

# **Musical form after the avant-garde revolution: A new approach to composition teaching**

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## **Abstract**

After the Avant-garde revolution, the notion of musical form as organically structured started from being left aside to even being disregarded absolutely. The introduction of non-Western conceptions of time, the emergence of electronic music and a wish to break with the previous musical standards led to the creation of new genres and new ways to render compositional ideas. The notion of form has been broadened, if not changed, and has even been questioned. But besides these discussions, the need to define some principles for composition teaching has led to the research on the new concepts on the matter that have arisen after the modern revolution, particularly, the division into organic and non-organic structuring of time. Although most of the research on the listeners' perception of form has been done with examples from the tonal harmony realm, there is a slowly growing corpus of investigations that pays attention to post-tonal practices. This paper deals with the matter of musical form, for the composer's and the listener's points of view basically within a psychological approach, starting from Kramer's notion of musical time and the aesthetic views of some contemporary composers and composition teachers. In spite of the above mentioned division of music time into two main types, it has been observed that the chronological or absolute time is an unavoidable one-directional dimension needed to appreciate or measure any proposed structuring of time. Hence, form as a tool in the composition teaching, has to deal with the idea of *passing time*, whichever the conception of musical time selected to be worked on. And this is the notion to be considered in the process of teaching composition.

## **CV**

Rafael Junchaya was born in Lima. Studying under such professors as Enrique Iturriaga and Celso Garrido Lecca, Junchaya graduated from the National Musical Conservatory of Peru with a major in composition and second specialty in composition teaching. Junchaya has participated in master classes and workshops with Mario Lavista, Aurelio Tello and Cirilo Vila, among others. He studied conducting with Miguel Harth-Bedoya and Eduardo García-Barrios, and also participated in workshops with David MacKenzie and Carlos Fernández Aransay between 2002 and 2003. In 1995 he travelled to New York City as a visiting student at Juilliard School. He has been the assistant conductor, then principal conductor, of the Symphony Orchestra of the Conservatorio Nacional de Música of Lima, and has led the Philharmonic Orchestra of Lima, the POV (Summer Orchestral Programme), and "La Filarmónica" orchestras. He has also attended workshops and seminars in musical research with Alfonso Padilla from the University of Helsinki. Junchaya has been professor of Composition and Music History at the CNM and the Instituto de Arte of the Universidad San Martín de Porres. He is a founding member of Círculo de Composición del Perú (CIRCOMPER). He is currently a Ph.D. student at the University of Helsinki.