(6) *Ambiguous*: this category includes responses in which it is not possible to interpret or understand confidently what the students are saying.

Two trials were conducted to refine the categories and achieve an element of reliability. The first asked eleven judges to identify one main category for each of the students' comments. As an indicator of the judges' reliability when using the categories, a "contingency coefficient and probabilities" was used for estimating the degree of association between the judges and the categories. There was a strong consensus about how to fit the comments into the categories. The second asked five judges to assess complete statements in a scale from 0 (no correlation) to 6 (strong correlation). The "Kendall Coefficient of Concordance" was used to determine levels of agreement

between the judges in each statement. The results showed that there was strong agreement among them (all significant levels were less than $p < 0.05$). The positive results from both trials suggested that the six categories were reliable for interpreting the students' responses to music.

Comparing the categories of the provisional model with the new set of categories (those which emerged from students' *free* responses), the following was noticed. Correspondences were found between 'transcendence' and 'material' with "sound materials", 'expression' with "expressive character", and 'form' with "structural relationships". However, additional categories were identified in the responses of students ("contextual", "compound", and "ambiguous"); these were not considered in the provisional model. The similarities found between the two models (provisional and emergent), the additional categories and the achievement of reliability for the six categories by independent 'judges' are important findings of this research.

2.3 Differences between the two groups of students

The analysis of the students' answers to the questionnaire showed that while the general musical preferences of music students are more varied (including styles associated with transcendence, form, and expression), the main preference of non-music students is based on aspects associated with expression. This attitude towards expression among non-music students is also seen in their comments about the characteristics of music that they prefer and the aspects which attract their attention when hearing a piece of music for the first time. The music students' comments on these issues are also more varied; they value aspects associated with all categories, including a more technical approach to 'material'. They also refer to composers, musical styles and compositional techniques. Regarding the value of music for students, both groups appreciate its associative, referential dimensions. This personal relationship between music and students' life-experiences can be placed in the realm of 'aesthetic experience' as understood by Swanwick (1979). At the heart of this relationship lies what he calls "meaning for" - "the auditor brings his experience of living to the work; a sense of vitality, memories or schemata of past events, an attitude to human feelingfulness" (Swanwick, 1979: 51).

The analysis of their descriptions of the compositions, when words were chosen associated with the model, showed that the categories (transcendence, expression, and form) differentiate the two groups of students. When the choices made by each group regarding each category in all the compositions were examined, it was found that there were differences in emphasis between the groups in their treatment of the categories. The results of a Mann-Whitney U-Test gave $p < 0.001$ for form, and $p < 0.05$ for expression. However, the result was non significant in the case of 'transcendence'. This means that form and expression are the pivotal categories which differentiate the two groups. This result supports, for example, what Hargreaves and Colman (1981) have found, that is, a more analytic response tends to emerge among musically experienced subjects and a more personal/affective type of response among musically naive subjects. Related to the result of 'transcendence', it might be explained that at the level of 'sensory' impressiveness, students from both groups are indeed affected by sounds; i.e. by their unexpected appearance and their spiritual and transcendental character. On the other hand, the analysis has shown that the music students were more varied in their choices; they chose more words associated with all the categories. When students' choices regarding each composition across the three categories were looked at, it was seen that the compositions aroused a different range of choices. The result was that the categories discriminated the compositions.

The reason that music students often refer to those aspects associated with form as well as their more varied choices between the categories, can be attributed to their professional engagement with music. As discussed in Chapter 1, a certain amount of research in music psychology has suggested that the development of cognitive/analytic skills are more likely to be found in the educational context of musicians. Formal education seems to play an important role in students' ability to "perceive underlying formal structures and to make judgement about musical textures", and these "have also been claimed to be facilitated by a more articulated perceptual style" (Kemp, 1996: 132). The analysis of the data regarding the approach to music of music students has shown signs that they not only approach music in a more analytical way, but also that they have shown a more diverse attitude towards music. It is possible that through education, they are given the opportunity to listen to and describe music in a more detailed way, and also

to enlarge and enrich the range of their musical experience. Another explanation might be related to the style of the compositions that the students listened to - i.e. contemporary Brazilian music within the Western classical tradition. While this style is not part of the repertoire that students from other courses usually listen to, it is included in the repertoire experienced by music students in the educational setting. This might explain the greater choice of words employed by music students (associated with transcendence, form, and expression), and also why both groups described each composition differently.

With regard to the six categories which emerged in the students' responses, the following was noticed. Although "expressive character" was found in the comments given by both groups, the non-music students are those who often refer to it. The category "structural relationships" was frequently found in the comments made by music students. "Sound materials" was found in almost all the comments made by students from both groups, although it is the music students who tend to emphasize the technical aspects the most. "Contextual" was found especially in the statements of music students. The "compound" was frequently found in students' statements. The combination of three or four categories was found in the statements of the music students. Non-music students frequently combine "expressive character" and "sound materials". Although "ambiguous" responses were found in the comments made by both groups, they were more frequent among non-music students.

3. IMPLICATIONS FOR THE ASSESSMENT OF LISTENING

The results of the empirical work carried out with composers and students have direct implications for the assessment of musical listening, especially in view of the restrictive way in which music has been approached. They have shown the richness of musical experience in the minds of those who create music as well as in those who listen to it. They have also shown the diverse aspects involved in the ways tertiary students respond to music while listening to it. The presence of the six categories found in students' responses confirms the relative narrowness of conventional listening tests, especially in Brazil. Although the investigation focused on a specific number of

participants and in a specific situation, it throws new light on listening assessment in the context of Brazilian tertiary music education courses. To some extent, I believe that the results may also offer a wider contribution by leading to an understanding of the complexities involved in people's attitudes and responses to music.

Bearing in mind that this research is basically exploratory, the importance of the findings can be related to two main issues. Firstly, the technical approach to the 'materials' of music is only one side of a broader spectrum of music's significance which includes musical 'expression', 'form', and also 'transcendence'. These major categories of musical experience were identified in the composers' and students' attitudes towards music, though in different configurations depending on the extent of their experience. In the context of conventional assessment of listening in Brazil, aural tests have not sufficiently allowed for such dimensions. Rather, the tendency has been to approach music by focusing on the materials, their technical devices, and on a more analytical method of looking at them. The outcomes of the empirical work offer guidelines for a more diverse musical approach, and therefore, more open assessment through listening. An approach which considers music for its expressive character as well as for the intrinsic features it embodies, involves the management/control of sound materials and principles of order through the building of structural relationships.

The second issue is the combined, 'holistic' dimension found in the musical perspectives of composers and students. This finding has a significant bearing on the realm of listening assessment in that it provides a more comprehensive view of the interactive character between the different dimensions involved in music experience. It suggests a more inclusive approach and an assessment that allows for integrated responses. In the light of the results, the following suggestions can be made. Firstly, if there are four dimensions of musical experience, all of them should be included in the assessment of musical understanding through listening. Besides the technical approach to materials, aural tests should include tasks related to 'transcendence', 'expression', and 'form'. Another suggestion is also to deal with these categories interactively. A 'holistic' approach is perhaps more compatible with the way people experience music. Comprehensive aural tests ought to consider the combined nature of students' musical understanding.

The differences found between the two groups of students also deserve consideration. Music students approach music in a more open way than non-music students. The data showed that they are more varied in their answers; they tend to look at music more analytically. In their comments, aspects associated with all categories, including those on 'form', are more clearly expressed. As argued previously, it seems that a more articulated perceptual style, including the ability to perceive underlying formal structures, is facilitated by formal instruction. This may explain why music students are more varied in their approach than those of the other group, as well as the fact that they display a more combined understanding of the categories. Thus, aural development subjects in higher education should contribute to enlarging and enriching musical experience. Assessing aural musical understanding should follow the same path, i.e. be more open to diversity.

It was also interesting to notice that the value of music for both groups of students is strongly supported by personal, associative and referential values (data collected from the questionnaire). This way of experiencing music, placed in the realm of 'expression', is in line with "traditionalism" as defined by Meyer (1967). It is also approached by Swanwick (1979) in the realm of aesthetic experience (the level of "meaning for"); in his view, this first level of experience contributes and drives individuals to the second level ("meaning to") of response, that is the aesthetic appraisal of the expressive gestures existing in music. The two modes of approaching 'expression' are defined in Swanwick's layer of musical understanding (1988) as *personal* (intuitive mode) and *vernacular* (analytic mode) respectively. The analysis of students' comments shows that music communicates or represents people's emotive life (for non-music students) or people's feelings (for music students). As argued in Chapter 1, the emphasis given in listening tests to the evaluation of discriminatory skills tends to neutralize the expressive dimension, including both *to* (personal/emotional responses) and *in* music (recognition of expressive gestures). The aspects associated with this category, which are valued by students and composers, tend to be excluded from listening assessment in Brazilian tertiary music courses. As argued earlier, personal/emotional response cannot be 'planned for in teaching' (Swanwick, 1979: 62) and therefore, cannot be assessed. However, it is on the basis of this experience that people are directed towards the

expressive character existing in music, that is, awareness of expression in music is preceded by a more idiosyncratic mode of response. Since responses to musical 'expression' involve among other things, images, metaphors, and other associations, it is difficult to find ways to deal with them, especially the question of how to measure such associations 'objectively'. The categories which emerged from the students' responses can offer guidelines to this problem.

When a comparison is made with the theoretical model, some of the categories identified in students' responses are clearly apparent, with some additional ones emerging too, namely contextual, compound, and ambiguous. The main contribution of the six categories to listening assessment is as follows. They widen the scope in which musical dimensions should be considered in listening tests, especially if compared with the limited musical approach found in a number of conventional tests used in Brazilian higher education. The categories can also offer feasible grounds or criteria for assessing aural awareness. In the next part, I explore these issues. In the light of the findings, there are suggestions for improving listening tests, particularly those applied in Brazil. In order to expand the discussion, information on existing broad tests such as the British GCSE⁵ music examination is included. Looking at the 1998 GCSE syllabus and examination papers in listening and appraising, certain similarities are found between these tests, in the aims and types of responses they look for, and the findings of this thesis.

3.1 Suggestions for improving listening tests

The "expressive character", "structural relationships", "sound materials", and "contextual" can be addressed as distinct dimensions which are involved in musical responses, and thus, can be assessed. The "compound" category is an important one because it introduces the idea that the categories work interactively within the musical context. In listening tests, tasks can be given to evaluate the students' capacity to recognize different aspects of music, and also, and most important, to discern how these aspects interact in the whole musical context (a more 'holistic' approach). Aural tests can

⁵ The General Certificate of Secondary Education (GCSE) is the British examination designed for all pupils under the age of 16.

also evaluate the ability of students to “contextualize” music with regard to style, genre, composers, compositional techniques, and so on. Recognition can involve the ability to identify “sound materials” as well as an awareness of “expressive character” and “structural relationships”. As for sound materials, music ability tests offer a wide range of questions. As is well-known, these involve aural discrimination, recognition and aural-visual discrimination (association with symbols and staff notation). In this field, measurement follows objective criteria. Answers are either right or wrong and multiple-choice questions are usually employed. By using only these techniques or quantitative measurements, listening tests deny the students the chance to be creative or to respond to music creatively or qualitatively. They do not allow them to give vent to their musical experience and knowledge. In other words, they do not take into consideration the students’ own ‘voices’ or sense of individuality. The findings of this study especially regarding tertiary students’ responses throw light on these issues.

On the other hand, it is possible to follow the orientation of musical ability tests, by means of an analytical approach and objective criteria, for evaluating an understanding of “expressive character” and “structural relationships”. With regard to the former, for instance, brief descriptions of the shape and length of a specific phrase or theme could be used. Four different options of description would be given, and perhaps a fifth one including the combination of the other two. In this case, one or possibly two items would be considered as the most appropriate. Another example of a question might use line drawings to show the ongoing movement or direction of a specific phrase or theme; answers would be evaluated in terms of those which were more suitable. As for awareness of structural relationships, one example of question would require students to briefly describe, for instance, the way or ways in which one specific theme is developed throughout the composition, or structural features used for differentiating parts or sections.

The above suggestions of tasks are based on the idea of a listening test addressing not only “sound materials”, but also “expressive character”, “structural relationships”, and “contextual” knowledge. They also assume that it is possible to use quantifiable/objective measurements for evaluating students’ responses. It must be noted that this approach is preferable to that which places a major emphasis on discriminatory

skills with a major focus on sound materials. The suggestions made so far (an assessment that includes not one or two but four categories of responses) are relevant for listening assessment of Brazilian higher education; however, it is not new if compared for example, with the British “General Certificate of Secondary Education” (GCSE) music examination. Although GCSE listening and appraising tests have not been discussed before, it is worth discussing them at this stage of the thesis because of their relationship with the findings. The GCSE listening tests do look for a varied range of responses and attempt to assess musical understanding by taking into consideration different musical components. This can be seen in the objectives defined for listening assessment as set out in the music syllabus of 96/97. Candidates were required to: 1. “respond to the structural and expressive elements of music using technical and/or non-technical language”; 2. “perceive the relationship between sound and symbol using staff notation, and other systems if appropriate”; and, 3. “show an awareness and recognition of musical style of the past and present” (London Examinations - GCSE Syllabus, 1996/97: 1-2).

In the 98 GCSE specimen paper for listening and appraising, there are questions which assess responses related to “sound materials”, “expressive character”, “structural relationships”, and “contextual”. Following the tradition of musical ability tests, the key word found in many questions was ‘recognition’; students are required to recognize for example, instruments, rhythmic pattern, major/minor key, formal structure (options include ABBA, AABA, AABBA, etc.), missing chords, time signature, dynamics, musical period, and so on. More open questions were also used, and these are the ones which have a relationship with ‘structural and expressive elements’ as well as with contextual knowledge. In these questions, key words included ‘comment on’ (i.e. “how the tempo is varied in this extract”), ‘give a musical reason for’ (i.e. student’s answer related to musical period), and ‘describe’ (i.e. “how the music builds up to the climax”; “how do the instruments and voices contribute to the mood of this section”). The repertoire used is varied including music from the classical tradition, blues, and world music.

The suggestions which have been considered in the light of the findings (a more varied range of responses), are included in the British GCSE listening tests. The reader must be wondering where the originality of the suggestions lies if they already exist; in

other words, could I have made the suggestions for improving listening tests without have done all the research ? The following points can be made in answer to this. First of all, although the British music examination is the result of extensive debates⁶, no analytical or explanatory theory has been explicitly advanced for the GCSE, whereas this thesis is an attempting to provide one. The major concern which originated this work was with the improvement of listening tests in the context of higher education, especially in Brazil⁷. This context has imposed restrictions on assessment. A literature review revealed signs that musical ability is assessed mainly through an emphasis on the technical and analytical aspects of music, with a major focus on responses related to the materials of music. It was also apparent that in higher education, the tasks which students are required to do in listening tests follow the same guidelines as in musical ability tests. In an attempt to find out which components or categories of music responses, besides the 'technical', ought to be considered in listening assessment in higher education, this study outlined a theoretical model for orientating the empirical research with Brazilian composers and tertiary students. Through an investigation of students' responses, a new set of categories emerged.

It is supported by the findings (the relevance of the categories of both the provisional and the emergent model) that the suggestion for a more comprehensive assessment can be given. The similarities found between the categories explored and those which are included in the GCSE listening examination, are relevant because they strengthen the categories. The types of questions used in the GCSE can be taken as good examples for a comprehensive assessment. However, the results which emerged from students' responses (the six categories) can make a relevant contribution to improve listening tests, including GCSE.

An important facet of the question used in the listening activities was that it allowed students to describe the music spontaneously with whatever feelings and/or ideas

⁶ The GCSE "was first debated in 1984 and courses began in 1986. The first candidates sat their GCSE examination in 1988" (Lambert, 1993: 2).

⁷ There is not a national board to orientate, discuss, prepare, and improve music examinations in Brazil. What happens in listening assessment in Brazilian music colleges reflects very much the teachers' own experiences, ideas and educational level. Although there is a general opinion that changes are needed, there has not been much research in the field to give supporting evidences for making improvements.

came to their minds. In other words, it gave them the opportunity to express their own thinking without being inhibited by any kind of control, apart from having to use verbal language. Hence, it was not a restrictive right/wrong option but an open one. The complete statements tell us which dimensions of the work they listened to or attracted their attention, and also and specially, display their understanding of music as a whole. Another aspect involved in the activity was that it used 'real' music. Although it was restricted to contemporary music, the investigation was based on students' responses in their entirety and not responses to 'isolated' musical stimuli. I believe that the way in which students were asked to make comments on the music while listening to it, may be a good 'strategy' which could be applied to listening tests. Here, I see a more qualitative approach for dealing with students' responses.

Given that the results of the 'judges' assessment showed that the categories are reliable for interpreting students' statements, there are grounds for believing that the categories are workable for assessing their responses to music. They can be used in a more 'objective' basis or criteria for evaluation. Although some of the students' complete responses may seem 'subjective' or ambiguous, the categories can provide a relatively objective way of understanding their responses. What is more, they can be further explored as objective criteria for listening assessment within a more qualitative and holistic context of inquiry. It is 'qualitative' because it is based on the students' own responses/statements, and 'holistic' because students are evaluated in the context of their whole musical understanding. A comprehensive assessment approaches distinct musical dimensions on a compound basis. Tasks required within this basis could include open-ended questions such as 'write a brief essay' or 'comment on the piece' while listening to or after having listened to it in its entirety. In such tasks, there is a place for compound answers, for personalized, intuitive and maybe more creative responses.

'Free' description can display the students' understanding of the ways in which musical components interact with each other. Through their statements/responses, their awareness can be assessed objectively (the categories used as design framework), qualitatively (students' own understanding), and holistically (a more comprehensive understanding of an entire piece of music). It seems to me that GCSE listening tests do not take into consideration the students' own 'voices' or sense of individuality. The

emphasis is still on musical knowledge related to different 'elements', and on analytical thinking. These are, of course, important attainments expected to be found among those pursuing music studies, but should a listening test deal only with these cognitive skills and analytical perceptual style? The GCSE tests address distinct aspects of musical response, including interaction between them; in this way, they are more comprehensive if compared with, for example, the conventional tests used in Brazil. However, there were no questions that could allow students to be 'creative', for example, to display their understanding through metaphors and/or story-telling (realm of 'expression'). As discussed elsewhere, the problem here is to find 'objective' criteria for evaluating this more qualitative approach to music. Although this thesis does not have precise answers for the problem of how to assess objectively more qualitative/open responses, the categories found can throw light on this problem, especially for an assessment that allows for instance, students' use of metaphors and extra-musical associations.

Let me give an example to illustrate a possible use of the categories for assessing students' 'compound' responses with relative objectivity. The following complete statement is taken from a music student (no.17) and is about her response to Mario Ficarelli's composition (Introduction and 1st Movement). She wrote:

"I had the impression that the orchestra was tuning up. Strings in slow harmonic change. Brief intervention of tympani, long notes remain. Increasing in density and dynamics. Flute, violin, cymbals - sound explosion. Climax and silence. A new part starts, very different from the previous one, solo, low pitches as synthesized bassoon sound. Strings return. It could also depict states of spirit. It could be a descriptive piece. Third part is faster with stressed rhythm. A bit desperate. Sustained sounds. The feeling that it describes a story is very strong."

The statement has a close relationship with *sound materials*, and *structural relationships*; there is also reference to *expressive character*. This means that the student describes the music by combining three categories - *compound*. There is no trace of *ambiguous* or *contextual* components. She constantly refers to sound materials to describe structural and expressive changes. The sequence of her sentences reveals that a pattern of awareness regarding structural relationships has emerged; she recognizes changes and transformations.

The analysis above was based on identifying which components/categories the

student recognized and how she described the ways in which they interact with each other. This could be the first step in the process of assessment. With a table with five categories in hand (materials, expressive character, structural relationships, contextual, and ambiguous)⁸, the examiner could give a mark to each category the student touched on. The student recognizes and combines aspects associated with sound materials, expressive character, and structural relationships. No traces of ambiguity were found. This step (identification of the categories) is similar to that followed by the judges in the second check for reliability. For the next stage, when a final score for the answer is given, the examiner should have a clear understanding of the composition being evaluated, for instance, whether or not the student ‘grasped’ the main characteristics of Ficarelli’s work, whether or not the description was comprehensive enough to demonstrate a student’s musical understanding.

Listening and responding to music is such a complex activity that it is quite impossible to understand or ‘objectively’ categorize everything that is involved. In the case of this study where students were asked to write what came into their minds while listening to music, ambiguities were predictable. Ambiguous responses may be the result of unfamiliarity with the repertoire used; this especially applies to non-music students. This indicates that much more research needs to be carried out around the problem of ambiguity in listening responses.

The most important thing we can learn about the findings of this research is precisely what a comprehensive listening test ought to take into consideration when assessing musical understanding in the context of higher education. Besides the assessment of students’ abilities to recognize the technical aspects of music (emphasis on sound materials; i.e. recognition of certain intervals, minor and major keys, chords, and time signature), they should be required to respond to expressive and structural features of music, and also to demonstrate certain understanding of styles (associated with historical periods and composers), compositional techniques, and so on (a more “contextual” type of response). The suggestion here is an assessment allowing for interaction, for ‘compound’ responses - a more ‘holistic’ musical approach.

⁸ The ‘compound’ category is implicit as the other categories are receiving a mark.

Through the analysis of the findings related to the six categories found in tertiary students' responses, there were signs that it is possible to work with relatively objective criteria for assessing responses in a more qualitative basis. The types of questions included should be varied, and not only consist of multiple choice questions (right/wrong type), but also tasks in which students are required to complete, describe, give their opinion, and/or make comments. Hence, assessment ought to allow students to freely describe the whole piece of music, to 'play' with verbal language, including the use of metaphors, story-telling and poems. Real music should be used throughout, including different styles (i.e. blues, classical, pop) and music from different periods (i.e. baroque, romantic, contemporary).

