INTUITIVE ANALYSIS AND INTUITIVE DESCRIPTION EXPLAINED AND APPLIED TO FRANZ JOSEPH HAYDN'S MISSA BREVIS SANCTI JOANNIS DE DEO

BY

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Noli foras ire, in te redi,

in interiore homine habitat veritas.

St. Augustine

Do not wish to go outside, go back into yourself.

Truth dwells in the inner man.

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ACKNOWLEDGMENT

I would like to acknowledge the debt of thought and inspiration owed to Thomas Clifton, whose writings prompted this thesis, and whose untimely death in June of 1978 is deeply regretted.

PART ONE: EXPLANATION AND BACKGROUND OF INTUITIVE ANALYSIS AND INTUITIVE DESCRIPTION

CHAPTER ONE: INTRODUCTION TO INTUITIVE ANALYSIS AND INTUITIVE DESCRIPTION

Intuitive analysis, in congruence with analysis in general which is defined as "an examination of anything to distinguish its component parts or elements,"[1] is a search for and examination of the constituent parts of the analyst's musical listening experience. The word "intuitive" reflects the fact that such a search, in concentrating upon music as experienced by an alertly perceiving subject, and not simply upon music per se as an isolated object, will consider factors which might be labeled "subjective". Among these factors are the listener's propensity to attend to some aspects of the music and disregard others; his mental constitution or perception of those aspects; and his emotional or sensuous reaction to them. Intuitive analysis is thus an internal, critical reflection upon the act of listening with regard to some particular composition.

Intuitive description takes place immediately after intuitive analysis has occurred. It reports the findings of intuitive analysis by attempting to render into words the elements which were found to constitute the musical experience, thus in effect producing a description of musical experience.

The results of performing intuitive analysis are profound; they are no less than the heightened awareness and

greater self-knowledge which such reflective self-exploration brings. As Thomas Clifton writes, "Then analysis becomes analysis of our own experiences, musical awareness becomes self-awareness, and we acquire knowledge rather than information."[2] An increased and explicit awareness of the nature of one's musical experience is of enormous potential value. Specifically, it allows one to be more consciously and fully aware of those elements which are found to be pleasurable or uplifting, and thus to be more appreciative of their value. Conversely, one is able to turn one's attention to those elements which were previously either unnoticed or displeasing; thus perhaps yielding, in the case of the former, an unexpected pleasure, or in the case of the latter, freeing one to find a cause for, and thus possibly to eliminate, the dissatisfaction.

An approach involving personal reaction and awareness may appear to be unusual in connection with the subject of music theory. Thomas Clifton, whose writings originally suggested the possibility of intuitive analysis, recognized and responded to this attitude; he states:

> If it strikes me that a discussion of feeling within an article on music theory is off the beaten path, it is probably due to the lingering reverberations of the putatively "scientific" outlook and vocabulary of many of the articles on theory and analysis written in the sixties. But the omission of such discussions has served to confine unnecessarily the limits of music theory and to inject an atmosphere of reductionism into serious attempts at analysing feeling and, more generally, consciousness itself. That feeling is decidedly not "nothing but" a personal response and hence outside the realm of analytic

discourse has been demonstrated over and over again, and not just recently. 3

Ignoring personal input and response in favor of an "objective" approach to works of art invites the danger of incomplete or distorted understanding, as illustrated by the following example taken from visual experience:

> In the state of boredom the visual 'world' lacks its normal sense of involvement 'with me', whereas in the state of ecstasy the 'whole world' leaps out 'towards me' in its beauty and awesomeness. Only the viewer who has refused to recognize this and has subtly assumed or presupposed that a 'neutral' state of observation is 'normal' views such differences 'abstractly' and fools himself into believing that the visual qualities of the range of experiences are the 'same'. But this is not to descriptively analyze visual experience; this is to transform it into an 'abstract' seeing. 4

Clifton describes the effect of objectification on musical experience, in the following example:

> Carpenter contrasts the intuitive, prehensive engagement in musical activity with the more typical Western attitude which tends to objectify music, so that, for certain methodological purposes, there is not so much difference between a tone and a stone. This kind of objectification tends to put a certain distance between the music and the self, one extreme result of which is the lack of coordination between the activity of analyzing the score and that of analyzing the experience of the music in the score. 5

A. Cutler Silliman also discusses the standard, objective, analytical process and points out the value which a more personalized approach may have in conjunction with it,

> ...it aids in the restoration of the aesthetic viewpoint after detailed technical studies. This is particularly important for students. Most professional studies are spent learning the craft of music, such as performance techniques, details of part-writing,

> composition, and counterpoint, and aspects of musical form. Frequently analysis is directed to the understanding of these aspects of music to the exclusion of an aesthetic view of the work as a whole. Making the phenomenological reduction will then enable the observer (student) once more to be aware of the total work.
>
> Musicians normally begin their studies of a work with an aesthetic attitude...However, it is too easy to become engrossed in the elements of the craft of music to the detriment of an overall understanding of a work. The phenomenological approach can place the particular studies in perspective, as an aid to a deeper awareness of the work. That this takes place unconsciously for many musicians may well be true. The conscious effort of the phenomenological reduction will insure that it does. 6

Thus, while taking account of direct experience is an unusual, and possibly, occasionally a precarious undertaking, it is nevertheless a totally indispensable one, as Clifton says,

> If they--or we-- are sometimes wrong in interpreting the given, it is because, again, the given is never an autonomous, naked fact but is precisely the given as we experience it. And while experience is never false, it can be misleading or incomplete. Nevertheless it is indispensable as a referent for the found. 7

In a sense, the process of doing an intuitive analysis is itself the goal of that process, even without the ensuing written description, since many of the insights gained are personal and even somewhat fragile, resisting attempts to mold them into the form of language. However, the written intuitive description which results from the reflective intuitive analysis has value of its own. Putting experience into words has the advantage of making

it accessible by clearly delineating it, of clarifying the concept and pinning it down by putting it within the specifically bounded framework of a finite word. Language is humanity's means of comprehension, the tool by which that which was previously known only to the other senses becomes available also to the brain, which then shares in the experience and by doing so, enriches it.

It may be objected that the musical experience is essentially ineffable and unlinguistic, and therefore that the attempt to describe such experience will necessarily be fruitless, or at least a distortion. However, it seems to be necessary at least to attempt such description, for words, although imperfect, are one of the few means man has for comprehending himself and the phenomena around him. This was expressed by Leonard Meyer, quoting in part from John Barth's novel, End of the Road,

> 'To turn experience into speech--that is, to classify, to conceptualize, to grammarize, to syntactify it--is always a betrayal of experience, a falsification of it; but only so betrayed can it be dealt with at all, and only in so dealing with it did I ever feel a man alive and kicking.' And just as the artist in presenting a reality in words, visual materials, or musical tones in this sense distorts his and our experience of existence, so criticism in its turn necessarily falsifies the experience of the art work. But only so betrayed, to paraphrase Barth, can works of art be understood or discussed at all. 8

Besides providing a means of dealing with musical experience, intuitive description also makes such experience communicable. This is a lesser goal, for it is primarily important that one's self become aware of one's experience,

and only secondarily important that others do so. Nevertheless, to the extent that each individual is a member of the human community, knowledge which applies to one member may be applicable to all. It may be objected that the internal nature of an individual's musical experience renders it inapplicable and uninteresting to others. However, in essence all experience is singular and unique, and the fact that what is revealed by intuitive description is internal is no more detrimental to its applicability and communal properties than the fact that the eyes are internal to the head; another can just as soon share with me what he feels as what he sees. Ihde says,

> These difficulties, however, are not ones that are to be blamed on the 'introspective' nature of imagination rather than the 'extrospective' nature of perception nor because imagination cannot be checked 'publicly'. In that respect imaginative contents are no more enigmatic than perceptual ones, for I no more have the other's perceptual hold on the World than his imaginative one. And in other respects he can as easily report his imaginative activity to me as he can his perceptions. Phenomenologically there is as much intersubjective validity to the exploration of imagination as there is to perception, and in both one must first seek 'for himself'. 9

Although on occasion the sharing of inner experience with another listener may produce conflicting descriptions, it need not always do so. Ihde believes "A collation of critical comments from several experienced listeners who have experienced the same work provides some basis of common experiential factors."[10] Standard musical terminology is full of phrases which refer to meanings,

not to empirical facts, but which nevertheless are clearly part of a common experiential pool--the term "ascending line" is an excellent example, as indicated by Clifton,

> Such words do not refer to facts, since there is nothing literally ascending, and the room is not suddenly invaded by lines... But if this 'ascending line' is not, strictly speaking, in the room the way tables and chairs are in the room, neither is it me. The experience of 'ascending line' is my experience, but it is not a purely private experience. Another person can report that he also experienced this 'ascending line'. 11

Conflicts of description, even when they do occur, are not fatal for the basic principle of intuitive description. Clifton suggests, "Someone else can disagree with your description of 'emerging' only if he himself knows, intuitively, what 'emerging' means." 12 In other words, if one's opponent feels that he does not know intuitively what 'emerging' means (he is likely to feel that he does know what it means scientifically, as in a dictionary definition), then he is likely to be a stranger to the entire dimension of intuition and introspection, and will be bewildered by the principle of intuitive analysis in general. If, on the other hand, one's opponent is familiar with the intuitive experience of 'emerging', but merely disagrees with its application in a specific instance, then the basic principle of intuitive description remains, and resolution of the conflict becomes possible, for as Ihde says, "the condition for the possibility of cross-checking depends rather thoroughly upon both investigators holding

to the same framework or perspective from which the demonstration may be sought."[13]

If both participants do thus hold to the same intuitive framework, then resolution of conflicts becomes likely, for, as Clifton says, "...there is no reason to assume that all conflicts of description are not capable of solution, at least in principle, even if one particular conflict is not."[14] There are in fact several ways in which conflict of description can be resolved. One of them is by being willing to devote the time and energy necessary to explore all the facets of one's own experience via intuitive analysis; and then to engage in a dialectic with the other describer about his experiences. Pike maintains that "differences between musical responses are due to the dispositions and beliefs brought to bear on the musical experience rather than the musical processes which evoke the responses."[15] Therefore it should be possible, as is customary in any other endeavor involving more than one person, to arrive at a consensus of beliefs (or at least understanding) through discussion. This is a process which is familiar to objectively-oriented music theorists, most of whom have probably spent considerable amounts of time in discussion with colleagues in order to reach agreement upon the exact location of a modulatory pivot chord. However, the road to understanding of another (or of one's self) is never easy; "...the perception of the

self-evident requires time, effort, and intersubjective dialogue, (otherwise known as analysis),"[16] but it may have the result of "identifying the level of common, rather than conflicting, discourse."[17] That there are various levels, some of them common, some conflicting, is also attested to by Meyer,

> "...because experience itself can be expressed in a wide variety of metaphors, a connotative complex which has the same potential meaning for all listeners, may be actualized differently in the experience of each. In other words, while it is true that on one level (that of specific meaning) the ideas entertained by various listeners are patently different, on another level (the level of symbolic and metaphorical meaning) the concepts entertained by the various listeners are very similar." [18]

Pike feels that if both participants approach the description in question with open minds, the outcome will be assured. This is expressed in his statement "The objectivity of such description can be proved by the affirmation of all those who, without bias, examine the phenomena in question."[19]

Clifton suggests some standards for the purpose of evaluating intuitive descriptions, "...among the criteria for accepting or rejecting descriptive statements are the relevance of the description to the liason between the listener and the listened-to, the possibility of the description, and the credentials of the describer."[20] The last criterion must be determined however it may, from all of the sources available to the evaluator. The other two criteria (and the overall thrust of this thesis) may be

summed up in one word: experience. Experience of music, or "the liason between the listener and the listened-to," is the only possible referee as to whether or not a description is relevant or possible. "Our constant concern here is to return what we have found to the object of the experience and determine whether or not the found enhances the object, provides more understanding about it."[21]

In the end, as Clifton succinctly declares,

> The question is not whether the description is subjective, objective, unbiased, or idiosyncratic, but very simply is whether or not the description says something significant about the intuited experience, so that the experience itself becomes something from which we can learn, and in doing so, learn about the object of that experience as well. 22

Footnotes

1 Webster's New Collegiate Dictionary (Springfield: G. & C. Merriam Co., Publishers, 1949), p. 32.

2 Thomas Clifton, "A Phenomenologist Looks (Kindly) at Schenker," unpublished paper read at Theory Conference, November, 1977, Evanston, a copy of which was mailed to this writer by Mr. Clifton, p. 3.

3 Thomas Clifton, "Some Comparisons between Intuitive and Scientific Descriptions of Music," Journal of Music Theory, XIX (Spring, 1975), 109.

4 Don Ihde, Listening and Voice: A Phenomenology of Sound (Athens: Ohio University Press, 1976), p. 41.

5 Clifton, "Some Comparisons...", p. 73.

6 A. Cutler Silliman, "Familiar Music and the A Priori: Beethoven's Seventh Symphony," Journal of Music Theory, XXI (Spring, 1977), 218-19.

7 Clifton, "A Phenomenologist Looks...", p. 9.

8 Leonard Meyer, Explaining Music: Essays and Explorations, (Berkeley: University of California Press, 1973), p. 5.

9 Ihde, Listening and Voice, p. 124.

10 Alfred Pike, A Phenomenologial Analysis of Musical Experience and Other Related Essays (New York: St. John's University Press, 1970), p. 13.

