Vox Aestheticæ: Creating a Method of Aesthetic Analysis for the Voice Performer

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Abstract

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The concept of aesthetics – the recognition and judgment of beauty – has been studied for many years. This research and discussion has ranged across all forms of art, from visual to musical; however, there are many people with little experience or knowledge of their own aesthetic judgment and how this takes place. In recent times a number of forms of aesthetic analysis have been created with the goal of making the process of aesthetic judgment and response more accessible and intuitive. However, these forms of analysis have been created for visual and literary artworks, with little regard toward music. Furthermore, vocal music specifically has been largely neglected. Therefore, this dissertation concerns the creation and implementation of an intuitive musical aesthetic analysis map, specifically focused on vocal music, to be used from the perspective of the performer.

The beginning chapters of this document discuss the realm of aesthetic research in which this dissertation takes place. The musical aesthetic analysis map is intended to be used with vocal music from the Classical and Romantic eras. However, it is up to the individual analyst to decide when to use the map. Various previously conceptualized forms of aesthetic analysis will be examined to look for similarities and apply their concepts to the creation of the musical aesthetic analysis map. Specific aesthetic and musical properties will then be examined in creating the map in a logical way. Aesthetic properties include: judgment, accuracy and precision, taste, semiotics and hermeneutics, mimesis, emotion and affect, and topics and tropes. Musical properties include: form, text, melody, harmony, rhythm, and dynamics. Lastly, a chapter will be dedicated to examples of how the map may be used when analyzing vocal music.

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To my teachers and mentors, who have given me the tools to accomplish my goals.

To my friends, who have lifted me up to make this possible.

To my family, who inspire and support me everyday.

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Chapter One

Introduction and Reasoning for Research

Introduction

A concert-goer walks into a recital hall as she has done many times before. She takes in the intricate architecture, speaks to the usher, finds her seat, and silences her phone as the hall's lights dim. A young man walks on stage, followed by a woman; both are dressed exquisitely for the occasion. The audience claps. The woman takes her seat at the piano, while the young man situates himself in the instrument's crook. As the applause quiets, the two performers take a few breaths, and the accompanist begins playing the plodding, dismal chords of the beginning of Franz Schubert's *Winterreise*. The vocalist begins to sing and the concert-goer is immediately overcome with a sense of dread and sadness. She spends the rest of the performance on the edge of her seat, sometimes moved to tears. The recital ends with the final notes of "Der Leiermann," and the concert-goer gets up from her seat in a standing ovation. She leaves the hall and drives home with an overwhelming sense of satisfaction, smiling to herself despite the negative emotions she felt while listening to the music. However, there is one question in her mind as she goes over her experience: Why did she feel what that she felt?

A man sits hunched over the sheet music for Robert Schumann's *Dichterliebe*. He pours over the notation – the pitches, rhythms, key signatures, harmonies, and much more as he

attempts to unravel the composer's process of writing such an influential song cycle. He works until he has finished a complete formal analysis of the music that contains the previously discussed musical elements, and leans back from his desk. He has scoured the entire song cycle for every minute detail of information that the composer has provided, but something tugs at his mind: why did he choose this piece to analyze in the first place? Of course, he chose this piece because he loved it ever since he had first heard it. But why was he so intent on understanding the details of the music? And beyond that, why did the composer choose to write this music in this way?

A teenaged girl lies down on her bed and puts her headphones on her ears before playing some music on her phone. She chooses an album from her favorite band and closes her eyes while she listens. She shivers every once in a while when the music gets really good. One song in particular makes her tear up as she thinks about the recent death of a family member. A little under an hour goes by and the album ends. Without realizing how much time has passed, she sits up and takes her headphones off. She wipes her eyes and calls her grandparents to see how they are doing; it has been some time since that have talked and she misses them. As she is chatting with her family on the phone, she thinks about what made her miss them so much in this moment. Why did listening to an album by her favorite band make her feel so sad and so thankful for her family at the same time?

A baritone is studying Ralph Vaughan William's *Songs of Travel* before his first ever performance of the cycle. He knows the music from back to front; he has studied its notation and worked on his own vocal technique to such an extent that the music comes easily to him. There are no memory lapses, he can sing all of the highs and lows of the music, and his teacher lauds

him for his hard work and technically efficient singing. However, one thing still eludes him. He has read the text over and over and understands what the songs are about, but he still cannot effectively express what the music is expressing. His teacher and studio mates consistently tell him that, while the songs are technically very well done, they lack expressiveness and communication of meaning. How can he know so much about the music and the poetry but not express in his singing what the songs communicate?

These are questions that many people have asked themselves throughout time as they listen to, study, and perform music. While these circumstances are by no means quintessential examples or universally accurate, the questions remain the same: *Why* does music cause us to feel emotions? *Why* does music sound like something extramusical? *Why* do we find music beautiful? *How* does music accomplish these things? and, once these questions are answered: *How* can we organize all of this information in an intuitive way, while maintaining the validity of individual understanding, experience, and judgment? One further question that we can extrapolate after having answered the previous queries is: What music may the now-created map best be used with?