3.2 Developing the ideas in Brazil

After carrying out the empirical investigation and reaching the conclusions discussed, I returned to Brazil to pursue my lecturing activities at the State University of Londrina⁹. I resumed my work with the group of teachers preparing examinations for students' entrance to the music course, and my responsibilities for preparing listening tests. I now had an opportunity to start discussing with my colleagues new directions for listening classes and assessment, and the significant findings of my thesis.

In July/98, a new listening test was devised for students' entrance to the music course. The students were informed in advance of the objectives of this "musical perception" test¹⁰. A questionnaire was given to students to find out their opinion about the test because it was a pilot scheme and included some radical changes. The listening test was divided into three parts; for each one, a specific musical piece was used¹¹. The marks for each part were respectively 2, 4, and 4. The questions are described below.

Part 1 - "You will hear the same piece of music twice. Write your comments about it in the space below." A piece of paper containing 18 lines was given to each student.

⁹ This was in March 1998.

¹⁰ It is important to remind the reader that the "musical perception" tests used between 93 and 97 at the University of Londrina, were mainly focused on assessing students' discriminatory skills of musical elements such as pitch, duration, and so on (the 96 test is described in Chapter 1, pp. 33-4).

¹¹ These were: one movement from "Autumn" (Vivaldi's *The Four Seasons*); a song chosen from the repertoire of Brazilian Popular Music; and, *Long Shadows* by Meredith Monk.

Part 2

* “Read the questions of this page carefully. You will hear a piece of music once, after this, answer the questions.”

2.1 “Which of the alternatives below best represent the form of the song? Give reasons for your choice by making comments on the general characteristics of each part”. Among the options were ABCAB, ABACA, and “other”.

2.2 “Comment briefly on Texture and timbre”

* “Read the questions of this page carefully. You will hear the same song twice, after this, answer the questions.”

2.3 “Which of the melodic sequences below best correspond to that played by the guitar in the introduction?” Five options were given, including “other” with a blank staff.

2.4 “What is the time signature?” Options included 3/4, 3/6, and “other”.

2.5 “What is the idiom of the music? Options included tonal/major, modal, and “other”.

* “Use the lyrics of the song given below to answer the questions of this page. You will hear the same verse twice.”

2.6 How many chords are played in the melody of the first and second lines of the verse?”

* “Now you will hear the entire song once again”

2.7 “Are the chords of the same lines 1 and 2 (second verse) played at other moments?” Options were “no” and “yes”; in the second option, candidates were required to state “which”.

* “Use the verse below as a reference to the questions of this page. You will hear this verse once, then, answer the following question.”

2.8 “Which of the alternatives given best describe the harmonic relationship in the chords of lines 5 and 6?” Options included I-V, IV-I, and “other”.

* “You will hear the first verse once again, then, answer the following question.”

2.9 “Complete the rhythm of the verse below”

Part 3

* “Read the questions of this page carefully. You will hear the song “Long Shadows” (Meredith Monk) twice. After this, answer the questions.”

3.1 “How many voices sang in this piece and which instruments were played?”

3.2 “Comment on the following aspects: Tempo, Texture, and Expressive character (use only the space given).”

Three music teachers (myself included) were responsible for evaluating the candidates’ answers. There was no problem in giving marks to the tasks set in Parts 2 and 3 (numerical/quantitative measures). On the other hand, the assessment of students’ statements (first question - Part 1) followed a more qualitative approach; in this case, ‘numbers’ were meaningless. As observed by Swanwick (1994: 107), “any manageable and reliable form of criterion assessment is essentially dependent on the recognition of the qualitative, not on numerical quantity”. The steps were followed as described earlier (marks on a table with the five categories - materials, expressive character, structural relationships, contextual, and ambiguous). Two music teachers (‘judges’) were asked to

state how many categories were presented in any complete statement. Each statement was assessed in a scale from 0 (no correlation) to 6 (strong correlation). The table with the categories worked well for a first assessment, and again, it was found agreement between the judges (similar marks were given to each statement). As in the case of the tertiary students' responses, it was seen how diverse and rich the responses of the candidates were.

The next step was to discuss possible criteria we should use for judging the answers. We decided that 'compound' answers should be taken as better statements. We also decided to follow some of Swanwick's suggestions regarding "certain prerequisites" that criterion statements should be met. These were: a) "they should be clear", not 'ambiguous'; b) "they should be qualitatively different from each other"; c) "they should be brief enough to be quickly understood but substantial enough to be meaningful"; and, d) "they should be able to be hierarchically ordered in a clear and justifiable sequence" (Swanwick, 1994: 107). These procedures provided appropriate guidelines for judging students' responses. However, we felt that more work should be developed in the attempt to formulate cumulative, qualitative criteria for judging statements.

To conclude, it must be noticed that it was pleasant to read and discuss the statements and also that the whole team of teachers felt there had been a real improvement in our listening test. This conclusion was shared by the candidates¹². Most of them said that the test, although more 'difficult' if compared to the previous tests, was more musical with reference to the repertoire and the type of questions (especially the first question). The results gave us confidence to continue discussing, reassessing our own ideas and teaching practice, learning with students, and looking for further improvement in our tests.

4. IMPLICATIONS FOR FURTHER RESEARCH

Given the limitations of this research and after reflecting on the outcomes, I

¹² Thirty percent of the candidates came from other states in Brazil, and fifty percent were doing examination for the second time.

would like to conclude by reiterating the need for further research in the area of listening assessment in higher music education courses. My aim was not to find precise answers to the problems of listening assessment or how we should evaluate students, but to offer some insight into the issue of music experience, especially when this is related to which categories of musical response we want to assess or are worth assessing. In Brazil, conventional listening tests used in tertiary-level aural training courses are limited. They have favoured the technical/analytical aspects of music and focused on the dimension of musical materials. There is a need to reflect further on the nature of musical experience and response, that comprehensive listening tests ought to take into account.

The outcomes of this research throw light on this issue. They are suggestive rather than prescriptive, and they have implications for the assessment of listening in tertiary-aural training classes, especially in the Brazilian context of higher music education courses. They enhance our understanding of assessment in the setting of audience-listening, and highlight the diverse musical experience of composers and tertiary students. This study identifies the combined, compound nature of the way the participants approach music. It also identifies categories of responses which cover more aspects than those which are addressed in conventional listening tests. It suggests the need for a more open approach to music in which students can respond in diverse ways and make different judgements. These are not necessarily limited to the analytical or technical aspects, or limited to discriminatory activities centred on sound materials, but are acts of the imagination and enjoyment that constitute a musical experience. Recognizing plurality and diversity in modes of aural development and musical understanding is an important step for changes. One way to broaden the scope of the musical dimension is for teachers to become aware of how music is experienced outside the classroom. Teachers should be encouraged to pursue a route where 'richness' of musical experiences is recognized and enhanced. There is much work to be done in developing these future instruments of assessment. There is still a need to formulate cumulative, qualitative criterion statements. I hope I have provided some appropriate guidelines for this.

This work points to a number of issues which require further research. Firstly, it has shown how rich and complex is the musical experience of composers and tertiary

students. In testing the theoretical model against the data, it was found that 'transcendence', 'material', 'expression', and 'form' are constituent and interactive components which composers and music students are aware of. The model worked well in the interpretation of the composers' and students' thinking. Questionnaires were used and listening tasks were devised with reference to the model. A related study could broaden the context of the composers' musical experience by adding an interview. An investigation should look more deeply at which musical dimensions they valued and work with in their compositions. The composers' views on audience listening and on assessment of listening in higher education would be also worth investigating. For instance, they could be asked which dimensions of music should be assessed. Another useful source of information would be the composers' own interpretation of their compositions. This information could be cross-checked with the students' own perception of the same works. The results may throw light on the field of listening assessment.

This study also showed that students respond to music in a very complex way. Although some of the categories identified in their responses were anticipated in the model, the analysis showed that there are more aspects involved in the ways they respond to music. Six categories of responses were identified. Reliability was achieved by using independent judges. The research findings have already been drawn on for developing ideas at a university in Brazil. Research projects could go further by exploring the categories in different contexts: for instance, to examine whether or not they work with different styles of music, including pieces of music known by students. The repertoire that the participants of this study listened to was confined to contemporary 'concert' music; it was also new to them. Interviews following up the listening activity could be also helpful; this could help clarify 'ambiguous' responses. Another project could be the examination of how teachers themselves listen and respond to music, including those who are involved with tertiary-level aural training subject. Assessment reflects teaching and the teacher's own musical experience. The categories would be tested against the teachers' comments and would involve training through the use of the categories and applying these categories for purposes of assessment. There might also be an investigation of how students from different fields of musical studies respond to music.

This could involve students from performance and composition courses. In the case of this study, music students would be selected from a music education course.

5. CONCLUSION

My reason for embarking on this research was the concern I felt, about the limitations of the way music is assessed through listening in tertiary aural training classes in Brazil. This feeling was strengthened after I examined the relevant literature on listening, including models of aural tests and categories of musical experience. This included studies developed by a number of psychologists and educationalists. The problem about the tests was that, on the whole, they are focused on the materials of music, especially technicalities. In my professional experience, I believed this was having an adverse effect on musical understanding and my misgivings about the tests led me to investigate the issue of how people experience and respond to music.

It seemed that a valuable way to undertake this would be to involve composers and tertiary students. A theoretical model, that emerged from analysis of Leonard Meyer's tripartite scheme (1967) and Keith Swanwick's layers of musical understanding (1988), provided a framework which was sufficiently broad to allow me to carry out this research. The categories set up in the model proved to be very useful.

Moreover, the experience of working with composers and students and being actively engaged with their musical perspectives, was really worthwhile and a stimulus to my research. I owe them a great debt in showing me how complex musical experience is. Furthermore, it is the students themselves who have helped me to realize the complexity of musical response.

Finally, I would like to add that through the experience of undertaking this research, I feel I have developed an independent and critical mind. I hope that this research will have made a contribution to clarify and throw additional light on the issue of how people experience and respond to music. Above all, I hope that the findings will provide a basis for more effective ways of assessing musical understanding in listening.

APPENDIX No. 1

CURRICULA VITAE OF COMPOSERS¹

1. RAUL DO VALLE (1936-)

He studied with Camargo Guarnieri and obtained his first degree in Composition and Conducting at the Musical Conservatory of Santos (São Paulo) in 1973. Since 1974 he has been lecturing at the University of Campinas. In that same year, he went to Europe where he studied with Nadia Boulanger (Paris) and Alberto Ginastera (Geneva). Later, he spent some years in Paris studying with Oliver Messiaen, Pierre Boulez and Iannis Xenakis. He also participated in the “Atelier of Creation” with John Cage, Andre Boucourechliev, Andrey Eschpay, Ton Leeuw and others.

He specialized in Electronic Music in the Group of *Récherches Musicales* with Guy Reibel (1976/78). His works include many symphonic compositions, choir, chamber, electronic music, and music for films, videos and theatrical performances. His works *Estrias IV* for cello and *Encadeamento* for 5 bass strings, represented Brazil in the 26th and 28th International Tribunes of Composers - UNESCO - respectively.

His prizes include: the “Prix du Public” and “Prix de la Critique” of the International Centre of Percussion in Geneva with his composition *Cambiantes* (1975); *Contextura* was elected the best symphonic work by the Paulista Association of Critics of Art (1980). In 1984, *...Os ventos quentes* was proclaimed as the best experimental work by the same association. He won the “Candango Prize” in the XVII Brazilian Film Festival of Brasília (1981) for the best soundtrack in the short film “O Incrível Senhor Blois”.

Valle is currently professor in the Music Department of the Institute of Arts at the State University of Campinas - UNICAMP. Since 1983, he has been coordinating the Interdisciplinary Group of Sound Communication and since 1994, he has been a member of the Brazilian Academy of Music.

2. RICARDO TACUCHIAN (1939-)

He studied composition with José Siqueira, Francisco Mignone and Claudio Santoro in Brazil and in USA, with Stephen Hartke. As a conductor, he worked with Hilmar Schatz (Germany) and Hans Swarowsky (Austria). During the 70's, he founded and directed the chamber group “Ars Contemporanea” which specialized in twentieth-century music. He also directed the vocal-instrumental group “Síntese” which was devoted to playing Medieval and Renaissance music. He has conducted many orchestras such as the Chamber Orchestra of Brazil, the Symphonic Orchestra of São Paulo,

¹These texts were extracted from the written CV sent to me by the composers researched.

National Symphonic Orchestra (Brazil), and the USC Community Orchestra (Los Angeles).

Tacuchian's music has been played in every state in Brazil by the leading Brazilian orchestras and performers. It has also been played in concert halls and international events in different parts of the Western world. These include: Tage Neuer Musik (Bonn), Park Lane Group Music Today Series (London), Tribune Internationale des Compositeurs du Conseil International de la Musique (UNESCO, Paris), University of New York at Buffalo, Indiana University (Bloomington) and Fundacion Encuentros Internacionales de Música Contemporanea (Buenos Aires). He also represented Brazil at the 1st International Festival of Twentieth-century Music in Moscow.

His music has been commissioned, published and recorded in Brazil and abroad. In USA, his editor is the North / South Editions. He has written more than 120 musical pieces including *Estruturas Sinfônicas*, four Cantatas, chamber music, two guitar quartets, songs, works for voice, guitar, piano, choir, and computer music. His two *Concertinos*, *Ciclo Lorca* (Cantata) and *Cárceles* (quartet for percussion) have been played in a number of cities in Germany. He has been awarded many prizes and honours. He was awarded the degree of Doctor in Music (Composition) by the University of Southern California where he also received the "Academic Achievement Award" (1990) which is given to international post-graduate students. The International Biographical Centre in Cambridge (England) awarded him the prize "International Man of the Year" for 1992/93 in music.

Tacuchian often contributes works of research to a number of specialized Brazilian journals and is invited to participate in conferences and symposiums in Brazilian and North American Universities. During 1993-95, he was the president of the Brazilian Academy of Music. He is currently professor of the Federal University of Rio de Janeiro where he works as the adjunct director of the post-graduation course in music and the general coordinator of the Laboratory of Research in Electronic Music and Digital Technology.

3. MARIO FICARELLI

He studied piano with Maria de Freitas and Alice Philips, and composition with Olivier Toni. His first compositions dated from 1969 and include music for choir, soloists, chamber groups, orchestras and an opera in two acts. Many of his musical works have been published in Brazil and abroad. Twelve of his pieces for chamber music have recently been edited by the Brazilian Music Enterprise (Washington - USA).

Ficarelli has received many prizes both national and internationally. In 1975, he participated in the International Tribune of Composers in Paris. In 1988, his work *Transfigurationis* had its European premiere in Sweden, and was played by the Tonhalle-Orchestra of Zurich. In 1992, his second symphony *Mhatuhabh* was commissioned and played by the same orchestra. In 1994, this composition was voted the best symphonic work of the year by the Paulista Association of Critics of Art (São Paulo - Brazil). In the same year, he was elected as a member of the Brazilian Academy of Music.

He was awarded the degree of Doctor in Music by the University of São Paulo. He has been teaching composition there in the Music Department at the School of

Communication and Arts since 1981.

4. MARISA REZENDE

Composer and pianist, she was born in Rio de Janeiro where she studied the piano with Marieta de Saules and composition in the School of Music at the Federal University of Rio de Janeiro (UFRJ). In 1974, she finished her first degree music course at the Federal University of Pernambuco. She obtained her MA in Piano (1976) at the University of California (Santa Barbara, USA) under the supervision of Erno Daniel and her PhD in Composition (1984) under the supervision of Peter Fricker.

She was a teacher of theoretical disciplines at the Federal University of Pernambuco for ten years. Since 1987, she has been Professor of Composition at the School of Music of UFRJ. In this same institution, she coordinates the Grupo de Música Nova ('New Music Group') which is supported by the Brazilian Council for Scientific and Technological Development (CNPq). She is also a member of the Brazilian Council for Scientific and Technological Development (CNPq). She is a founding member of the National Association of Research and Post-Graduate Studies in Music (ANPPOM).

Rezende has regularly participated in many musical events such as the Biennial of Contemporary Brazilian Music, Panorama of Today's Brazilian Music, and New Music Festival of Santos. She has also been playing as a soloist and in ensemble groups, and has performed her own compositions in many Brazilian states. Groups such as "Da Capo Players" of New York and "Lontano Ensemble" of London are among those which perform her music abroad.

Her works for ensemble groups are outstanding, and she won the UCSB Music Affiliates prize with her *Sexteto em Seis Tempos*, in 1983. Her orchestral works have been played by many Brazilian orchestras including the Brazilian Symphonic, the Symphonic Orchestra of São Paulo State, Chamber Orchestra of Brazil, Symphonic Orchestras of Paraíba and Pernambuco. Between 1993-94, she worked in partnership with visual artists in the multimedia musical conception of the installations *La Vie en Rose* and *Hemisférios*. In 1995, she was commissioned by the New Music Festival with the composition *Ginga* for six instruments, and by the "Solistas do Rio" Project with *Era uma vez...* for mixed septet. In 1996, she participated as a guest composer of the "Festival Sonidos de las Americas: Brazil", in the Carnegie Hall (New York), with her work *Ginga*. In 1997, she participated in the "Estréias Brasileiras" Project with the string quartet *Vórtice*, and in the cycle "A música das palavras" with *Quatro Poemas de Haroldo de Campos*.

5. CARLOS KATER (1948-)

Composer and musicologist, he studied Composition with Willy Correa de Oliveira and Gilberto Mendes in the School of Communication and Arts at the University of São Paulo. In 1981, he was conferred the title of Doctor in History of Music and Musicology at the University of Paris IV (Sorbonne). He is currently professor of the School of Music at the Federal University of Minas Gerais (Belo Horizonte - Brazil).

In Paris, he directed the musical scene of the “Atelier d’Expression Corporelle et Musicale”. One of his works was presented in the “1st Musical Meeting of Children of Paris” (1980). He also worked in the “Centre de Poetique Comparee”, where he developed research in the area of Musical Analysis for two years. From 1986 to 1988, he was granted a scholarship to do Post-doctoral studies at the University of Paris IV (Sorbonne). His final work was “Música Viva no Brasil” (Alive Music in Brazil).

Kater is an active researcher and key speaker and has had more than 50 articles published in Brazil and abroad. He is the author of the following books: *Eunice Katunda - vida e obra*; *Em torno de Villa-Lobos*; and, *H. J. Koellreutter e a Música Viva: movimentos em direção à modernidade*. After the presentation of his composition *Alea* at the Municipal Theatre of São Paulo (1972), his musical works began to be performed at many events and festivals of music in Brazil, U.S.A., Germany, France and Denmark.

Since 1984, he has been supervising the work of many researchers in different Brazilian universities. As a researcher with the Brazilian Council for Scientific and Technological Development (CNPq) since 1990, he has developed musicological projects related to the restoration of the Brazilian musical memory. In 1994, he created and coordinated the Laboratory of Brazilian Colonial Music which develops activities of musical research, analysis and restoration of musical works. He is the founder and editor of the specialist musical journal “Cadernos de Estudo: Análise Musical” (1988...), “Cadernos de Estudo: Educação Musical” (1989...), and “Música Hoje” (1993-96).

6. ESTERCIO MARQUEZ CUNHA (1941-)

He studied piano, composition and conducting in the Brazilian Conservatory of Music (Rio de Janeiro). In 1980, he obtained the degree of Master in Music at the Oklahoma City University. Three years later, he was awarded the degree of Doctor in Musical Arts (composition) by the same university.

Since 1962, Cunha has developed an intense programme of pedagogical activities. He worked at the Brazilian Conservatory of Music, in some primary schools of the Guanabara State (today the state of Rio de Janeiro), at the Federal University of Uberlândia (Minas Gerais), and for many years at the Federal University of Goiás.

His musical works have been played in Brazil and abroad. He participated in the three last Biennial of Contemporary Brazilian Music (FUNARTE - Rio de Janeiro). Some of his music has been recorded, including *Suitermaglia* (guitar quartet), *Serenata que não fiz* (choir), and *Imagens* (a brief cantata for Christmas).

7. ILZA NOGUEIRA

She was born in Salvador (Bahia) but has lived in João Pessoa (Paraíba) since 1978 where she is lecturer in the Music Department at the Federal University of Paraíba. She obtained her degrees in Language & Literature in 1971 and in Piano in 1972 from the Federal University of Bahia where she studied composition with Ernst Widmer and piano with Fritz Pierre Klose. From 1972 to 1977, she developed studies in composition with Mauricio Kagel and piano with Karin Merle at the Musikhochschule Rheinland in

Köln, on a DAAD scholarship. In 1985, she obtained her PhD in composition from the State University of New York (SUNY) at Buffalo on a scholarship from the Brazilian government (CAPES Foundation), under the supervision of Lejaren Hiller. She also studied there with Morton Feldman. In 1990-91, she was a post-doctoral fellow at Yale University pursuing research in music theory under the supervision of Dr Janet Schmalfeld, as a scholarship recipient of the CAPES Foundation.

Nogueira is a founding member of the Brazilian Association for Research and Graduate Studies in Music (ANPPOM) and of the Brazilian Association of Music Educators (ABEM). She was the first President of ANPPOM (1988-1990). She is Music Consultant of the Brazilian Ministry of Education (CAPES) and Music Representative on the Arts Committee of the Brazilian Council for Scientific and Technological Development (CNPq). She has also been a Visiting Professor of Graduate Programs in Music at the Federal Universities of Rio Grande do Sul (1991, 1995), Rio de Janeiro (1994), and Pará (1995).