11 Thomas Clifton, "Music and the A Priori," Journal of Music Theory, XVII (Spring, 1973), 70.

12 Clifton, "Some Comparisons...", p. 86.

13 Ihde, Listening and Voice, p. 33.

14 Clifton, "Some Comparisons...", p. 86-87.

15 Pike, A Phenomenological Analysis, p. 46.

16 Clifton, "Some Comparisons...", p. 87.

17 Clifton, "Some Comparisons...", p. 86.

18 Leonard Meyer, Emotion and Meaning in Music (Chicago: The University of Chicago Press, 1956), p. 271.

19 Pike, A Phenomenological Analysis, p. 6.

20 Clifton, "A Phenomenologist Looks...", p. 19.

21 Clifton, "A Phenomenologist Looks...", p. 9.

22 Clifton, "Some Comparisons...", p. 70.

CHAPTER TWO: THE PHENOMENOLOGICAL BASIS FOR INTUITIVE ANALYSIS AND DESCRIPTION

In that intuitive analysis considers the musical object not _in vitro_, but _in vivo_, via the experiences of the musically perceiving subject, intuitive analysis derives much of its foundation from the branch of philosophy known as phenomenology. The _Dictionary of Philosophy_ defines phenomenology as "descriptive analysis of subjective processes _Erlebnisse_."[1] Other sources consulted also provide brief statements which encapsulate definitions of phenomenology,

> ...phenomenology, a word which means...as naive and full a description of direct experiences as possible. 2

> Phenomenology is concerned with the problem of how individuals respond to and think about the objects they perceive in the everyday world. 3

> It is this style of thinking which concentrates an intense examination upon experience in its multifaceted, complex, and essential forms. 4

Phenomenology is thus concerned with a balanced approach to inquiry, one which includes as legitimate aspects of inquiry not only objects, but the subjects which perceive and experience those objects. Don Ihde provides a more precise formulation of this phenomenological position,

> Within experience overall there is that which is experienced, that called the object-correlate...And, in strict correlation...there is the act of experience or the experiencing which was the 'subject-correlate' ...for every object of experience there is an act or 'consciousness' which apprehends that object, and for every act there is an 'intended' correlate, although some may not be fulfilled (empty). 5

(An example of an empty or unfulfilled correlate would be a square circle--something which can be apprehended or considered, but not realized in "reality".) The word "correlate" in the above quote expresses the idea of balance, the fact that for phenomenology neither side of the subject-object dichotomy can be considered by itself. That isolation is an impossibility which is removed via the phenomenological process of epoché--("epoché is an exclusionary and selective process. It is a rule which excludes, 'brackets', 'puts out of play', all factors which may not be noted as 'bodily present' or actually fulfillable (intuitable) within ongoing experience.)[6]

> This correlation as the phenomenological 'model' gives phenomenology its characteristic shape. Anything outside the correlation lies suspended under the previous terms of epoché. Thus any object-in-itself and equally any subject-in-itself remains 'outside' phenomenology. 7

Ihde also expresses this idea in somewhat less technical language,

> ...the concern of phenomenology must also be expanded beyond any exclusive concern with things alone... The thing never occurs simply alone but within a field, a limited and bounded context...The field is the specific form of 'opening' I have to the World and as an 'opening' it is the particular perspective which I have upon the World. 8

Ihde explains the way in which the phenomenological approach applies to listening,

> What is it to listen phenomenologically? It is more than an intense and concentrated attention to sound and listening, it is also to be aware in the process of the pervasiveness of certain 'beliefs' which intrude into my attempt to listen 'to the things them-

selves'. 9

> I hear not only the voices of the World, in some sense I 'hear' myself or from myself. 10

And in a series of statements, Alfred Pike elucidates the application of the phenomenological approach to specifically musical listening,

> The phenomenal-perceptual field includes the listener himself, the array of musical events which confront him, and his concomitant states of consciousness. It encompasses the totality of his awareness at a given moment and consists of 'phenomenally objective' musical events such as tones, intervals, chords, rhythms, dynamics, timbres, and connections existing between tones (the auditory field) as well as 'phenomenally subjective' thoughts, memories, feelings, etc., (the psychological field) that accompany the auditory field. 11

> From a phenomenological point of view musical experience is basically an act of perception, and musical meaning arises from this perception, dealing with the sheer surface qualities of sound. 12

> Phenomenological analysis includes the observation and description of an experienced object (the music) as well as the acts of perception and feeling. 13

The phenomenological, balanced approach to experience and musical listening is also expressed in terms which are not specifically phenomenological, although most of the writers are either phenomenologists or phenomenologically oriented,

> ...experience, by definition, is a dialogue between the self and the world. 15

> Music is normally 'out there' in audible space, arising from its source in an objective manner, on the other hand, affective states are felt subjectively. 16

> Perception not only embraces external, but internal experience. 17 It includes not only perception of external tonal events but perception of internal images,

as well as states of consciousness aroused by these images. 18

The overall Gestalt of the thing...depends not only on physical conditions such as size and distance, but also on the mental set and purposive attitudes of the viewer. 19

...men exist in a world of phenomena, not merely in an environment of stimuli. Cognitive reactions to music are reactions to musical significance not to mere sensations of the auditory nerves. 20

Footnotes

1 Dorion Cairn, "Phenomenology," in The Dictionary of Philosophy (1942), p. 231.

2 A. Cutler Silliman, "Familiar Music and the A Priori: Beethoven's Seventh Symphony," Journal of Music Theory, XXI (Spring, 1977), 215.

3 Silliman, "Familiar Music...", p. 215.

4 Don Ihde, Listening and Voice: A Phenomenology of Sound (Athens: Ohio University Press, 1976), p. 17.

5 Ihde, Listening and Voice, p. 35.

6 Ihde, Listening and Voice, p. 28.

7 Ihde, Listening and Voice, p. 35.

8 Ihde, Listening and Voice, p. 72.

9 Ihde, Listening and Voice, p. 49.

10 Ihde, Listening and Voice, p. 119.

11 Alfred Pike, A Phenomenological Analysis of Musical Experience and Other Related Essays (New York: St. John's University Press, 1970), p. 11.

12 Pike, A Phenomenological Analysis, p. 71.

13 Pike, A Phenomenological Analysis, p. 7.

14 Pike, A Phenomenological Analysis, p. 6.

15 Thomas Clifton, "Some Comparisons between Intuitive and Scientific Descriptions of Music," Journal of Music Theory, XIX (Spring, 1975), 82.

16 Pike, A Phenomenological Analysis, p. 49.

17 Pike, A Phenomenological Analysis, p. 8.

18 Pike, A Phenomenological Analysis, p. 39.

19 James Tenney, Meta (+) Hodos: A Phenomenology of Twentieth-Century Musical Materials and an Approach to the Study of Form (New Orleans: The Inter-American Institute for Musical Research, 1964), p. 10.

20 Pike, A Phenomenological Analysis, p. 48.

CHAPTER THREE: COMPONENTS OF THE LISTENING EXPERIENCE DESCRIBED BY OTHER WRITERS

Various writers, in examining their own listening experiences and those of others, have isolated and named phenomena which can occur as traits of such experience.

The contributions of Don Ihde in Listening and Voice will be considered first, since they are extremely comprehensive.

Shape-Aspects of Sound

The first characteristic of sound which Ihde presents is that of shape. "At the experiential level where sounds are heard as the sounds of things it is ordinarily possible to distinguish certain shape-aspects of those things."[1] Crudely rephrased, this means that it is possible to tell something about the shape of an object by the sound that it makes--for example, the sound of dice rattling in a box gives some idea of their shape, even if the listener is ignorant of the content of the box. In the same connection, Ihde explains that it is possible to gain an idea of surfaces and interiors from sound, when he says "Less strange than the notion of hearing shapes, we also hear surfaces."[2] "...stronger than shapes and more distinct than surfaces, I hear interiors."[3]

The Auditory Field

The next sound-related concept which Ihde broaches is that of the field, which is an extremely fundamental and pervasive phenomenological construct. The auditory field is the situation or context within which events occur,

> ...all things or occurrences are presented in a situated context, 'surrounded' by other things and an expanse of phenomena within which the focused-upon things or occurrences are noted...The field is what is present, but present as implicit, as fringe which situates and 'surrounds' what is explicit or focal...the field is not synonymous with the thing, it exceeds the thing as a region in which the thing is located and to which the thing is always related. But the field is also limited, bounded. It is 'less than' what is total, in phenomenological terms, less than the World." [4]

It is important to note that, in conformity with the phenomenological principle that neither object nor subject can be considered alone, the field includes the perceiver. Alfred Pike expresses this in his definition of the musical auditory field, "The phenomenal-perceptual field includes the listener himself, the array of musical events which confront him, and his concomitant states of consciousness." [5]

The auditory field has several characteristics which are reasonably easy to grasp. These are omni-directionality, or a surrounding shape; directionality, or a sense of "coming from" somewhere, (which, however, is a variable aspect of the musical auditory field); and the qualities of penetration and liveliness, all described by Ihde,

> As a field-shape I may hear all around me, or, as a field-shape, sound surrounds me in my embodied positionality. 6
>
> ...there is the clear phenomenon of directionality within the auditory field...But if I put myself in the 'musical attitude' and listen to the sound as if it were music, I may suddenly find that its ordinary and strong sense of directionality, while not disappearing, recedes to such a degree that I can concentrate upon its surrounding presence. 7
>
> ...this presence is also a penetrating, invading presence. Sound penetrates my awareness. 8
>
> The auditory field, continuous and full, penetrating in its presence, is also lively. Sounds 'move' in the rhythms of auditory presence. 9

It might be noted here that Ihde discusses the above properties in connection with the sounds of things, a quasi-utilitarian approach which is of course to be distinguished from the artistic purposes of music. However, in that these characteristics are inherent in the way people listen, they also carry into musical listening. For example, shape-hearing in music, rather than being used to give information about the shape of the object producing the sound, is applied to the sound itself, so that we hear lines and arch-forms, and less conventionally (but more intuitively) circles, mountain tops, or cloud-shapes.

Timefulness

The realm of timefulness, perhaps the most obvious characteristic of sound, is Ihde's next consideration.

The impression of shapelessness, to which the transitory nature of time gives rise, is only a first impression; further consideration reveals a definite construct to timefulness, which he describes in the following passage:

> The shapelessness of an initial flux and flow is due to the level of reflection, not to the existential possibilities of sound...A phenomenology of experienced temporality soon comes upon the notion of a temporal span or duration of sounding which is experienced in listening. I do not hear one instant followed by another; I hear an enduring gestalt within which the modulations of the melody, the speech, the noises present themselves. 10

This temporal span has three specific structural features,

> ...this temporal span displays itself as structured according to the onset of features coming into perception, protension [sic], and the phasing and passing off of features fading out of presence, retention. Within the temporal span the continuing experience of a gestalt is experienced as a succession within the span of duration. 11

Ihde elaborates further on definitions of these three structures,

> Protentions are the temporal 'empty intentions' which 'search' the coming into presence such that they may be fulfilled or frustrated. Protentions are the attentional structurings which may be futurally oriented. 12

> The other extreme of the field is a 'running off' of phenomena in retentions which are sometimes characterized as reverberations or echoes which 'sink' into the just-past. At their extreme point there is a horizon which transforms primary retention into genuine recollection which is the first genuine appearance of memory. 13

> The field duration is the totality of what is or may be 'within' temporal awareness. 14

Clifton also elaborates, within a musical context, on the phenomenological terms "protention" and "retention"; in

addition, he adds his own term for the third feature, span or duration, which is "presencing," defined as follows:

> This is meant as a more active term than enduring or lasting...The sound is doing something: it is presencing, presenting itself, opening up, disclosing, unfolding. It is in the sense of presencing that the piece is present, not in the sense of now. 15

He then describes retention and protention in terms of their relationship to presencing,

> Retention is not quite what we mean by recollection, since it clings to the present and undergoes modifications of meaning and significance during presencing ...A recollection re-presents an image in consciousness, whereas in retention I am conscious not of an image of a melody but of the melody itself. 16

> Similarly, the activity of protention is one which links the mode of the future with presencing...The future of the melody I am hearing now is experienced not so much as either determinate or indeterminate, but as vital and indispensable, open to, and bonded with, the melody I have been hearing. 17

Ihde presents still another feature as belonging to the temporal span--that of <u>depth</u>, which he describes this way: "Within auditory temporality the temporal span shows itself as containing a multiplicity of auditory events which are intentionally graded. There is...a simultaneity." [18] This is familiar to musicians under the technical names of harmony, or polyphony.

Focus

The final relevant characteristic of sound discussed by Ihde is one which pertains to both the auditory field

and the timeful nature of sound. It is that of focus, "...the phenomenon of attentional intentionality,"[19] and is used in the common sense of paying particular attention to something. Focus has primarily two attributes. "First, it is a focus within a larger unity, a field...As such the focus is attentional and selective in its operation so that the ratio of a foreground to background effect obtains."[20] The second attribute is that "The attentional focus may be narrow, fine, or broad...A maximally broadened focus is 'panoramic'"[21] so that it includes the entire field.

It is not difficult to see the way in which the idea of focus applies to the auditory field--it is the direction of attention to some particular aspect of the field. Focus as applied to the temporal span has the same meaning--in this case the attention may be directed to the "leading edge" of the span, the protention, or to the retention, duration, or depth, or expanded to include the entire span. Ihde feels that it is this last state which is used, and used to the limits of its capability, when listening to music,

> ...the act of listening to music 'spans' the full temporal duration in an 'active', 'letting be' of the musical presence...at its peak occurrences in which the music 'washes over and through' one in its full presence there is met the possibility of the field state in which focal attention 'stretches' to the very boundaries of sound as present. 22

The next writer whose contributions will be considered is James Tenney. In Meta (+) Hodos, A Phenomenology of

Twentieth-Century Musical Materials and Approach to the Study of Form, as the title indicates Tenney studies listening primarily in connection with twentieth-century music. However, he sets forth some basic Gestalt-factors of perception as they relate to music in general, and also introduces some interesting aural constructs, which may have a wider application than that of twentieth-century music only. Since the Gestalt-factors are defined in terms of Tenney's aural constructs, the latter will be presented first.

The Clang

It is Tenney's contention that contemporary music's expansion of resources has resulted in the replacement of the single tone as the basic musical unit by a more complex unit, the "sound-configuration." He suggests "the materials of music have changed, and this is to be seen in countless examples in which the primary musical ideas are highly complex sound-configurations whose basic elements are themselves more or less complex structures rather than single tones."[23] In Tenney's view, this requires a corresponding expansion in the listener's perception, in order to encompass the larger materials. He therefore proposes three concepts, with corresponding specialized terms for each, to deal with this expansion, as defined in the following:

> In place of 'sound', 'sound-configuration' or 'musical idea'...I propose the word clang--to be understood to refer to any sound or sound-configuration which is perceived as a primary musical unit--a singular aural Gestalt. For the subordinate parts of a clang, I shall continue to use the word element--whether these are articulated in the vertical dimension as 'linear' or concurrent parts, or in the time-dimension as successive parts--i.e. tones, chords, or sounds of any kind. Finally, some term is needed to designate a succession of clangs which is set apart from other successions in some way, so that it has some degree of unity and singularity, thus constituting a musical Gestalt on a larger perceptual level or temporal scale...For this larger unit I shall use the sequence. 24

The Gestalt-factors which Tenney redefines in order to apply them to music are taken primarily from the visually oriented perception studies of Gestalt psychologists Wertheimer, Koffke, and Kohler. They include the primary factors of proximity and similarity, and the secondary factors of intensity, repetition, objective set and subjective set. The following definitions are taken from a glossary provided by Tenney:

> proximity-factor--in any collection of sounds (elements or clangs), those which are simultaneous or contiguous in time will tend to form perceptual groups (clangs or sequences), while relatively greater separations in time will produce segregation--other factors being equal. 25

> similarity-factor--in any collection of sound-elements (or clangs), those which are similar (with respect to values in some parameter) will tend to form clangs (or sequences), while relative dissimilarity will produce segregation--other factors being equal. 26

> intensity-factor--the tendency of an accented sound to be heard as the beginning of a grouping. 27

> repetition-factor--if a repetition of parametric profile is perceived within a series of sound-elements, this alone may produce a subdivision of the whole

> series into units corresponding to the repeated shape--the perceptual separation between the units occurring at the point just before the first repeated element. 28
>
> objective set--expectations or anticipations arising during a musical experience which are produced by previous events occurring within the same piece. 29
>
> subjective set--expectations or anticipations arising during a musical experience which are the result of experiences previous to those occasioned by the particular piece of music now being considered. 30

Singularity and Substantiation

Thomas Clifton also makes some contributions to the catalogue of characteristics of the listening experience. Two of them are the ideas of "singularity" and "substantiation." Singularity refers to the fact that generalities are not really a part of the human experience--one always experiences this particular manifestation of any general category--and sometimes the lumping together of phenomena into general classifications is misleading with regard to what is actually experienced. For example, the general category "perfect fourth" gives no indication of the very different sounds produced by specific perfect fourths in particular contexts, because that category's emphasis is upon the generality of a measured distance, not upon the singularity of particular sounds and their significance.