The purpose of this dissertation is to explore the potential answers to these questions and ultimately create a method for analyzing music through this lens – a musical aesthetic analysis map. As this is written from the perspective of a classical voice performer, research will lead to an analytic method that will focus specifically on vocal music. Additionally, there are various styles and aesthetics of musical composition in which composers specifically state that there is no intended communication. Because of this, this paper will focus primarily on Classical and

Romantic era art song, with a possible extension to other appropriate genres. To evade attempting to discuss the entirety of the vast world of aesthetic research, this dissertation will focus on certain aspects of the aesthetic experience, namely judgment and representation and expression in the form of text and music.

What follows will resemble a performance guide. However, it is not one. What makes this different is that the musical aesthetic analysis map being posited in this dissertation is aiming to help the performer focus on a deeper level of how they respond profoundly to art music, and how they can find inspiration as performers through heightened awareness and sensitivity to aesthetic qualities. The goal is not to generate a result – a catchall for performers to say they know everything about a piece. It is not to "decode" music. The map is intended to train the performer not to stamp themselves on the music but to allow the song to work on them, to tighten their sensitivity. The map will ideally give performers access to something beyond what they receive in a typical performance program, including IPA, technique, history, etc. The ultimate goal of the map is to help students of singing and singers alike reflect on their appreciation of a piece of music *beyond* how they would normally interact with it. As they absorb elements of the song, they will be prepared to give a beautiful and intelligent performance.

Specifically, the musical aesthetic analysis map may best be used by students in the beginning or intermediate level of their artistic journey. Additionally, the map does not necessarily need to be used for performance, as it may be useful to those purely studying the aesthetics of vocal music, facilitating the aesthetic mode of thinking and help build the skill of aesthetic analysis. This dissertation will consist of five sections relating to the creation of the

previously discussed method of analyzing music: 1. Introduction and Reasoning for Research, 2. Elements and Properties Associated with the Musical Aesthetic Analysis Map, 3. Creating the Musical Aesthetic Analysis Map, 4. Applying the Musical Aesthetic Analysis Map, and 5. Conclusion. The research involved will take from the writings of Hume, Burke, Kant, Plutchick, Levinson, MacCurdy, Mandoki, and Persson, among others. Readers should take note that chapter 2 is focused on the philosophical properties researched in the creation of the map, and therefore may wish to skim or skip this chapter all together in favor of reading about the map itself in chapters 3 and 4. Some readers may not find the second chapter as relevant to their specific circumstances. With this understanding, it is highly recommended that those reading this dissertation peruse the second chapter in order to have a more complete understanding of the philosophical origins of the creation of the musical aesthetic analysis map.

The term "aesthetics" has been used multiple times in the paper's description, but what does that mean, exactly? Aesthetics is a philosophical approach to art that has been explored since the time of Greek philosophers such as Plato and Aristotle. Because of its longevity of use, it is imperative for us to be aware of the philosophical definition of the word "aesthetics" throughout its use in history. Although not specifically used in formal writing until the 1700's, the philosophy was developed as the recognition of beauty in art through the comprehension of the artwork's elements. As according to Pappas, "Beauty…begins in the domain of intelligible objects, since there is a Form of beauty. And more than any other property for which a Form exists, beauty engages the soul and draws it toward philosophical deliberation, toward thoughts of absolute beauty and subsequently (as we imagine) toward thoughts of other concepts."[1] We

[1] "Plato's Aesthetics," Stanford Encyclopedia of Philosophy, last modified July 13, 2016, https://plato.stanford.edu/entries/plato-aesthetics/.

can recognize that philosophical understanding of beauty in art at the time meant connection to the "soul" (the listener's response) through the beauty of the "form" (the elements) of the artwork. Of course, being the first real iteration of an aesthetic art philosophy, flaws are bound to be found[2] and thus philosophical thought continues.

In the time of Alexander Baumgarten, who was the first person to use aesthetics in its modern connotation, and is consequently understood by many to be the "father" of modern aesthetics[3], the philosophical practice gave rise to aesthetics being more than just a means of communicating representations and stories, but a process that involves cognition and an understanding of the work as a connection of individual elements to make a larger whole. As Wessell Jr. states of aesthetic thought at the time: "Aesthetics is the *ars pulchre cogitandi* ('the art of thinking beautifully')." We can understand that aesthetics is at this time beginning to move toward a more cognitive understanding of beauty;[4] something beautiful through understanding the elements of the artwork. Aesthetic thinking in this time moves away from pleasure of experiencing an artwork as it is to being derived from the understanding of artworks.

As philosophy develops into more contemporary forms of thought, so aesthetic thought develops to achieve a better understanding of art and our interpretation. With modern day interpretations, philosophers begin to see aesthetic thought as both a cognitive and an artistic experience of expression as phenomenological, and simultaneously (and somewhat oxymoronically) an individualistic and universal experience, as Davies states: "Aesthetics…is

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[2] Ibid.

[3] Leonard P. Wessell Jr., "Alexander Baumgarten's Contribution to the Development of Aesthetics," *The Journal of Aesthetics and Art Criticism* 30, no. 3 (Spring 1972): 334.

[4] Douglas Burnham, *An Introduction to Kant's Critique of Judgement* (Edinburgh, UK: Edinburgh University Press, 2000), 41.

the investigation of the nature, laws, and ends of art, as a science of the universal idea of beauty."[5] And, as according to the famed philosopher Immanuel Kant: "At the most basic level, an aesthetic idea is…the idea an artist expresses through a work of art."[6] The idea of expression and cognition become paramount at this point in the development of the philosophy of aesthetics of this time, as this and the understanding of beauty has moved toward understanding art as having purpose, why it has this purpose, how something may communicate an idea, and how and why something is considered beautiful – all through a series of techniques and intentions from the creator to be relative to the observer.