She has had many articles published by different Brazilian specialized journals of music. One of the latest was “The actual Model of Music Education in Brazil: a drama in three incongruent acts” in *Fundamentos da Educação Musical*, no.3. Her name is quoted in: MUSICON - Guia da Música Contemporânea Brasileira 1995-1996, CDMC - Brasil/UNICAMP, p.25; and in SADIE, J. A. & SAMUEL, R. ed.: *The Norton/Grove Dictionary of Women Composers*, New York: W. W. Norton, 1994, 347.

Her compositions include: *Ode aos Jamais Iluminados* (1993) for string quartet, piano and two reciters, text in collage with verses by Mario de Andrade; *In Memoriam Morton Feldman* (1988) for solo soprano and four percussionists, text by Thiago de Mello; and *Kaleidoscope* (1984) for brass group. This work had its world premiere in the Buffalo Composer’s Forum (Baird Hall, Buffalo - NY) in 1984.

The honours and prizes she has received include Stipend from the German Government (Deutscher Akademischer Austauschdienst, 1972-73); University Fellow by the State University of New York at Buffalo (1983, 84, 85); Post-Doctoral Stipend from the Brazilian Ministry of Education (1990-91); and Research fellowship from the Brazilian Council for Scientific and Technological Development (CNPq).

APPENDIX No. 2
SUMMARIES OF COMPOSERS' ANSWERS

1. RAUL DO VALLE

-----**The Meaning of Music**

1. For mankind: Music serves as an indispensable and irreplaceable nourishment for the human soul.

2. For him as a composer: Music is his major reason for living.

3. Philosophy underpinning his current compositions: His compositions are always underpinned by a commitment to be faithful to his personal truth. Although recognizing the social value of music, he does not bind himself to any external categories or constraints when composing; as he says, when manifesting himself artistically. His interest is in communicating such manifestations to the performer(s) and/or to the listeners without worry about its 'utility'. He asserts that his music can at times be functional but never 'engaged with'.

-----**The Compositional Process**

4. Motivations to start a composition: His major motivation is his permanent need to create. On another level it is to fulfil professional tasks such as commissioned works, academic works, and so on.

5. Method of composing: It is direct. Depending on the circumstances of the work to be done, he first chooses the title that will be the guide for his creative activity. The act of creation is intimately tied to real "live". In this way, the 'creative act' is an inner need to express oneself. Every work holds something new, relating either to the process of creating in its representational forms or to the final product. He does not search for originality to show something new, but he seeks to reveal distinct traces of his personality in all of his compositions. He defines himself as somebody who is anxious, sensitive and authentic.

6. Influential composers: He believes that he has achieved a style of his own which is characterized by coherence, dynamism, and colour.

-----**The Process of Teaching**

7. His plan for initial classes in composition: His classes are individual (tutorial). The objectives are to get to know the particular skill of each student and to develop all of his/her 'creative potential'.

8. The first steps: Students must try to 'record' their ideas with fidelity. Through listening and analysis, they get to know the works of other composers, especially the more notable ones. He says that he has tried to teach that the employment of recent technology and experimentation with electronic music can be effective. This is because it allows us to open up new horizons of sounds and also because it allows students to break down 'barriers' to the 'creative act'.

-----**The Audience**

9. Listeners' background or knowledge: He wants the listeners to let his music flow over them and appreciate it without worrying about "understanding" it. "Letting the music flow" means that the listeners should be ready to live in the moment of the work as well as to 'appreciate' hearing it on each occasion as if it were a new work. He says that it is a known fact that listening experience is essential to 'understand' music. Also, he believes that the titles of his work and the brief information which he provides, make conscious listening easier.

10. Characteristics of the work that listeners might first be aware of: He has a great preference for timbre, exploring the possibilities of the instruments, separately and in combination, and relying on the performers' virtuosity.

-----**Composing in Brazil**

11. The main current developments in composition: In his view, we are seeing a significant development of music composition in Brazil with the development of electronic and computer technology. Nowadays, these tools are available to composers and are employed by them. He says that he began to employ electronics after working with the G.R.M. in Paris. Currently, he is also using computer technology.

12. His work within the context of contemporary Brazilian culture: As a composer, his work has been welcomed by critics and by the public. As a teacher, he has tried to make a contribution to the students and composers of the next generation. He asserts that his musical production is quite varied - it is the result of an eclectic education. Nowadays, he employs every 'tool' available.

2. RICARDO TACUCHIAN

-----**The Meaning of Music**

1. For mankind: Music is a form of expression through sound. It serves different functions: communication (there are a transmitter, a communication channel, and a receiver); expression (intrinsic quality of human being); and invention (the human need to search for and create the "new").

The message of music is aesthetic and not semantic; the semantic content is replaced by "aesthetic states" (produced by the structural organization of the work).

2. For him as a composer: He says that each composer needs to define clearly his/her target public in such a way that every section of society has its musical needs met.

While the modern listener may have wide-ranging musical preferences, for the composer it is very difficult to work with different musical styles (for example: rock and symphony).

Tacuchian (1992) points out that he is a composer who tries to understand his time (post-industrial society / information technology) and his work (p.24). Music does not have any function related to revolution or subversion (p.27). Adopting the post-modern approach, the artist should search for a proper language that must possess meaning and permanence (p.26).

3. Philosophy underpinning his current compositions: He follows the post-modern posture that emphasizes the concrete and day-to-day actions (actions and results) (Tacuchian, 1992: 25). The artist's attention is focused on the nature of things (not on the

origin) (Ibid.: 25). There is a break with dualism (new / old, national / universal, etc.) (Ibid.: 26). The social criticism is supported by critical reason (objectivity) (Ibid.: 27). This approach is closer to an attitude (behaviour) than to a search for new aesthetics (Ibid.: 28).

-----**The Compositional Process**

4. Motivations to start a composition: Can be one or more stimulus (a feeling, an order, depression, etc.). However, a professional composer does not need an extra motivation. He says that he is always ready to begin the process of creation - "I have an almost permanent motivation".

5. Method of composing: Tacuchian (1992: 28) uses the T-System that he invented. Through this compositional technique all the elements chosen (it can be traditional elements found in jazz, or 'samba', or some other kind of popular music) are organized in a new context. The old signs are given a new form or context. The composer is free to use new and old techniques in an original context.

6. Influential composers: Bartok and Penderecki

-----**The Process of Teaching**

7. His plan for initial classes in composition: First, the students are given classes of compositional analysis and techniques from the past up to the twentieth century. Second, they are asked to transform what they have learned; find their own mode of expression and aesthetic principles.

8. The first steps: Students must follow one or more unified compositional principles to give coherence to the work. Ricardo understands musical composition as a way of organizing sounds in an organic way, that is, it is communicative. The unified principle(s) is an essential guide for all the processes of constructing the musical work.

-----**The Audience**

9. Listeners' background or knowledge: He says that his music is directed towards a specific public who are culturally in tune (post-modern) with him. Listeners do not need to know the technique (T-System) of the work. They need to have some kind of familiarity with the context in which the work occurred (cultural experience with the style). They must be intellectually curious (ie have an intellectual desire to know), and need an educational basis related to their cultural environment.

10. Characteristics of the work that listeners might first be aware of: If the listeners are musically trained, they might recognize some compositional principles, like for example a link between traditional and new signs, scalar organization and serial organization of sounds. The stylistic characteristics of Ricardo's music include an energetic rhythmic beating alternated with flowing passages; the shift from the dramatic to the lyric; traditional and new signs being placed in succession or simultaneously; and an emphasis on the parameters of texture and timbre.

-----**Composing in Brazil**

11. The main current developments in composition: Ricardo recognizes five groups of composers: those who follow the principles of musical nationalism; those who follow the principles of avant-garde (i.e. an absolute rupture with the past); ex-avant-garde

composers who have returned to the past and who are popular with the mass media and in the recording industry (generally, their compositions are functional: for film, TV, and so on); those who follow the post-modern principles, who search for new ways, bringing together the signs of tradition with new signs, using new technologies, in a huge spirit of synthesis; and finally those who follow the principles of electronic music. He also quotes two composers, as significant for the development in composition in Brazil - Almeida Prado and Jorge Antunes.

12. His work within the context of contemporary Brazilian culture: Ricardo refused to answer. The reasons he gave were: first, it is difficult to answer without impartiality; and second, the public authorities and the Brazilian intellectuals do not consider concert music as important. Brazilian composers are more likely to become well-known and recognised in other countries.

3. MARIO FICARELLI

-----The Meaning of Music

1. For mankind: Ficarelli says that we are still far from understanding the range of the social functions of music. This is because music deals with people's unconscious and consequently its meaning surpasses ordinary sensory perception. He believes in the spiritual or humanist value of music, that is, he believes in the dignified (noble) content of music.

He has difficulty in answering this question due to the way it is phrased and also the complexity of this theme. He says that Davis Tame's book ("The secret power of music -the transformation of self and society through musical energy") could be useful to reinforce or synthesize his ideas. He quotes from the book: "our theme is not music as an abstract art, but music as strength that interests those who listen to it. Music - not only as entertainment, but as literal *energy*".

2. For him as a composer: He considers this question redundant because of his answers to the previous one.

3. Philosophy underpinning his current compositions: The composer must be as authentic as possible so that his music is the mirror of his deepest thought. He cannot make concessions of any kind. Mario says that he has never belonged to any group or any aesthetic doctrines. He states that he is free only when composing. For a long time he meditates on the music that will be written. He begins to write only when he knows what to say; at this moment, he ceases to be a thinker and becomes an artisan.

His philosophy is underpinned by his concern with the spiritual development of the individual and of the humanity. The aesthetic issues of language or means of expression are the last things that worry him. His first concerns are always clarity, form, and balance.

-----The Compositional Process

4. Motivations to start a composition: Composing is an inner need, alongside the need to improve his technique and the constant desire to surpass himself. Also, the fact that during the last five years, he has continuously received commissions to compose must have motivated him. It shows that his works have deserved acceptance.

5. Method of composing: First, Mario defines the instrumentation and the duration of the

work. Second, he seeks to idealize the music as a whole, the sensations that it might produce, and its balance. He tries to coordinate his ideas before he begins the writing. This is a process of thinking and rethinking where he also tries to work with the conscious and the unconscious simultaneously. The time devoted to this stage is longer than that of the writing. The third stage is the choice of the material; some sounds are chosen to serve as the thematic (it can be either a serial fragment or a harmonic sequence or sounds originated from the codification of a phrase or group of words). "Everything" can serve as material; the most important thing is how to work with such material. It is in this process that the composer shows his *métier* and creativity.

6. Influential composers: He says that the inevitable influence comes from serious and coherent composers - true architects of sound. Mario rejects inconsequential and artificial experimentation - sound for the sake of sound, effect for the sake of effect, the search for the *different*.

-----**The Process of Teaching**

7. His plan for initial classes in composition: He expects that a student has: a mastery of some instrument; a well-developed aural perception; an accurate rhythm; and knowledge of harmony, counterpoint, analysis, and instrumentation. Also, he has to know the basic repertoire of the different historical periods of musical production.

His plan: a) students are given information of the ways to use and combine different languages (tonal, modal, tonal-modal, serial, and so on); b) using different languages, students do exercises with two or three string and/or wind instruments (piano must be avoided).

8. The first steps: First: through exercises, developing the comprehension of the languages. Second: work proposals (freedom to choose the language) using a larger instrumental grouping (quartet, quintet, percussion, etc.). Third: using the biggest instrumental formation. To sum up, he says that the first steps recommended are a plan that begins with the definition of the instrumentation, duration, formal structure, purposes of content, and so on.

-----**The Audience**

9. Listeners' background or knowledge: The composers who collaborate for the moral and spiritual growth of humanity do not create music to be understood but to be appreciated and internalized.

10. Characteristics of the work that listeners might be aware of: Mario considers this question irrelevant.

-----**Composing in Brazil**

11. The main current developments in composition: He says that Brazil is extremely eclectic with innumerable peculiarities; there have been cultivated folk music, popular music, and erudite music; within this last, there are nationalist and electronic music, modalism, tonalism, and serialism. Brazilian musical creativity is clearly distinguishable from that of Europe and North America. While these are characterized by a sort of scientific music, a mental rigidity, the content of Brazilian music is more spiritualistic and less loaded with preconceptions. Mario reminds us that our country also has a strong indigenous and African influence. The Brazilian composer works more freely because

he is not compelled to follow specific aesthetic schools imposed by individuals or groups. The serious composers are working much more but able to show very little. This is because the interests of mass production and communication, supported by alien capital, deal with a kind of non-creative music and they are not concerned with social-cultural development. However, the few compositions that are heard in Brazil and abroad, have caused surprise and confused certain minds.

12. His work within the context of contemporary Brazilian culture: Mario says that he is engaged with symphonic music. He argues that it is necessary and urgent to work with this kind of music because it is in the process of extinction; investments in maintenance and even in creating symphonic orchestras are becoming increasingly rare in Brazil.

-----**In Conclusion**

13. Supplementary Observations: Mario says that the questions are sometimes “repetitive” and at other times “extremely complex”, although he considers that “the themes proposed are rich and attractive”. He suggests a reformulation of the topics so that “the interviewees can give more efficient and clearer answers with little use of time and space”.

4. MARISA REZENDE

-----**The Meaning of Music**

1. For mankind: The purpose of music is to ‘touch the emotive’. The expressive content of music is embedded in the symbolic values, which the music embodies.

The aesthetic pleasure that music can offer is very important, more so than the pleasure of the form.

2. For her as a composer: Music is a medium of expression / self-expression. In the meaning of music the human content, the representation of human feelings and ideas, and also the good construction of the music are important.

3. Philosophy underpinning her current compositions: Free expression, searching for agreement or adjustment between the internal world, i.e. the individual will, and the external world such as the object or the musical material.

-----**The Compositional Process**

4. Motivations to start a composition: It can be any motivation either internal such as a state of spirit or external such as a heard sound or a commissioned work. The ideal should be to let the ideas flow, working with the guidance of pleasure and will. However, this is quite impossible in view of the pace of current life. Marisa says that she has worked more to specific ends such as undertaking commissions.

5. Method of composing: She begins with a general idea related to that “specific end” (what kind of musical style could be appropriate to the event). Afterwards, she deals specifically with the musical idea (notes, rhythms, etc.) without worrying about the form that the work will have. After finishing one page or less, she begins the rational process of analysis. The final result is a balance between the impulsive (the first ideas) and the rational (the control of the materials used).

6. Influential composers: Marisa did not quote any name, because according to her, there are many that she likes.

-----**The Process of Teaching**

7. Her plan for initial classes in composition: Basically, the first classes are conversations during which the main purpose is to establish a "personal" contact with students. It is important to "open paths", that is, that the relationship between composer and student be "equal to equal", based on trust and sincerity.

8. The first steps: She divides the classes between exercises, analysis of compositions (including discussion of technical details and aesthetic sensations), and free creation. The aim is to develop the critical sense. She observes that it is very important to pay attention to each student, and to stimulate him/her in such a way that he can "flourish" and lose his inhibitions. These two aspects are just as fundamental as every technical or analytical approach, or more so.

-----**The Audience**

9. Listeners' background or knowledge: Marisa observes that there are different kinds of listeners and for each one there are nuances to be considered. However, she believes that her compositions are relatively accessible to people because they contain recognizable elements such as melodies, consonances, etc.. It is important "to be open to" (the most effective condition for enjoyment) as well as to be in the habit of listening to contemporary music (the most effective way to gain familiarity). Although these two conditions are complementary, both can exist separately. Also, it is important to have some previous knowledge of contemporary music.

The most important thing is to like the music ("liking precedes understanding").

10. Characteristics of the work that listeners might first be aware of: Perception of contrast and tension. Also, there is something related to the ethos of music, that is, Marisa tries to convey with some "fidelity/facility" human psychological states such as cheerfulness, sadness or tension through the music. If the listener has some form of previous knowledge, he/she can also recognize the basic materials of the work and their derivations. Also, it is possible to recognize an effective use of timbre, which to Marisa is a very important element.

-----**Composing in Brazil**

11. The main current developments in composition: She says that in ideological terms, composers today are freer to work and freer to choose what compositional processes they want to adopt. Today, various styles of music remain side by side, without the prevalence or predominance of one over another. We live in a more pluralistic era where everything is valid. Therefore she believes that composers are working with a more authentic process of expression. Marisa observes that today, there is diversity of styles and trends, and it seems that composers are achieving greater rapport to the public (Gilberto Mendes, quoted by Marisa).

12. Her work within the context of contemporary Brazilian culture: She uses many traditional materials, but in an original and particular way. Her compositions partake of both the traditional and the innovatory. She works with the idea of interferences, with other possibilities within the relation of consonance / dissonance and with the idea that any traditional material can be reworked and assume a new role. She works with fairly obvious materials that the public of concertos and events can recognize. This way of reaching to and communing with the public is very important to her.

5. CARLOS KATER

-----The Meaning of Music

1. For mankind: Socially, music acquires varied and particular functions and consequently complex meanings.

Music can: be an element of pleasure (resulting from stimulating and/or inciting people to listen to it); extend the perceptive curiosity; develop the capacity of listening and the knowledge (of music and about music); favour the concentration and the imagination (as an aesthetic experience); transcend... Also, music can offer itself as an element of creative-support to individuals' approach to those modalities through their own inner means.

Finally, music should attempt to improve human beings. It should be able to give life to those who listen to it and to those who directly or indirectly participate in its creation. It should be able to give fresh meaning to experiences previously acquired and at the same time, push forward in the direction of overcoming and extending the current limits.

2. For him as a composer: He thinks about the fundamental issues of life, of human beings, and of the world. Music is a way of gaining knowledge of the world as well as of the individual himself. He says: "knowing in expansion and keeping in touch with the universe of sound, with the secrets of creation; interacting creatively with the world and with himself". As a creator/composer, he says that the meanings that music can have or will assume are only approximated by those that result from a search for the meaning of life and our existence.

3. Philosophy underpinning his current compositions: Carlos attempts to stimulate creative proposals, generally 'theatrical-musical' or 'musical-theatrical-gestural', with a reflective topic or concept, which demands a level of the performer's participation, as well as the technical aspect of interpretation. Performers and listeners for him are re-creators or co-creators.

He is moved by the need to express something of himself in his current relationship to society, people in general, the world, and so on. The composer interacts with the 'problematics' of his epoch, his own time, and his particular circumstances.

Each of his compositions contains a particular 'problem'; each work becomes a living witness of a conscious level of the creative acts/feeling of human existence.

-----The Compositional Process

4. Motivations to start a composition: There is not a defined motivation for starting a composition. However, "the effective beginning is always a strong and enraptured impulse of an insight, of a conscious perception of a pattern, of a way of being, acting, making, sonorous or otherwise."

5. Method of composing: Strictly speaking, Carlos does not use a method to compose; he makes use of what he needs at the moment (as a system, notational forms, and so on). Generally, he works at a table, with big sheets of different coloured paper, and many revisions. He believes that the act of creating happens in few moments; much of the time is devoted to revisions. Such revisions have the "secret aim of 'unfolding', 'discovering', 'opening up' the possibilities of the initial essence".

6. Influential composers: Carlos has preferences for and admires various composers, but

currently none of them has an influence on his work.

-----**The Process of Teaching**

7. His plan for initial classes in composition: First, he establishes a general outline of the chief topics in the compositional process. These are: perception and observation of sound sources; exploration and seriation of sound sources and/or sonorities; principles of combination and management of the materials; etc.. After that he chooses fertile, fundamental, and seductive problematics with which the topics below will be worked, in consonance, or purposely in non-consonance, with the particularities of the students of that moment (from the point of view of ordinary/daily sonorities, of musical products of other cultures, music for diverse social functions, etc.). Based on this, Carlos stimulates the creation of specific ideas that, by means of assimilating and/or grasping the 'problem', will be offered as active and inventive answers. The whole plan is more a sketch, a frame of reference that will be adapted to the particularity of each student. As a teacher, Carlos sees himself as someone who creates opportunities, or who facilitates learning. "The value of human being lies in the conjunction of the technical-expressive excellence with human competence."

8. The first steps: These are: the experimentation with procedures, the exploration of materials and resources, the laboratory of ideas, the conceptualization (considerations of what music is, of what music is specifically for each one at that moment, of the social function of the musician, of the meaning of arts in society, ...). The elements to be worked are chosen according to the students' particularities, needs, and facilities; they can be a determined sound, material or sound source, sonorities, an organizational principle, a way of presenting musical ideas, grammar, or something else.

-----**The Audience**

9. Listeners' background or knowledge: Listeners do not need any musical background but "only the sincere desire to listen to, see, know, and understand the created fact and themselves (ourselves) in this new, always unique and/or renewed relationship."

10. Characteristics of the work that listeners might first be aware of: 1) Re-equilibrium of the elements in play (for example, music being more a fact among many others rather than an exclusive and/or sovereign fact). 2) The importance of scene, gestures, images, words, of something not catalogued or conventionalized, etc.. 3) The interactive dimension between construction and process, listening and seeing, light and shade, etc.. 4) The presence of speech as an active principle of creation. 5) The extemporaneous, the unexpected, improvisation, etc..

-----**Composing in Brazil**

11. The main current developments in composition: Carlos declares that the available information is incomplete, in many cases imperfect, and usually insufficient. "We know little about particular and specific manifestations that are always in movement within a culture also in movement, in a country where the social dynamics are unpredictable." There are very few means of spreading knowledge of contemporary works, so that one takes enormous risks and may distort reality when talking about this theme. With those observations, he mentions some tendencies: that which employs the 'national material' (historical nationalists, neo or post-nationalists - Carlos calls them "materialists"); the

‘ecologist’; the theatrical-musical (among which he is included) that deals with other resources and new orders of the sensitive; the politically engaged; musical productions that use computer technology; etc..

12. His work within the context of contemporary Brazilian culture: As Carlos has said, in Brazil, places for cultural activities are few, and art is rarely disseminated, known, understood/assimilated. The result is that his work is known by a few groups of people from Belo Horizonte and in other cities where his compositions are performed (festivals, concerts, and so on).