Substantiation is somewhat related to singularity; it

> refers to the hypothesis that we tend to hear music as a thing, as an embodiment, and thus as an object,

> rather than as a system of relations or functions... I am neither affirming nor denying the existence of musical relations and functions, but am simply suggesting that, within the mode of intuitive consciousness, even relations and functions tend to be experienced as embodied. 31

Temporal, Spatial, and Gestural Silences

Clifton has also written a lengthy description of experienced characteristics of musical silence.[32] A brief summary of that description indicates that silences can be temporal, spatial, or gestural, or any combination of these three. Temporal silences, as a kind of stop or caesura, are those which cut off a succession of events; they can adhere to the sound first heard (retention), or to the new, incoming sound (protention). Spatial silences are related to pitch-registers; they can function in three ways: "A. Highlighting the arrival of another part, or a different activity in the same part";[33] "B. Emphasizing long-span connections"[34] (this is obviously used in Schenkerian analysis); "C. Creating gaps or absences in registral space."[35] Gestural silences are those in which "melodic motion carries itself right through the silence,"[36] in a gesture which bridges the gap between points of sound.

Laws of Prägnanz, Good Continuation, and Completion and Closure

The last writer whose contributions will be considered

is Leonard Meyer. Meyer, while not phenomenologically oriented as were the previous writers, nevertheless formulates several "Principles of Pattern Perception." They are based on "The fundamental axiom of Gestalt theory... the law of Prägnanz, which states that "psychological organization will always be as 'good' as the prevailing conditions allow."[37] The Law of Good Continuation states that "A shape or pattern will, other things being equal, tend to be continued in its initial mode of operation."[38] The concepts of completion and closure are closely related to the Law of Good Continuation, and to the musical process of antecedent and consequent; they simply indicate that some patterns are perceived as being more properly concluded and final than others.

There are two other characteristics which are discussed but not specifically named by various writers. They might be referred to as creativity and immediacy.

Creativity

Creativity in this sense means that listening involves an interaction between the listener and the music; that musical experience occurs at a point of interface, whose fluctuations are caused by the activities of the musically sounding object <u>and</u> those of the listening subject. The listener actually <u>does</u> something while he is

listening. This is variously expressed by Clifton, as follows:

> The givenness of a piece of music thus depends on the creative encounter or interaction between the person and the music; there develops a musical consciousness. 39

> When the music thus gives itself to me, I do not sit there passively and let it flow into and out of my head. It is given only on condition that the listener accepts it. 40

> The positing of a musical object is made...by an active-receptive participatory act. 41

> [there is] the problem of the reciprocity between music, as a process existing independently of a person, and a person, whose attentive presence is needed to make a musical process meaningful. 42

A. Cutler Silliman also expresses this idea, in part by quoting Ingarden,

> '...this process (aesthetic experience) cannot be identified with the process of sense perception which is accomplished in an investigating attitude. Its <u>beginning</u> alone may be a pure sense perception of a real object as found, but soon we pass it to something else, which in the <u>course</u> of an aesthetic experience only is being <u>constituted</u> and to which we react emotionally, in some way or other, only when its constitution has been completed'...The constitution of the object is a creative act by the perceiver. 43

Of course, the activity in which the listener engages can easily take the form of what might be called objective aural analysis; that is, the noting and technical labeling of specific pitches, rhythms, motives, tonal areas, and so on. In fact, this is generally the automatic response of trained musicians, who have spent what often amounts to a great deal of time and effort as students in ear training classes, in order to learn pre-

cisely this type of aural interaction. This type of activity is valuable; it offers an excellent way of knowing about the musical world, and is highly practical, in part because the music field is so completely oriented towards its use that no professional musician could function without it. In that it is a component of a music theorist's analytical listening experience, such listening activity is included in intuitive analysis. However, due to its basically objective nature which allows for only a minimal amount of original creative activity on the part of the listener, and due to the fact that this type of listening activity is already familiar to most musicians, it receives minimal emphasis in intuitive description.

Immediacy

In a sense, this term describes the opposite of the objective, technical-labeling process discussed above, and refers to the phenomena that in actual experience the musical object is apprehended immediately, with no intervening span of either space or time, and in a manner other than intellectual. This listening characteristic is variously attested to,

> ...the act of listening all too frequently catches the expression immediately--that is, intuitively--thus bypassing explicit technical knowledge. Wissen before Kennen. 44

> ...we have no conscious awareness of 'processes' which gather data, and then which 'build up' an object before us: the object 'primitively' stands before us in all its diversity and richness and unity. 45

> So the piece is given to me primordially, but not naively, and given as a piece of music; sensuous, explicit, present, complete, autonomous, and singular. From a negative point of view, it is not given primordially as an exercise of some kind, as a display of random numbers or ordered sets, as a sedative to calm my nerves, as a surrogate cross-word puzzle, or the like. 46

> ...I do not perceive because I have a concept of what I am supposed to perceive. 47

It should be noted that the quality of immediacy does not require one to ignore the expectations or temporal protentions aroused by a presently-occurring stimulus, nor any other sensations or concepts immediately resulting from it. It does necessitate the exclusion of externally imposed stimuli, which do not proceed directly from a specific occurrence of the phenomenon in question.

Footnotes

1 Don Ihde, Listening and Voice: A Phenomenology of Sound (Athens: Ohio University Press, 1976), p. 60.

2 Ihde, Listening and Voice, p. 67.

3 Ihde, Listening and Voice, p. 70.

4 Ihde, Listening and Voice, p. 72.

5 Alfred Pike, A Phenomenological Analysis of Musical Experience and Other Related Essays (New York: St. John's University Press, 1970), p. 11

6 Ihde, Listening and Voice, p. 74.

7 Ihde, Listening and Voice, p. 76-77.

8 Ihde, Listening and Voice, p. 81.

9 Ihde, Listening and Voice, p. 17.

10 Ihde, Listening and Voice, p. 84, 88.

11 Ihde, Listening and Voice, p. 88.

12 Ihde, Listening and Voice, p. 91.

13 Ihde, Listening and Voice, p. 91.

14 Ihde, Listening and Voice, p. 95.

15 Thomas Clifton, a copy of an unpublished lecture on time mailed to this writer by Mr. Clifton, (hereafter referred to as "Time"), p. 2.

16 Clifton, "Time," p. 3.

17 Clifton, "Time," p. 3.

18 Ihde, Listening and Voice, p. 90.

19 Ihde, Listening and Voice, p. 89.

20 Ihde, Listening and Voice, p. 89.

21 Ihde, Listening and Voice, p. 89.

22 Ihde, Listening and Voice, p. 102.

23 James Tenney, Meta (+) Hodos: A Phenomenology of Twentieth-Century Musical Materials and an Approach to the Study of Form (New Orleans: The Inter-American Institute for Musical Research, 1964), p. 1.

24 Tenney, Meta (+) Hodos, p. 13.

25 Tenney, Meta (+) Hodos, p. 75-76.

26 Tenney, Meta (+) Hodos, p. 77.

27 Tenney, Meta (+) Hodos, p. 73.

28 Tenney, Meta (+) Hodos, p. 76.

29 Tenney, Meta (+) Hodos, p. 74.

30 Tenney, Meta (+) Hodos, p. 77.

31 Thomas Clifton, "Some Comparisons between Intuitive and Scientific Descriptions of Music," Journal of Music Theory, XIX (Spring, 1975), 79.

32 Thomas Clifton, "The Poetics of Musical Silence," Musical Quarterly, LXII, No. 2 April, 1976).

33 Clifton, "The Poetics of Musical Silence," p. 171.

34 Clifton, "The Poetics of Musical Silence," p. 173.

35 Clifton, "The Poetics of Musical Silence," p. 174.

36 Clifton, "The Poetics of Musical Silence," p. 178.

37 Leonard Meyer, Emotion and Meaning in Music (Chicago: The University of Chicago Press, 1956), p. 86.

38 Meyer, Emotion and Meaning, p. 92.

39 Thomas Clifton, "A Phenomenologist Looks (Kindly) at Schenker," unpublished paper read at Theory Conference, November, 1977, Evanston, a copy of which was mailed to this writer by Mr. Clifton, p. 9.

40 Clifton, "A Phenomenologist Looks...", p. 8.

41 Clifton, "Some Comparisons...," p. 88.

42 Thomas Clifton, "Music and the A Priori," Journal of Music Theory, XVII (Spring, 1973), 68.

43 A. Cutler Silliman, "Familiar Music and the A Priori: Beethoven's Seventh Symphony," Journal of Music Theory, XXI(Spring, 1977), 220.

44 Clifton, "A Phenomenologist Looks...," p.11.

45 Ihde, Listening and Voice, p. 44.

46 Clifton, "A Phenomenologist Looks...," p. 8.

47 Clifton, "A Phenomenologist Looks...," p. 4.

CHAPTER FOUR: METHODOLOGY FOR INTUITIVE ANALYSIS AND DESCRIPTION

The first step in doing an intuitive analysis is no different from the first step in doing any kind of analysis--it consists of choosing the music to be analyzed. Since intuitive analysis wishes to examine the listener's experience of the music, the analyst may wish to choose some composition to which he responds particularly strongly, in either a positive or negative fashion. Franz Joseph Haydn's Missa Brevis St. Joannis de Deo[1] was chosen for this analysis because, both in performing and listening to the work, I had experiences which I found enjoyable and wished to explore further. In addition, it seemed to be a relatively uncomplicated composition which might lend itself well to analysis, and also provide a variety of listening experiences--choral and instrumental, ensemble and solo.

Once the music has been chosen, it becomes one of three factors included in the intuitive analysis. The other two are the experiencing self, and the correspondences between that self and the music. These will be discussed following consideration of the first factor, the music.

The music itself is defined as the composition actually realized in sound or activity. This means that one must deal with a specific performance,

(something that would not have been possible before the development of recorded sound technique). The performance chosen for this thesis was that recorded by The Paul Hill Chorale and Chamber Orchestra,[2] since it was the one most readily available to me.

The second factor included in intuitive analysis is the listening, experiencing subject, which is in fact the sine qua non of intuitive analysis. Taking account of the experiencing self means that it is necessary for the analyst to be aware of what he is experiencing--"Before phenomenological description can take place there must be reflection on the act of listening, and analysis of the experience to be described;[3] "Since phenomenology deals with the description of reflective acts by the observer, it is necessary for the observer to become aware of his cognition of the object of reflection."[4] This is sometimes a difficult undertaking, for it is possible to become so inhibited by self-consciousness that the listening experience becomes forced, artificial, and unnatural. It is necessary to develop an easy letting-be of the music, while at the same time maintaining an alertness as to what is being experienced. This process improves with practice, as the analyst becomes more aware and accepting of his experience.

In addition to awareness, the music should be approached with a perceptive attitude on the part of the

subject which is as open and as uninfluenced by factors other than the musical sounds as possible. This is in accordance with phenomenological method, which, as Clifton says, "is intended to enable the perceiver to perceive the object in its pure form, having first discarded all previous judgments and notions about the object."[8] Clifton describes such a state,

> ...it must be repeated that this does not necessarily mean a 'first' encounter, nor does it require that we turn to a more naive, innocent, or primitive state of mind. It does mean that we leave behind, as much as possible, the sedimentation of preconceptions which might very well inhibit our desire for a deeper acquaintance...Some of our musical preconceptions include the notion that pitches are mappable into a numerical series, that intervals are generalizable into classes, that tones in one register are 'equivalent' to their octaves in other registers, that 'collections' of pitches can be regarded as sets, that the efficient cause of tonality is the grammatical usage of certain implicitly or explicitly given harmonies, and that the efficient cause of unity is the 'masterly handling' of themes, key areas, set transformations, empathic improvisation, etc. I am not saying that these preconceptions are impossible or undesirable, but simply that it is unwise to stipulate them in advance, since they have a way of telling us what we are supposed to experience, and this is often different from what we do experience. 9

During the analyses undertaken for this thesis, some listenings were occasionally approached with particular preconceptions in mind. One of the resulting experiences is described below, illustrating the way in which such a prescribed approach can influence listening.

> Thinking in terms of scale degrees neatens up each sound, putting it within a little box, isolated from the others. The concept "scale degrees" cuts off the smudged edges, the overlap between sounds, because it

> is not concerned with relationships between successive sounds, but with each sound by itself. Thus it delineates, that is, "puts lines around," each sound--sharp, clear lines, not smudged ones. Also, when identifying scale degrees, there is a split second--generally that during which the sound changes--when one is not listening intently but is thinking, moving from the music to refer to a fixed template in the mind, of "Sounds of Scales Degrees"--performing an association, not listening. One is interested in what each sound is, not where it comes from. The arrival, not the going, is what is focused upon, and pretended.

Another device which has a way of dictating the form of experience is the musical score. The score presents a concrete visual representation of each sound in the form of a black, filled-in circle; it presents these notes in a specific layout, in which each has a particular place in a pre-arranged matrix. This entire complex creates a visual image, which is often carried over into a mental image for the listener (see page 100 of this thesis) even when it is not directly the object of perception.

It also frequently happens that particular performances differ from the score, either through a performer's error, or because the score itself is incomplete (--which, of course, almost all scores are, since they can only approximate a composer's intentions. Further, some compositions have no score at all).

Clifton discusses these limitations of the score, maintaining that it is necessary "to distinguish between music and notation,"[10] because "the notation as a sign is different from the music which is signified," in that,

> ...the objects of experience are things which are not to be found strewn among the empirically given notes; such things as energy, force, mass, tension, transparency, density, grace, ugliness--in short, the whole upsurge of experiences of which we have carnal knowledge because we happen to be situated in this particular world. The concreteness and substantiality of these experiences are quite distinct from the givenness, as a matter of fact, of the rectangular mass called the score. 12

For all of these reasons, intuitive analysis relys chiefly on a tape recorded performance, which presents the pure sound of the music with as few extra-musical determinants as possible, and allows instant access to, and unlimited repetition of, any component of the music, down to a single isolated sound.

However, in that the score is a component of most musicians' experience, intuitive analysis does make some use of the score. In the case of extremely complex music, for example, the score may reveal details which might be missed by even the most discerning ears, unless pointed out by some external agency. Once these details become audible, however, it is important for the listener to move from the score and allow his own creative experience of the sounds to exist.

Another reason for use of the score is that intuitive analysis, as a broadly balanced, phenomenologically based approach, does not rule out objective, or standard "Roman numeral" analysis. Therefore this thesis includes a traditionally analyzed score, since that does reflect one way

of experiencing the music. The stage within the overall intuitive analysis at which this objective analysis takes place varies with the composition and the analyst. It is usually not first, in accordance with the stated goal of avoiding preconceptions, and also in order not to eliminate the listening characteristic of intuitive immediacy described in the third chapter, by utilization of the conscious, learned thought processes required for objective analytical hearing. If the music is relatively complicated, containing an unusual amount of activity or stimuli, it was found that there is a tendency to revert to known patterns of perception; in this case the objective analysis may come fairly early in the listening process. In other cases, however, it may interfere with more pleasurable, intuitive experiences to such an extent that it is omitted until the intuitive analysis is close to complete (or at least, until the time allotted for it is consumed; intuitive analysis is rarely able to be completed, as witnessed by the fact that a piece can be listened to over and over again throughout a lifetime without reaching saturation), in which case the objective analysis is dutifully performed with a conscientious view to expanding experience of the piece into as many planes as possible. (It should perhaps be noted that this self-awareness includes only awareness of the <u>self experiencing the music</u>, and is not concerned with conditions other than

those arising from the composition in question, conditions such as the listener's mood, physical status, previous training or conditioning, etc.)