To summarize broadly, the philosophy of aesthetics has had a long and complicated life, and it is hard to imagine that life coming to a close in the near future. It began with the pleasure of simply viewing (pleasure focus) to the pleasure of understanding (cognitive focus) to a combination of both (aesthetic, or pleasure *and* cognitive, focus). Although the definition and understanding of the beauty in art has changed significantly over time, ideas have been borrowed, renamed, and molded to create what is recognized today as the modern philosophy of the aesthetics and beauty of art. With a better understanding of aesthetic philosophy, we may begin to ask the questions posed at the beginning of this introduction about the communication and beauty of art and, more specifically within the parameters of this dissertation, of music.

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[5] Henry Davies, "Method of Aesthetics: A Note," *The Philosophical Review* 10, no. 1 (January 1901): 28.

[6] Samantha Matherne, "Kant's Expressive Theory of Music," *The Journal of Aesthetics and Art Criticism* 72, no. 2 (Spring 2014): 134.

Reasoning for Research

Regarding the understanding of the beauty of music, we may ask why is this research, and subsequently the creation of a musical aesthetic analysis map, necessary? The answers to this question range from simple to complex. To begin, the study and research of aesthetics is extremely broad, with an arguably small facet focusing on vocal music. By contemporary standards, research in aesthetics is relatively philosophical by design, and a conceptual application of the finer details of the aesthetic experience is needed, especially with regard to music. Boyd White has created a method of recording and refining the understanding of the aesthetic experience in his development and implementation of "aesthetigrams," which are the inspiration for the ultimate goal of this research and will be discussed later in later chapters. However this method primarily focuses on the literary and visual arts with no mention of music in the seminal book on the subject. Additionally, the aesthetigram is primarily used philosophically, providing a way for participants to map their aesthetic experiences regarding an artwork based primarily on how they connect to it and the stages of their experience therein. While the musical aesthetic analysis map will of course also focus on these qualities, it will also place more attention on the use of the artistic elements that affect our interpretation – such as melody, harmony rhythm, etc.

The goal of this writing is to provide a sibling to White's aesthetigrams in the form of musical analysis. Therefore, it is possible to deem necessary the understanding of the specific elements of a piece of music – how they are intended, written, performed, interpreted, and absorbed by the listener – as they unfold throughout the performance. As conveyed by Kant:

> it is through the formal features of a piece (for example, harmony, melody, key, rhythm) that a composer is able to communicate her aesthetic idea and its dominant affect. If the composer wants to convey a sense of joy, perhaps she will choose a major key, or if she wants to convey grief, perhaps she will choose *largo*. This, in turn, means that in order for the audience to grasp the aesthetic idea of a piece, we have to be attuned to how it is expressed through musical form.[7]

Furthermore, it is imperative to understand the affective interpretation and response to these elements and how they are performed. As Sir Edmund Burke writes in his famed book *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*: "if we can discover what affections of the mind produce certain emotions of the body; and what distinct feelings and qualities of body shall produce certain determinate passions in the mind…I fancy a great deal will be done."[8] We can use the writing of his time to support our own endeavors: there is a call for an understanding of the affective implications of an artwork, the interpretation and communication of those affective implications, and how those affects are communicated to the listener. As a more contemporary response to these ideas, Gorbman writes "aesthetics sees the work as an object to be admired, as a gateway to the sublime, *to be explored and perhaps poked and prodded for the secrets of formal beauty and meaning that it can reveal* [emphasis added]."[9]

Within the study of the aesthetics of music, there is a need for a broadening of focus from solely the composition or performance to the interrelations between composer, composition, performer, and listener, as supported by Elliott:

> Each and every aspect of a musical work that we listen for is always the result of an individual or collective *interpretation* of a composer's musical design, or an improvised design, or a performer's rendition of a remembered design. So,

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[7] Ibid., 134.

[8] Edmund Burke, *A Philosophical Enquiry into the Sublime and Beautiful* (UK: Oxford University Press, 2015), 103.

[9] Claudia Gorbman, "Aesthetics and Rhetoric," *American Music* 22, no. 1 (Spring 2004): 14.

> listening intelligently and sensitively to a musical performance involves (it should involve) listening intently for the unique interpretation of a composer that performers present to us in virtue of (a) their artistic abilities and understanding related to (b) the standards and traditions of the music they are performing.[10]

We can see that there is an almost never-ending chain of individualized and collective experiences resulting in a response to music,[11] and that it is imperative to understand the perspectives of (broadly) each of the three roles: composer, performer, and listener. Each role brings a unique perspective to a piece of music; the composer provides an artistic means for something to be communicated and to be found beautiful, a performer interprets their work, and a listener interprets their – now collaborative – work further.