Carlos stresses that it is very difficult to think of the ‘context of Brazilian culture’. He argues that there is still a certain ignorance on the part of public institutions, of private companies, and of the elites concerning the huge importance of music and cultural productions. He says that among other things, it is these that can bring together the diverse socio-cultural expressions and promote them. In the absence of an effective and systematic professionalism only alternative actions, heroic and holy, must be taken to overcome amateurism. "Even among the composers, besides the fact that we more or less know each other (through brief and superficial contact every year or two, on occasions such as meetings, festivals, etc.), we know very little about music. There is not a legitimate comprehension of the social function of the composer and knowledge, and an eventual validation of their creations. The opportunities, the organic circuits of musical diffusion are very rare. Responsible critics and cultural administrators are few and far between. It is now nearly 50 years since the "Banquete" by Mario de Andrade and as Brazilians we are still a culture to be made."

6. ESTERCIO MARQUEZ CUNHA

-----The Meaning of Music

1. For mankind: Music is a field of perceptions of the world. It is through these perceptions that knowledge arises. Music is one of the artifacts offered to mankind. The basic content of music is rhythm and sound. Both elements exist in nature; what music does is to organize them in some way.

2. For him as a composer: Music is a language (organization of sounds and rhythms in a formalized way) through which he can develop ideas. He observes that musical communication does not necessarily need to be semantic. While the verbal language deals with semantic ideas, music gains autonomy once it ‘prepares states’, putting the listener in touch. For him, the differences between languages are cultural. Composer and audience do not need necessarily ‘to talk’ the same language.

3. Philosophy underpinning his current compositions: The sound structures (music) can offer aesthetic moments to the listeners. He is not worried about being "labelled", eg as an avant-garde composer, because he believes that each sound and movement can produce musical forms.

-----The Compositional Process

4. Motivations to start a composition: It can be an idea, a commissioned composition, for didactic ends, or a musical exercise. He says that the composer must develop the habit of producing music.

5. Method of composing: The first step is to work with the possibilities that the musical idea offers. Second, he attempts to formalize such ideas. Third, he "sets up" all the developments to form the whole (the music).

6. Influential composers: He says that he listens to and analyses many musical works. He quotes Marco Aurelio Andrade as one of the composers who have influenced his current works through discussions of a conceptual character.

-----**The Process of Teaching**

7. His plan for initial classes in composition: At the beginning, conversations are very important so that they get to know each other. First, it is important to understand that music: a) is an artistic form of organization (sounds and rhythms) and that it has communication as its objective; b) is structured by relationships of time in which perception comes through memory.

8. The first steps: First, searching for different materials. Second, choosing those that are interesting. Third, observing daily movements (rhythm) and those from nature. Fourth, organizing the sounds and the rhythms chosen. Simultaneously, Estercio recommends that students create melodies using literary texts as a basis.

He says that art is always man's conscious activity with the elements of nature. Our age is an age of dispersion, of multiple information, of noises. It is necessary to remove distractions (preconceptions) from students as well as those within the compositions, so that they can think clearly about what they are doing. The composer can 'represent' something from nature or 'present' some aspect of it, but he is always 'constructing' a particular reality.

-----**The Audience**

9. Listeners' background or knowledge: There is no need for any previous knowledge. The important thing is they are capable of concentration when listening to music and are used to listen to different musical styles.

Estercio observes that the composer first makes use of technique(s) to structure his work. After this, the work comes to life and exists. The listener makes contact with the work and he can perhaps experience its aesthetic moment - that of perception.

10. Characteristics of the work that listeners might first be aware of: Each of his works has unique individual characteristics; each work is a new experience. Some characteristics include: melodic fragmentation and sound textures created through the control of the movement among the parts. Such characteristics may or may not be recognized by listeners.

Estercio is not concerned with "self-analysis" but with creation. To him, musical analysis is just a tool. The first and most important criterion in analysis is to recognize that the phenomenon heard is music, and/or that the graphic symbols of the score translate music.

-----**Composing in Brazil**

11. The main current developments in composition: He thinks this is a difficult question to answer because there is a great diversity of styles and musical productions nowadays.

12. His work within the context of contemporary Brazilian culture: It is impossible to answer this question because his work is not published in Brazil. However, he believes

that he has provided some, though few, "good moments" for the public.

-----**In Conclusion**

13. Supplementary Observations: Estercio stresses that the media has greatly influenced the musical preference of individuals and the relationship between composer and listener. It spreads music that is easily assimilated, discarded, easily propagated through the idea of myths, and based on the same patterns. He is talking about music such as rock, 'sertaneja', 'MPB', and so on. He believes that these kinds of music lack in spontaneity. He also points out that more investments in artistic education are required so that people can become more critical and more creative.

7. ILZA NOGUEIRA

-----**The Meaning of Music**

1. For mankind: Historically, music has always played an important role in the evolutionary process of people's culture, and always been associated with various functions of man in society.

The resemblance between the structural characteristics of music (with its structures of tension and relaxation) and the characteristics of the structure of human psychic explain musical creation as a symbol of different life experiences.

Music education helps the development of different areas of learning, favouring the cultivation of concentration, discipline, creativity, emotional and physical equilibrium, and even a feeling of being a citizen of one's country ("civic feeling").

2. For her as a composer: Musical creation is always a result of man's need to express himself. Ilza says that the uniqueness of music lies in the fact that it is a way of communicating something that words cannot convey. The impetus of musical creation is directly related to the need for communication whose content extrapolates human language's potential for communicative achievement.

3. Philosophy underpinning her current compositions: Ilza says that she has moved through phases of distinct compositional interests, such as: the timbre and indeterminacy research (the 60's); the psychoacoustics and audiovisual integration research (the 70's); and the research of techniques derived from serialism (the 80's). Nowadays, her works are marked by compositional processes related to intertextual elaboration and to musical homage. She observes that it is not really a "philosophy" that orientates her current work, but an interest for a type/genre of composition.

-----**The Compositional Process**

4. Motivations to start a composition: There are internal and external motivations (internal: need to compose / external: a competition, a commission, a festival, and so on). However she says that when one does not have internal motivation, any external factor is conducive to satisfactory results. It is the intimate need to compose that impels the work.

5. Method of composing: Ilza does not like the word "method" applied to the creative process. In her view, this word presupposes a systematic and a predetermined attitude,

things that do not apply with success to the artistic creation. Each work requires a distinct approach, defined by the function of objectives that are aimed at. In her case, Ilza declares that it is more significant to register the absence of a methodological approach; her compositional attitude at the outset of each work is not repeated.

6. Influential composers: Her compositional attitude is always that of a case study. As case studies, her works imply an attitude of research, an observation of how such a "case" has already been approached by other composers. Related to her current interests - the musical homage and the intertextual elaboration - the motivation is the wish to rework the idea and the compositional technique in a new form. However, she clarifies the matter by stating that novelty is an heir of tradition as well as defined by it.

Her recent work (based on references, on evocation, and on paraphrases) presents the face of the person prized (his text or compositional technique, his aesthetic affinities or even rejections), Ilza's own characteristics, and the musical tradition related to the genre and to the technique in use.

-----**The Process of Teaching**

7. Her plan for initial classes in composition: The didactic planning of composition must be dictated by a group of circumstances, such as: the character of the subject (whether or not it is a professional course); individual or collective classes; the musical background of the students (experiences with interpretative practices); knowledge of contemporary musical literature; level of theoretical information and of the development of aural perception; and the musical tradition to which students are related (western tonal music, regional folk, popular, ...). The methodology to be used must be oriented by the factors described.

8. The first steps: Ilza does not recommend "steps" but attitudes, such as receptivity, curiosity, freedom from rules and, above all, sharp inner listening.

-----**The Audience**

9. Listeners's background or knowledge: Two kinds of musical information lead to distinctive levels of comprehension of Ilza's work. The knowledge of non-tonal theory is indispensable to the intelligibility of her musical discourse, while information about the cultural references of the work (musical and extra-musical) is necessary to the comprehension of the philosophy/ideology of her compositions. She however, does not consider the technical or cultural information essential to perception of the artistic effect of the work. She hopes that the ordinary listener, without specific "musical background or knowledge", can enjoy her work aesthetically.

10. Characteristics of the work that listeners might first be aware of: Cultural appropriations, that is, musical references.

-----**Composing in Brazil**

11. The main current developments in composition: Ilza says that it is difficult to recognize the trends of recent Brazilian music. The contemporary music biennials of Rio de Janeiro have displayed a wide range of tendencies, plurality of languages, and distinctive cultural identities. She says that tonal music continues to have a place, as well as the indeterminacy, the serial techniques, the employment of multimedia, and electronic music. There are works based on folklore together with others on a greater level of

abstraction. This eclecticism of languages that characterizes our young music must have its origins in the recent programmes to develop human resources in the area of music; also in the fact of our young composers often having studied post graduate courses in various places in Europe and the USA, in an age where the "artistic personality" is not developed yet.

12. Her work within the context of contemporary Brazilian culture: Ilza also recognizes that she is a product of the assimilation of various cultural identities, and she believes that her work is contextualized within the eclecticism of contemporary Brazilian culture.

APPENDIX No. 3

A BRIEF DESCRIPTION OF THE COMPOSITIONS²

1. *Contextura* by Raul do Valle

This is a work for symphony orchestra (approximately 15 minutes). My interpretation of it revealed the following features. It consists of an exploration of unusual sonorities, with unexpected and surprising sound effects such as 'explosions'; it also explores timbre possibilities (including resonances), tessitura of the instruments, and a varied use of graduations. Almost all the time there is a feeling of flowing time (time which is non metric); in the last section, there is an effective rhythmic progression based on sequences of the same pitch and duration (pulse/ metric), and also based on changes in quantity of pulses and intensity (crescendo), and variation of the timbres with use of clusters. The texture is contrasting and very expressive. Valle uses different 'levels' of sonorities or a conglomerate of sounds. The work alternates between dispersive and condensed textures, it also alternates between tutti and solos which create different and varied 'atmospheres'. There is an almost continuous impression that the sounds are organized accidentally. The composer's use of glissandi reminds me of certain 'effects' produced by sound waves. He makes use of repetition of sounds, and structures, and ascending and descending movements.

2. *Giga Byte* by Ricardo Tacuchian

This is a work for the formation of an ensemble - brass, woodwind and piano (approximately 11 minutes). It uses techniques of imitation; the music creates the impression of a 'dialogue' between two or three instruments. The initial thematic material, played by the woodwind, returns throughout the work. Brass instruments are used not for solos but rather to create a sonorous 'effect'; they appear in a brief way, especially in the introduction, between the divisions of sections, and in more rhythmic movements. There is a repetition of small sequences of notes, more solos, ascending and descending melodic movements (scales), and a repetition of melodic sequences (motifs) between instruments. The piece alternates between rest (points of arrival or conclusion of parts) and movement (with the help of brass instruments). It also alternates between slow and fast tempo; the slow and quiet parts are more melodic while the fast ones are more rhythmic. The division between the rhythmic and melodic parts is clear and predictable.

3. *Symphony No 2 - Mhatuhabh* - by Mario Ficarelli

The Introduction and 1st movement (approximately 16 minutes) is remarkable for its 'dramatic' quality. There is use of sustained chordal sonorities and clusters to

² This was approved by the composers. The reader will find the tape-cassette recording with the seven pieces attached to the back cover.

characterize different ‘ambiences’ as well to develop or lead the events. The impression created is one of listening to ‘shades’ of sounds (shadows, lights, colours, etc.) through variation of pitches, dynamics, and timbres. The impression is that all the elements used are developed to create and/or characterize a different sonorous ‘ambience’. The tempo suggests a feeling of ‘fluctuating’ time. There is much use of sustaining sounds which attempt to evoke specific ‘landscapes’. Sometimes these sounds are used as a ‘surface’ to the development of other events. In the Introduction, a melodic line ascends through the highest notes of chordal sonorities inducing a meditative quality. The first movement is tense and dramatic; the development of pitches is more contrapuntal, as in the ‘choral’ form. Overlapping triadic structures and articulations of tension and rest are used. As the work develops, there is a gradual exploration of timbres that creates an impression of the ‘dissolution’ of tonality.

4. *Ressonâncias* by Marisa Rezende

This is a piece for piano solo (approximately 5 minutes). Tessitura, dynamics and texture are all distinguishable elements. The way she works with these elements determines the development of the music, as well as serving to differentiate the main sections. There are two remarkable characteristics in this piece. Firstly, its rhythmic and melodic improvisatory character give a feeling of spontaneity. Secondly, different sound possibilities of the piano are explored throughout this piece. There are moments of greater density alternating with moments of lesser density. Sometimes, the atmosphere created is very ‘impressionist’. There are ascending and descending movements of pitches, arpeggios, and chordal texture; these are contrasting elements and seems to determine the character of the parts as well. There is no distinctive melodic theme, but instead a repetition of thematic material. There is an alternation between moments of rest and tension as a form of articulation; at some moments, an impression of circular or undulating movements of pitch is created by articulations of tension and rest. What is particularly noticeable is that the fact that sequences of sounds are repeated; this repetition is apparent in certain isolated pitches, melodic movements, and chords (particularly in the last part). This technique is used mainly for stimulating movement, that is, for anticipating future events.

5. *Isto* by Carlos Kater

This is a piece for voice and bassoon (approximately 8 minutes). The bassoon uses two basic and distinctive structures which are played throughout the work. The first is melodic and expressive, and characterized by descending and ascending movements, with articulations of tension and rest. The second is made up of short rhythmic structures, in a faster tempo, more forte, and with repetition of pitches; there is a variation of tessitura; sometimes a low note is repeated, while at other times a higher note is repeated. The spoken voice is very expressive but not dramatic. Two different kinds of timbre are used. One is heard as ‘normal’ speech and the other is heard as a ‘whisper’. The content of the text is reflective; it invites the audience to think critically about their own history, about themselves and the more hidden aspects of themselves. The word “isto” (‘this’) is a constant presence throughout the work. An extract of the text that uses the word

“isto” is: “...Quem somos nós? Somos isto.. é.. nada.. mais e menos...” (‘Who are we? We are this.. that is.. Nothing.. More and less...’). Voice and bassoon seem to be in constant interaction, creating a ‘dialogue’ between the verbal (spoken text) and the non-verbal (bassoon). There is a sense of coherence in this ‘dialogue’; the bassoon gives the impression sometimes of answering the voice, at other times of reassuring, or drawing attention to, or commenting on what was or is being or will be said. The two instruments perform alternately in a cohesive way. There are three unique moments in this work. Firstly, when the bassoon plays a quick glissando, in a movement of pitch from low to high. The second occurs almost at the end when there are echo effects in the speech. The last one occurs at the end with a (unexpected) child's voice articulating the syllables of the word “acorde” (‘wake up’).

6. *Suiteraglia* by Estercio Cunha

This is a work for four acoustic guitars (approximately 6 minutes). The initial thematic material appears in fragments and returns or is echoed throughout the work. Rest is used as a device for dividing all the sections of the piece. Some of the compositional devices used include contrapuntal technique (fugato style), melody accompanied by diatonic chords and arpeggios, and chordal movement. There are articulations of tension and rest through consonant and dissonant sonorities (these sound like tonal materials). There are rhythmic and melodic repetitions. In the second part, there is a variation and exploration of rhythmic structures; different possibilities of the guitar timbre are explored which creates the impression of improvisation. In the last part of this piece, the effects of percussion and accentuation are further explored; there are short passages reminiscent of the initial thematic material. Certain rhythmic structures reminded me of those used in Brazilian popular music (especially syncopation); also, certain sonorities reminded me of those produced by the ‘berimbau’ (a traditional instrument used in Afro-Brazilian music).

7. *Ode aos jamais iluminados* by Ilza Nogueira

This is a work composed for voices, piano, and string quartet (approximately 20 minutes). The spoken voice is articulate and very expressive. Nogueira informed me in one of her letters that the text is ‘borrowed’ from Mario de Andrade (a Brazilian writer who she pays homage to). In her words, “it is a partnership between Ilza Nogueira and Mario de Andrade in a sense that I ‘cut out’ verses by Mario de Andrade and reconstruct the poems - it is a ‘poetic collage’”. The instrumentation is varied; there are string sections, solo and duo sections, voices alone, piano and strings sections, as well as all the instruments together with the voices. Nogueira says that she makes “quotations about, appropriations to, or intertexts from” the music of Schoenberg (an example of the twelve-tones system - ‘expressionist’ ambience), Debussy and Ravel (‘impressionist’ ambience), as well as Villa-Lobos (thematic material from *Alma Brasileira*). In my opinion, this work is very complex due to the structural network created between instruments and voices, and the contrasting and sometimes surprising use of thematic materials. It is also complex because of the diverse meanings conveyed by the text which seems to serve as a determinant for creating unique expressive gestures in the sections. There are

variations in agogic and andamento, mainly in the characterization of the parts. She uses different thematic materials, repetition techniques, and unexpected elements such as the appearance of a second male voice (part 2) and the use of percussive sonority (part 5).

APPENDIX No. 4
STUDENTS' QUESTIONNAIRE

1st Part
(for all students)

1. NAME:

2. Age:

3. Sex: F. M.

4. Course:

Year of study:

5. What kind of music do you usually like to listen to?

MPB Sertaneja Classic Rock

Jazz Other: _____

6. Who are your favourite composers or performers?

7. What are the main characteristics of the music that you prefer to listen to?

8. How often do you listen to music?

Every day More than once a week Once a week or less

9. When you hear a piece of music for the first time, what attracts your attention the most?

10. Is music important for you? If so, could you explain why?

2nd Part
(Other Students - questions 1 and 2)
(Students of Music - all questions)

1. Have you been involved in any of these activities?

- Composition Performing with an orchestra
 with a chamber group
 as a soloist

Singing in a choir Other: _____ None of them

2. If you have been involved in any of the activities above, what style of music did you usually compose, play and/or sing?

3. What instrument(s) do you play?

4. How long have you been studying music?

- Less than two years
 Between two and five years
 More than five years

5. Have you had any experience of teaching music?

- Yes No

5.1. If so, what instrument and/or area of music have you been teaching and for how long?

APPENDIX No. 5
STUDENTS' ANSWERS TO THE OPEN-ENDED QUESTIONS

*** IS MUSIC IMPORTANT TO YOU? IF SO, COULD YOU EXPLAIN WHY?**

..... STUDENTS OF MUSIC COURSE:

No 1: Music has the power to calm me when I am nervous; it makes me want to analyse it; it can also make me feel frightened; it can cause impressions and sensations that I would never have realized.

No 2: Music is important as a cultural issue. It is a language that can communicate and express all kinds of feelings. The composer uses sounds to express himself or herself, to tell us his history, and to arouse a multitude of varied feelings or passions. In comparison with other forms of art or communication, I think that music is the one which has most ability to penetrate, permeate our body and consequently our feelings. As a cultural issue and with the intention of arousing people's sensibility, I support the idea that music should be part of the school curriculum, from the primary level onwards.

No 3: In the first place, I realize that I can begin to lose my balance if I am not in contact with music every day. I need to practise music to feel well. Music is a form of expressing feelings that verbal language is incapable of. It is possible to understand each other better if we get into the musical language. I think that music is an excellent way of educating individuals.

No 4: Everything that I currently do in my life and all the plans that I have for my future are related to music.

No 5: I work with music. I take great pleasure in listening to and teaching music. I very much like to search for understanding and a better performance when I find difficulties in understanding and performing music. I like those challenges that music offers; I like its mystery, its wisdom, its equilibrium, its emotion. It is very important to learn and to experience music from childhood on. The child who can learn and appreciate music at a young age has "life" in her hands. Music is fundamental to the development of every individual.

No 6: Music is a world-wide happening in so far as everybody has 'some' musicality in them. It is fundamental to the life of human beings because of its great power of expression. In one way or another, it is through music that we can express everything we feel. As far as I am concerned, music is one of the most important things in my life; it is real therapy.

No 7: Music is important for me because it is a form of communication; through music, composers and performers can suggest ideas, places, feelings, and so on.

No 8: Music is part of my life, of my essence. There is a very intimate relationship between me and music; it is like food to my soul because it brings me closer to God. Without music, life would be pale, colourless, and almost empty.

No 9: Music is a part of life, of feelings, and many other things. It is difficult to give just

one definition of its importance.

No 10: I grew up listening to music but I did not begin to study music at an early age. I decided to start my music studies when I was 20. I believe it is only now that I can understand music, and it is really what I like most in life.

No 11: Apart from the fact that music is my profession, since when I was a child I used to spend sleepless nights listening to Elvis Presley, the Beatles, and Raul Seixas. It took me some time to realize that my métier was playing, but my interest has been strong right from the start. And I am in love with the course.

No 12: Music helps me to know myself and other people. My actions and reactions in the world happen through music.

No 13: Out of all the disciplines that exist, music was the one I choose to study and to get to know better, to go deep inside, to find out its phenomena, and discover everything that it can offer me. It is the way that I use to express myself and this is what I would like to pass on to other people who do not have access to it. I believe everybody has the right to learn about the cultural manifestations that exist in this world.

No 14: Music is important to me but I find it difficult to explain why. It seems that music now is the most important thing in my life; it is what I want and what I need.

No 15: Music is a necessity; it is impossible to live without music. It is difficult to explain why.

No 16: Music conveys messages, feelings. I like those compositions that compel my attention, those which encourage me to reflect and which make me think.

No 17: Music is important but it is difficult to explain why. It is a question that is always in my mind. Maybe, I think that music is important because few things touch me so deeply as listening and playing music do. Another reason is the fact that I feel "at home" while listening to music. Painting, embroidering, doing sports, or cooking are things that I can learn to do and even do well. However, I just feel in my "habitat" with music, and it does not matter what difficulties I have to overcome. To conclude, music is important because it is the only thing that I really know how to do!