The third factor in intuitive analysis consists of identifying correspondences between the experiencing self and the music; that is, the analyst asks "To what element(s) in the music is my experience a reaction?" It is necessary to exercise caution in understanding this element. What one finds in pursuing it is not necessarily a very explicit, cause-effect relationship between one musical element and a specific experience (i.e., "the lowered third of a minor triad produces sadness"), although on occasion that may be the case. Nor, obviously, are the revealed correspondences universals, for a given relationship may not hold for all listeners, or even for one listener all the time. This is reflected in the fact that the written account which results from intuitive analysis, and which presents these correspondences, is purposely called intuitive <u>description</u>, not explanation; because although it presents evidence for its statements, that evidence is constitutive (as defined below), not causal. As Ihde expresses it,

> There is not to be found here an argument in the sense of a deduction or one in the form of hypothetical-deductive reasoning. There is rather a gathering of descriptive characteristics in relation to the region of experience being investigated. However, I should say by way of anticipation that such a gathering, particularly in its mosaic accumulation, plays within phenom-

> enology a role which functions like an argument. The detection and descriptive analysis of some feature of experience may be thought of as an intuitional demonstration. 13

In Clifton's terms, "intuitional demonstration" becomes "constitutive evidence," which he defines this way,

> Constitutive evidence means that joy or tonality is given as a matter of self-evident experience rather than as the terminus of a chain of reasoning, 14

and, as Clifton continues "while joy or tonality are in the piece--that is, they help to constitute its significance--they are not there for everyone."[15] An intuitive analysis thus "is independent of cause-effect theories";[16] instead it "frames descriptive statements (e.g., about the experience of tonality) which are not reducible to technical statements relating to operations performed on pitch- and interval-sets, or to psychophysiological statements relating to the behavior of nerve tissue."[17] The statements are not reducible to those things because at least part of the listening experience is not reducible to them--

> We listen to these things, and sooner or later conclude that whatever the musical message might be, it did not come to us as the result of a laborious and systematic thought process; 18 therefore "such [constitutive] evidence is a matter for thought rather than a product of thought. 19

Intuitive description consists of two stages, the first of which actually occurs concurrently with intuitive analysis. Since music is an art which occurs in time, experiences of music are necessarily transient, and thus the first

activity of the analyst, after the experience has begun to take form in consciousness, is to place on paper some indications about the experience. The process then becomes one of alternation between conscious observation of the musical experience--intuitive analysis--and a search for words which grasp and adequately represent that experience. This involves many repetitions of the experience, during the course of which it becomes more and more precisely defined--not only in terms of what it <u>is</u>, via the many words which correspond to the experience; but also in terms of what it is <u>not</u>, as other words call to mind experiences which are not those of the music. There is thus a constant process of comparison, between the experience resulting from the music and the experience denoted by the words. Care must be exercised, when searching among words, that one does not become carried too far away from the music itself, as one aspect of a word suggests or leads to another, which one then struggles to articulate; it is necessary to re-experience frequently the section under consideration in order to insure that all ideas actually do pertain to, and derive from, it alone. The first stage of intuitive description is thus a complicated process consisting of:

> ...the practical problems of selecting adequate descriptive terms, removing terminological ambiguities, choosing clear examples and counter-examples, considering alternative descriptions, recognizing and subduing wishful thinking and, if possible, one's own neuroses, sorting out the specific and generic levels of the argument... 20

all of which is done under an implicit pressure of haste in order to accomplish the task before the experience has slipped away.

The second stage of intuitive description is a process of refining the results of the first stage, in order to render them comformable to two stipulations--effective, coherent communication with another reader, and adherence to appropriate stylistic convention.

Making the initial description intelligible to another reader involves, first of all, fleshing out sentences and thoughts which are liable to have been abbreviated under pressures imposed by the timeful nature of musical experience. This may often entail still further expansion and definition of the experience itself, as the analyst is likely to discover (perhaps to his surprise) that it was not thoroughly explored originally. Coherence also requires that the analyst establish some organizational principles with regard to the information presented in the description. In the analysis performed for this thesis, it was found that the information divided itself into two categories, which might be labeled "general" and "specific." General information consists of observations which apply to elements found throughout the movement under consideration; specific information is that related to a much smaller segment of the movement, often only a few notes or measures. Both types of information were not always included

in the analysis of each movement (a description of the experience of each note, or even of each measure, of the entire Mass would obviously be an impossibly lengthy undertaking); movements which were restricted chiefly to one type of information were the Benedictus, containing mainly general information, and the Credo, which was mainly specific. When both types of information were present, it was not always found to be advantageous to present them in the same order; in the Kyrie, Sanctus, and Agnus Dei the description moves from the general to the specific, but in the Gloria the opposite presentation was felt to be more effective.

The second stipulation, that of refining the original description to conform to appropriate stylistic conventions, is one which is in some respects difficult to achieve. Formats in which musical analyses are most often presented are likely to require that the style be scholarly, thoughtful, logical, careful, and somewhat formal. This is, of course, for the most part beneficial and generally practicable--but a piece of music, being a work of art and not a treatise, unfortunately does not always possess those qualities, and thus an experience of that music is not likely to possess them either. A description of such experience is therefore confronted with two occasionally contradictory requirements--that of remaining faithful to the experience as such, and that of conforming to accepted practice.

Obviously, some degree of compromise is required. Examples of changes made in order to accomodate stylistic practice are the elimination of the informal, indefinite second person in favor of the more formal third person; and a reduction in the use of the first person--although, since intuitive description is an account of a unique, specific subject's listening experience, it was felt that this could not with accuracy be totally eliminated.

With regard to those elements which, in order to faithfully represent the experience, were retained despite some stylistically unconventional attributes, it might be appropriate to refer to a remark by Thomas Clifton,

> If it is objected that intuitive descriptions tend to be a little messy, and do not serve up their conclusions in neat, quantified, biodegradable packages, then that is unfortunate. All that can be asked is that the person making the intuitive description do so under conditions of rigor which also preserve the integrity of the musical object. 21

Preserving the integrity of the musical object in its entirety, including its manner of constitution by a perceptive listener, has been the aim throughout the following intuitive description of Franz Joseph Haydn's Missa Brevis St. Joannis de Deo.

Footnotes

1 Franz Joseph Haydn, "Missa Brevis St. Joannis de Deo," hrsg. von H.C. Robbins Landon, in Joseph Haydn Werke, Reihe XXIII, Band 2; Messen 5-8 (München-Duisberg: G. Henle Verlag, 1958), 1-19.

2 Haydn, Missa Brevis St. Joannis de Deo, recorded by The Paul Hill Chorale and Chamber Orchestra, Paul Hill, conductor, Kathleen Hedlund, soprano soloist, Van Knauss, organist (Orion ORS 7022), Side 2.

3 Alfred Pike, A Phenomenological Analysis of Musical Experience and Other Related Essays (New York: St. John's University Press, 1970), p. 5.

4 A. Cutler Silliman, "Familiar Music and the A Priori: Beethoven's Seventh Symphony," Journal of Music Theory, XXI (Spring, 1977), 217.

5 Silliman, "Familiar Music...", 215-216.

6 Thomas Clifton, "Some Comparisons between Intuitive and Scientific Descriptions of Music," Journal of Music Theory, XIX (Spring, 1975), 92.

7 Thomas Clifton, "Music and the A Priori," Journal of Music Theory, XVII (Spring, 1973), 74.

8 Thomas Clifton, an unpublished lecture on time mailed to this writer by Mr. Clifton, p. 6.

9 Clifton, "Some Comparisons...," 82.

10 Don Ihde, Listening and Voice: A Phenomenology of Sound (Athens: Ohio University Press, 1976), p. 32.

11 Clifton, "Some Comparisons...," 86.

12 Clifton, "Some Comparisons...," 87.

13 Clifton, "Some Comparisons...," 90.

14 Clifton, "Some Comparisons...," 90.

15 Clifton, "Music and the A Priori," 68.

16 Clifton, "Some Comparisons...," 86.

17 Clifton, "Some Comparisons...," 86.

18 Clifton, "Some Comparisons...," 70.

PART TWO: INTUITIVE DESCRIPTION OF HAYDN'S

MISSA BREVIS SANCTI JOANNIS DE DEO

I. KYRIE

The music is the embodiment of process and goal-oriented movement, leading to an enjoyable experience of usefulness, purposefulness, and achieving-ful activity. The movement is purposeful, or intentional, in that, as a Kyrie, it has a preordained form; as the introduction to the Mass, it has a preordained purpose.

The Kyrie begins readily, without hesitation, and continues precisely, in well-defined segments and chords. An aura of certainty is thus conveyed, but beyond that the music does not contain a great deal of anything closely resembling emotion. It rather conveys order, and regularity, and neatness, as of a job done trimly and methodically.

Regularity is embodied in the two beats of rests in each of measures 4-7. The sounds are presented in neat little packages, which are very compact and clean-cut--stop, start; chorus, orchestra; p-u-l-l, release; first this, then that, with everything in order.

The impression of regularity is also related to one of two basic types of motion in the movement. The first type is reiterative, vertical, and might be graphically represented this way-- | | | | . It is exemplified by repeated-note figures, of which there are a great many in the movement--specifically the strings' measured tremulos, and all of the parts generally in the Christe section, measures 12-16. This type of motion embodies regularity in

its insistent recurrence, and also contributes to an unprogressive, static effect, which I find unpleasing.

The second type of motion is the opposite of the first, and might be described as a horizontal, forward-pulling motion through a line, represented as  . It occurs chiefly in the choral parts; examples of this are measures 1-2, which is a flowing phrase; measures 8-9, also a flowing phrase; and measures 9½-11, which does not flow quite as freely because of the syncopations and repeated notes, but which nevertheless moves forward. Other, smaller, examples of this motion are the bass part at measures 15 and 20; and suspensions generally, if they are performed with a feeling of motion toward the resolution. Contrary to the vertical motion, I find the horizontally moving phenomenon exceedingly satisfying.

Like the first, recurrent type of motion, this horizontal movement is associated with a particular effect, this time one of gentle confidence. The music moves ahead serenely at a moderate tempo, without stopping, or allowing itself to be halted anywhere. There are no obstructions, or interference; it simply flows along. This reinforces the previously-mentioned aura of certainty established by the lack of introduction; and is further complemented by the absence of doubtful, unresolved chords.

Generally speaking, the dynamics correspond to these two types of motion--moderate to soft dynamics for the

horizontal motion, and the opposite tendency, moderate to firm or loud, for the vertical.

The four-part texture of the movement presents a mat of sound; a mat which is smoothly continuous, and made up of components which, intermingling, indiscriminate, are like the twigs making up a bird's nest. The plurality of voices on each part (one clearly perceives a four-part choir, not four soloists) presents a rough texture of one thing. Since each individual singer produces a discrete sound, each part has individuality, bumpiness, prickly-ness, as each singer rides along a microtonally different area of pitch. It is thus as if the pitch were a tube, with some voices on top, some in the middle, others on the bottom; all are constantly changing within their tiny area of the pitch via vibrato, so that the tube is not smooth, but rough-surfaced, like bark. Taking a group of those--many different pitches--and weaving them together provides the matted-surface texture of the piece; a surface with all spaces filled in, and all components going in the same direction, but nevertheless made up of separate components, separate sounds; strands with rough textures.

The surface itself is round--again, like a bird's nest--because it keeps coming back to itself; to a B-flat chord, for example. There is unity, connectedness; not continuous line, but rather, a circle. It stays within a tonal area, and for the most part does not proceed away

from it; especially at measures 7-9, where the music starts from F, pulls away from it strongly in a straight line--or at least, a line which does not waver, or curve--and then circles back at measure 9.

There is a hollowness, an echoeness to this cassette recording; there is background reverberation, an impression of muffled tone, of sound bouncing off of other areas and getting mixed up with itself, some of it swallowed up or absorbed by surfaces, substances and other sounds. It resembles blank tape or white noise--a rushing sound. This occurs in the vocal parts only, mostly in a particular register--b-flat to b-flat[1]--and when all the voices are in a rather close, homophonic texture, as at the beginning of the movement.

Upon further listenings, with attention turned specifically to the instrumental parts, they also seem to have a fuzzy quality. (This went unnoticed previously because I semi-held-back when hearing those parts, a partial withdrawal of attention to blank waiting till the choir comes in. My predominant focus is thus upon the vocal, not the instrumental, parts; I discovered this to be a pervasive attitude, always assumed initially unless I make a specific attempt to change it.)

The fuzzy quality is difficult to catch--it seems to ride above/among the music, between it and the purely machine sounds of the cassette recorder. It is a sound as

of a rustling of the choristers' bodies or gowns in the background. It is not white noise, being lower, deeper in pitch, than that.[1]

The fuzzy effect becomes worse when considering the score, because one expects to hear what is seen--that is, very specific sounds, discrete, clearly-delineated between pitched, music-sound, and not-music-sound, as on the page the black notes are clearly different, set apart from, the white paper background. Looking at the score while listening makes the experience too specific; it points out and makes vivid very particular things to listen for, and at the moment my focus is toward fuzziness, the background or fringe, not the core, of the sound. Certain parts are not as clear as I would like to hear them--they make blurred, fuzzy-edged lines, rather than straight, sharp-edged ones. This is particularly true in the soprano part, which is usually the particular focus of my attention.

It is possible to observe experiential phenomena even when considering a duration as small as the first half of the first measure. When the music has become familiar via many listenings, the first sound is the essence of achievement in and of itself. One waits for it, anticipates it, and, when it sounds, the expectation is appropriately fulfilled. The first goal becomes the first chord. It epitomizes stability. But as the first sound sustains, as it

"presences," the experience of fulfillment fades. The future-searching protentions now give expectation of change, because the longer a sound lasts, the greater is the probability that it will change. This is the case with "Ky-" of "Kyrie" in measure 1.

This stabilizing process also applies to the entire movement, when it is sufficiently familiar to the listener. Each phrase becomes a whole, a unit, a noun; not fluidity, moving verb, or process. It is as it appears on the page, fixed and unmoving, an entity completely given, totally static. Because I have heard the music so often before, there is no longer any expectation; everything is exactly as it is, and as I know it will be. And if I already hear the music in my mind, then I here it; it is already present, exactly as it will be when the sound waves reach my ear. That being so, my mind deals with it as a given, and pays no attention to the incoming sound waves--they contain no new information. There is a change in my physical environment--the sound waves--but none in my mind, which takes in no new information.

And yet I can also direct my mind to do the opposite--to hear the movement, the temporal factor of the movement's reality. My eye adds to and reflects this by moving through the spaces between the notes on the paper as they are aurally produced. That is the difference between the music as sound and the music as score--sound is continuous, it

moves from ink-blot to ink-blot of the score, filling in the spaces between them. A graphic analysis might represent this more accurately.

