journal of interdisciplinary music studies spring/fall 2009, volume 3, issue 1&2, art. #0931202, pp. 17-43

• ichel Vallières and aphne Tan are collead authors

•Correspondence: ichel Vallières chulich chool of usic c ill University herbrooke street West ontreal c anada e mail michel.vallieres

Introduction

The idea that organized temporal modes of expression have a beginning a middle and an end dates at least as far back as ristotle's *Rhetoric* and *Poetics* When applied to musical form this idea is embodied in the concept of *formal functions* the specific role—generally a beginning middle or end—played by a musical passage within the formal organization of the work aplin explicit attributes of beginnings and middles e describes typical beginnings as harmonically tonic prolongational with a special emphasis on root position tonic rhythmically varied and melodically ascending "opening up" e characterizes middles as featuring phrase structural fragmentation i e grouping units that decrease in size acceleration of harmonic rhythm and increased surface rhythmic activity. These attributes of medial functionality are relational that is they depend on comparing the passage to what precedes it in order to determine say if the grouping structure decreases or the harmonies accelerate. Thus whereas beginnings and ends can be determined with respect to their intrinsic properties middles are more contextually defined—a view shared by gawu and ramer. The consequences of this distinction for the perception of middle functions will be briefly addressed later

Background in music perception and cognition

esearch on form in the field of music perception and cognition has mainly addressed issues of formal syntax that is the logical ordering of events and the interaction between musical materials and form tudies focusing on formal syntax at high or moderately high structural levels have established that listeners do not significantly prefer the original version of a piece over scrambled versions of the same piece arno onečni onečni Tillmann e

Vallières

 $Table \ 1. \quad \mbox{ccuracy of function identification total of musicians' and non musicians' correct and incorrect answers for beginning middle and end excerpts$

MUSI	CIANS	NON-MU	ISICIANS	Effect of expertise on
Correct	Incorrect	Correct	Incorrect	accuracy^

Beginning

Confusion matrices. Table shows confusion matrices for musicians and non musicians The rows correspond to the three categories of stimuli The values of each row sum to participants per expertise group × excerpts per function. The columns contain participants' responses in the functional judgment task orrect responses appear in the cells that intercept rows and columns with identical headings shaded in the matrices. If other cells represent incorrect responses—i e cases where actual beginnings middles or ends row headings were confused with other formal functions column headings.

Table 3. usicians' a and non musicians' b confusion matrices ows correspond to the three types of stimuli and columns to participants' responses orrect responses are shown in grey

(a)	Musicians
(a)	wiusicialis

Response Stimuli	Beginning	Middle	End
Beginning			
Middle			
End			

Total

(b) Non-musicians

Response Stimuli	Beginning	Middle	End
Beginning			
Middle			
End			

Total

With respect to musicians' and non musicians' form functional mistakes three qualitative observations drawn from Table strike us as especially noteworthy irst for both expertise groups most confusion occurred between beginning and middle functions whereas musicians identified beginnings as middles times and middles as beginnings times non musicians made the same mistakes and times respectively t would thus seem that participants had more difficulty in distinguishing beginnings from middles than either i beginnings from ends or ii middles from ends econd both expertise groups showed similar asymmetrical mistake patterns with respect to beginning and end functions cases where beginnings were judged as ends and by musicians and non musicians respectively substantially outnumber those where ends were judged as beginnings and swewill explain

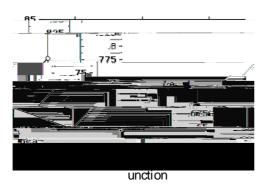


Figure 2. ean rated strength of function all participants The mean strength of function conveyed is shown for each formal function. The vertical bars indicate the confidence interval about the mean

Verbalization

The results of the verbalization task reflect perceived information listeners believed to be influential on their decisions. The main goal of this task was to collect new insights in

Discussion

Perception of intrinsic formal functionality

ne of the two main goals of this project was to investigate listeners' capacity to correctly identify the formal function of excerpts taken from the beginning middle and end of musical themes The above average accuracy of both expertise groups in the function identification task indicates that listeners can correctly perceive an excerpt's intrinsic formal funct

that the *initial* harmony of an excer.