No 18: My contact with music makes me feel a subtle transformation in the way that I act and think about myself, about people, and the world. I think music is fundamental to the growth of each person and consequently, it is essential for the formation of a better human society.

No 19: Music is very important to me; it brings us closer to the passions throughout the world; the sounds are characteristic of life on earth and in the universe.

No 20: Yes. Music has a very special place in my life. It is impossible for me to do without the pleasure of listening to music. I can find in it either the ideal language for expressing what I am experiencing, a more artistic inspiration, or a way to escape for a little from the difficulties of a bad day. In short, life is expressed through music and it gives me the strength to live my life.

..... STUDENTS OF OTHER COURSES:

No 1: Music brings back good and bad memories... When you listen to music associations with some things that happened when you were listening to it in the past come to mind. Music is also a suggestive element which makes one imagine quite

unexpected and unusual things. Sometimes, it can originate unexpected things.

No 2: Music is the fundamental form in which man expresses his feelings, his relationship with the environment, with society, and with himself. It is a way to have freedom, to run away, to find something, to show life.

No 3: Music is important for me because it can arouse pleasant feelings in me when listening, singing, or playing. It has the ability to make me feel happy, sadden me, relax me, calm me, help me express myself, shock me, etc..

No 4: Music can give me rest, peacefulness, or it can convey rejoicing or excitement. Music works a lot on our feelings. We are used to listening to music from an early age; from then on, it becomes part of our lives.

No 5: Music arouses lots of sensations in me.

No 6: Music is important for me because it relaxes me.

No 7: I dislike watching tv; I do not stop what I am doing to listen to music either. I like to listen to music when I am engaged in other activities. And I listen to music that is in tune with my feelings at the moment. Sometimes, I spend the whole week listening to music that makes me feel low, a kind of sad music. Sometimes, I listen to the radio station which plays dance music all the time; I do it because that music reflects my rhythm at that time. At weekends, after cleaning the house, I like to listen to calm music like Gregorian Chants, medieval music, new age, because the environment is 'clean' and peaceful. I cannot listen to music when I sleep because my attention is drawn to the lyrics so it keeps me awake.

No 8: There is a method of communication in music. Music is nothing but a sequence of ideas represented by the notes.

No 9: Music serves as a distraction in those difficult hours; it makes me feel calm. Because of this, it serves as "relaxation".

No 10: Music relaxes me, excites and entertains me depending on the situation and the music.

No 11: Music is extremely important because through it it is possible to experience strong emotions such as: peace, love, madness, happiness, sadness, dream, reality, imagination, creativity. Through music, it is possible to develop aural perception, bodily expression, etc..

No 12: Music is relaxing. In some cases, music is in tune with my spiritual state, with my mood.

No 13: Music is important to me.

No 14: Yes because music is sometimes relaxing and sometimes stimulating.

No 15: Yes, music is very important as general culture. It is through it that composers try to express their thinking, ideas, and even their feelings. Music is also important to the listener because it is relaxing.

No 16: Yes because it is a way of perceiving that we are not alone in this world; we have lots of things in common to talk about; music is a very entertaining pursuit; etc..

No 17: Yes. Almost all the time, the lyrics of the music match what we feel or what we have already experienced; some pieces show us what is really happening in a country (as a form of oppression).

No 18: Yes. Music appeals to my different senses and it can be relaxing and stimulating at the same time.

No 19: Yes. At every stage of my life I have listened to some remarkable pieces of

music, and always when I listen to them I remember specific moments and people who were with me at that moment. Music brings back memories.

No 20: Yes. Music makes me feel relaxed and it makes me think about life, about myself, and about the people and things surrounding me. Music of quality inspires tranquillity, calmness, and it gives us pleasure and relaxation.

*** WHAT ARE THE MAIN CHARACTERISTICS OF THE MUSIC THAT YOU PREFER TO LISTEN TO?**

..... STUDENTS OF MUSIC COURSE:

No 1: Soft music and well-developed, harmonically structured.

No 2: Depends on the genre of music. I appreciate and select works which have a proper style, that is: personality, independent of the way of composing or of the sounds/elements that the composer uses. I think that work must express the composer's personality.

No 3: I like to listen to well-elaborated music. It is difficult to specify the elements; I like to listen to different things; I hate the kind of music that is generally played on the radio; I have some resistance to electronic instrumentation in pop music as well as in electro-acoustic music.

No 4: Broken rhythm, daring or unexpected harmonies, virtuosity in speed and well-structured.

No 5: The rhythm, basses, the melodic structure, the lyrics.

No 6: Lyrics, melody, timbre.

No 7: Many instruments, contrasts.

No 8: I prefer music that has unexpected elements in pop music. In a broader sense, what attracts my musical sensitivity is the poetry, the feeling of there being life in it and of its being vital for us to seek to grow up.

No 9: Melody, rhythm, dynamics.

No 10: I prefer the harmonic and melodic part in tonal music. In the new music, I prefer the use of noises, atonalism, the technique of repetition used in minimal music, the employment of elements from other cultures, etc.. Sometimes, I listen to music a part at a time.

No 11: Rhythm, agitation, guitar solos, "youth, happiness"; in terms of the lyrics, I like them to be about enjoyment and love. Currently, I prefer tonal music.

No. 12: Clear discourse: one form that I can understand.

No 13: Most of the time I prefer faster music; occasionally I feel in need of something slower. From the musical repertoire that I like many pieces have at least a change in tempo or some unconventional instrument in the band; for example, a rock band with an oboe. Also, I prefer to listen to music that brings together wind and string instruments. I prefer to listen to polyphonic music.

No 14: The phrasing, the rhythm, the accentuation, the dynamics, the performer's expression.

No 15: Emotive, emotional, melodic and rhythmic music. Music which communicates something, with a good structure and organization. It is difficult to answer this question. Maybe, the answer does not correspond to those aspects of music that really attract my attention.

No 16: Contrasts of rhythm; harmonization but not necessarily complex. The composer must communicate something to the listener within a specific language. Music has to lead me somewhere.

No 17: Bach and Palestrina - the perfection of the structures and the fact that they are original and creative composers using the same elements as those which was employed by their contemporaries. It is wonderful the way in which Bartok found an unusual way to work within tonality; he created concise and at the same time complex musical phrases. The black people touch me; the warmth of the voices of a black church choir or of a professional group like Take 6, are something that surprise me because of their tunefulness and emotion.

No 18: Music must communicate something to me; it must be rhythmic and exciting; it must be genuine (like Hermeto Pascoal); it must be profound and intense (like ethnomusic). It must be well-done (complex or simple) and it should lead me somewhere; it must alter my mental state. I wish to forget any rationalization about musical structures while listening to music. It must involve me (Indian music, jazz, and ethnomusic in general).

No 19: Its rhythmic characteristics and its potential for identifying with human feelings.

No 20: Melodic richness, creativity in orchestration, expressivity, and musical texture.

..... STUDENTS OF OTHER COURSES:

No 1: A balance between the vocal part and the background sounds is the basis for good piece of music, and all you need is ears to hear with.

No 2: Music should be close to my real life. A rhythm that lulls the spirit. Something you can dance to.

No 3: Instrumentation and interpretation.

No 4: The harmony of sounds and the lyrics.

No 5: Music that is calm, that conveys peace, and that communicates something. Music that arouses emotion and that quietens me. Music that agitates and animates me. Music that cheers me up.

No 6: It depends on my spiritual state. Sometimes, I want to hear something soft; sometime I want something heavier, etc..

No 7: Intelligent lyrics related to content and form; elaborated music. I very much like arrangements for percussion.

No 8: Sensations (images) that music arouses.

No 9: Rhythm and melody

No 10: Melody, rhythm, and lyrics.

No 11: Melody, harmony; related to musical arrangements, I like the daring of the ideas.

No 12: I prefer music that has a peaceful melody; it can be happy or sad.

No 13: Agitated or slow music.

No 14: I prefer to listen to music that is not too loud, that is relatively soft.

No 15: Generally, I do not like loud music. I prefer slow music and those pieces that convey peace and gentleness.

No 16: I prefer music with voice, guitar, piano...

No 17: I prefer music that has interesting lyrics and diversity in rhythm.

No 18: The rhythm.

No 19: I prefer music that talks about reality, defines our problems in words that we do not always manage to find.

No 20: I prefer music that is communicative, coherent, suggestive, elaborate, rhythmic and dance-like, and that allows me to 'travel' mentally.

*** WHEN YOU HEAR A PIECE OF MUSIC FOR THE FIRST TIME, WHAT ATTRACTS YOUR ATTENTION THE MOST ?**

.....STUDENTS OF MUSIC COURSE:

No 1: The rhythm

No 2: Everything. I try to define everything that is happening. In general, I take most notice of the rhythmic idea together with the melodic line, and instrumentation. Later, I try to identify the style, genre, character, simple or dissonant harmony, if the music is tonal, atonal, or modal.

No 3: I try to hear the whole work. I do not rationalize very much at the first hearing. I intuitively codify just the elements that are clearest to me.

No 4: The sensations, feelings, and emotions, physical and spiritual, that music reflects in me.

No 5: The lyrics and melody at the same time. If the music has some refrain and I like it, I immediately try to repeat it.

No 6: At the beginning, what attracts my attention the most is the melody and the instruments that take place in that music. After these, I turn my attention to the lyrics.

No 7: The contrasts, when unpredictable, can attract my attention.

No 8: Some music awakens an immediate empathy and in this case, it is easier to define the elements which attract me. In some cases and after listening several times to the same piece of music, I pay attention to it in a more analytical way. Unfortunately, I am still guided by my personal taste, but I am learning to appreciate the different values that exist in all kinds of music.

No 9: The melody and or the lyrics (if any), and the rhythms.

No 10: I am happy when I have the opportunity to listen to a work that explores different musical languages.

No 11: The melody, that is, the originality in leading the melodic line. This can happen through the singer or the instrument.

No 12: The novelty that music brings - novelty related to the theme or sonority or lyrics (this is the case with Brazilian popular music).

No 13: The first time I hear music, I pay more attention to the melody or melodies and

to the instruments.

No 14: Sometimes the melody, sometimes the rhythm.

No 15: The melody, the rhythm.

No 16: I listen to the harmony that the music is suggesting and the atmospheres created through the sounds.

No 17: Some pieces lead me to try to analyse their structures immediately at the first hearing. Others invite me to feel the sensation that they offer. But in a general way, I listen in those two ways, but sometimes one predominates over the other.

No 18: Texture / Language / Rhythm.

No 19: I try to analyse it in different ways; first of all I try to contextualize the music; then, I try to identify the melodic and rhythmic aspects. If I enjoy the melody and the rhythm, I listen to it until the end.

No 20: The melodic richness, the employment of the instruments.

..... STUDENTS OF OTHER COURSES:

No 1: The whole harmonic assembly.

No 2: It depends on my spiritual state, but generally the rhythm that makes me feel like dancing.

No 3: First, the melody and harmony; then, the lyrics.

No 4: The melody and instrumental arrangement.

No 5: The rhythm, the singer's voice. However, everything varies according to my emotional state at the moment.

No 6: The rhythm and lyrics.

No 7: The rhythm.

No 8: Rock - creativity in combining rhythm and lyrics / M.P.B. - lyricism that does not remain hidden away in books of poems.

No 9: The rhythm.

No 10: The rhythm.

No 11: The whole group, but mainly the music; after that, the vocal part if any.

No 12: In some pieces I like the melody and in others the lyrics.

No 13: The rhythm.

No 14: The melody and the lyrics.

No 15: The melody and the rhythm.

No 16: The lyrics when there is singing.

No 17: The rhythm.

No 18: There is no special characteristic; the elements in their entirety is what attracts my attention.

No 19: The way that the composer employs the words when he is composing; the coherence and also the melody.

No 20: The rhythm, sonority, the instrumental parts, and the message that the music conveys.

APPENDIX No. 6
LISTENING TO MUSIC - ADDITIONAL QUESTION

* TICK ONE OR MORE OF THE FOLLOWING STATEMENTS THAT BEST CORRESPOND TO THE ASPECTS OF MUSIC THAT ARE IMPORTANT TO YOU AS A LISTENER:

- I enjoy music that has an emotive character.
- I enjoy music that shows structural development .
- I enjoy music that explores sounds.
- I enjoy music that presents unexpected elements.
- I enjoy music that makes me want to dance.
- I enjoy music that has a meditative and/or a spiritual character.
- I enjoy music that is complex and elaborate.
- I enjoy music that communicates something to me.
- I enjoy music that has contrasting parts/sections.
- I enjoy music that presents a progressive variation of musical elements.
- I enjoy music that allows me to transcend my ordinary thoughts and feelings.
- I enjoy music that suggests or describes images to me.
- I enjoy music that is very expressive.
- I enjoy music that shows coherence over all parts/sections.
- I enjoy music that shows well-organized development.
- I enjoy music that sounds spontaneous, like an improvisation.
- I enjoy music that blows my mind.
- I enjoy music that evokes my feelings.
- Other: _____

[] Other: _____

APPENDIX No. 7
LISTENING TO MUSIC - SECOND QUESTION

* WHILE YOU LISTEN TO THIS MUSIC FOR THE SECOND TIME, TICK THE WORDS THAT BEST DESCRIBE YOUR PERCEPTION OF IT:

- | | |
|----------------------------------------|-----------------------------------------|
| <input type="checkbox"/> SUGGESTIVE | <input type="checkbox"/> SPIRITUAL |
| <input type="checkbox"/> VARIED | <input type="checkbox"/> DANCE-LIKE |
| <input type="checkbox"/> COHERENT | <input type="checkbox"/> TRANSCENDENTAL |
| <input type="checkbox"/> COMMUNICATIVE | <input type="checkbox"/> WELL-ORGANIZED |
| <input type="checkbox"/> MIND-BLOWING | <input type="checkbox"/> EXPRESSIVE |
| <input type="checkbox"/> COMPLEX | <input type="checkbox"/> EXPLORATORY |
| <input type="checkbox"/> EMOTIVE | <input type="checkbox"/> CONTRASTING |
| <input type="checkbox"/> MEDITATIVE | <input type="checkbox"/> DESCRIPTIVE |
| <input type="checkbox"/> STRUCTURED | <input type="checkbox"/> SPONTANEOUS |
| <input type="checkbox"/> EVOCATIVE | <input type="checkbox"/> UNEXPECTED |
| <input type="checkbox"/> ELABORATED | <input type="checkbox"/> _____ |
| <input type="checkbox"/> _____ | <input type="checkbox"/> _____ |

APPENDIX No. 8
STUDENTS' RESPONSES TO VALLE'S COMPOSITION

..... MUSIC STUDENTS:

* Sensations of fear, fright and anguish. (1)

* Great expectation. Tension. Fear of the unexpected. Tranquillity through the appearance of a lyrical melody. Constant surprise due to the great number of instruments, unexpected and very exotic performances. Ambience of mystery that conveys tension and fear due to the percussive ostinato and the surprise and sudden appearance of brass instruments. (2)

* Rhythmic improvisation. Indeterminacy. Brass instruments. Strings. Explosion in FF. It seems to use synthesized sounds. There are empty moments with just one sound. It becomes full again. Dialogue between strings and percussion. Indeterminate sounds - glissandi. There is repetition at the end; sounds are being added. Coherence at the end. (3)

* This music has a sinister and tense ambience; I might have realized this because I have seen genres of film with similar soundtracks. This music has lots of parts; it begins with few instruments and low volume; then suspense increases gradually through the increase of intensity and texture, creating lots of dissonances. (4)

* Metal sheets. Suspense. Agitation, concerns. Emptiness. End. Metal sheets. New, fear. Suspense, something will happen. It will happen, it happens. I run away from something that I met, I am worried, I look backwards, it follows me, I continue to walk... I am safe. I arrive in a safe place, calm, I am not in danger any more, I have no more fear, everything is clearer, the colours are bright. I don't know this place, I am curious... I am worried again; something subtle happens, I'm not afraid but I'm curious. The situation changes, it is getting tense... I'm worried again... more and more.. it is very intense, strong... (5)

* Brass instruments playing 'beats'. Low and sustained sounds in dynamics F and p. Higher and forte sounds followed by beats on the cymbals. Sounds of bells similar to drops of water. Sounds similar to blowing pipes. Drums. Vibrant flutes. Feeling of danger, something powerful; there is a certain relief after some seconds, then the tension returns. Sounds of bells and other sounds conveying tranquillity and the impression that everything ends tragically. High sounds conveying suspense again. Feeling of danger returns with the drums. Suddenly, fright!! The feeling of danger remains, always getting stronger. (6)

* Noises and sounds, then a constant sound. Dissonance breaks that sound, crescendo until forte, decreasing, increasing, explosion. After this, a constant sound, decreasing in dynamics. Silence and then a low sound is constantly played until there is an explosion.

Lots of instruments together with dissonances and a continuous sound, crescendo until it comes to a sudden stop. Another part with sounds of bells conveying tranquillity. With the percussion, tranquillity ends. Constant pulse interrupted by variety and simultaneity of sounds. (7)

* There is life, action. Something in the distance attracts one's attention. Everything has its own function, that is prepared for. The involvement increases, and orders are being given, and uncertainties remain in the air. The hand that beats is the same that caresses. It is difficult to know who is who; suddenly I realize everybody is just one, and one is everybody. Church bells, I feel the presence of a sound which displays its life. The process continues, from inside each life another life emerges. (8)

* I didn't recognize the timbre of the first sound. Rhythms without metre. A sustained sound that becomes more intense. A melody appears. Faster, slower, faster rhythms. String instruments sound like drops of some liquid. Changing of pitch. Drum. Another melody played by the winds. Lots of different instruments playing together. Dialogue between xylophones and strings until they harmonise together. Bells. Melismas, more rhythmic. Sonorities that were used in the beginning return. Tension is intensified with ostinato with variation of dynamics and different timbres. (9)

* Water, fire. Mysterious. Apprehensive tension. Moving. Chaotic. It reminds me of a forest with its animals. Something strange. The E.Ts are coming. Contrasting dialogue between instruments. Uncertainties, unknown. (10)

* Imitation. Chords that produce suspense, fear, fright. Human voice or maybe some keyboard instrument which synthesises the sound of a real voice. Wind instruments exploring intervallic relationships, that is, creating melody. A very high pitch. Thematic development. (11)

* Noise (sounds like a dog barking). Sound produced by an instrument and percussive sounds. Orchestra. Piano increasing in dynamics till there is an explosion. Intervention with timpani and winds. Dialogue between flute and oboe. Strings and percussion. Bell. Melodic part: xylophone and dialogue between bassoon and flute; high sound varying dynamics; the theme played by the xylophone and the dialogue between flute and oboe returns. Rhythmic part: percussion. Strings playing ascending glissando. Rhythmic beats: bass strings, timpani, brass, wind instruments. (12)

* Noises. Sound produced by bell. Female voices. Tension created by strings. It seems as if an explosion will come. Sound similar to an owl. Sound similar to that produced by whale appears. The same sounds at the beginning returns through string and wind instruments. Kind of dialogue between strings that seems very tense, and marimba (I think) answering calmly. Then a high and irritating sound. Then a sound that seems to reach something but which fails, it goes on repeating. A constant forte sound as a pulse overlapping with different parts; these seem to stop the pulse. However, the pulse is stronger. (13)

* Water dropping. Sheet of paper. Bell. Metal. Percussion. Telephone (continuous). Percussion. Orchestra. Crescendo and decrescendo in dynamics. Flute. Metal sheet. Drum. Flute playing a melody. Xylophone. Bassoon playing melody. Very high sound. Cymbals. Trill on the xylophone and on the flute. Constant beats overlapping with other sounds. (14)

* There is anxiety at the beginning. It seems like the soundtrack for a film. Anguish, searching. Explosion, beginning and ending. Relaxing. Suspense and searching, confusion and answer. A route. The time ended. Conversations. Pain, a lot of pain. (15)

* Experimental / static. Exploration of glissandi. There are not many changes. Interesting effects that remind me of Penderecki. Contrast between solo and great mass of sounds. It is non metric; more dispersed time. Conclusion with more glissandi and noises. Two opposite things: pedal note and blocks of sounds. (16)

* It sounds like music created with 'waste materials'. It is followed by strings and the ambience is of suspense. The percussion reminds me of something 'Chinese'. Strings remain playing chords; repetition. Crescendo and explosion. The sound is very contemporary, with keyboards and strings together. Now, there is a nice section - glissandi and percussion. Some sections remind me of a traditional orchestra. Now I hear percussion and strings creating the effect of somebody being persecuted. Calmer part - xylophone and strings. Bass doubled in ostinato and winds are playing, there are also unexpected strings. Increase in dynamics. (17)

* Reminiscent of a ritual! Very close to ethnic music, specially indigenous music. Images of battle and at the same time meditation, searching for balance. The strings and winds seem to show the influence of the West, and the percussion shows that of the orient. Something like a dialogue. (18)

* Carnal sounds. Plot for an exorcist. Tension. All the time more tense (strings). Neurosis. Apprehension. Emptiness. Sea in the dark. Escape. Despair through the sound. Freedom. Fear of love. Vibrant anguish. Some nightmare. Forest, train, birds, more birds. Fear of freedom. Another nightmare: apocalyptic visions, improvised dreams. (19)

* At the beginning, there is an exploration of noises and timbres that are combined with other sounds until these eventually become just noises. The wind instruments play a melody 'supported' by the strings until they become totally mixed. The strings playing faster lines are in conversation with the percussion. (20)

..... STUDENTS OF OTHER COURSES:

* Suspense - fear. It intimidates the listener. It is the composer's attempt to raise the listener's adrenalin in such a way that listener understands the details such as the use of high sounds. (1)

* Church, town, machines, the hour is coming, danger in the beauty of things, escape, reaching freedom, home, peace, calm, rest, heaviness, filling a receptacle, frightening steps, suspense, day-by-day. (2)

* Wind, forest, church, truck, train, suspense, battle, magic, anger, aeroplane, wardrobe, fog, Walt Disney's film, bell, take-off, desert, angels, slave-worker, transit, dry leaves, Pink Floyd. (3)

* Moment of wild life. Sounds of different animals. Dangerous situations, threatening, suspense. Reminiscent of churches. Sounds of domestic objects, aeroplanes, trains. (4)

* Strange noises without meaning. Irritating vibrations - suspense (thriller films...). Climax, lack of connection. Sounds that are reminiscent of elephants, forest, birds (suspense again). Something will happen? Persecution? After a climax (again), it is exquisite. Bells. Oboe (?) - I can imagine a bird. Confusing sounds. There are surprises on the way... (boring succession) till the end. (5)

* It reminds one of a horror film, with suspense. Noises (sounds) similar to that produced by animals or it is an attempt to portray them. (6)

* Machines working. Suspense. Impression of feeling cold, cool, escape. Frightening. Long sounds giving the impression of one going through a long tunnel in a car, running away from somebody. Lack of humanity, machines are dominating. Bells: sensation of being abandoned. Mixture of 'Blade Runner' with 'Planet of the Apes', predicting a miserable future. (7)

* Movement. Coach. Steps. A child with its father. Trains are coming, coming, stop. Something dense, desperate, more, more. Distance, return, explosion. A head explodes. Wind, words, peace. Labyrinth - where is the exit? Here? There? What a beautiful alarm clock. Worms walk and they form the biggest worm: man; ignorance. He keeps moving, moving while developing psychological, affective, and sensitive sides. (8)

* At the beginning, it seems to be music from an oriental culture. Nice sonority. There is a certain ambience of drama and suspense. Anxiety, anguish. Agitation. Perplexity. Trying to establish communication. Persecution. Running against time. Finally, there is peace. Again, searching for communication, there is anguish (but not so strong as it was previously). Suspense. (9)

* Flamenco music. Distorted sound. Brass instruments. Train. Drums. Dynamics of crescendo. Sounds produced by metal sheets. The scene is like an 'engine room'. Wind instruments. Use of unusual instruments. Bells. Strident sound. (10)

* Violence. Fiction. Sound produced by metal sheets. Bell. Synthesizer. Percussion. Distorted sounds. Wind instruments. Low and high sounds. Lots of sounds together (quoted previously). Calmness. Strident and high sound as if it was a 'sonorous light' which increase and decrease. Percussion. Glass / recall. The search / step-by-step.