Delving more deeply into each of the roles involved in music making, we may begin at the composer. A few questions then arise: What are the composer's intentions? and, How are the composer's intentions manifested in the music? Matherne writes: "a composer calls attention to those affectively laced tones themselves, focusing on them for their own sake. For example, whereas in conversation my lamenting tone might communicate my sadness at not being able to drink this champagne, a composer can put that lamenting tone on display for itself, say, through a blaring tuba."[12] As a musical composition of the Romantic and Classical eras is a form of expression and communication, these questions may be answered through analysis of the musical elements found within a composition; such elements include form, rhythm, harmony, and melody, as well as others. We may also turn to writings about the music by the composer or contemporaries of the composer for more information, when available.

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[10] David J. Elliott, "Music and Affect: The Praxial View," *Philosophy of Music Education Review* 8, no. 2 (Fall 2000): 86.

[11] Ibid., 87.

[12] Matherne, "Kant's Expressive Theory of Music," 133.

"Intention" may not necessarily be the most accurate description of such qualities of a piece of music, however. According to Moore, composers tend to work within a specific genre to create their own style, one that is "identifiable here through melodic grammar and syntax"[13] that is learned through study and exposure to a particular genre of music over a period of time. Additionally, this musical language (as music is seen here as using a particular kind of "grammar and syntax") is arguably one that is largely unintentional in its communication. That is to say that "style is the reordering of experience to suit the artist's viewpoint, while genre consists of the elements that bind items together," as Moore writes.[14] A composer may not necessarily be intentionally using specific musical elements to communicate something, but is culturally and socially influenced to do so. This poietic/esthesic viewpoint denotes "the notion of style as a manner of discourse, although chosen to a particular end, while genre remains a set of conventions enabling communication."[15] The gathering and use of musical elements as a form of communication may for some be a second-nature endeavor, much like written language. A composer is conditioned to organize music in such a way based on their own previous experiences – of music, and of life. And, according to Moore, "Any organization we impose on those sounds is literally that–it is an organization we individually, socially, impose."[16] Therefore, it is more accurate to view the composer's intention both as her own individual purpose for the music, and as being influenced by the conventions of the time.

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[13] Allan F. Moore, "Categorical Conventions in Music Discourse: Style and Genre," *Music & Letters* 82, no. 3 (August 2001): 440.

[14] Ibid., 440.

[15] Ibid., 440.

[16] Ibid., 441.

The next step in the process of music making is the performer. How does the performer interpret and communicate the composition and the composer's intentions? At this point, interpretations may differ. As a tree trunk turns to many unique branches, so does a composition turn to the interpretations of different performers. As Matherne continues: "there can be no single interpretation of the piece's aesthetic idea that will exhaust it…When we hear a piece of music, we do not just hear the score; we hear how that piece is interpreted by the performer. As a result, our interpretation is entirely dependent on the prior investigation of the performer."[17] This "investigation" is done as the performer combs through the notation of the music, which serves as evidence of both the composer's intention and the basis of the aesthetic response of the performer, and research into the composer's intention and conventions of the time; this then is used to inform the performance. Here lies the focus and purpose of the musical aesthetic analysis map.

Lastly, the music is communicated and absorbed by the listener. The questions that arise at this point in the proverbial journey of music include: What does the composer (and/or the performer) intend for the listener to feel/recognize? and, *What* is being communicated? Here, the previously discussed branches of the tree split even further. Elliot writes:

> At root, then, musical enjoyment is the feeling of what happens when we engage affectively with musical works (or 'challenges') as a listener and/or music maker. Musical enjoyment is the signal (the symptom) indicating to the self that an important, complex 'inner happening' is underway: you, 'your-self', are engaged attentively and competently with music and so you, your-self, are becoming more *differentiated* in the actions of listening or musicing. You–as a unique, autobiographical self-are becoming more individuated. At the same time, you are becoming socially *integrated* (directly or indirectly) with other individuals who are, themselves, musically and socially linked to the distinctive social-cultural world of 'your' music (whatever 'your' musical 'way of life' is: Bebop, Rap,

[17] Matherne, "Kant's Expressive Theory of Music," 134.

> Baroque, Gamelan) and, therefore, with ideas and entities beyond your individual selfhood.[18]

Each listener has a different reaction to the music, a different affective response, a different relationship with the music and their own individual life experience. From a poietic standpoint, Horn states that "We must judge music on its effects on listeners first and foremost."[19] Even as performers, we are all listening to music to better understand it, whether during our practices or looking for a piece we enjoy or would fit well into a recital. Although music is an organization of sounds based on what the composer has experienced, both socially and musically, prior to their creation of the composition, the subjective experience and "labeling" ("beautiful," "sad," a "story," etc.) that may result from engaging with a piece of music may be of utmost importance. In turn, this would move the composer, the poietic, from a proverbially unattainable figure to one that is a facilitator of the reaction from the listener, the esthesic. And so the cycle of music-making moves forward; to conversations about the music, influences on future music, and so on.

The experience that one has when partaking in music – whether by composer, performer, or listener – is universal in its capacity to elicit a response, whether or not intentional. Regarding this, Hodges and Wilkins offer: "No matter the differences of age, gender, ethnicity, socioeconomic status, or any other real or perceived variable, at heart we are united by the fact of being human. Music has the capacity to tap into this central aspect of humanity to reveal, explore, and share what it is that makes us both corporately the same and yet uniquely

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[18] Elliott, "Music and Affect: The Praxial View," 84.