Some further observations on specific measures, in addition to those already cited, are the following:

At measure 3, the strings on this recording seem to play a stop on the dotted eighth notes--it does not sound like one bow stroke.

At measure 14 on this recording, all the parts sing even quarter notes; the soprano does not sing the dotted quarter and eighth notes which are written in the score. This strikes me as unnecessary pushing of a line which does not require another shove from all parts to keep it going.

At measure 22 I dislike the manner in which the alto marches up beat 3; this is the connecting part of these beats--the alto moves toward beat 4, while the others have to hang back and wait. It thus should be an indiscernable fragment of an unbroken line, important for where it comes from and goes to, rather than what it is by itself. However, instead of a connection, these performers make of each note a stopping point, or a stepping stone.

Footnote

1 I think this fuzziness is a result of the room sounds. I recorded this cassette with a microphone in

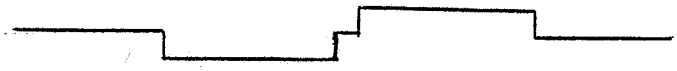
front of a speaker, not machine to machine, and the fuzziness is a result of many other little rustlings--air masses across the mike, sympathetic reverberations in the room, outside noises. It's annoying.

II. GLORIA

The first series of listening encounters with the Gloria created an impression of it as being busy, brisk, efficient; attempting to get everything done at once. The lack of an instrumental introduction creates an effect similar to that of opening a door into a busy workshop; there is an enormous amount of activity going on, bubbling and simmering like a kettle continually on the boil.

However, the next phase of my listening became an example of the thorough dissatisfaction which can result from approaching the music with preconceptions, and from attempting to extract forcibly from the music something which it is neither prepared nor equipped to give. For a variety of reasons, I began to try to experience the music, and particularly the first thirteen measures, on a very short-range, note-to-note level. The immediate measure-to-measure observations which resulted from this follow, and are in turn followed by descriptions of details which apply throughout that thirteen-measure section, and to a certain extent throughout the movement. These descriptions make apparent the fact that the Gloria provides only very minimal satisfaction when listening for goal-directed factors, whether melodic, harmonic, or rhythmic, on a close-up, micro-level; conversely, the listening attitude which was found to offer the most satisfaction is also revealed by the end of the intuitive description.

The music grinds to a halt right in the middle of the first line, as if bewildered, and then kicks itself on. To a certain extent it all stops after measure 2 beat 2--there is a thud and then a recoil, a recovery, an instant's snatching of the breath to go on. If one is sufficiently frustrated by the seeming lack of forward motion to make a particular effort to hear a goal-directed line, it is somewhat possible to do so in measure 3--there is a longish pause in the middle of the first line, where no one has consonants, all are holding a long note (the alto articulation is hardly audible, as will be discussed). But it is difficult to make a line out of this, because the tenor is the most prominent part, and it "resolves" <u>up</u> at measure 4--it does not seem to reach a goal, or to achieve any earned cessation of effort, but simply pushes on, without attaining a resolution. The soprano part might provide some kind of help in constituting goal-oriented motion, but that part is almost inaudible.



--first line (soprano part), contour. It establishes a center point, a level of stability; moves away from it; returns upward; and returns.

At measure 4 on this recording all parts stop fractionally after beat one, whether they are in the middle of a word or not. The conductor obviously believes that the musical, not the textual, phrase is important here; but in the alto part this break is unsatisfactory. The alto has

leaped up to crash into the soprano part on c^2 at the end of measure 2, and gotten out of that entanglement safely and rather nicely to arrive at the b-flat^1 right on time--but its words haven't yet caught up! One finds one's self there on a b-flat^1 , on the downbeat, with a "-ste" left hanging over. It seems slightly ridiculous. For the alto part, measure 4 beat 2 is like an extra kick for good measure--almost a humorous touch. The alto, in concert with the other parts, gave the accent on the downbeat as demanded by the phrase (or the conductor), dutifully articulated--and then slapped on their "-ste" as if having the last word. (That is merely one possible mental construction of that incident; it is actually difficult to hear it in any way at all, because the "-ste" is covered by other sounds.) The bass part has the same incomplete word articulation, with the same somewhat ridiculous effect, but in the measures following "-ta-tis" its words coincide with the barline--declamation and music fit, which is much more satisfactory to perceive--again, when such perception is possible at all, which is rarely.

There are a series of overlaps between parts in that section (measures 4-8). When the bass's previously mentioned phrases end--("plunk")--at the beginning of each measure, the tenor is carrying on; when the tenor ends at measure 8, the bass and alto are already going on. For the alto, however, this is another case in which it has to

hang on through the beat because it has not yet finished its word, and must connect up with the next syllable. The music as embodied in the other parts demands two emphatic strokes, separated for emphasis, on the $I\frac{6}{4}$-V chords on the first two beats of that measure, but the alto cannot comply, because it is still hanging onto its syllable.

There is a point at which the tenor part stands out, on a long line (measures 4-6, "Filius patri"--but words are not a focal element), where the tenors soar ("sore"--it's high in their range) on a long- spun-out filament of sound supported by vertical pillars of sound, pecking, beneath the upper parts. The soprano or upper parts have a similar gesture later on (measures 9-12)--a long upheld line which keeps the forward motion going.

The music really does not begin to soar, or to move forward, until measure 9, with the soprano high note and tenor sustained note. Earlier, at measure 5, the tenor was so much concerned with his high g^1 that <u>it</u> became the goal, and did not effectively move anywhere. At measures 12-13, the alto "miserere" is a delightful bit of articulation, highlighting the surface texture--it is a delicate detail, not the thump which most attempts at articulation have been heretofore. That a^1 is in exactly the right range; at that point there seems to be a hole for that pitch to come through into perception. There is a combination of reasons for this--the sopranos are letting up on

their note, f^2 , which they've sustained for several previous measures and undoubtedly find difficulty in returning to; the tenors are in the same position, coming down after their f^1; and the basses also, having pulled to get the leading tone, b-natural, up to the c^1, are now backing off. In addition, the alto is the only part having articulated eigth notes, and is not competing with three other parts. The altos finally have a chance to shine--they've been thumping along, patiently chanting out notes which were inaudible among the other parts.

At measures 9-10, when the basses move from f to d^1, it is difficult imitially to follow them aurally, because their sound changes with the register.

The "Cum Sancto" section, measures 14-21, is a pause to get one's breath, while gamely going on. It almost seems dull when one arrives at it, because there is no new stimuli each micro-second. It does, however, have the pulling-forward, teleological quality of motion.

At that section there is almost something disappointing about going back to B-flat major, with the e-flat in the bass. The section surges upward via the tenor leap to g^1 in measure 18 (the tenors seem to demand altogether too much attention on this--they are too loud). The tenor motion, plus the strings skirring around at that point, make of it a climax. It is nice to have all the parts performing the same gesture, but not as lovely as I would like

it to be, for several reasons--the sopranos are in a low register and resolve upward in a standard resolution involving regular chords, which has nothing very yearningful about it in that it resolves right away and doesn't keep one in suspense; the marked, emphatic string gestures punctuate the line and prevent it from being a long, unbroken strand, in spite of the chorus's efforts. The cadence is a typical cadence, textbook style, and is heard according to that framework; in this case it communicates successfully, appropriately expressing solid finality, with no ambiguity whatever to the chords.

The "Amen" section, measures 21-31, has the pulling-forward quality, but less so than the "Cum Sancto" section, because of the sixteenth notes in measures 23 and 27. Overall, it gives an impression of winding-down, of lessening complexity, because the vocal parts are more unified than at any time previously in the movement. The "Amens" in measures 21-23 are trilly, almost birdlike, because vibrato makes it very difficult to distinguish soprano and alto notes, producing simply a rapidly oscillating blur whose visual representation might be thought of as frilly, like the plastic squiggle on a stick that comes with a turkey sandwich. That alto-soprano line needs the continuo entering at measure 23, as a form of support or scaffolding. Together, the three parts form an open framework--bottom and top, with empty nothingness in between. But again,

the richness of the timbres, and the movement of the notes, fill in that framework--it is not a static window frame.

The entire wave-like structure of the movement is epitomized in the measures following measure 21; there is a surge up to g^2 followed by a descent, which is then repeated at a lower level by the tenor and bass; after which all parts except the bass outline a descent from a high point. Similar slides down from heights have occurred at measures 12-14, and measures 19-20.

The articulation of consonants in the alto part is hard to hear, extremely difficult to catch--in fact, consonants in all of the parts are almost non-existent, even when one makes a certain effort to perceive them. The score is of assistance here--but to use it one must undergo a complicated process, consisting of looking at the score, mentally creating or imagining the sounds symbolized therein (requiring a trained ear, of course), and then searching the actually sounding music for the real-life counterparts of those imagined sounds. This is a case in which initial aural perception is inadequate, and requires assistance from vision.

Once the consonants have thus with difficulty become evident, there is a kind of secret delight in hearing them come through into perception, especially those of the alto part, which is the most buried of all. However, there is also a kind of blindness--or rather, deafness--accompanying

such perception, since the concentration required for it means that other stimuli are perforce ignored.

From another point of view, the lack of articulation might be considered to be a positive phenomenon, in that it contributes to a blended sound. The choir very frequently functions as one large instrument; however, the blend is almost too successful, in that the resulting sound is vague, unformed, and confusing, without any focal point for the listener's attention. This is not the fault of the performers' diction, but is inherent in the music as written.

The seeming negligence with regard to text articulation contributes to another general impression of the Gloria, which is essentially one of triviality; as if they/he (performers/composer) rush events past one because those events are of little importance. One receives the initial feeling that it is not profitable to delve into this movement, to follow and perceive each of its parts, because there is nothing worthwhile contained within them in any case. It seems to be the musical embodiment of religious formalism, the eighteenth-century equivalent of racing through the liturgy in order to get out and play golf. The words are not hidden so that they can more lovingly or appropriately be revealed later, in a sort of gentle withdrawal which will result in a return with renewed significance, a kind of subtle "I'm giving you this in barely perceptible form now but you will realize its significance

later" as when a small motivic fragment is developed into grandiose proportions. In the Gloria the words are simply thrown away, raced through with no concern whatever for their perception, tossed aside with total indifference, not even rating contempt. The Gloria seems incredibly inconsequential; as if there's-nothing-important-there, let's-hurry-and-get-it over.

Rhythm also contributes to a rushed, dissatisfied feeling. All of the parts generally move off of each note as quickly as possible, with as little time spent on it as necessary; or, put in technical terms, the most frequently occurring note value is the eighth note, which is also felt as the smallest, fastest subdivision of the beat (the sixteenth notes are too negligible to be felt). This gives an impression of "let's move on as quickly as possible," which in turn implies "let's get this over with." The Kyrie, as a contrasting example, does not always move at its fastest note value--the parts hold longer notes while underneath there is a subtle excitement, as if there could be more activity to come, if the composer chose to throw everyone into sixteenth notes. There is also the feeling that those voices hold onto long notes for a reason, that reason being that the sounds are worth hearing, and should not be left immediately.

Another contributing rhythmic factor is the general lack of eighth notes on the second half of the first beat

of most measures. This is acceptable at measure 4, because that is the end of a phrase (if it can be called that). But almost every measure after that has the effect of stopping on the downbeat. The more closely one considers this, the more uncomfortable it becomes. Because there are so many sounds going on which are half-heard, it is easy to assume that there are some occurring on the second half of each downbeat as well; but close listening reveals that there are not, and this leaves an unhappy, disappointed feeling--empty, like that space.

Even the melodic and harmonic aspects of the music itself have nothing fascinating about them, no attraction, until the soprano long line at measure 9 begins to lead somewhere, promising a goal or destination which might be worthwhile. There is a bit too much punch to all the lines, especially at the beginning--this type of motion, | | | | "dut dut dut dut dut." Perhaps the chorus gets carried away by all of the hectic, moment-to-moment activity going on; it is very difficult to sustain line through all of that, either as a listener or as a performer.

The lack of musical interest may be the fault of this performance, rather than of the music itself, which perhaps could be performed in a manner which is light, bouncy, and bubbling. There is enough of each sound provided by the many repeated notes; each chord is sat upon, and struck again and again via repeated notes, so that there is no

need to pounce upon each one. Therefore the notes should simply be presented lightly, making the most of what line there is, notably in the soprano part. The music is not particularly important; it lacks much of a sense of progress. The chords themselves are not especially tension-full or unstable chords--dominant always goes to tonic here, so that there is no secret about motion, and it is thus not particularly unstable or interesting. That being the case, this seems to be something like recitative, where the music is not important in itself, but is merely a vehicle for the words. Here, however, as was pointed out, the words are not given any careful presentation either, but are mixed up, swallowed up in chaos. I am driven to ask: "What <u>is</u> the point of this movement?" Nowhere do I find any emotional pull, or enjoyment, or attraction out of it. The experience is one of boredom.

The experience becomes more successful if one concentrates upon the harmonic movement in a particular way, forging a mental construct which becomes more grandiose because it has titles--I-V7-I-IV$\frac{6}{4}$-I. Then it becomes possible to perceive this motion as massive blocks of sound, moving ponderously stepwise from one level to the next. This massive movement contrasts rather incongrously with the other, little, rushing-around activities taking place on the surface of each level, where seemingly there is such a big to-do made about such little movement. It

is deceptive, fooling one into thinking that the important movement is taking place on top, where all the rushing around is, while actually very little that is important goes on there. I begin to find some interest in the music by listening to the lower levels or background.

Something of the same attitude is useful with regard to the articulation in individual parts. Text per se is not something which attracts attention here--rather what is featured is simply the fact of a welter of changing sounds, not what specifically those sounds are or become.

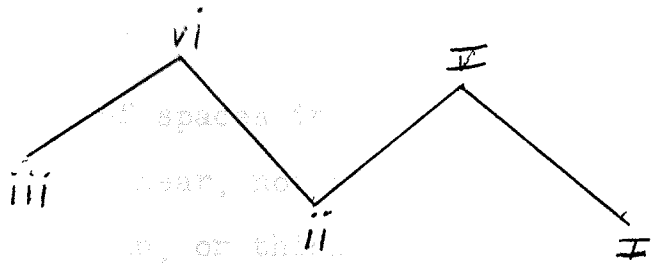
This movement is not designed to be listened to for particulars--to do so is unsatisfactory, as illustrated. It is a mosaic which cannot be approached from close up; one must stand back, and simply enjoy the movement. In this case it does not particularly matter where the movement is going; what chiefly matters is simply the fact that there is movement--rather like looking down from a high point at a shopping mall with people milling about below. Pure rhythm and movement is the point--the sheer simple thrill of activity, of energy expended. Occasionally the musical experience can focus upon points which are goal-oriented, which move somewhere--the tenor and soprano long lines at measures 4-6 and 9-14; the alto "misere nobis" at measures 12-14; the overall harmonic movement. But mostly it simply is general hustle-bustle which satisfactorily occupies the attention. The music

is kept from being formless, shapeless, and uncomfortably chaotic or insecure by the solid chord progressions which are emphasized in the bass part and particularly in the cello--there is nothing more certain or secure than I and V, which thump into place like bolts thudding home. The progressions are aided and abetted by the previously-mentioned, square-cut downbeat emphasis and by the violins' registral changes on downbeats. All of these things provide a solidly secure framework within which controlled chaos may take place. One can simply rejoice or revel in the luxurious growth of foliage, without looking too closely to see that a lot of those plants are weeds.