Searching - discovering - approaching. (11)

* At the beginning, I am curious to know what kind of music this is. It seems to be music of suspense, it is about search or a desperate escape, frightening. Something serious happens, the music says this. What can we do? Hallucinated search and escape. Everything is calmer but not much. There is still suspense, doubts and fear in the music. Anguish. there is fear, but it must continue. (12)

* Strange sounds. Frightening sounds. A mixture of different kinds of sounds. Apprehension. Tranquillity. Sleep. Well-being. Unbearable noises. Sounds of suspense. Irritating. (13)

* Lots of noises. Suspense. Agitation. Beats. Solitude. Emptiness. Discomfort. Violence. Repeated sounds. The volume increases. Despair. Relief. Calm. High noises. Balance. Fear. (14)

* Noises. Beats. Bells. Confusion. Fear. Discomfort. Repetition. Explosion. Danger. Rallentando. Strong beats. High sounds. Strong and high sounds. Confusion. Depression. Tranquillity. Rest. High noise, strident. Crescendo... explosion. Untuned. Birds flying. March. Repetition of sounds each time stronger. (15)

* Bell, some percussive instrument, violin, sound produced by metal sheets, drops of water running, drum, flute, bass instrument, saxophone, crystal glass, full of water, being 'touched'... (16)

* Noises. Bell. Thunder. Organ. Rattle. Violin. Xylophone. Triangle. Flute. Saxophone. Guitar, cello. Piano. Trumpet. Drum. (17)

* Sound produced by beating on wood. Bell. Rattle. Wind instrument. Drum. Noise like wind. Noise like drops of water. Some wind instrument that I can't identify. Flute. Violins. Cymbals. (18)

* Sound produced by a coconut shell. Bell. Brake. Piano. Rattle. Cello. Ambience of suspense. Drum. Echo produced by blowing pipes. Bass drum. Flute. Violin. Xylophone. Cymbals. Trombone. (19)

* Sounds of animals. The sound of a bell (bronze). Moment of suspense. Frightening moment. Sound of danger. Sound of metal sheets. Moment of tension. Drum beats. Moment of danger. Moment of apprehension. Strident noise. Sounds of a forest. (20)

APPENDIX No. 9
STUDENTS' RESPONSES TO TACUCHIAN'S COMPOSITION

..... MUSIC STUDENTS:

* Introduction - trombone. Flute. Piano. Flute, oboe. Slow crescendo. Piano, flute. Slow andamento with expressivity. Crescendo. Spreading sounds. (1)

* It sounds exotic because of the sudden appearance of wind instruments. Modern, contemporary music. It sounds like Stravinsky. Moments of relative tranquillity. Instruments playing in F. Tension. Calm moment through the sound of a very melodic flute. Good moment for reflecting because of lasting serenity. Piano starts exploring fast and percussive rhythm. Tranquil and serene end.(2)

* Repetition of melodic elements. Contrapuntal treatment. Moments of tutti and moments of solo. Same theme repeated by different instruments. Textures explored. Sudden change -from F and full to soft and empty. Melody is exposed in a non symmetric way; the melody is felt just as a line. Moments more rhythmic. There are blocks of sounds which produce strong tension. (3)

* It is nostalgic music and a somewhat descriptive. I think that the variation of timbres in this music strongly influences my perception. (4)

* Calm. Suspense. Will it be or not? (doubt). Doubt continues, but the answer comes. Naughty. What will be the result?... it is waiting... it happens... and it is intense, decreasing slightly, but it continues, returns again. Calm, it is ended... reflections about what already happened... I begin to feel weak, I can not think...I wait for something that motivates me, I am getting better... Depression returns / They are looking at me and see everything that happens to me, like a history... The end was not what they were wanting from me. (5)

* Something will happen. Moments of peace. Feeling of having done something forbidden. Somebody discovers what should be a secret; afterwards, sensation of running away with lots of obstacles to be overcome. After agitation, a certain period of tranquillity and peace. This tranquillity conveys sadness, something melancholic. A certain agitation appears giving the impression of danger. Tranquillity showing that the end of the music is coming. (6)

* Some instruments play a structural rhythm that reminds me of play. Then there is a contrast between one part that is softer and another that is heavier. A calmer and softer part returns. The piano imitates other instruments. Silence continues for a long time until other instruments start playing. (7)

* Something arrives. It begins to be transformed; what flexibility, what sobriety.

However, it seems to be not in a hurry; going and returning; it jumps; look how many friends it has! Tall and short, healthy and thin friends. It asks us to pay attention to what the script was telling. I realized that everybody had something to tell and all of them were nice people. I am in that circle and everybody there is anxious to hear the end of the story. I am observing them and it is very interesting. Another loud group arrives and the ambience is tense. (8)

* Metric rhythm. Familiar timbres. Dynamics well employed. Different sensations are being conveyed: moments of softer melody and more intensity; another more tense and stronger. (9)

* Taking a dangerous shortcut; other ways appear; going down, becoming heavy, dark. Something is being revealed, it seems an endless battle. The action is on the air for a second, waiting, slowly going, it is going to the inevitable. The story is being told, everything is indifferent. Anyhow, always ahead because something is to come, what will it be? (10)

* Contrasting. Well-elaborated / Exploratory. Moments of strong reflection, calm. My impression is that someone is meditating; spontaneous. Extremely free, improvisatory character. (11)

* Wind instruments (rhythmic). One part more rhythmic, then more melodic, then rhythmic again. Bassoon (playing a scale?) varying the rhythm. Piano. Wood instruments / melodic. Tutti: soft, crescendo, and attacks. It returns with fewer instruments. Sound becomes softer, interventions made (maybe) by wood instruments; changing in direction. Silence. Repetition of the initial ambience. More activities and faster tempo. Variation in dynamics (F-p-F). Slow tempo returns. (12)

* Brass instruments. It seems like music for orchestra. A soft sound played by flutes with an oboe or clarinet. Melodies are overlapping. Piano. Sometimes, it seems like music composed for a comic movie. It becomes softer and more relaxing. After, it reminds me of jazz, specifically an extract of King Crimson's composition, when the dynamics increase. Then, the music becomes softer and I feel sleepy. Sounds seem gradually to disappear till there is a slow crescendo in dynamics. There is not much change till the end. (13)

* Brass. Flute (melody). Bassoon. Trombone. Sequence of notes in ascending and descending movement. Piano. Chords and bass. Very high pitches (in sequence). Brass instruments repeat the same sequence of notes. Pauses. Piano and brass instruments. F and suddenly piano in p. Variation of a same theme by all instruments. Oboe plays a melodic and repetitive sequence. Then, the piano. Trill by the flute. Variation in dynamics (from p to pp). Piano plays a faster rhythm. Brass instruments in F. (14)

* It seems like a thriller movie. Sounds suggest images, events. Action, movement, escape. Birds flying, running away. Domain, power, waiting, fatigue, patience, laziness. (15)

* It is soft and witty at the beginning. A bit denser and then faster. More alternating movements (faster and slow) than changing in ambience, mood. It ends quietly. (16)

* Aggressive and unexpected orchestra. Flutes playing softly in contrast with the beginning. New concentration of sounds. Exploration by the woods. Beautiful dialogue between bassoon and flutes. Piano is added - very interesting when together with woods. Interesting combination of instruments. Soft slower part without wasting notes. Very relaxing. New contrasts. Tempo seems not to be fixed. Starkest contrast is between the beginning - vibrating and split; and the end is slow and calm. (17)

* Very beautiful music. I liked the timbres, "motifs"! It reminds me of Stravinsky, Debussy, a bit of Bartok! I feel the presence of colours. It is colourful music. **[Drawing description of the sound movement: this student made a linear drawing to describe the sound movement of the music.]** (18)

* Arab music. Tension. Suspense. Escape. Scale movements. Torment. Sounds are well-organized. Stravinsky. Brahms (?). More suspense. Scales movement returns. Harmony. Nice sound attacks by brass instruments (Stravinsky urgent!). Wagner (?). Neo-classical music. Again, Arab music. Again scales. Sequences of scale movements and attacks. Music like in an Orson Welles' film. Well-elaborated end. (19)

* The music always gives us a sensation of movement. It seems that there is a play between going up and going down. Later, the composer alternates piano (fast lines) with brass instruments (martial moments), until it reaches a place where there is no feeling of movement. Longest and most mysterious section : ascending and descending movement; changing in mood and tempo; melodic lines disappear. This part suggests that something unexpected will come. Sudden change in ambience at the end. (20)

..... STUDENTS OF OTHER COURSES:

* Need to search for dimension in space. Alternation between calm and agitation. Some parts remind me of Walt Disney movies. (1)

* Doubt, discovering the danger, simplicity, contrast of sounds, surprise, softness, moment of meditation, calm, total silence, the song of nature. Everything can happen, something is happening, then everything returns to normal. (2)

* Racing. Drops of water. A Tom and Jerry movie. Sadness. Unexpected. Feeling sick. (3)

* Tragedy, calm, curiosity, unexpected, soft sounds, rest, waking up. (4)

* Trumpets, oboe (?) - these instruments are announcing something. Evocative. A funny animal. Snake ? Imagining a film. There are different parts - introduction, climax. Also dancing. (I am making an association with images). Calm. Forest. Sounds - dialogue

- between wind instruments. It becomes monotonous... Break. Calm again. (5)
- * An orchestra using more wind instruments with varied rhythms. (6)
 - * The beginning part seems to invite me to follow it. It seems that the composer wants to lead me by the hand to a specific path. It reminds me of Walt Disney movies. (7)
 - * Happiness and agony. Sudden appearance, it comes by steps. Soft softer, slower, accelerating. Playing in circles, opening.... Changing the expressions of the face. The body speaks, changes its certainties - the body speaks by dancing. Coming back... Feelings expand... Something is shrinking till it disappears. (8)
 - * Well-elaborated. It makes me meditate. Soft. Expressive. It is interesting because it seems like music for movies on TV. (9)
 - * Images of fields. Piano, flute. Agony. Calm moments followed by others which are more agitated. (10)
 - * Wind and string instruments. Expectation. Repetition. Piano. Play. Regular steps. Triumphant arrival. Epic dance. Tranquil. Rest. Flute. Emptiness and sleepiness. Movement. Monotony. (11)
 - * There are contrasting parts related to instruments and sonorities. There is a calm part, like a meditation. Something sad has happened. (12)
 - * Varied rhythms (slow and fast). Varied instruments (piano, flute). Unexpected. Varied dynamics (sometimes strong, sometimes soft). Sad music, monotonous at some moments. Spontaneous. (13)
 - * Calm. Fast. Slow. Piano. Patience. Tension. Strident sounds. Softness. Comfort. Melancholy. Distant. Sadness. Lost. (14)
 - * Slow. Soft. Forte. Piano. Happy melody. Sadness. Suffering. Accelerando. Rallentando. Sadness. Suffering. (15)
 - * Flute, piano, trumpet. The piano appears throughout the work. Wind instruments. There are up and down moments - moments of peace and of irritation. The flute is also remarkable, sometimes more than the piano. (16)
 - * Violin. Flute. Saxophone. Piano. Trombone. Trumpet. Clarinet. (17)
 - * Wind instruments. Flute. Accelerating rhythm. Piano. Flute. Piano. String instruments. (18)
 - * Trombone. Trumpet. Piano. Violin. Varied and contrasting sounds. Varied instruments. (19)

* Tranquil sounds that move me. Moment of suspense like a film. I see a peaceful landscape. It blows my mind, and there are some moments where I feel mentally and physically relaxed. Sudden crescendo in dynamics which awakes me. (20)

APPENDIX No. 10
STUDENTS' RESPONSES TO FICARELLI'S COMPOSITION

..... MUSIC STUDENTS:

* Sensation of tranquillity, freedom, peace. Anxiety. Grand revelation. A sad end, disappointment. Something new is happening, slowly appearing. New revelation, more discrete. Mixture of the first and second revelation. Crescendo in dynamics. Heavy sounds, forte - decrescendo. Dynamics. Frightening, agitating sounds. Rest. Suspense, slow crescendo. Rest, very slow. (1)

* Sequences of chords. Crescendo. Strong tension. Sinister ambience. Relaxing moment. Beautiful part touching the emotions. Tutti and forte. Tempest. Pleasant moment, end of the world. Afternoon. Very strong and frightened tension caused by drums ostinato and strings exploring high pitches. Very melodic and beautiful part. Tender and calm moment. It ends tranquil. (2)

* Expectation. Completeness. Strength. Mystery. Progression of clusters - tension. Movement - energy and elasticity. Anxiety. Nice feeling caused by remarkable and strong unison. (3)

* This kind of music blows my mind. It conveys lots of sentiments. Each ambience evokes a kind of feeling; also images which are difficult to describe. The ambiances that are being depicted are very interesting. (4)

* Growth. Discovery, revelations. Intensity. End. Other discovery. Confusion. I didn't like what I found. End. I feel insecure. Darkness. I feel better, but there is some confusion. Confusion is ending. Something good, sublime. Intense. End. Agitation. I feel tired, I give up. Wait! it seems that help is arriving, I don't know if it is good...suspense...confusion...frightening. (5)

* Expectations. Tranquillity. Something will happen. With the increase in volume, expectation ends showing clearly what was to happen. After a pause, the feeling that everything has happened; it is nice and clear. After a good action, there is sadness, something gloomy. Anguish. That anguish becomes a danger, a threat, then the unexpected occurs. Something very sad happens; it looks like a funeral. Danger comes again. Expectation returns again. Everything ends with a sensation of suspense. (6)

* Various instruments, strong music, dissonant harmonies; strings and percussion are stressed. Increase of tension through crescendo of sounds; suddenly there is an interruption; long notes are combined to reach an unexpected point with beautiful melodies. Contrasting part, calmer, and then the end. (7)

* The work begins and things are being built. It is like a cloud dissipating, and images begin to appear in the background. The sun slowly warms our skin, and it is worrying at

times, however nature imposes itself and the warmth goes to the heart which is tense waiting for the light of happiness. Tension increases and the atmosphere becomes melancholic; what is monotony if it is not waiting for something that we are unable to achieve. I go ahead and I find tribulation; it is in these moments that there is happiness... Lots of blood, limbs, destruction, and then peace, freedom. But until when?. (8)

* Part A: metric melody; percussion following the dynamics of the melody played by other instruments; sounds flow freely. Part B: different from part A, more use of brass instruments. Part C: different character, more intensity in the sounds, dynamics more explored, competition between the sounds. (9)

* Going to some place, going to the unknown. Epic. It brings peace, tension and expectation. Arrival in some place, a new story begins. Transcendental, it seems like a drama, reminiscent of the infinite, the universe. A riot for what reason and against whom? A battle, it seems like Wagner, tension again, expectation, a circle of rest, tension, and deviation. (10)

* The melodic/harmonic direction makes me wonder; after some time the theme conveys confusion, maybe passion. Violin plays 'sad sounds'. Contrasting part: the music changes in character / style, suspense, contrasting, maybe produced by changing tempo. The music now conveys 'pain and passion' in a violent form through orchestral sounds. The end is a complete contrast. (11)

* Sound which begins from nowhere. Little density. Orchestra (strings, percussion, winds and percussion). Everything is legato (articulate). Very melodic. Silence. Huge mass of sounds. It seems like Wagner. Re-exposition begins with bassoon and contrabass; other instruments are appearing. Violins in a high region. Mass of sounds. Silence. Rhythmic bridge. Accents and crescendo (contrabass playing chromaticism). Melodic and rhythmic. Unexpected interventions. Glissando. Changing (it doesn't seem the same music at the beginning). Trumpet and timpani solo. Few movements where percussion intervenes. (12)

* String instruments - an orchestra. Melancholic. Beautiful beginning. Tympani. Impression of being in a high place such as on top of a mountain. A wind instrument appears suggesting images; it seems like descriptive music. The original atmosphere returns. A very high sound played by the violins disturbs it. All the instruments together in crescendo reach climax. After a pause something like a march begins. If it was descriptive music it could be about a bad person who seems to say something at the end of this part when the brass instruments play forte. After that, there is tranquillity; everything is happening normally, till that strong and disturbing sound comes back again. Then, the music seems to return to the initial ambience as if is ending, but it takes another route, with expectation, and then finally it ends. (13)

* Orchestra with violins - it sounds as something or somebody is slowly approaching. Drums. Bassoon. Brass instruments. Cymbals in an atmosphere of suspense. Short silence. Oboe. Different instruments playing intervals. Comparing ambiances, the

present one is more relaxing. Feeling of freedom. Violins playing a melody. Dynamics in crescendo. Silence. 'Battle' between strings and brass instruments - crescendo. The battle reaches total climax. One instrument breaks the climax. High pitches. Another climax in F. Silence. Violins playing heavy sounds (trills?). Brass instruments in ascending melodic movement. (14)

* Gentleness, melancholy, long, openness, light and strength. Darkness. It sounds like a film - sidereal space. Movement, caring - crescendo of sounds, escape. Strength, power. Chaos. (15)

* It reminds me of a devastated landscape. A tragic atmosphere. The second part is more rhythmic - a sentiment or physical battle. Another part is more tense. Majestic musical discourse. The end is interrogative, unknown. (16)

* I had the impression that the orchestra was tuning up. Strings in slow harmonic change. Brief intervention of tympani, long notes remain. Increasing in density and dynamics. Flute, violin, cymbals - sound explosion. Climax and silence. A new part starts, very different from the previous one, solo, low pitches as synthesized bassoon sound. Strings return. It could also depict spiritual states. It could be a descriptive piece. Third part is faster with stressed rhythm. A bit desperate. Sustained sounds. The feeling that it describes a story is very strong. (17)

* Images arise in my mind. Wagner. Romantic period. Timbres. (18)

* Mass of sounds. Chords overlapped. Stravinsky, *The rite of spring*. The beginning is very creative; the ending is a cliché, but regardless of labels, it has good intentions. (19)

* At the beginning, sustained sounds with a delicate melodic line which conveys tension; this is not released. Through the low sounds we are carried to a mysterious ambience; gradually, we return to the initial ambience, softer, with a certain disquietude; it finishes with a chord in F. After a pause, there is a section in faster tempo, more rhythmic, that slowly disappears. It seems that the music wants all the time to take us to ambiances of mystery. (20)

..... STUDENTS OF OTHER COURSES:

* In tune with life and modernity with one foot in the past. Sensation of getting better. Sublime moment of life transcendent with joy. Imagining utopia, a perfect world. (1)

* Discovering, giving birth, beauty, free spirit, walking, eternal life, love, power, building, the end, finale. (2)

* Sea, castle, birth, two people meeting again, tragedy, smoke, mist, alley, machines. (3)

* A calm trip, preparing for discovering something splendid. Caution and expectation,

reward, beauty. Increasing excitement. Tranquillity. Attentiveness, mental confusion. Increasing expectation. Tranquil. (4)

* Positive suspense. Drums beating. Something important, transcendental, meaningful. Images association: forest, glade, tribes. An unpleasant feeling is conveyed when the soundtrack of the film is slowly changed. The sounds become more intense - mystical. Adventure, emotion, tragedy is approaching. Persecution, seeking. Frenetic sound. Climax - suspense - defeat ? Panic - persecution again. The heaviness of the music and its contrasts allow us to imagine a scene of struggle. Decreasing dynamics till the end. (5)

* Relaxing at the beginning. A bit dramatic, sometimes sinister and strong; it looks like the background music for different scenes of a film where the imagination flows freely. (6)

* American funeral. Bodies being dragged along the floor. Explosion in space, without sound. Percussionist playing tympani. Film about aliens. Lost in a humid forest. It takes me to a distant place and arouses me images from fiction. Soundtrack of a film of suspense, persecution. Departure by train to a Nazi camp. Expectation through the following sounds. Travel into emptiness. (7)

* The awake. Eyes open to clouds. Stretching. Getting up. Gentle movement. A human being is born, he walks, feels alive, feels cold (solitude). Cavalry in the forest: striking, fighting to survive. Only in songs, songs lost. Dimensions are vanishing. The city, walking, everything is meaningless. (8)

* Calm. Softness. Expressiveness. Transcendentalism. Unexpected. Hope. Natural. Spontaneous. 'Mind-blowing'. (9)

* Classical beginning. More than one instrument. This music sounds like 'New Age' music - it is very relaxing and mind-blowing. Calm and distant images. Later on, it reminds me of situations in the Middle Ages (fields, bourgeois, people in the streets, nobles). It is like the soundtrack of a film. Moments of agony and agitation in a feudal castle. It ends calmly, like the beginning. (10)

* Hope. Conflict / percussion. Harmonious. Revival. Violins. The creation. Silence. Percussion. Wind instruments. Reflective. Greater presence. Beauty. Sailing. Trumpet. Strength. Silence. Fighting. An unexpected arrival. Coordinated tumult. Storm. Reconstruction. Percussion - creation. Consistency. It ends... (11)

* It explores sensations and sentiments. It reminds me of and makes me think about some moments of my life. It seems like a dramatization - gloomy sentiments. (12)

* Peace. Freedom. It makes me feel I'm 'travelling'. (13)

* Slowness. Sounds of drums. Calm. Emptiness. Sadness. Relaxing. Trembling.