[19] Walter Horn, "Tonality, Musical Form, and Aesthetic Value," *Perspectives of New Music* 53, no. 2 (Summer 2015): 219.

individual."[20] So it is important to intimately understand the relationship between music, composer, performer, and listener to achieve a deeper connection to and understanding of music and one's experience with music. In the words of Crossley, "Meanings are negotiated…between composer, performer and audience…"[21] Because of the perspective of this dissertation, the performer specifically must be aware of his relationship with both sides: the composer and her composition, and the listener, and be prepared to "negotiate" meaning as he spends time with the song in whatever capacity.

Contemporary research of aesthetics is often extremely cerebral and philosophical, and thusly difficult for those not versed in it to understand fully. Because of this, many may turn away from aesthetics and miss out on a deeper understanding of their relationship with music as a consequence. It is through the writing of this dissertation that a method may be provided for more easily understanding the implications of aesthetics and the study of the beautiful, particularly regarding music. To accomplish the creation of this method, a profound understanding of aesthetic elements discussed in the following chapter is necessary. Included in this, some music is a communication of affect, or emotion. Therefore, it would be necessary to have an understanding of emotional response and a concrete categorization of the emotions to better record and understand one's affective experience as it takes place within their aesthetic judgment. This is not to say that aesthetic philosophy is the only, or "correct," lens through which to view music. The research done through the completion of this dissertation points to this philosophy being not only valid, but extremely helpful for today's musician.

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[20] Donald A. Hodges and Rob W. Wilkins, "How and Why Does Music Move Us? Answers from Psychology and Neuroscience," *Music Educators Journal* 101, no. 4 (June 2015): 46.

[21] Nick Crossley, *Connecting Sounds* (UK: Manchester University Press, 2020), 108.

Now, to revisit the characters introduced at the beginning of this chapter with the material presented in this dissertation in hand:

The concert-goer now has a better understanding of her response to the performance of *Winterreise* she witnessed, having broken down the sections of music and connected them to her lived experience. This connection leaves her satisfied in its completeness and her accuracy of understanding. She then goes in to more performances with a deeper and more clear awareness off her aesthetic response to performance, having discussions with others in such a way that inspires them to do the same.

The analyst now understands that there was a reason behind why he loved the music so much, one that lies somewhere in the relationship between music and text and how perfectly they work together within the standards set by the cultural narrative in which the music was written. He understands that his particular sense of beauty in this work comes from the mastery of the musical language and narrative that the composer demonstrated in communicating the text. Now the man finds music that has particular meaning for him, giving his passion for music new breath and fire that allows him to find more interesting and unique topics to research and discuss.

The teen-aged girl now understands that the feelings she felt when listening to the music came from both the authenticity of musicians' recording with regard to their emotion and storytelling, and the memories of the deceased loved one that the girl connected to the lyrics and their musical representation and translation. Beyond this, she is able to understand *precisely* which parts of the song she connected to these memories, and how the music aided in this connection. The girl goes on to find more music that arouses similarly visceral responses in her,

and shares these experiences with her friends and family – in turn helping them think more deeply about their own musical and aesthetic experiences.

Lastly, the baritone revisits his copy of *Songs of Travel* with a blank musical aesthetic analysis map in hand. He pours over the music and fills out the map to the best of his knowledge, now discovering here and there sections that particularly arouse his emotions. He begins to think more deeply about what exactly in his life experience he connects to these sections of the music, and where he can bring this out in the vocal line – both musical and poetically. His performances become more engaging and emotionally arousing, listeners lauding him as both technically proficient and deeply expressive in a variety of roles. He is thus able to perform more beautifully.

Although an intuitive method for the analysis of the aesthetic experience has been successfully created and implemented in White's aesthetigrams, they are used solely for literature and visual art, leaving a role to be filled for analyzing music. Additionally, the aesthetigram is a participant-generated map of the aesthetic experience, thereby being a method that is constantly changing. The focus in the research that follows will be on the creation of a method that is more specifically standardized, to be easily understood both by the same performer at later times, and by other aesthetic analysts and performers. Depending on the circumstance, a performer may wish to change his map to best suit his needs. A singer performing music in the Eastern style, for example, may not need to include certain aspects of the map that are not applicable as they are to Classical and Romantic music. The map may also be a fine educational tool to aid students of practically any musical style or aesthetic in promoting a deeper understanding of the elements of composition or performance such as the intentions of the composer, conventional styles,

interpretation, compositional techniques, and of course promoting deeper reflection and appreciation in each student. Other benefits may be found with continued use and development.

To conclude, the purpose of this paper is to attempt to create a standardized, intuitively designed map for the aesthetic experience of music as it moves through the time of performance and as a whole artwork that includes the perspectives of composer, performer, and listener, as well as the aesthetic elements related to an accurate, personal aesthetic experience and judgment. This map will act as a guide for the performer, and a canvas on which they may record their intentions and own experience with a piece of music, to then be incorporated into their performance of the piece. That is not to say that this map must be used in any way, or that it is the "answer" to a question that perhaps had never been never asked. The musical aesthetic analysis map is merely intended to be a tool for those who may need help to better understand their own experience with vocal music.