ercep

melodic motion in general also compromises the sense of beginning in this excerpt ndeed tonic prolongation coupled with non lyrical repeated chords led some musicians to interpret this excerpt as a *post-cadential* ges

previously heard material-seems not to participate in the perception of *intrinsic* formal functional

ien

34	Vallières	Tan W	aplin and	c dams

ochhead	The temporal in	eethoven's opus	When are en

е

Appendix

usical excerpts and form functional judgment distributions

Beginnings:

B1 (K. 280, i, mm. 1-2)













B M E

B8 (K. 280, iii, mm. 1-4)

bb (R. 200, iii, iiiii: 1-4)			-	
· · ·	Ne.	be	É.	<u>}</u>
	i ii	1 f.		p.
<u>} "</u>				<u>`</u> }
	1 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1 ≤ 1			

B9 (K. 282, ii, mm. 1-2)

이 관계적 방법에서 이상 가슴에서 이렇게 있는 것을 알려요. 이상에서 이상에 있는 것이 있는 것이 있는 것은 것은 <u>이 가슴을 걸려 가슴이 가슴을 가슴을 하는 것을 하</u> 는 것이 있다.	
· · · · · · · · · · · · · · · · · · ·	<u> </u>
	and the second se
	inter and a second seco
4 °	
	0
	2

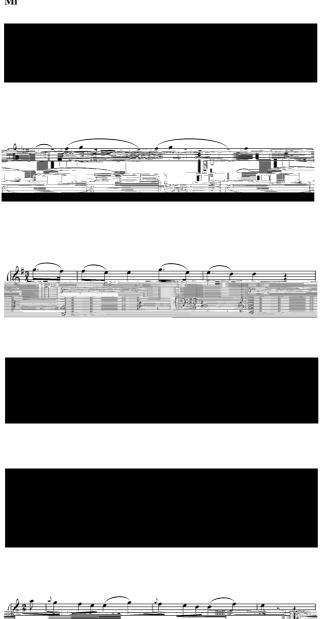


B11 (K. 309, i, mm. 1-2)

_			•	
	-			
		1		
■ ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●				
1 4 4 Y	1	- a.		· · ·
	10 Da	and the second se		
			-	· · · · · · · · · · · · · · · · · · ·

B12 (K. 311, i, mm. 1-2)







Mi

Ends:

E1 (K. 279. i. mm. 11-12)



E3 (K. 279, iii, mm. 9-10)



E4 (K. 280, i, mm. 12-13)

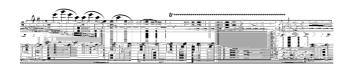
· 제품에 · · · · · · · · · · · · · · · · · · ·
- 相關的 가 문제 가장 가 나는 방법的 방법 가지 않는 것 같은 것 같은 것 같은 것 같은 것 같은 것 같이 했다.
그 방법을 했는 것 것 않는 것 같이 할 때 같이 많은 사람이 많이 있는 것 가지 않는 것을 사람이 있는 것 같이 있는 것 같이 많이 있는 것 같이 많이 있는 것 같이 많이 있는 것 같이 많이 있는 것 같이 없는 것 같이 않는 것 같이 없는 것 같이 없는 것 같이 없는 것 같이 없는 것 같이 않는 것 같이 없는 것 같이 없는 것 같이 없는 것 같이 않는 않는 것 같이 않는 않는 것 같이 않 않는 것 같이 않는 것 않는 것 같이 않 않 않는 것 같이 않 않 않이 않이 않이 않이 않는 것 않이 않는 것 않이 않이 않는 것 않이 않 않 않이
- 11111日 - 111日 - 111日 - 111日 - 111日 - 11日 - 11
· 제품은 것은
proprior approximation of the second

E5 (K. 280, iii, mm. 13-16)



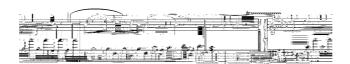














Biographies

Michel Vallières studied performance percussion and composition at Université aval in uebec