Faster and forte sounds. Light. Relaxing. Frightening. Tranquillity. (14)

* Sadness. Softness. Calm. Increase in dynamics. Silence. Sounds in F. (15)

* Two or more violins are playing, with some drum beats overlapping. After some time, they play together; silence. Increasing in dynamics with the violins playing in F. At the beginning the sound was gloomy but later on it becomes more harmonious. Instruments begin to play one by one, slowly, and then all together. After silence, everything starts again. (16)

* Drum. Organ. Violin. Cymbals. Orchestra (different sounds together). Drum. Trumpet. Bells. Percussive sound. Instruments in echo. Wind instruments. Xylophone. (17)

* Violins. Something similar to a drum. Now it seems to describe a storm. Cymbals. Wind instrument. It has a sad atmosphere. It seems like a march. The music has ups and downs with constantly increasing and decreasing dynamics. It seems to be a sound produced by a triangle. (18)

* Violin. Piano. Cymbals. Trumpet. Trombone. Drums. (19)

* Sensation of peacefulness. Peace. Reflective moments. This pleasant sonority makes me travel through the mind. It allows me to imagine vast expanse of fields. Pleasure. Relaxation. Serenity. (20)

APPENDIX No. 11
STUDENTS' RESPONSES TO REZENDE'S COMPOSITION

..... MUSIC STUDENTS:

* Introduction with piano playing high pitches. Melody - medium pitches. Low pitches (agitated). Slow tempo. Faster tempo. Sounds slowly disappearing. (1)

* High pitches played by the piano. Whirlwind of pitches that look like rain. Moment of tension. Still and tranquil moment. Romantic moment which looks like Chopin. Violent moment, sudden and forte attacks. Calm ending; sonorities produced by high pitches reminiscent of drops of water. (2)

* Repetition. Development of an idea / improvisation. Soft texture - short extension. Change in timbre / region. Increasing of extension / extremes are explored. Contrast with the beginning. More melodic - counterpoint. The same part but all the extension of the piano is played. Emptiness of sounds at the end. (3)

* It is a nostalgic and aggressive piece. I feel expressionist and impressionist elements. (4)

* Cold water dripping. Piece for piano. Dense dynamics. Soft dynamics. Calm. Vague. Transition. Intense. Agitating. Vague. Disappearing. (5)

* Agitato. After this, there is stronger sensation, a bit more peaceful. All the time more peaceful, calm, serene. Then, agitation returns going from p, and crescendo to F. Sustained sounds giving the impression of a real end. (6)

* Piano begins in p, then agitato. A series of contrasting parts and then silence. Fewer notes and decrescendo till the end. (7)

* The music attracts my attention; it is as if it surrounds me and tries to take me somewhere. Suddenly it is like a bridge which is destroyed and the reality is a naked and striking. Then thoughts occur to me, trying to convince me that things should not be like that. Reality is not so unpleasant because it is easy to adapt. However, new facts are appearing and suddenly, there is emptiness. What will come next? Will it be a continuation or the end? (8)

* Only high pitches played by the piano. After, there is a gradual movement in the direction of low pitches; many notes are played; dynamics in F convey tension. It becomes calmer. Tension returns but now using a wide variety of pitches, extremes. End is calmer. (9)

* Mystery, unknown, going into an unknown terrain. Drops of water, a fountain of sounds, storm and calmness, ambiences. (10)

* Piano explores tessitura and intervals. Contrast in character. Complex and agitated, then tranquil till the end. It causes feelings of anxiety and peace not only through the variation of tempo but also through the exploration of tessitura. (11)

* Piano (high pitches) and fast tempo. Dynamics. Varied extension. More than one sound at the same time. Lower pitches and slower tempo. It explores dynamics. Low and high pitches at the same time. Major intervals; from low to high, and decrescendo. (12)

* It looks like a modified piano played in the highest region; it brings to my mind the sounds produced by drops of water falling in the water. The piano resonates a lot producing an interesting effect. Now it seems to be in a transitional stage. It explores a lot of dynamics and all the regions of the piano. (13)

* Piano (high pitches). Pauses. Descending movement in the direction of lower pitches. Pedal (sustained sounds). Faster notes. Medium region of the piano. Very low notes. Crazy rhythm. One note after another (free), slow. Using all regions of the piano. Some intervals. Chords. Going up and down (from the medium to the low region) with intervals. Succession of sounds forming intervals (sounds like the harmonic series). (14)

* Water flowing, movement, thirst. Brightness, reflection. Thunder, sun, spring, autumn, leaves falling down, winter, cold, storm. (15)

* Exploration of high pitches at the beginning. It is not so dense, it is more fragmented. Descending movement to the lower notes. Slower part; more dense. Gloomy ambience. The last chord is well distributed. (16)

* Piano explores sounds - it sounds like drops of rain and like a music box. Some moments of great exploration of tessitura that remind me of Romantic pieces. Then, the character changes to something faster, and soon there is the end, calm. (17)

* This music is beautiful. I've listened to it before. It reminds me of Keith Jarrett's music, when he improvises. I have a feeling of freedom. (18)

* Scales on the piano, succeeding or forming chords, clusters. There is alternation of soft and forte movements. Changes in dynamics. There is no resolution. Sounds in pedal can be heard. (19)

* The music begins with the high pitches of the piano revealing agitation, confusion, till it arrives at a lower region. Then, there is a change - a more moderate line in relation to the agitation at the beginning. It uses the entire range of the piano, ending more calmly. The end contrasts with the beginning. (20)

..... STUDENTS OF OTHER COURSES:

- * Agony, daily thoughts, apprehension. Disturbance, sensations without any logic. (1)
- * Dream, hallucination, trying to walk, change. (2)
- * Solitude. Concrete. Walls. Conflict. (3)
- * It seems like an improvisation at the beginning, an essay. Poor organization if compared to other compositions (4)
- * High pitches. Cascade of sounds, light. Vibrant, weight. This music is presented in fragments, aleatory music. Alternation (5)
- * Sound of piano (high) with repetition in the beginning, mixture of low and high sounds. (6)
- * The beginning reminds me of the previous composition. The heavy sound of the piano doesn't sound like music for movies. It is difficult for me to associate it with any film. (7)
- * Crystal glasses breaking, they think about an end. A piece of crystal rolls on the ground, some pieces are broken, other are not. Don't think about the end, but in your solitude, there is just fall, fall, fall. There are no glasses left, just pieces of crystals. (8)
- * It may be sonorous because of the use of the high pitches of the piano. Unexpected, expressive, agitated. (9)
- * Drops of water. Sound more acoustic. Piano. (10)
- * Piano (high). Water / glass. Crystal. Piano (low). Impatience. Piano (very low). Patience. Noise. Emptiness. Strength. Silence. End (very soft sonorities). (11)
- * Dramatic music, with down and up. The notes are developing, crescendo, and suddenly this development ceases. (12)
- * Sounds of the piano. Enjoyable music, light. Rhythmic change. Sentimental music. Expressive. Fast and slow rhythms. (13)
- * Piano. High sounds. Repetition. Softness. Low sounds. Heavy. Calm. Tranquil. Peace. Relaxing. (14)
- * Piano. High. Danceable melody. Low. Peace. Forte. Agility. Pause. High. (15)
- * The piano is being played with very different notes from any I have heard before; it seems that there are more high than low notes. After some time, the piano is played in

all regions, practically all the keys are used; there is great variety in the sounds. (16)

* Piano (being played so loudly that it is possible to hear noises of the wood). Diverse qualities of sounds (piano); there is also an echo effect. (17)

* Piano. High sound. Low sound. There is no predictable sequence. (18)

* Piano. There is great concentration of sounds. It gives an idea of drama, perhaps somebody crying at a certain moment. (19)

* It is an essentially instrumental composition which made me feel relaxed; it conveyed great tranquillity. (20)

APPENDIX No. 12
STUDENTS' RESPONSES TO KATER'S COMPOSITION

..... MUSIC STUDENTS:

* Voice and instrument are in constant dialogue. The instrument is louder than the voice. The voice is louder than the instrument. Contrasting dynamics. Other voices were appearing. (1)

* It is exotic because of the declamatory voice; this is very interesting. The whispered voice gives the impression that he is revealing something important and he is inviting me to reflect about the human being. Wind instrument conveys an atmosphere of mystery. (2)

* Strong breathing. Voice and a wind instrument. Repetition of the motif - many times. Voice whispering a reflective text, with an instrumental solo in low register and non-metric tempo. (3)

* The spoken text is evident and attracts my attention. The instrument solo seems to be only an accompaniment to the message given. (4)

* Strange. The musical expression lies in the words. Narrative: questions, inquiries, absence of answers. Instrument conveying day-to-day situations and voice explaining these. Text: philosophical meaning expressing doubts and certainties. (5)

* Expression of sadness and melancholy. It gives the impression of an empty universe; there is a cold and dark hole. After that emptiness, it gives the impression of solitude. When the voice returns, the melancholy also returns. (6)

* Breathing, male voice, instrument, echo, emptiness. The text: some words draw my attention such as 'mosaico' [mosaic], 'america latina' [Latin America], and 'caleidoscopio' [kaleidoscope]. (7)

* Words without meaning are incorporated in the music; it is about wanderings. the ambience is there and the feeling is that of anguish. (8)

* Deep breathing. Spoken text. Instrument accompanies the voice. Melody louder and voice whispering. Short melodic line moves in circle. Long and low sounds (after an effect of echo). Repetition. Long and high sounds - female or child's voice. (9)

* Breathing (beat), dynamics, it suggests a story, illustrative music, mysterious, transcendental, it is divided in parts, 'to be or not to be', what are we?, where are we going to? (10)

* Contrasts. Breathing. Dialogue between voice and instrument (the instrument explains,

wanders, completes what the voice is saying). Wind instruments. Introspective poem. Not so rich melody (quite absent). At the end, the voice came from another person. (11)

* Breathing. Whispered voice. Poem and one instrument (bassoon?). Emphasis on the instrument that plays a melody; voice just whispers. Voice and instrument equally present. Just voice (whisper). Bassoon. Voice (it sounds like another voice). (12)

* Breathless respiration. Descriptive music. Dialogue. Tension. Darkness. Uncertainties. Disdain. Just faint light in a dark, empty place; the repetitive, constant sound disturbs; it wants something. (13)

* Slow breathing; *accelerando*. Male voice (poem?). Bassoon (?) with voice. Bassoon (low pitches). It reaches a very high pitch. Bassoon plays constant beats; pauses in between. Whispered voice and bassoon playing low notes, like a melody. Bassoon plays the same note many times, then another note many times until it reaches an harmonic sound. Voice in echo. A female voice appears in *pp*; bassoon sustains a high note. Male voice. Bassoon plays a rhythmic structure in just one note; the voice appears; then bassoon plays one note (short melody); these are repeated until voice and bassoon are playing together. Different notes played by the bassoon. (14)

* Dreams. Questions. Thoughts, conclusions. Questions. Repetition, irritation, dynamics. Words, many words - 'acorde' [wake up]. (15)

* It explores and insists on one note. Various timbres in the same note. An ambience is created by the text - gloomy. Exploration of extremes (low and high sounds). (16)

* It begins a bit irreverently. Funny bassoon. Nice timbre quality of the declaimer. Solo (bassoon), more gloomy. The intentions of this melody surely have connection with the meaning of the text, going even further from the main idea. I see the two "voices" (instrument and voice) more or less, in this way: [here, this student made a drawing showing the melodic line played by voice (almost a straight line) and bassoon (curves crossing the voice's line)]. It sounds like 'new music', fusion of poem and music. (17)

* The breathing at the beginning altered my heart beat. The text is excellent, well-elaborated. It is difficult to opt for one or another side (face it or escape from it) according to the sequence of the text, but the paradox save me, or not? I have listened to this 'kind' of music, but I didn't like it as an act of creation, that is, in the sense of using something really new; the sound is a cliché! (18)

* Whispered voice. Sounds existentialist. The sound says everything but says nothing (as well as the text). In the dream, the sound is different. Question / answer. Antagonism, opposite forces, unconsciousness / consciousness. Relationships between poverty and wealth of America. America is trying to awaken. From the beginning till the end it did not awake me. (19)

* I didn't find any link that could give coherence between the voice and the bassoon. I

found no reason for the combination that the composer chose. The piece had no sense besides the discourse. (20)

..... STUDENTS OF OTHER COURSES:

- * Criticism to passivity. It provokes listeners' self-criticism. (1)
- * Warm, struggle, past, history, universe, everything, 'viva', awake to the life. (2)
- * Hospital. TV. Dream. Trip. Conscience. Travel. Mountain. Bed. Metal. Questioning. Under-developed. (3)
- * It reveals intimate disquietude. Warning. Intuition. (4)
- * Monotony. Boredom. Aversion. Voice and instrument are badly used; there is no sequence; it does not involve us. This is typical of contemporary music, it lacks consistency, structure. But it seems like improvisatory music; it does not move me. Disconnected, without meaning. Funereal. It begins to irritate me. (5)
- * Monologue, that I didn't understand, with a sinister musical background. (6)
- * Moments of suspense. 'Keeping secrets'. (7)
- * Something alive, breathing. There is a narrator. Lost in the unconsciousness, but unconscious out of the body. What are the signs? Live and dead, live or dead: the word, the image, the sound, the smell, the touch. Everybody is one. One person is a sign. (8)
- * Music that tries to be communicative. The search for the truth / identity. It tries to show the real condition of humanity. Expression. (9)
- * Breathing. Suggestive. Impressionist. Disagreement between voice and instrument. In some parts, the music is divided between story and movie soundtrack. Unexpected. The voice does not attract my attention. (10)
- * Deep breathing. Voices with questions and answers. Wind instrument or synthesizer? Doubts. Synthesizer. Expressions. Existential wanderings about Latin American society. Male voice. Another non male voice. Female voice. (11)
- * Meditative character of the text; the music expresses this meditation, making it more evident. (12)
- * Music with voice. Dreams. Profound dreams. "Boring" music. The voice says: "quem somos nós" [who are we?]. 'America'. Low voice tone. Whisperings. Various voices whispering. (13)
- * Deep breathing. Voice. Doubt. Uncertainty. Silence. Softness. Anxiety. Emptiness.

Confusion. Solitude. (14)

* Deep breathing. Words. Irritation, inquietude. Doubts. Dreams. Hope. 'Indifference'. 'Mosaic'. Emptiness. Echo. Solitude. (15)

* One person breathing. Background music played by some wind instrument and a man declaiming a text (that is, he is not singing). He suddenly whispers the words and there are increasing dynamics. Sometimes the volume of the music is so loud that it is quite impossible to listen to the text. (16)

* Breathing in and out. Spoken voice. Saxophone. Male voice in echo. Voice whispering. Different voices (male and female). (17)

* Sound of breathing. Sounds made by a wind instrument alternating with a male voice. Echo. Something similar to the sound produced by a whistle of a ship. Female voice (18)

* Sound of breathing. Violin. Trombone. Cello. Main and secondary voice. Female voice. (19)

* It is a reflective and suggestive music. It tells us to be alert. It is questioning. Its lyrics leads us to think about ourselves. It has a critical text about exploitation in Latin America. It tries to draw our attention to our reality. (20)

APPENDIX No. 13
STUDENTS' RESPONSES TO CUNHA'S COMPOSITION

..... MUSIC STUDENTS:

* This music conveys peacefulness. The silence provokes a feeling of distress because a resolution is expected; but it is strange, what comes next is different chords. (1)

* A beautiful melody is played by a guitar. The performer plays percussive sounds on the wood of the guitar. This music explores timbres and enriches the rhythm. (2)

* Percussive sounds are played on the guitar in the second part. There is a certain balance between the first and second parts. It uses typical Brazilian rhythmic structures. Syncopes. (3)

* At the beginning I thought it was a 'common' (tonal) music for guitar, but later I realized it was contemporary music (maybe serial), where the textures are extensively explored through dissonances and different timbres. Percussive sounds were played on the wood of the guitar in some parts. (4)

* Rest. Emptiness. Scale movement, leaps, closed chords. Emptiness. Contrasting of timbre and pitch. Metric and non metric phrasing. Melodic leaps, repetition of rhythms through different timbres; it looks like questions and answers. (5)

* Guitar solo expressing tranquillity, serenity. More agitated tempo. Silence, and then some soft sounds. The guitar plays heavy sounds; always getting louder, with some pauses. This gives the impression of metric rhythm. Ends in crescendo. (6)

* Guitar playing chords; repetition with harmonic sounds. Part with softer sounds. Longer pause and beats; increasing of harmonic tension; then, one part stressing rhythmic structures. (7)

* It has a smooth way of conducting and showing things. The exposition is made through certainties and doubts, but inside the involvement there is the sensation of following a path. (8)

* Melody played by the guitar. It is non tonal. Dissonant chords played in F. Percussive sounds. There is a dialogue between melody and percussion. Mixture of rhythms, some of which remind me of 'samba' rhythms. (9)

* Counterpoint, percussion, theme, atonal language, timbres. (10)

* Melody. Harmonic sounds. Two voices. Percussion. Dynamics. Pauses. Tremolo. (11)

* Guitar. Melody. Two voices (one in the low register and another in the high). Guitar

sounds and percussive sounds produced on the wood of the guitar. More rhythmic. (12)

* Guitar. Gentleness. Two voices. Counterpoint. Notes spread in time. Percussion. I feel lost in time. Repetition. (13)

* Guitar (melody). Harmonics sounds played by the guitar. Pause. Constant and defined rhythm. Beats on the box of the guitar. 'F' - with chords. Only harmonics in 'p'. Rhythm played with fingers and hand on the strings and on the box. It seems like two guitars playing. Brief trill with the strings. 'Bordão' in the low notes with melody and percussive sounds. Chords and intervals. (14)

* Gentleness. Kindness. Missing each other. Beats. Interference. A train. Same route. Conversations. Steadiness. (15)

* It is brighter at the beginning; then, it becomes gloomy and dense. It explores percussive sounds on the instrument. 'Diluted' notes. Less dense harmony at the beginning. Part more rhythmic; rhythm exploration and harmonic density. (16)

* It seems like a small fugue. If there were no dissonances, it might remind me of Baroque music. I think this piece has no common form. It seems that the influence of Brazilian rhythms is clear in some parts. (17)

* I don't know why, but it reminds me of Bartok at the beginning. I liked it. Nice sound effects. Very rhythmic. Great music. (18)

* Soft. Quite tense. Stressed rhythm. Harmonic moments with percussive sounds. Precise pauses. Pedal. Rhythm and dissonance. Very rhythmic (dance-like). Lyric. Stravinsky playing guitar (suggestion). (19)

* There is an interesting melodic line played by the guitar. Slow increase of density until a section where timbres and noises are explored by the instrument. It follows a more rhythmic section with alternation of pauses, sounds and noises, until it reaches the end. (20)

..... STUDENTS OF OTHER COURSES:

* Experimentalism. Exhaustion, searching for all possibilities for discussing certain subject. Searching for abstraction. (1)

* Loneliness, only one string instrument, calm, confusion. (2)

* Sadness. Needle. Sea. Door. Theatre. 'Samba'. (3)

* Calm dance in Medieval style. Harmony, peace. Comfortable. Provokes curiosity. Loud sounds to arouse listeners. (4)