Chapter Two

Elements and Properties Associated with the Musical Aesthetic Analysis Map

Introduction

How do we create a musical aesthetic analysis map? We must start with understanding the basics of aesthetic judgment and experience. This chapter will discuss the elements and properties of aesthetic judgment and experience as they relate to analysis of a piece of music, namely expression and representation. Of course, a more personally accurate aesthetic judgment and a deeper understanding of one's own aesthetic experience rely on an awareness and knowledge of the aesthetic properties associated with an artwork. We thus need to discuss the associated elements of aesthetic experience and judgment that underlie the creation of a musical aesthetic analysis map. The following sections will dissect both the elements of aesthetic judgment that help the subject use the musical aesthetic analysis map and the aesthetic properties involved in its use: aesthetic judgment, accuracy and precision, taste, semiotics and hermeneutics, mimesis, and emotion and affect. To restate what is discussed in the introduction, some readers may find it more beneficial to skim or skip this chapter altogether in favor of moving directly to the creation and use of the musical aesthetic analysis map in chapters 3 and 4.

However, it is highly recommended by the writer that readers digest the material in this chapter to have a more complete understanding of the map.

Aesthetic Judgment

We must establish at the outset what constitutes an aesthetic judgment. Kant, in his influential *Critique of Judgment*, characterizes aesthetic judgment as the "free play of the imagination and the understanding [of the artwork]."[22] Kant then states that an aesthetic object must have a purpose, yet "where such purposiveness has to be, not an external one (utility), but an internal one, the concept of an internal end contacting the sound of the internal possibility of the object."[23] Aesthetic judgment requires, first, that we have a working imagination, and second, that we recognize the object – or in this case artwork – as *something* that we understand, or what the object is.[24] The observer must connect the object to something they have previously experienced, thereby making it intelligible, and consequently, susceptible to judgement. We may describe this "internal purposiveness" that Kant discusses as the purpose that the observer labels the object as having within the mind of the observer; the representation that the observer finds in the artwork. Therefore, the object is what it is because of the interplay of its parts, i.e. the paint that makes up a painting of a rose, through which the observer sees a rose being depicted in the painting.

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[22] Immanuel Kant, *Critique of Judgement* (UK: Oxford University Press, 2007), 49.

[23] Ibid., 58.

[24] Ibid., 58.

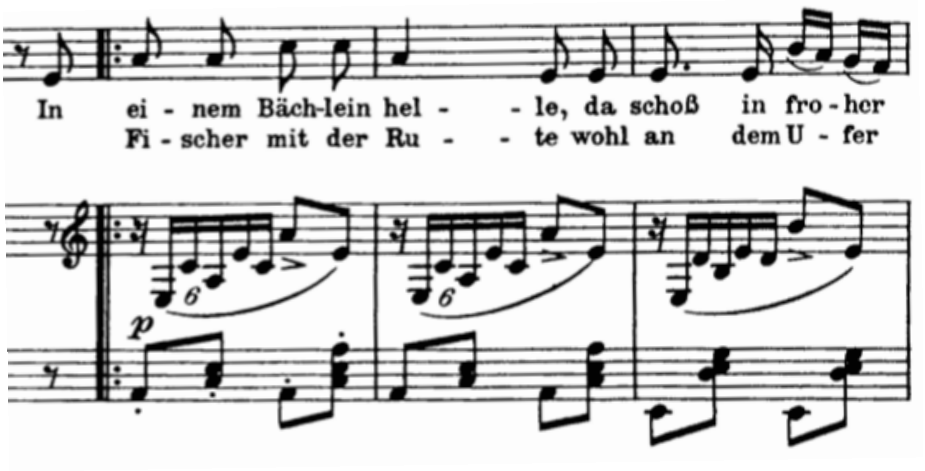

Figure 1: mm. 6-9 of Schubert's "Die Forelle"

Additionally, we may see a painting of water falling from a cliff face, understand the connection to the familiar mental image of a waterfall, and apply that understanding to the painting and then have the ability to judge the artwork as pleasing or not. In musical terms, one may listen to Franz Schubert's "Die Forelle," for example, and hear the babbling of a brook in the sextuplet in the right hand of the accompaniment, as seen in figure 1. The upward movement of the sextuplet may be interpreted as the sound of a babbling brook they have heard at some point in their life; the gurgling, bubbling sound of water running over rocks under the surface. This can be found in instrumental music alone, as many programmatic pieces demonstrate, but the poetic text of art song specifies what the music "is," or is portraying. The opening stanza of Schubert's "Die Forelle" provides a clear example:[25]

In einem Bächlein helle,	In a limpid brook
Da schoß in froher Eil'	the capricious trout
Die launische Forelle	in joyous haste
Vorüber wie ein Pfeil.	darted by like an arrow.

[25] "Die Forelle," Oxford Lieder, accessed September 1, 2020, https://www.oxfordlieder.co.uk/song/2371.

We can clearly see the direct connection between text and the portrayal of the music. The aspect of aesthetic judgment pertaining to the musical aesthetic analysis map that is taking place here would be the recognition of something being communicated and/or expressed through music and text and *judging* it as beautiful/satisfactory/nice/etc. in both its accuracy of representation and how the musical elements are composed to create this representation. This will be discussed in more detail in following chapters. Without the capacity to utilize free play of the imagination and understanding culminating in the ability to hold an aesthetic judgment, we would not be able to use the aesthetic analysis map to its full potential.