III. CREDO

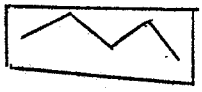
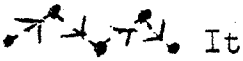
There is a definite focusing of attention at the beginning of the Credo--the soprano (later, tenor) melody line is important, the others are not; the melody is foreground, the others, background. The overall effect is like that of small, fuzzy strands escaping up from a central thread, as in the constitution of a strand of mohair wool; or else like one brightly colored red thread in a mass of gray-green ones. The prominent melody factor upon which one focuses usually seems to be the soprano part, especially in the first phrase (measures 1-2), where the soprano starts by itself; the prominence of that line which is contained in the soprano is confirmed by the fact that it is brought to the attention again when the tenor part repeats it in the next line (measures 2-3). After this soprano-tenor imitation, the soprano part still seems to be prominent--this the voice part with which I am most familiar, but it also has movement and direction, unlike the parts at the beginning of the Gloria.

The first few measures of the Credo have an ideal combination of elements--long, arching, supple lines in the soprano supported by punctuations, vertical underlying pillars in the bass. These pillars drive squarely into their assigned places, and there are sharp, jagged zigzags between them:



(This visualization is probably a mental carry-over from keyboard placement; also, the numbers are a result of conscious thought process, not intuition, and are included here for identification purposes--the immediate perception was simply of relationship and zig-zaggedness, not of labels.)

The jaggedness is prevented from raggedly jerking the music apart by the fact that the forces are counterbalancing; they have a tensile ratio of counteracting pull--neither allows the other to fly off in one direction. Instead, their pulling force is controlled and used for the momentum of the music, kept within one area. The effect, rather than being that of a laser beam springing off on its own, is that of a force field, or a trampoline--a tensile mat surface of force, off which the upper lines jump.

In the above description, the idea of zig-zags led to the idea of a mat or force field;  which is contained, square, two-dimensional, as opposed to  which is extended, linear, one dimensional. However, on another listening the mat idea did not seem appropriate--the motion is so much more prominent than the surface.  It is the jumping from one dot to another which is important, not so

much the stasis of spaces in between them which they fill and define; the linear, not the contained, aspect; verb, or motion; not noun, or thing. However, the noun--the spaces or surfaces--does have an important role to fill, but it is one which is more subliminal, as a background perceptual feature. In this role it helps to define the overall field, the tonality, the limits of the total space being used--in objective language, B-flat major, not e minor, or some other key; these are the structural pitches within that tonality. Also, when retention has faded to genuine recollection and the piece is reviewed as a whole in memory, not in moment-to-moment timefulness, the noun or thing-aspect of a mat or surface was found to have more relevance

The soprano's second phrase, beginning at measure 4, seems to pick up where the tenor's repetition of the soprano's first phrase leaves off--so that the unit works out to be "phrase, repetition, extension." It is the leading tone to the dominant which makes the soprano line sound like a proceeding onward, a moving along to the next thing. And yet, it is very much connected to what went before, a logical, orderly, proceeding onward from; as if the soprano makes a statement, pauses, head cocked, to review it in its tenoric incarnation, or simply to await the tenor response, and then, evidently satisfied, moves right on to the next thing, without pausing

for any reworking of the first part. This onward progression winds gently downward to a pause (at measure 5, beat 4), as if for reflection--or, in another way, as if temporarily at a loss (this latter impression is due to the fact that the soprano gets lost down among the register of the other parts). In a way, the pause is incongrous--everything has been completely in the manner of bull-dozing straight ahead, with no hesitation, no stops for breath, that to have a pause almost seems out of place (another contribution to the at-a-loss impression). But on the other hand this pause is a relief, as if sanity, sensation, and reflection are returning, in place of the mindless, numbing, mechanical driving forward which has marked the process so far.

There is a very definite visual formation to that pause--a wedge or V-shaped down-and-up-again, as of going down into a shadowed ravine and coming back up the other side. This formation becomes apparent mostly after the pause, on the far side of it, (an example of a modification undergone during retention), because at that point there is more feeling of a climbing motion. On the beginning side there is such a brief descent that, as mentioned, one does not realize what is approaching; in this case protentions give little expectation of a pause. The lines themselves begin in an arc-like fashion and then

settle, smoothed or squashed into a leveling off. The epitome of this leveling off is reached by the tenor phrase "descendit de coelis," in measures 7-9, which is all on one note--the tenor part here presents a level surface, a solidity, the solid plane in the tableau, a plateau, a hanging surface in space. The music never ceases to move, there is always force moving through the lines, but at this point it moves through a horizontal plane, not an arc-form. There are two arches--first in the soprano, then in the tenor. Then the soprano starts to climb again but immediately reaches a peak and by sinking back starts to contribute to the overall quashing or leveling effect. This effect is occurring rhythmically also, but the rhythm is not lessening to as great an extent as pitch--the stop is more of a major change in the rhythmic element than the lowered, level pitches are in the pitch element. Rather, it seems that there is not any preparatory rhythmic change at all, but the lessening pitches serve to prepare one for a rhythmic stop as well so that when it occurs it is not totally incongruous--via the general association of "lower" with "slower and softer," an overall lessening, as opposed to everything increasing. (Actually there is a minor rhythmic preparation at measure 4 beat 3--the effect is that of a long note because, in addition to the alto and bass notes, the soprano part comes down to join the alto,

and is lost in it, thus losing the second pulse on that beat. The effect is that of a plateau on a close-up, mini-level.)

The entire musical gesture comes together at measure 5. The altos have been filling in, as foliage or underbrush in the space between the sopranos' arches and the basses' supports; the soprano comes down to join them there; the tenor joins their type of motion, level as opposed to arching. It is a general drawing-in, a coming-together, a lessening of the spaces used which prepares for, and coordinates with, the lessening of time, the pause--so that everything culminates in that gap, an instant of no-space and no-time, the eighth-note of rest.

That measure has a perfect combination of diverse elements, in a number of senses; it has a stability which is not rigid, and superimposed over it, a crossing; a scaffold, and something to adorn it; the feeling of going somewhere, and yet staying in one place; stable background, and active, purposeful, interesting foreground. The tenor is woven around by the bass and alto; the latter, in falling away from the soprano as it does, defines the soprano by saying where it is <u>not</u>--defining its edges and horizontalness, which contributes to the levelness. All arrive into parity, equalness of texture, with a little spurt of energy just before they do, (the sixteenth notes of alto and bass), a mini-drive to cadence. The landing is there,

not too abrupt, enough for one to get hold of, lengthened by the soprano suspension.

These are the main elements of measure 5 and the way in which they are perceived. The bass is heard chiefly as motion, its line or direction not being as important; the soprano and tenor are arch-like--direction is important here; the alto is subliminally noticed for its relation to the soprano.

The rest of the phrase returns generally to the diffuse, genteel chaos of the Gloria where one must search and pick and fuss to find something particular to focus upon. More simply, it is an impression of not-very-differentiated mass. There are a few elements which stand out--the surging up the other side of the wedge-figure at measure 6, helped by the soprano 7-6 suspensions; the strings at measure 7, (which sound very much as if they do not perform the figure which is written, but make the second half of beat one into two sixteenth notes); and the soprano high notes in measure 8, which come through clear and pure, like reflection off of chrome metal.

Upon first impression, the "Et incarnatus" section, measures 11-31, is not as interesting as the preceding one. It is seamless, in the manner of a blanket, not a thicket, with no little holes. One has to slow down one's rate of expectations, decrease one's internal body time, which has been geared to the previous section; this seems to be

accomplished by the words "de Spiritu Sancto", measures 17-19. It is very difficult to perceive any constructions such as melodic lines; they are much less apparent because they cover so much more temporal space than the quicker phrases of the first part. On a miniature level, the only place where line is perceived is in measures 13-14, with the tenor's resolution on the words "-tus est". This is another example of modification during retention--before this (and after it) one is occupied with the process of expanding one's temporal span, extending protentions so that they search further into the future; and these protentions lead one to expect, not motion, or traveling line, but rather something closer to stasis. This stasis consists of a stable field containing only two elements--the men's voices maintaining a steady horizontal strand of sound, and the women's voices wrapping their sound about and around the men's. At measure 17 both sections become one element, a striated line which is a line only in long-range, massive terms.

One spends a lot of time doing something resembling waiting in this section; not exactly attending to each micro-second--but not an inattentive blanking out, either. It is, as was said above, a time-consciousness extension. This is a larger structure, whose parts are related not as minutes relate to an hour, but as seasons relate to the year; and it is experienced in the same, mammoth, long-term,

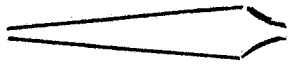
almost subliminal kind of feeling. One does not experience one instant in which spring passes into summer, and yet one is aware, at the back of the mind, that it is happening. Just as the moments and days of the human level of existence relate to the long-breathed, year- or century-based level of the moving and growing activities of a redwood tree, so the earlier section of the movement relates to this; and to pass from one section to the other is to pass to another level of existence.

The events within the stasis of this section are experienced as a group of disparate objects--a plane filled with scattered boulders. Perception in this case includes foreground and all of background--the plane stretches flat to the horizon and is bounded only by the sky; one is aware not only of the events or objects--the boulders--but of the spaces between, around, and among them, the overall unchanging wide picture or stasis.

The relationships of this portion are mammoth; vast edifices; enormous tree trunks with wide spaces between them. This adapts itself well to a Schenkerian, background way of listening, easy to do here because there is so little in the foreground.

The silence after the word "Sancto" in measure 19 is felt as a pause, a breakdown--as if the music, which has slowed to such an extent already, has slowed until it stops briefly, as dough which is stretched farther and thinner

begins to have holes in it.

The phrase "ex Maria Virgine" is performed with a nuance which feels exactly right, the precise fulfillment of protentions--an impetus toward "Vir-" and a slight pressure on that syllable, followed by a soft damping effect. The silence before the first "ex", in measure 19, is an indrawn breath, an upbeat, a gathering together or raprochment for the narrowness with which the next figure commences; it thus adheres to the incoming sound, and insures that the phrase is set apart, heard as a unit complete to itself. The phrase has a laterally funnel-shaped, expanding form, wide open at the far end but separated from what follows by silence, a tunnel whose mouth opens on space--  . This applies to both statements, original and repetition, because the choir makes a slight break after the second, also. This tunnel is not a static form, but something which in the course of the music the listener passes along and through, and the momentum upon emerging at the end is enough to keep one passing through, moving over, the following open space, guided and supported after the first statement by the strings, which conduct one down to narrowness again for the beginning of the repetition.

The difference or discrepancy (Barth's "falsification of experience" referred to in Part One) felt between conceiving or postulating this passage as a tunnel--a static

form or representation, a noun--and actually experiencing the music, is the delight felt in the difference between snapshots and movies--one moves, the other does not. To write "it has a tunnel" gives an accurate expression to the distinction; it expresses the music as an entity, something capable of possession, and thus by implication, two structures or substances in a relationship of inclusion--the "it" and the "tunnel" which belongs to "it", which "it has". While of course, the actual experience is of moving--verb, not a noun, fluidity constantly changing or escaping from the framework which abstraction seeks to place around it.

I dislike the tenors. They seem to be continually pushing forward, drowning out the other parts, masking them. They seem to exercise no tact, restraint, or sensitivity. At the "Et incarnatus" they swoop into each note, giving a jerky, scalloped effect, instead of a steady, soaring impression; telephone wires instead of shining steel girders. And it does not sound effortless--rather as if the sound is a cold stuffing up their noses, than a clear stream of song pouring forth. It doesn't go anywhere, partly through lack of good tone color, partly due to the nature of the music itself.

Beginning at measure 32, the panoramic focus seems to recede somewhat, as the event which is taking place begins to take up more and more space, filling almost the

whole picture; it is a flat and connected event, a surface resembling an asphalt road stretching off into the distance. But it is also possible to listen in another, much broader perception, in which the bass line event fills only part of the picture. By this point in the Mass as a whole, the space used has come to be defined as the total area covered by the voices, the whole filled-in range (F to b-flat^{2}in technical terms); and the listener is subliminally aware of all of that space even when it is not occupied--it constitutes the frame, the limits, even when nothing is presented in that space. One listens to what is there, but at some level is also aware of what is <u>not</u> there.

The Crucifixus line, measures 31-36, is more waiting for the inevitable, a slow, consciousless waiting--or not precisely waiting, but moving toward so slowly that one is not aware of moving; again, like the seasons. This is because, if one concentrates at any specific instant, the awareness is of a sustaining of one sound, not moving or changing between sounds as was far more likely to be happening in the first section. The main awareness is of one thing, stasis--but the subliminal and more important awareness is of change, progress. This is the diametric opposite of the Gloria, where, on a surface level, the main awareness is of change, but the underlying awareness is of nothing happening.

Whereas "crucifixus" was one element, one event, "passus", measures 37-46, is again boulder-strewn space. In a way, each sound, each new syllable or pitch, seems like a separate element, because one can focus on its appearing, absorb all about it in the first instance, and then gain no new information about it as the temporal span endures. Because of the quality of slowness, during which there is merely sustaining but no new information presented, there is a fractional dwindling of attention--thus the lumpy, sporadic impression resulting from what appears on the page to be long lines. It is not that the chorus' performance isn't smooth; it is more a matter of my perception, which does not sustain at that rate, and seems instead to "fire" at each new stimulus.

However, precisely because of the chorus' artistic performance, it is possible to hear the "passus" section, not as a collection of discrete units, but as a very long phrase, once again on that massive, long-term level; a phrase which expands, containing a progressively greater volume of sound via crescendo and propelled along by the alto, until at "et sepultus est", measure 41, it contracts into a single strand of sound, on a dominant which seems to have almost no identity of its own. As the fifth of the tonic it has absolutely no power to determine the chord; it floats, swallowed up in the overtones of the almost unsounded but nonetheless powerfully implicit tonic.

This carries over to the next measure, measure 44--even when the note becomes the root of the chord, it is nevertheless still a dominant chord, and the sound is lost, totally drained by the all-pervading pull of the tonic. It floats, vague and formless, totally controlled from without, the image of passivity and unable to change itself--it drags along, suspended, on the same note--and at measure 47 runs smack into the wall of "Et resurexit".

"Et resurexit" is a verticality in that the pitches are expanded here, filling more space, a comparative block of sound. For some reason, the Allegro never fails to produce a feeling which is usually physically manisfested in a smile; or at least to give an uplift more usually associated with major mode. For when that formless dominant finally seems about to be dragged down to its inevitable doom--it doesn't actually go there; instead it bubbles and froths up, transmuted into, borne along on, the third of the chord, (the soprano being the focal point here) a volatile, changeable, active chord member, which dominates even the chord root and tonality's tonic, coloring it with its own essence, to such an extent that this is an activity and continuation (supported by the rhythmic structure), not the wiping out or utter finality which the pervading tonic finally swallowing its dominant would have been.