- * Tranquillity. Music for sleeping. Sounds crescendo and diminuendo. Dance, theatre, cinema (music for entertainment). (5)
- * It sounded a bit untuned, sometimes without a regular rhythm, improvised. (6)
- * Films from the 70's, portraying Brazil. Suspense and tranquillity at the same time. Many strings. (7)
- * Guitar with nostalgic atmosphere. A body in a bed, massage. Breeze, thicker drops of rain. Marriage and/or quarrel. Contrasts: fat and thin; black and white. (8)
- * Calm. Serenity. Tranquillity. Expressiveness. (9)
- * Guitar. There is no defined rhythm. Predominance of alternating low and high sounds. Strange melody. End: mixture of low and high sounds. Constant interruption. (10)
- * Guitar. Romanticism. Song-like. Percussion and guitar. Break / interruption. Without metre. Strength. Rhythm and swing. (11)
- * It seems to be out of harmony; unexpected variations. sometimes rough. Non harmonious melody. (12)
- * Soft sounds. Nice music. Slow tempo. Varied rhythm. Calm. (13)
- * Calm. Tranquillity. Harmonious. Comfort. Peace. Softness. Repetition of percussive sounds. Relaxing. Relief. Patience. (14)
- * Peace. Relaxing. Comfort. Softness. Melodic break. External noises. Beats. Soft and tranquil melody. Percussive sounds. Variation. (15)
- * Guitar. 'Noise' produced by a hand beating the wood of the guitar. Two guitars; percussive sounds accompany the rhythm of the music. (16)
- * Guitar. Diversity of sounds. Percussive sounds played on the guitar. Drum. Violin. (17)
- * Guitar. Beats on the wood of the guitar. Unexpected rhythm. Sometimes I have the impression that the sounds are untuned. Exploration of all sounds of the guitar. (18)
- * Guitar. Beats on the wood of the guitar. Nice harmonies. (19)
- * Harmonious melody. Rhythmic sonorities with unexpected accents. (20)

APPENDIX No. 14
STUDENTS' RESPONSES TO NOGUEIRA'S COMPOSITION

..... MUSIC STUDENTS:

* Voice and violin. Piano. The violin plays a sustained sound and the voice begins to sing. Silence. Piano accelerating. Other string instruments start in F. Piano solo, glissandi. Violin solo with other instruments accompanying. Piano solo, glissando. Voice / violin / voice / string instruments / voice ... talking. Piano (exploring), then voice together with the piano. Strings, piano, voice, together. Pedal in the piano. String solo. More rhythmic. Piano playing pedal - strings solo - voice. (1)

* It is different music because there is a spoken voice. Ostinato of pitches and rhythm. Pause. Piano playing disturbed rhythm. Unexpected opening of strings, in fortissimo, causing tension and fear. Cascade of sounds on the piano. The declaimer seems to be conducting a monologue. Violent entrance of the piano playing low and high pitches. Moment of high tension with the voice and instruments accelerating suddenly. Violent cluster. Reflective and serene moment followed by loud shout with the instruments. Piano starts calmly. Cello playing a melody accompanied by the piano in calm and slow tempo. Moment of expectation, declaimer returns. Nice start of percussive sounds causing contrast. Meditative moment with the strings playing a sad adagio followed by the voice that seems to insist on convey a message through words. Subtle end but also peaceful. (2)

* Unpredictable. Spoken voice. Strings in circular movement of notes. Attention now is drawn to the voice, I try to understand the text. Piano and then strings creating tension. Very expressive theme appears with the strings. Spoken text alternating with instruments that seem to describe what the words are conveying. Aggressive moment. There is a more rhythmic moment played by the cello (accompanied by the piano), ostinato; this rhythmic moment is typically Brazilian. (3)

* The music conveys sensations of the text spoken/sung. The music together with the text make you feel and think. The music is describing things that have occurred. There is a feeling of rebellion and suffering. (4)

* Dance. Light. Happy. Birds, nature, colour. Transition. Voice (expressing an idea). Agitated. Voice expressing ideas aggressively, roughly, also lament, meditative, declaimed, statement of an idea. Lament with a bass instrument, dense, heavy. Clearer, softer. Voice. Voice more rhythmic. Lament, dense, heavy, but it is not dark. Change of colour, softer, more transparent. It ends... it seems that something is missing. (5)

* Spoken voice accompanied by instruments very tranquil and serene. After this, only the instruments with certain agility, and after, sounds in F conveying suspense. After agitating moment, it reminds me of oriental culture, and later, an orchestra. Declaiming. Sadness. Low pitches giving a heavy impression of a dangerous situation; running away.

Declaiming. Despair. Monotonous sensation conveyed by background music. Indigenous party with dances and drums. Sensation of monotony returns. The voice says the word "Maria", and then the music ends with the voice and background music. (6)

* Introduction in slow tempo with strings; a male voice starts. The music is dissonant, interruption with the voice speaking; faster part followed by a sudden F; then, fast notes. Another interruption and the voice speaks other words; instruments seem to answer to the words spoken. Piano faster and F with the voice conveying much anger. Cello. Strings and piano. Percussive sounds as a new element. It ends with voice and strings. (7)

* The wind that comes out of our mouth brings meaning to the senses. Everything is perfect when we allow the sound to invade us with its essence. The way we listen is unusual and implies good and bad thoughts and creates good and bad thoughts... Crying comes like a glissando and there is expectation. Life goes on like a nostalgic film that can change at any time. (8)

* Melody with instruments. Another melody with voice. It is metric. Atonal. Silence. Only voice. Pause. Many notes on the piano. Ascending and descending movement of pitches. String instruments. Piano in glissando. String instruments playing a melody (modal?). Piano returns. Voice solo. Instruments. Strings playing dissonant and consonant chords. Solo voice. Piano plays a stressed melody, ending frighteningly. The text is about death and other solemn things as is the intensity of the strings; it is not easy to understand the text. The male voice has a northern accent - 'nordestino'. Long notes played by piano and cello. Violin. Another instrument plays with the piano. Voice. Piano plays an ostinato. Voice. Percussion and melody. Pause. Voice. Bass instrument and the piano return. Violin. Pause. Instruments. It is like a prayer to the Virgin Mary. (9)

* Indignation. Introspection. Repetitive (minimal music). Tension and despair. Passion. Romantic. Poetic. Contrasting. Protest against conformity. Characteristic elements of our musical culture. (10)

* Poem and background music. Melody accompanied. Unexpected appearance of strings. Scales or interval organizations in Oriental character. Piano solo. Only poem. Contrasts in character, that is, different thoughts being expressed through the music. Transcendental music. (11)

* Strings. Voice (poem?). Piano. Silence from the strings, only poem. Piano. String quartet returns - faster rhythm. Piano (solo). Violin more melodic and cello more rhythmic. Piano. Dialogue between two men overlapping with the quartet... more piano. Instruments and voice. Quartet / voice. Cello solo. Quartet and piano. Quartet. Voice and instruments in F. Piano: low pitches / voice / high and low pitches / ... cello ... violin ... polyphony...voice. Percussive sound produced by the wood of the instrument / piano and violin / voice. Piano ... cello ... violin ... silence .. voice and instruments. (12)

* The music conveys anguish and sadness. The singer also conveys personal conflict and sadness. The scene ends and then the instruments start playing giving the impression of transformation. After this, piano and strings change the ambience. Dialogues on the stage of a theatre, dark, not much light. Solitude. Piano seems to illustrate the last sentence spoken by the voice; it is about Paris. Anxiety and tension being conveyed by voice and strings. The ambience of sadness returns. Voice illustrates and evokes images. A beautiful sound played by bass instrument and cello, each one playing a melodic line, is very expressive. Percussion starts with a very involved rhythm. Cello and bass instrument return as if they are ending this part. Then, the sound and the voice seem like a man who has gone mad. (13)

* Violin (melody). Voice (spoken). Piano (high pitches), ascending movement. Other violins. Pause. Just the voice (almost singing). Pause and then the piano. Piano increases the dynamics - F. Violins start in F. Piano (scales, ascending and descending). Violins playing a melody. Cello and other string instruments. Piano (chromatic). Just voice. Voice and instruments overlapping. Piano and violin. Voice. Piano starts with low notes (very aggressive). Strings and voice start (despair). Crazy rhythm. Voice shouting. Strings (very soft) and voice (tranquil). Strings (low notes). Piano sustains a very low note and another in the high region (subtle). Violin playing small melodic structure. Percussion. Balanced rhythm. Piano and strings. Brief violin solo. Other string instruments, piano, and voice. (14)

* Sadness, repetition, greyness. Searching, escape; strong, open, free. Love. Suspense, poem, sentiments. Voice, words, meanings. Passion, confusion, exclamation, death. Explanations. Justifications. Searching, movement. Rhythms. (15)

* Obstinate. Lots of 'states'. Debussy. Contemplation and movement. It ends with a quite pessimistic discourse (reminds me of Schoenberg). (16)

* The melody sung is completely at variance with the instrumental accompaniment. It must be difficult for the singer to sing the biggest intervals because these are not traditionally used. At the beginning, the section of strings seems to describe a persecution, and later on it becomes a song. Now I recognized the poem, "Ode au bourgeois", written during the modernist movement that criticised the bourgeois. In fact, the music follows the impetus of the poem. Another poem which I don't recognize. Section with stressed rhythm and percussion. Strings and piano. (17)

* This ostinato is pure Bartok. The text is Schoenberg. I enjoyed some parts more than others. (18)

* Emptiness (I was thinking about this before the singer starts). Longing. Disturbance. Tango in Buenos Aires. Pentatonic - China with Tango. Brahms and Satie. Travel into emptiness. A feeling of it being night time (or what the night looks like). Paris or Germany. Emptiness but with hope. Going into emptiness. Counterpoint - more emptiness. Going to the edge of a precipice. Stop. The world of dreams (or hallucination). Completely hallucinatory. (19)

* At the beginning there is a repetitive movement of sounds that continues till there is a pause. There is a sensation of emptiness. Despair, anguish. The voice repeats the entire line of the instruments, between phrases. Then there follows an agitated movement, different from the previous one, although it seems to convey the same 'anguish'. The music, that is, the instruments seem to want to reproduce the protests declaimed. The music is subordinated to the textual meaning declaimed by the voice. There is no linking between the parts. Everything sounds disconnected. (20)

..... STUDENTS OF OTHER COURSES:

* Melancholy. Background music and melody with a depressing character. Intense apprehension. Lyrics conveying sadness and the instruments following. This music expands the imagination to a theatrical tragedy - there are monologues. (1)

* Looking at somebody, sadness, strident sound, pain, walking and observing, the purity that is not pure, society and its rules, past, present, pain and searching for freedom, simplicity of things, parameters of society. (2)

* Madness. Downfall. Sertão [country side]. Car. Light. Grass. Greece. Cabaret. Revolt. Blue sky. Sadness. Confidence. (3)

* Background music, contrast with the voice - repeat. Accelerating and forte, repeat. Music for ballroom, starting. Voice only - reminds me of a play. Monologues - changing emotional state; changing the message. Desolation. (4)

* Crescendo, diminuendo, sadness (rhythm in the strings). Voice reminds me of a fairy tale. Fantastic realism. Resonating piano. Contrasts in the strings. Faster tempo. Ballet - poem. It reminds me of Villa-Lobos... Life. Piano playing a cascade of sounds. It is a tale! The music 'speaks' the same language as the voice. It communicates, accompanies like in a play. Sometimes it hurts, brings peace, sometimes it is fascinating. Piano accompanies. Is the voice the music or is it just an accessory? It is a drama. Cello conveys sadness (it reminds me of films about drought and death in the northwest of Brazil. Rhythm changes - vibrating rhythms. (5)

* A poem is being declaimed, spoken - it is dramatic and melancholy. It is followed by sudden rhythm changes, and high and low sounds. (6)

* Funereal with complicity and guilt. Expectation of a terrible event. A continuous sound reminiscent of a nightmare. Cartoon film. Sudden emotive change. The text and sounds seem to communicate a state of madness; actions against pre-determined norms, punishment. Brazilian films from the 70's. Percussion in active attitude in the face of the facts that are occurring. Films of suspense. (7)

* Wind comes in slow gusts hurting the skin. Melancholy and heaviness. Time and time

is back. It is hot, and couples dance. The eyes dance. Maybe it is the beginning, a kiss. The relationships is ended. Steps in the night (but there is no night). The door of life is opened. Coldness and heat. The heat in the coldness. A couple is playing through their pupils. Mature steps (through the nights), reflections. A lake on a cold day. (8)

* Expressive. Communicative. The ambience is somewhat sinister. Anguish. Unexpectedness. It seems to be part of a theatrical play. (9)

* It is different. The music is a bit boring but the poem makes it more interesting. Piano. Violin. A play for theatre with dance sequences. Conflict, confusions. At some moments, it reminded me of other compositions. (10)

* Sonority. Male voice. Piano. Lament. Rebellion. Beauty. Communication. Expression. Existential protest. Calmness. Human values. The heaviness of the conventional. Tension. Cello. Viola. Reflective. Percussion. Evocative. Violin. Lucid madness. (11)

* The rhythm of the performer (voice) is different from the instrumental part. Changing to a more interesting part with variations of rhythm. There is a melancholy and meditative ambience. Assertions, denunciation. Thoughts. Brief happiness, and then a sadder part. The music reminds me of a play. (12)

* Voice. Lyrics. Different rhythms and sounds. Piano. Violin. Voice without background music. Faster rhythm. Voice: slower rhythm. Pause. Voice shouting. Piano and violin. Voice returns. Drum. Change instrument. High voice. (13)

* Slow tempo. Spoken voice. Sentiments. Silence. Pause. Piano. Despair. Faster. Increasing dynamics. Softness. Calmness. Relaxing. Sadness. Darkness. Low sounds. Anger. Melancholy. Pain. Shouting. Solitude. Percussive sounds. (14)

* Voices. Repetitive melody. Sadness. Melancholy. Pause. Piano. Dance-like melody. Pauses. Loud sounds on the piano. Moments of conflict. Despair. (15)

* Piano, violin, bass instrument. There is a man singing - it sounds like an aria. He sings in Portuguese; it seems like a declaimed poem. At this moment, the violins are very much in evidence. There is a piano solo and then a group of violins with piano. Violins return more intensely; then a piano solo, and a person speaks again and the music starts up again. The text declaimed is very sad as well as the music and the vocal character of the person. The discourse changes, it becomes more irritating. The music is very divided, that is, there is the sung part and then suddenly a silence. Percussive sounds, and the piano, voice and violin continuing to play. (16)

* Flute. Male voice - speech. Piano. Violin. Drum. Two men talking. It seems like a poem being declaimed with the music as background. A man speaking fast, nearly shouting. Drum. A man singing. (17)

* Violin. Male voice with melancholic expression. Piano. Background music accompanying the voice. Voice alone. Piano alone. Just violins. Voice declaiming an extract of a 'modernist' poem ("Ode ao burguês"). Percussive sounds. (18)

* Violin, piano. The idea of an opera such as "The ghost of the opera". Cello. The idea of an opera is strong, because each pause gives the sensation that new acts will start. Dramatic suspense. Drums. (19)

* Much abstractionism. I couldn't grasp many things; this is the reason I am incapable of writing anything about it. (20)

APPENDIX No. 15
EXPLANATIONS GIVEN TO THE JUDGES - 1st TRIAL

Categories	Definitions	Examples
<p><u>1. Expressive character</u></p>	<p>* Listeners respond to the music in terms of feelings and moods they identify in the music. At another level, they may respond in terms of moods which the music arouses in them. They may give titles to the music, drawings, write a poem, make visual association or association with pictures. When the music has lyrics, they may make comments on the meaning of the text. They may also make references to or associations with social and/or cultural contexts.</p>	<p>* Fear / Anguish / Frightening. * Pain, a lot of pain. * Reminiscent of a ritual. Very close to ethnic music, specially indigenous music. * Forest. Train. Birds. More birds. * Movement, energy, elasticity. * I ran away from something that I met, I am worried, I look backwards, it follows me, I continue to walk...I am safe... I come in a safe place, calm, I am not in danger any more, I have no more fear, everything is clearer, colours are bright.</p>
<p><u>2. Structural framing</u></p>	<p>* Listeners respond to the music by identifying structural relationships. They describe changes and transformations in the music. They may recognize repetition and contrast, tension and rest, norms and deviations happening at the time and/or simultaneously They may recognize differences between events, parts and/or sections of the music.</p>	<p>* Rhythmic improvisation. Coherence at the end. * Rhythms without metre. A melody appears. * Contrasting dialogue between instruments. * Different parts - introduction, climax. * Imitation... Thematic development</p>
<p><u>3. Sound material</u></p>	<p>* Listeners respond to the music by describing the source of the sounds and/or sound effects. They may make associations between sounds in the music and other sounds. They may identify notes, scales, chords, and other materials. They may also make a technical analysis of the sounds. They may also make comments related to the magical, transcendental aspect of the sounds.</p>	<p>* Wind instruments exploring intervallic relationships. * Brass instrument. Explosion in FFF. Glissando. * Drum playing a sustained sound. Melisma. * Distorted sound. Brass instruments. Dynamics: crescendo. Drums. Bells. Use of unusual instruments. * It sounds like music played with waste materials.) * Sound similar to an owl. Sound similar to that produced by whale. * Lots of noises. Repetition of sounds. Unbearable noises. * Bell. Metal sheets. Drops of water. Drum. Brass instrument. Saxophone. Crystal glass.</p>

Categories	Definitions	Examples
<p><u>4. Compound</u></p>	<p>* Listeners respond to the music by combining two and/or three of the above mentioned categories. * It may be Expressive and Structural.....</p> <p>* It may be Expressive and Sound materials.....</p> <p>* It may be Structural and Sound materials.....</p> <p>* It may be Expressive, Structural, and Sound materials.....</p>	<p>* Feeling of danger, something powerful; there is a certain relief after some seconds, then the tension returns.</p> <p>* Sounds of bell conveying tranquillity. With the percussion, tranquillity ends. * Now I hear percussion and strings creating the effect of somebody being persecuted. * The music is dissonant, interruption where the spoken voice is alone; faster part followed by a sudden F; then, faster notes.</p> <p>* Tension is intensified with ostinato and with variation of dynamics and different timbres. * Exploration of noises and timbres at the beginning. Wind instruments play a melody supported by the strings until they become totally mixed.</p> <p>* Tranquillity through the appearance of a lyrical melody. Surprise all the time through exotic sonorities and different timbres. Mystery and tension through percussive ostinato. Surprise created by sudden appearance of brass instruments.</p>
<p><u>5. Ambiguous</u></p>	<p>* When it is not possible to understand what exactly listeners are saying.</p>	<p>* The beginning part seems to invite me to follow it. * Voice, words, meanings. * Much abstractionism. I could not grasp many things; this is the reason I am incapable of write anything about it. * Exhaustion. Searching for all possibilities for discussing certain subject. Searching for abstraction. * It is a smooth way of</p>

APPENDIX No. 16
EXPLANATIONS GIVEN TO THE JUDGES - 2nd TRIAL

Categories	Definitions	Examples
<p><u>1. Expressive character</u></p>	<p>* Listeners respond to the music in terms of feelings and moods they identify in the music. They may give titles to the music, make drawings, write a poem, make visual association or association with pictures. When the music has lyrics, they may make comments about the meaning of the text. They may also make references to or associations with social and/or cultural contexts.</p>	<p>* Water, bright, thunder, sun, spring, autumn, leaves falling down, winter, cold. (MR-ms,15) * I ran away from something that I met, I am worried, I look backwards, it follows me, I continue to walk...I am safe... I come in a safe place, calm, I am not in danger any more, I have no more fear, everything is clearer, colours are bright.(RV-ms,5) * Dramatic music, with down and up. (MR-os,12) * I recognized the poem, "Ode ao burgues", written during the modernism movement and that made criticism of the bourgeois. In fact, the music follows the impetus of the poem. (IN-ms,17)</p>
<p><u>2. Structural relationships</u></p>	<p>* Listeners respond to the music by identifying structural relationships. They describe changes and transformations in the music. They may recognize repetition and contrast, tension and rest, norms and deviations happening in time and/or simultaneously They may recognize the differences between events, parts and/or sections of the music.</p>	<p>* Repetition and Contrast. (IN-ms,10) * A circle of rest, tension, and deviation. (MF-ms,10) * This music has lots of parts. It begins with few instruments and low volume. Suspense increases gradually as intensity and texture also increase, creating lots of dissonances. (RV-ms,4) * Part A: metric melody; percussion following the dynamics of the melody played by other instruments; sounds flow freely. Part B: different from part A, more use of brass instruments. Part C: other character, more intensity in the sounds, dynamics more explored, competition among the sounds. (MF-ms,9)</p>

Categories	Definitions	Examples
<p><u>3. Sound material</u></p>	<p>* Listeners respond to the music by describing the source of the sounds and/or sound effects. They may make associations between sounds in the music and other sounds. They may identify notes, scales, chords, and other materials. They may make a technical analysis of the sounds. They may also make comments related to the magical, transcendental aspect of the sounds.</p>	<p>* It sounds like crystal glasses breaking... like a piece of crystal rolls on the ground. (MR-os,8) * The wind that comes out from our mouth brings meaning to the senses. Every thing is perfect when we allow the sound invades us with its essence. (IN-ms,8) * Distorted sound. Brass instruments. Dynamics of crescendo. Drums. Bells. Use of unusual instruments. (RV-os,10) * Sound of breathing. Sounds from a wind instrument alternated with a male voice. Echo. (CK-os,18)</p>
<p><u>4. Contextual</u></p>	<p>* Listeners respond to the music by contextualizing it in terms of style, genre, and/or type. They may make correlation with musical periods and composers. They may also identify compositional methods.</p>	<p>* Minimal music. (IN-ms,10) * It reminds me Stravinsky, Debussy, a bit of Bartok. (RT-ms,17) * Wagner (?). Neo-classic music. (RT-ms,19) * If there were no dissonances, it could remind me of Baroque music. (EC-ms,17) * Chords overlapped. Stravinsky, "The rite of spring". (MF-ms,19)</p>
<p><u>5. Ambiguous</u></p>	<p>* When it is not possible to interpret or understand confidently what listeners are saying. This means, it is not possible to find enough evidence in their comments to interpret them. This can be either because the answer given has several meanings, or the meaning is obscure.</p>	<p>* Suspense and searching , confusion and answer. (RV-ms,15) * Poor organization if compared to other compositions (MR-os,4) * The melody sung is totally diverse from the instrumental accompaniment. (IN-ms,17) * Percussion in active attitude in front of the facts that are occurring. (IN-os,7) * Narrative: questions, inquires, absence of answer. Instrument conveying day-by- day situations (CK-ms,5)</p>

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