

Music perception of avant garde: Musical structure and time

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Abstract

The practice of new music composition and the education in the Darmstadt courses have served as a model for the development of new music, attempted to create a national style of music to which no false meaning could possibly be attached. Karlheinz Stockhausen, György Ligeti and Iannis Xenakis – for instance – found a new way to think and work in their music to organize a musical structures. Intuition is necessary in the musical creation, but it is not the base for artistic freedom or creative innovation. Therefore, a wide range of different compositional strategies can be inspired by modern tools of scientific areas or directed solely intuitive approach. Avant-garde composers have used the mathematical and symbolic pre-compositional principles, which were the starting point and the foundation of the created musical structures. These musical structures are often not the same as the listener experiences. This article aims to examine selected compositional strategies manifested in speeches and writings of composers and their creative exemplifications of selected works, and finally, the reference of these findings to the conditions of music perception. Application strategies based on modern scientific tools and/or intuition isn't mutually exclusive. Achievements in the various areas of science - mathematics, psychoacoustics and cognitive psychology, based on the role of expectations in the perception - are used in comparative considerations. Comparisons and observations should show whether and how the strategies of composers affect the perception of music.

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Justyna Humięcka-Jakubowska, assistant professor at the Department of Musicology of Adam Mickiewicz University in Poznań (Poland). I also graduated from the University of Technology in Poznań (the electrical engineer). I received my PhD from Adam Mickiewicz University in 2005 (*Determinanty barwy dźwięku w dwudziestowiecznych technikach kompozytorskich w świetle teorii Alberta Bregmana* [The determinants of the timbre of sounds in twentieth-century composition techniques in the light of Bregman's conception]). I specialize in the areas of analysis, history, theory and aesthetics of twentieth-century music and also music perception, cognition, music acoustics and physiology of hearing. I'm author of the book: *Scena słuchowa muzyki dwudziestowiecznej* [The Auditory Scene of 20th Music] (Poznań 2006) and a number of articles.