After all the preceding passive reflectiveness, the "Et resurexit" is a call to action; and more than a call,

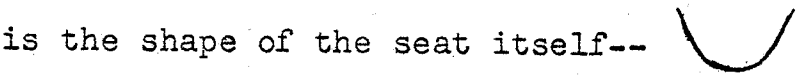
the actual epitomization of action, the bustle of being out and doing. It is again a switch in bodily time, a chief element of whose effectiveness is its unexpectedness. The verticality of the section is also a temporal verticality--the slash of a hard downbeat, and the firm, reiterated downward strokes of beats sharply and clearly delineated, each one precisely marked by events directly on it to begin with, and then further impelled and pushed along by smaller impetuses showing that there is still more energy simmering and bubbling up under those beats. The main interest here is movement, with all the minute parts clicking and meshing together like cogs and gears in a fast, precise mechanism of interaction, as all those diverse components of sound, the various syllables, proceed forward in their own way and manage to coincide without colliding, to adhere without interfering with one another.

This section is something like a combination of the Gloria and the beginning of the Credo--large moving blocks of sound, or chords, on one level--with, at another level, microscopically diverse activity taking place on top of them; but not such seemingly aimless, uncoordinated, wild activity this time. This is probably because the rhythmic values are not as small as possible--the felt subdivision of the beat is the eighth note, but most voices move in quarter notes or longer, so that one has more of a feeling of stretch, of duration, not of moving as fast as possible

and running away from each note as soon as one arrives at it. That factor plus the comparatively slow chord changes--enduring blocks or levels of sound--provide sufficient elements of control and steadiness to prevent the diversity of texts from running away with any possible significance as they do in the Gloria. Even when the chords change at a faster rate, at measures 56-57, the bass line still provides a steady surface; in part because one has become accustomed to hearing it that way (Meyer's Law of Good Continuation), and in part because, even though the motion is faster, it is still by no means fastest--the strings have increased to sixteenth notes, so that within a ratio the chord change motion is still relatively slow.

In addition to the extreme temporal regularity of the bass line, its spatial regularity and predictability are a source of satisfaction--each note fits together with the others and moves dociley to its ordained place as part of the precisely interacting mechanism; the line is the more delightful because the bass's patterns in measures 53-58 are exactly defined according to style, and the focal protentions searching ahead in each temporal span are able to precisely predict what follows, giving a sense of inevitability and an almost smug security.

IV. SANCTUS

The overwhelming, prominent impact of the Sanctus is an energetic, vivacious feeling of swing. It brings to mind, somewhat incongruously, an image of canvas-seat-swings in parks. There are two reasons for this association--one is the shape of the seat itself--  -- which expresses the dips within the music; the other is simply the general use of the device, which brings about the physical sensation of swinging. There is also a correspondence between the texture of that canvas--fibrous, tough, able to withstand a lot of pull, yet flexible--and the texture of the music. There is a feeling of give within the music--but also a sharp snap of retraction at each downbeat. One experiences a high rebound flowing energetically off of the downbeat--one does not go down onto beats, but rather uses them as touchstones, bouncing lightly downward and immediately rebounding forward, propelled upward. There is then an abrupt recoil for the next beat, but one which does not tear or disrupt the music. This produces an impression of toughness--the music is capable of undergoing a strong pull, almost a jerk, without distorting or unshaping itself. It is flexible--up to a certain point, and is able to impose the limits ruthlessly when that point is reached.

The overall direction of the motion is vertical. When considering a single part, the first word, "Sanctus",

is experienced as broken immediately after being sounded, by a chopped-off interruption which fills the broken space with silent impact, a noiseless downward slash which cuts off the line from what follows, and emphasizes vertical sensation. It is also possible to experience verticality when considering combinations of parts, for example the bass and tenor in measures 1-2. The listener's attention hears one note of bass, and leaps up for the tenor entrance which follows; one is thus not allowed to follow a horizontal line, but is immediately catapulted upward. Immediately after this the tenor jumps downward, in another vertical motion. It is also possible to feel each beat with the impulse of a downbeat, (making the meter $\frac{3}{8}$, not $\frac{6}{8}$); one comes upon each one sharply to an abruptly demarcated sound, rather than continuously flowing forward horizontally. (Continuity is a horizontal phenomenan, while cessation is a vertical one. If one draws an imaginary horizontal line with the arm, that line keeps going--it repeats, turns one physically around, but continues--as a horizon or perimeter. A vertical gesture of the arm, however, is imaginarily stopped by the ground, or is dissipated in the sky; in both cases, it ceases to exist, and thus expresses cessation, not continuity.) Verticality also seems to be an effect of the introductory "sa-" sound of "Sanctus"; the "s" is performed by the tip of the tongue and the upper alveolus, from which the jaw drops, energetically, to the "a", while immediately

sound dies away.

It is also possible to experience other, larger levels, in addition to the U-shaped, one-beat swing. The first entrance of the bass part is a preparation which swings up to the tenor part, from which point the two lines, heard as one unit, loop down in a series of lesser swings; this is then repeated by the alto and soprano. When thinking in these terms, on a larger level, one hears two large swings, of a particular duration (four beats each) which reach the end of a cycle and create the need for a renewal, making it appropriate for the bass to come in at measure 5 (on a more close-range level this entrance was felt to be inappropriate, as is mentioned below).

Throughout this movement I find that there is a bodily manifestation of the swinging sensation, an unconscious moving with the music, a slight circling, nodding motion of my head, a rhythmic rocking back and forth.

The focal point is simply that the sound is moving--I am not strongly concerned with pitch, except as it is a manifestation or carrier of, and inducive to, rhythmic drive, via harmonic tension and so on. What is important is not <u>what</u> is moving, but the actual fact of its motion. It is possible to examine the music and ascribe the swinging sensation to various factors, including the placement of long and short syllables, scale degrees used on downbeats, rhythmic figures, etc. While all of these things of course exist,

they are merely the means used to achieve that which is the overall effect and goal of the music, and which is its chiefly experienced factor--the swing, the magnificent pulsed rotation which occurs over and over, sounding through and by means of the details of text and harmony as clear water becomes visible by the tiny ripples and minute particles floating in it.

I find it far more pleasing in this movement to listen for that overall swinging impetus, hidden behind the specific notes as real motives and feelings lie hidden behind words and deeds, than to listen with a finely tuned focus for the exact placement and definition of each note. This type of listening might be called broadly-focused, unrefined, or even subconscious, because it does not choose and mark out for conscious attention the details of the music (they are perceived, but passed over, as less or non-essential); nevertheless the main object of perception is exceedingly specific, and irrefutably (it seems to me) contained within the music. Most importantly, the perception of this phenomena is enjoyable; it gives more pleasure and satisfaction than the punctilious, tedious (comparatively) objective notation of syllable-for-syllable, note-for-note, chord-labeling exercises. The distinction between the two experiences seems comparable to that between the experiences of swinging in a park, or practicing penmanship; the former is ultimately preferable.

The imitation between parts at the beginning of the movement has small impact, unless it is deliberately made the object of attention. This is because, as was pointed out, the overall interest is vertical, not horizontal; the point of attention is the downswing into the beat, and the rise up from it which again plummets downwards. The coordination between horizontal lines is a detail to be noted, but not one which contributes particularly to the overall impression. The audible imitation fades out after a short bit of time, but the grandiose swing remains.

At measure 5, contrary to the norm, attention momentarily follows the horizontal line of the soprano part. The bass entrance detracts from this; its new start breaks the continuity of the soprano line, and is thus inappropriate.

With regard to the "Pleni" section, measures 11-17, it is interesting to note that the textual and rhythmic unison introduced here does not have a very great effect. The registral difference is what is important, since verticality, that is, differences between sounds, not their similarity, has been and continues to be the attended-to factor. This section is the most flattened-out, least vertical of the movement. The repeated notes cause the motion to be heard as a horizontal line, driving in a long thrust to an accent on "ter-" of "terra". By contrast--or complement--the word "gloria" has the most pronounced,

deepest dips--one virtually digs into them. This is emphasized by the fact that there is an unaccented, unpounced-upon beat between "terra" and "gloria", during which the impetus builds up silently to debouch onto "gloria".

In the Osanna section, measures 18-30, (contrary to the beginning of the movement) the imitation is focal, it is what draws the ear. There are several reasons for this. The listener is allowed to hear more notes of each part before the next one enters than at the beginning, thereby establishing a horizontal line. Also, the vertical motion here has gentled to a lilt, introduced by a long sustained note[1], which draws the listener forward in time/space--a horizontality, which leads the hearer to continue listening somewhat in the same plane. In addition, the text of this phrase is heard relatively melismatically; the arrangement of the entrances is such that attention is usually fixed upon the liquid, connected vowels and consonants of "osanna", rather than upon the occlusive consonants of "excelsis". The Osanna section retains a lilt, and does not flatten out completely, because of the lift from the second to the third notes (d to b-flat in the bass part).

Footnote

1 Obviously, the dotted quarter note beginning the "Osanna" phrase is of no longer duration than the dotted quarter note which begins the "Sanctus" phrase--but, as

this description illustrates, the perceptually constituted length is vastly different.

V. BENEDICTUS

The Benedictus is self-effacing, quiet, mild. One appreciates its quiet beauty almost without being aware of it; and to make an issue of the movement is nearly to distort it, to push forward something whose nature is to stay in the background, presenting its gift unobtrusively with great sweetness and purity, without the recipient being aware of the giver. Everything points to restraint, reserve, withholding of force. Nothing thrusts itself upon the attention--as with a shy child, the way to attain to its essence is to pretend to be disinterested, and let it come upon one seemingly unawares. Or, in another analogy, when one wishes to see very faint stars it is necessary to gaze at them sidewise, to catch them with the corner of the eye, because that is the area of the retina which is most sensitive to faint light; the same phenomenon occurs here, in that the most receptive area of perception is not the forefront of consciousness, the intense beam of sharply focused perception, but rather the semi-sensed attitude of laissez-faire, of a delicate lassitude in which the sounds may reveal themselves.

On the other hand, the music does demand a certain amount of attention for its gymnastics, as it heels and swings around notes with a series of intricate gestures.

It is in no hurry to present its statement; or else the statement is one which does not weary with repetition.

The progress continues calmly; this is not a case of reaching goals and experiencing completion but rather of continuing tranquility, whose enjoyment is its own object--a surrounding atmosphere, as of sitting still surrounded by mist, not a line proceding to a point--  not .

The movement engenders an allegorical frame of reference. The organ--whose open yet slightly nasal tone quality is sweet and childlike, making it seem higher in pitch overall than the voice--is a graceful cherub playing free in a garden in an atmosphere of gentle frivolity and flowers, without any boisterous excess of energy intruding itself upon consciousness. The voice part is sweet Psyche, a nearly maternal figure; not as frivolous as the organ, a bit more mature, but still pure and joyful, decorative, ornamental, mirthful. At the Osanna, measure 57, the men's voices hint at images of shadows stealing over the garden wall--tentative at first, then gathering in force; there is no filling of space too suddenly, the emptiness is gradually abolished.

The adjectives which come to mind again and again throughout this movement are "sweet"; "pure"; "clear"--as of crystal or water; "miniature"; "delicate". Almost all of these refer to tone quality; and indeed, timbral quality, first of the organ, then of the voice, is the first--and the chief--element focused upon in this movement. The main reasons for this, and for many of the other

experienced phenomena of the movement, are the comparatively slender resources which constitute it. There is an emptiness of the aural field, and each timbre is pure in its relative isolation. There is only one sound presenting itself for attention here,[1] not many minute variations upon one pitch as are presented by multiple voices on each part. That is the reason for the very strong impression of purity, as contrasted with the other timbres of the choir. The vocalist's sound is not overlaid, overcome, blotted out, or hidden by anything external; nor is it swallowed or obscured internally by the vocalist herself. The sound is pure head tone, produced with enough firm support and openness underneath to keep it full and unanemic sounding. The resulting tone quality is clear, transparent, pure, and reminiscent of all things which have those qualities--clear flowing water, or sunlight reflected from the brass bell of a trumpet.

The first listenings are a matter of absorbing that quality as fully as possible. It is a measure of the intensity of the focus upon this factor that this absorption is not accomplished in one listening; tone quality remains the object of attraction through at least several consecutive listenings.

During the next listenings the focus upon tone quality gradually changes character, from a relaxed, overall viewpoint to one somewhat closer up. One has not yet, in

a manner of speaking, changed the lens to highlight some other musical aspect; the focal point is still color, not shape or a temporal aspect. However, one pays closer attention to it now and what becomes important are the particular manifestations of timbre in specific pitches, and the relations of those pitches, as carriers of quality, to high-low, registral changes. I find myself remembering specific pitches in terms of labels, in order to focus more precisely upon each one. As a singer practicing this movement daily, I experienced each pitch from a vocalist's vantage point--that is, with an awareness of many possible variations upon each sound resulting from slight differences in the manner of production. Thinking of each note specifically by name recalls these many possibilities to me, so that I am able to search for them in the currently presented sound, thus hearing with an expanded perception. But to listen in this way is not to straight-jacket each sound in the general idea of, for example, the tone "e-flat", nor to leave out all the specific possibilities of "this e-flat in Benedictus, sung by Kathleen Hedlund, with this particular soprano quality" which make that sound a singular, rich experience. A general e-flat combines all my ideas of e-flat, of all timbres I've ever heard--voice, piano, brass, etc.,--and condenses them into one general impression, leaving out the many singularities which contribute to <u>this</u> tone. If I had not sung the piece or if

the timbre were not one which I knew intimately, it seems to me that it might be dangerous to think in terms of specific pitches, because such thinking might bring to consciousness that general idea of e-flat, the condensed, washed-out one, and force the current sound to accede to it, leaving out the richness of the present sound's peculiarities in order to conform to a general pitch class, e-flat. I would miss elements in this current real-life sound.

Each individual sound is not isolated, it leaves a track onto the next one. Because one is still thinking about the sound of the moment when the next sound becomes the sound of the moment, there is an overhang, as for an instant one sound blurs into the next, and the edges smudge. It is as if with a finger dipped in liquid one points first to one, then to the next, and the moving between the two leaves a track. This undoubtedly has to do with the decay time of one sound reverberating during the attack of the next sound. It is a listening to the backs of sounds, somewhat like traveling facing backward--one is not looking ahead to the notes which are coming, but instead hanging onto each tone as long as possible, releasing it reluctantly only when it has all gone, when it has completely disappeared over the horizon.

The sense of a space between sounds becomes apparent when listening on a comparatively micro-level, with attention to each note, and works best with solo sounds. Mul-

tiply-produced sounds make it difficult, if not impossible, to hear the receding portion of sounds well, because there are more new sounds being initiated, which cover the decay of old ones. In addition these new sounds attract attention to themselves because they are all micro-tonally different, creating many new elements to be assimilated. Further, because of their diversity, one cannot fix all of these sounds in the mind; thus one cannot retain them as well, so there are not as many of them to sound in retention.

This back portion of sound is audible in solo voices is part of the web of sound with which one surrounds one's self, an aural/temporal halo--temporal because it is a factor of time, the remnants of the sound that was here. After all, when only a few sources are sounding at any given moment, there is not a great deal of sound present, and one's listening apparatus has the opportunity to take in and focus upon the other, fainter, sections of sound. In anthropomorphic terms, the ear is greedy for as much sound as possible, so that it fastens upon every available stimulus. In ensemble-produced sound, this grasping is not necessary; there is enough sound given so that the ear does not require, and often is not even able to find, the backgrounds of sounds.