Having established the basis of aesthetic judgment, we can proceed to the important distinction between subjective and objective response. According to Fiona Hughes, a subjective understanding of an artwork consists of a "determination of the object by the understanding" of its nature, while an objective understanding is defined as "the cooperation of the faculties necessary for that determination [of the object]."[26] In other words, subjective understanding is the meaning we apply to something, while objective understanding is the comprehension of the elements that make up that thing, as Hughes continues: "All objective cognitive judgements are valid objectively insofar as they determine the object by means of a concept."[27] Kant states, however, that we cannot judge an object according to a determinate concept; that we can only judge the object based on the free play of the cognitive faculties in approaching it.[28] Because of this, it would be more accurate to state that the aesthetic judgment actually comes from the

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[26] Fiona Hughes, *Kant's Aesthetic Epistemology: Form and World* (Edinburg, UK: Edinburgh University Press, 2007), 170.

[27] Ibid., 174.

[28] "Kant's Theory of Judgment," Stanford Encyclopedia of Philosophy, last modified October 23, 2017, https://plato.stanford.edu/entries/kant-judgment/#JudEssProCog.

cognition of the object *through* the understanding of it within our imagination. Consequently, we may make the connection between imagination and understanding, respectively, that Kant writes of in his work. In relation to aesthetic analysis, one understands an artwork as having objective elements (in musical terms: harmony, rhythm, melody, etc.), then critically reflects and connects these objective elements to their lived experience (subjectivity) and consequently finding meaning and beauty.

Furthermore, as Hughes explains, subjective and objective understanding lie on either side of the same coin of aesthetic judgment:

> As such, the subjective deduction is no longer simply an inessential, though important vehicle for the expression of the possibility of knowledge and has become part of the internal structure of the 'chief purpose', that is, of the objective deduction. At this stage the subjective and objective trajectories truly become 'two sides' of one argument. If we are to determine 'how much understanding and reason can we know apart from all experience' we cannot ignore the activity of thinking, which on deeper investigation is revealed as a cooperation of the faculties necessary for any judgement.[29]

Extrapolating upon this, subjective and objective thought are co-dependent; they rely on one another. Subjective thought gives meaning to something based on its elements, which one cannot understand without objectively understanding the elements that make up that thing. Furthermore, the subjective activity of the observer is more central, in that it is what actually constitutes the judgment itself. Of course, the subjective activity is inseparable from the knowledge of the object, as without knowledge of what the object is, subjective understanding of it cannot take place. When applying this understanding to Schubert's brook example: one hears elements of movement in the water-like sextuplet of the right hand accompaniment, a connection that they

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[29] Ibid., 173.

would not make without both the understanding of the elements of the musical line heard and the relation to having experienced the sound of moving water.

Subjective understanding may then be split into two separate yet related categories: individualized subjective experience and intersubjective (shared) experience. Individualized subjective experience is just as the descriptor implies: a subjective understanding, as listed above, experienced wholly by oneself. Of course, the individual subject always brings a rich background of social experiences to the art work, an "intersubjective" framework that mediates aesthetic judgment. An intersubjective experience, however, involves the aesthetic experience one has when experiencing art with others. As Crossley discusses in his book *Connecting Sounds: The Social Life of Music*:

> Understood thus, though musical meaning may have a personal aspect, it generally has a collective, shared aspect too. In part this is because the meaning of music is discussed collectively, whether within friendship networks or, more formally, in the mass media and on social media channels devoted to music. Meanings are negotiated, not only between composer, performer and audience, but also within and amongst audiences. In part, however, it is also because our perception and understanding of musical signs draws upon interpretive conventions, sedimented experiences, habits and embodied know-how which are widely shared. And not only by audiences but also, to reiterate, by composers and performers who deliberately invoke them – knowing them to be shared reference points.[30]

Crossley states that music engages listeners in conversations that stimulate aesthetic thinking and ultimately refine aesthetic judgments. Beyond this, other participants share in "conversations" of sorts wherein they abide by preconceived socio-cultural norms that have been ingrained in their cognitive faculties throughout their lives. This creates "shared reference points," as Crossley

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[30] Crossley, *Connecting Sounds*, 108-9.

writes, that composers and performers may draw from in creating and sharing their art. Elliot describes inter-subjectivity further:

> The sonic-cultural events we call "music" engage us in complex, mind-full acts which, in turn, benefit the self's needs for individuation and integration. Indeed, humans engage in pursuits that strengthen and order the self. By investing our powers of consciousness in actions that are not based exclusively on our drives for biological and social satisfaction, [we open ourselves to experience]. Our immediate motivation and reward is the positive feeling of enjoyment that arises when we act effectively within a socially and culturally defined domain with its own distinctive goals, standards, histories, and traditions of achievement.[31]

This satisfied need for "individuation and integration" leaves listeners with more fulfilling aesthetic experiences, having understood that others are having the same enjoyment when listening to music, most likely because of their shared experience within the socio-cultural narrative that influences what they take away from listening to a piece of music. This then amplifies their own fulfillment. In addition to this, Elliot writes that listeners may invest their consciousness in other activities besides basic biological needs, which opens them to experiencing the art work on a deeper cognitive and aesthetic level, beyond the instinctual.