When listening with that background focus, the sound of a lawn mower outside interferes with my listening, precisely because it is part of the aural field background,

a foreign part, blocking the integral musical halo to which I am trying to listen.

The string group, which contains the foundation and core of the material, is unobtrusive--it is the same quietly supporting background group which is present in the rest of the Mass, here transformed by default into a major element, but with no expansion or augmentation of its sonorous possibilities. It is gentle, able to be taken for granted, still simply in the background, sounding only at the intervals necessary to support the melody.

Footnote

1 This expresses the extent to which the soloist is the focus of attention.

VI. AGNUS DEI

One pervasive aspect of the Agnus Dei might be described in terms of the color gray--soft, dull gray, like the feathers of a dove; Quaker gray. It is soft, and pleasing in its softness--but also in a certain manner dull. There is nothing attractive in the sense of something which draws attention to itself; nothing vivid or bright which seizes the attention; nothing which sparks one to life. The sensation can be close to that of being buried in the enveloping softness of fog, soft cloud, or a gray cashmere sweater.

Texture is very important in this movement. The parts produce smoothly harmonious sounds, making the Agnus Dei the diametric opposite of the Gloria. In the former the parts create uniformity, not diversity; and uniformity which does not result in a sense of loss of individualism, or a confused indeterminateness. It is as if the parts have at last reached an agreement, a parity, and are able to work together harmoniously, not independently ignoring each other as in the Gloria--but not completely submerging their identities in a commonality, either. Each part solos when it can contribute something beautiful or appropriate to the overall sound (measures 33-37), and hands the focal melodic line to other parts on occasion. This unanimity of sound is achieved by frequent textual and rhythmic unisons, and its effect is made more profound because of its

contrast with other sections of the Mass.

Because of this homogeneity, sharp, penetrating dynamic attacks are inappropriate; they accent, cut off, delineate, make distinct, not merge or meld, sounds.

With regard to pitch, I found that initially in this movement (and ordinarily in most listening), I did not perceive in terms of comparison between levels of absolute pitch. Rather, constructs were formed in terms of other qualities of sound--"soft, gentle, strained, firm", etc.,--as they embodied, or were related to, dynamic, timbre, and the amount of energy required for sound production. This being the case, large-scale relationships between pitch levels were comparatively unfocused-upon; for example, before consulting the score, all the descending "Agnus Dei"'s sung by the men (measures 1-3, 14-16, 27-29) were perceived as equivalent. This seemed to be due to a short-range listening phenomenon which equates spatial positionality with time, not with pitch; whatever was directly before me temporally--the particular point in the piece at which I am--is constructed as also assuming spatial centrality. This creates a two-dimensional scenario. The music comes toward me, focuses on "stage center-front", and then is gone off to the side, dissolving as vapor. Each sound fades off as soon as a new one appears, and is not retained or recollected. When I do expand my awareness to concentrate on larger areas of the movement, it is as if an aural

phenomenon similar to peripheral vision materializes, and I become aware of the setting in which the movement occurs--the left and right sides and the whole field, not just a spotlight on the center with the rest in blackness. There is no longer a direct spatio-temporal line in which an event presences in the center and then moves off to the side, because this circumferential hearing is an overview which must take place partially in recollection, (since it includes sounds of the past as well as the present, and some of those of the future, when the piece is known). This is on a level different from that of the moment-to-moment timefulness in which each sound presents itself; or rather, it is a moment of timefulness which I use to re-survey other moments--from a point of perspective, so to speak.

In another sense, however, even during circumferential hearing the music does move from right to left; or, put another way, new events enter from the right, and move left as they pass over in time. This is probably related to score reading, because as I finish each sheet of music I put it away to my left--thus at the end of the movement those sounds which are furthest away in time, those which occurred at the beginning, are mentally associated with being off on my left.

The Agnus Dei has something of the emptiness of the Benedictus, but it is caused by frequent silences, not by minimal resources--there are comparatively long rests in

the vocal parts between lines of text, and after each string eighth note throughout much of the movement, there is a gap.

Some of the silences (measures 6, 19, and 30) are stops--electric, heavy stops where everything seems to hang motionless, without moving or breathing. They are to a certain extent expectant silences, but not in the sense of moving toward--what is expected is completely unknown. One does not move during the silences, but freezes in breathless attention, waiting for something which later turns out to have been proceeding toward him. The experience is not one of "anticipation", (from the Latin "ante", before, and "capere", to take), the listener does not take toward him whatever is coming, he does not reach out and gather it to himself, pulling it to him or being pulled toward it by mutual gravitational attraction. Rather, he is reached, overcome, by the next sound. The previous sounds give no indication of what is coming--they present themselves as finished. One feels that something should come next, because the bulk of the movement is not yet counterbalanced--there has not been enough of it. But what that "something" should be is unknown.

The "still" quality of the silences accords with the texture as a whole, which is sustained, integrated, all-one-thing, and thus reposeful in that it is not necessary for the mind to leap about from one thing to the next, since

everything is presented in one gesture. Thus with regard to the rests, the mind does not leap from one element over to the next, but stays still, waiting.

When perceiving the movement in an intellectual, technical attitude, one realizes that it is possible to use these pauses to change direction mentally, because what follows has usually modulated, or changed tonal direction. (However, it is not necessary to do so, because it is not essential to the experience to hear the connections between the two sides of these pauses. That is why, earlier, I was not particularly aware of sectional relationships--those between descending "Agnus Dei"'s; each area is literally unique unto itself, separated, isolated from the others by islands of blankness.)

On the other hand, some silences do of themselves form connections--those following the words "qui tollis" in measures 4 and 17 are experienced as moving, carrying the listener through from "tollis" to "peccata".

The first line sung by the basses is a planed structure, upheld by pillars. The men's voices are very gentle with their first line; they slide in gently, so that the abrupt demarcation between no-sound and sound is perhaps not blurred, but is at least broadened into a wide threshold. The "De-" of "Dei" is flat, and almost insensitive; (it was perceived as being shorter than it actually is). The stodginess of this note is not the singers' fault--they are com-

petent musicians, and do not sing it unmusically--but the note itself is an uncooperating vehicle. One cannot bear down upon it--as a descending line, its natural tendency is to fall, and if given too much impetus it may simply slide off of its pitch base, as a dead, limp, loose, unsupported, unstrung, uncontrolled, unartistic tone. In order to counteract that tendency and keep the line alive, it is necessary to think the tone up or forward a bit--but not so much as to fight its inherent direction and distort it. The singers back off of the "i" of "Dei", to set it down in a controlled fashion, gently, without the thump which its momentum might produce if left to itself.

The notes of the word "miserere" are comparatively long and stretched-out; they also have more layers than those of "Agnus Dei", in the form of four vocal parts. This produces more artifacts for the mind to explore while sustaining them; there is more data, or stimuli, to be absorbed.

The strings at measure 1 give too much information--I do not need to know all of those notes, specifically. It is wrong to focus on them; they are like garnish, or a non-nutrient, cluttering up the intake of the mind, clogging the conduit of the sound. Rather, they <u>are</u> the conduit, the backdrop against which the phenomenon is projected, the vehicle which carries the tones. It cannot do its job if

one stops and looks at it, as a hand can offer nothing if one insists on seizing the hand, ignoring what it contains. If the sound is constructed as moving through a tube, the strings are the walls of the tube.

The rhythm of the strings is important, however--not what, but when. There are spaces between each of their sounds--not openness or emptiness, because there is no time for the sound to die away; rather there is a difference of sound, or demarcation, similar to the lines made by twists on a rope. There are definitely two parts to every string stroke. These produce, not sound/no-sound, but strong-sound/weak-sound, nearly resembling echo--with the exception that echo implies starting again, and this is not a new start, but simply the other side of each sound. It removes just enough of the sound to make it unobtrusive, background material; a process of halving the sound so as to render it not expressively potent. Each sound is sound-and-its-shadow, its weaker self; not all sound.

However, on a microscopic level each sound is given a new start, which is distracting, a bit disturbing. But this discomfort is easily obviated by attending, not to the initiation of each sound, but to its halved, back portion. And on the other hand, that very minor, slight impetus is exactly what is needed by the line in order to propel it along.

The first "Dona" sung by the men in measure 33 is a

particularly satisfying expression of fulfillment and goal-achievement. There seems to be something especially pleasing about that range.

The string movement introducing measure 33 also introduces a new type of motion--one which curves. The lines are more sinuous; gently, firmly curving like a warm, living vine. Previous to this point, they were block-like, granitic, almost stiff, not-quite-rigid; never static, but massive, in a not at all negative sense. Actually this is not solely a quality of motion, (even though it is due to faster rhythmic values), but also one of texture. The lines always moved before, but because of their duration the motion was perceived in terms of continuance, straightly, like moving along the rigid-edged line which defines a surface of granite. Now the motion moves through a softer substance, one which allows it to curl.

At measure 47 the tenors entering on the syllable "pa-" of "pacem" at the end of a long melisma are obtrusive. The fact that they enter there points out the fact that for a brief instant they were absent, and thus emphasizes a gap in an otherwise flowing, seamless texture. The entrance does provide some impetus or renewal at a point when the entire gesture was winding down, which keeps it moving forward--but the renewal is inapt precisely because one feels that the gesture is <u>supposed</u> to be winding down there, that this is natural and inherent in the line.

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Thus any emphasis there should also be natural and appropriate to the music, which means not by itself discernible, since the texture of the music here is seamless. Impetus should be generated out of the music itself, not by a thrust from the tenors.

The sopranos have a similar re-articulation in the beginning/middle (measure 45) of that line which is equally unfortunate because it also puts a break in the line. This is not a performance problem, but a written factor of the composition which is actually accomplished as artistically as possible by the singers.

At the last two "dona pacem"'s, measures 68-72, the lower voice hands the line to the upper--the mental construction of the melody cuts across voice parts, and in this case across text. One moves from b-flat^{1} up to f^{2}, the lower f^{1} merely supplying background support. The line moves, surging, from one <u>up</u> to the next, then down. It is not satisfying to focus upon the alto voice descending to f^{1}; this brings cessation too quickly, too immediate a fulfillment. One wishes to hear the tone <u>extend</u> itself for a time, to grow before reaching its final goal.

CONCLUSION

A review of the foregoing analysis indicates that the data produced may be categorized into two main types, which might be labeled "constructs" and "intuitions." Definitions of these terms will be discussed below, followed by a consideration of the ramifications of intuitive analysis with regard to musical analysis and experience in general.

The term "construct" refers to a mental constitution of a musical element or event, as revealed in intuitive analysis. A construct demonstrates the way in which a listener thinks about the perceived musical elements; it reveals what he does with the elements which are taken in during creative interaction with the music, the way in which he construes, constitutes, builds up, these elements in his mind. In the preceding Missa Brevis analysis, constructs often took the form of metaphor--a "mat" of sound, "a plane filled with scattered boulders," and so on.

The totality of constructs considered as a whole reveals which of the various musical elements are the primary focal points of the listener's attention. For example, in the preceding analysis constructs centered far more frequently around the vocal sound than the instrumental, and were often directed toward motion, perceived as being horizontal or vertical.

"Intuitions" is a word intended to indicate those aspects of the experience which differ from constructs in

that they are not as much something made, as something felt. This is a somewhat nebulous area of musical experience which needs to be contemplated with a considerable amount of care. The logical word to denote "something felt" would normally be "feeling". This word, however, was avoided because it has a tendency to align itself on one side of a "feeling versus thinking" dichotomy. This bestows a number of undesirable connotations, foremost among them being that of "mere" feeling. The word "feeling", with that implicit "mere" ever beside it, involves, someplace within the galaxy of its associations, the ideas of unintentionality, indiscrimination, and illogicality. However, those musical feelings which are discovered and related via intuitive analysis and description are not accidental or incidental--they are specifically intended (though not always consciously so) results of creative musical activity; they are quite clear, and meticulously discriminate; and are solidly based on actual musical sounds. Even the "feeling of swing" described in the Sanctus is only infinitesimally a physical, bodily feeling; the rest of the swinging experience is intended by, and for, some other sense, whose precise location may not be definite, but for which the experience of musical swing is perfectly unambiguous, and constitutively evidenced in and attested to by the music. In short, these musical feelings have some characteristics more closely associated with rationality

than the word "feeling" normally implies.

However, if the musical experience is not precisely and exclusively a process of feeling, neither is it precisely and exclusively a process of reasoning. As was explained in Chapter 4 of Part One, there is not a cause-effect relationship between the experience and the music; nor are the experiences arrived at by a process of deductive rationalization. These factors being the case, it is felt that the word "intuitions" best describes the felt portions of musical experience, since as "a power of knowing"[1] it has rational implications, but as a knowing "without recourse to inference or reasoning"[2] it carries further to something closer to the "feeling " of musical experience. Thus some of the intuitions revealed by the analysis include those of regularity, stability, satisfaction, pulling-forward, etc.

The descriptively evidenced contents of intuitive analysis having been designated, it remains to consider the significance which intuitive analysis has for musical analysis and experience, and perhaps for human experience in general.

As was stated in Chapter 1 of Part One, the most valuable consequence of intuitive analysis is the self knowledge acquired by the analyst. The experience of intuitively analyzing Haydn's Missa Brevis gave this writer a clear awareness of precisely what it is in the composition which

is perceptually pleasurable; and thus to a certain extent revealed those elements in all music which may be found to be pleasurable and satisfying. This is an issue which was felt for the most part to be either unsatisfactorily addressed, or else completely ignored, by previously encountered, traditional analytical methods, while at the same time constituting the raison d'etre of music itself. Insight was gained into the manner of interaction with music--the elements which habitually attract attention and become objects of particular focus, the way in which those elements are constituted and integrated within the wider universe of habitual worldly experience; and also the details and machinations of the familiar, objective, trained listening process.

In addition to the greater personal coznizance and appreciation of the listening experience resulting from intuitive description, this description also serves the function of making the experience available to others. It should be noted that this sharing is not intended to induce all Missa Brevis listeners to duplicate the experience described here. It is rather an invitation to all readers to experience the composition and perform their own intuitive analysis. Those listeners who then have experiences similar to this one will hopefully find in this description a form of expression for their experience, which may serve to make it conscious and more

clearly defined; this, it is sincerely hoped, will in turn increase their enjoyment. Those listeners, on the other hand, who find in this intuitive description little or nothing to correspond to their own experience, have at least had an opportunity to explore new methods of experience, and perhaps more importantly, to encounter and understand another individual. This may ultimately contribute to an enriched and more profound understanding of their own experience, for, as Edmund Husserl writes,

> ...every successful understanding of what occurs in others has the effect of opening up new associations and new possibilities of understanding; and conversely, since every pairing association is reciprocal, every such understanding uncovers my own psychic life in its similarity and difference and, by bringing new features into prominence, makes it fruitful for new associations. 3

Footnotes

1 Webster's New Collegiate Dictionary (Springfield: G. & C. Merriam Co., 1949), p. 442.

2 Webster's New Collegiate Dictionary, p. 442.

3 Edmund Husserl, Cartesian Meditations: An Introduction to Phenomenology, trans. by Dorion Cairn (The Hague: Martinus Nijhoff, 1977), p. 120.

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