Intersubjective judgment constitutes three phases: intention, joint attention, and the aesthetic conversation as discussed above. Shenklin and Meyer explain that the intention phase is the beginning of the intersubjective experience, as it is the process of one making the choice to experience an artwork either alone or with other people (the "we-intention"):

> When, for example, someone forms the intention to go to see a film, she is one among many who have formed that intention. Further, that intention is, whether implicitly or explicitly, an intention to watch the film with others in a shared space (in this case, a theater). Thus, each viewer's intention implicates other

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[31] Elliott, "Music and Affect: The Praxial View," 84.

> viewers, who also have the same purpose of seeing the film with others. The we-intention is in this way distinct from the intention to see a film alone.[32]

The two researchers explain that the "we-intention" results in a shared observation of art when the viewer understands that the movie is being watched by other theatergoers. Likewise, when we attend a song recital, we understand that other audience members will attend and will feel their own complex emotions and make their own aesthetic judgments about the music.

The next phenomenological phase, according to Shenklin and Meyer, is joint attention. As the researchers explain:

> Individuals together under certain circumstances [i.e. a crowd] feel themselves become part of a group, such that the experience is no longer only between the individual and the object but also between the group and the object. This would be impossible for the solitary viewer, as no others are present to prompt that feeling. As people attend to an art object together in a shared space, the presence of others and their awareness of each other constitute a phenomenal difference in kind between sharing and not sharing experiences.[33]

Joint attention, then, is the process of people sharing attention to an artwork, thus changing their view of the artwork in ways that the individual experience does not allow. The experience of a musical work is then turned into a different phenomenon than that of a single individual experiencing it.

As for the effects of "joint-attention," Shenklin and Meyer state:

> One effect of joint attention is the potential for increased intensity of awareness for audience members who are collectively focused on an aesthetic object. The very presence of others attending to an aesthetic object can draw a viewer into attending to the object more closely by validating both the object and the effort of attending to it. Thus, joint attention (being aware of others who are focused on an object as a group) can license

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[32] Robert Shanklin and Michael Meyer, "Going Together: Toward an Account of Sharing Aesthetic Experiences," *The Journal of Aesthetic Education* 53, no. 3 (Fall 2019): 107.

[33] Ibid., 108.

> increased intensity of awareness (a closer attention to the object, prompted by the collective attention of others).[34]

Essentially, being in a group of people while experiencing an artwork may lead to an intensity of awareness, or a deeper understanding of the aesthetic experience associated with the artwork. The statement "The very presence of others attending to an aesthetic object can draw a viewer into attending to the object more closely by validating both the object and the effort of attending to it" is the essence of the intersubjective experience, and allows for the previously discussed deepening of the self's aesthetic experience. Understood in this way, we can see the potential effects of intersubjectivity on the individual subjective experience, which in turn may effect one's analysis of the aesthetic properties of a musical work, as well as the recording of experiences and performance intentions when using the musical aesthetic analysis map. It would benefit a performer to be aware of the different forms of experiencing an artwork both when performing and when using the musical aesthetic analysis map to record their intention in the performance.

Accuracy and Precision

Having established the basics of aesthetic judgment, let us turn to the question of "accuracy." As the title states, this chapter focuses on the understanding of "accurate" aesthetic judgment and how it relates to the use of the musical aesthetic analysis map. Listeners can refine their aesthetic judgment and come to an ever deeper understanding of both the aesthetic properties of a piece of music and how those properties relate to their experience of the music.

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[34] Ibid., 108.

Without this refinement of understanding, listeners simply label musical art works as "pretty," "happy," or "sad," for example, without a deeper and continued understanding of how and why the music arouses those emotions and conjures certain images. This recognition of so called "garden-variety" emotions[35], to be discussed shortly, and recognition of natural objects is simply the first layer of an ever-deepening process of emotion, affect, beauty, and recognition, and as we shall see, it may even be labeled as a mis-recognition. Proper aesthetic judgment in this sense, then, requires mechanisms of accuracy and precision.

"Accuracy" in this context may be defined as being "free from errors or distortions,"[36] according to Elder and Paul. In terms of aesthetic judgment, this would mean that one may have a personally accurate judgment of a musical object where the object is understood as arousing a specific emotion or relation to experience. These are not the only bases for aesthetic judgment, as there are others including formal complexity, boldness of musical language, authenticity, etc. The difference between an accurate and inaccurate judgment may be stated as the difference between a listener hearing a piece of music and not understanding anything about it versus a listener hearing the same piece of music as communicating emotions such as happiness, sadness, remorse, etc.; or objects such as thunder, birdcalls, waves, etc. Additionally, a listener can listen to a piece of music and find it beautiful, and through a more accurate understanding of her aesthetic judgment know *why* it sounds beautiful. Especially with vocal works in foreign languages, judgments may be difficult to make without the ability to make a personally accurate

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[35] Peter Kivy, "Auditor's Emotions: Contention, Concession and Compromise," *The Journal of Aesthetics and Art Criticism* 51, no. 1 (Winter 1993): 1.

[36] Linda Elder and Richard Paul, "Critical Thinking: Intellectual Standards Essential to Reasoning Well Within Every Domain of Thought," *Journal of Developmental Education* 36, no. 3 (Spring 2013): 35.

aesthetic judgment about the piece. The term "personally" is used in this connotation because, in the terms of analysis that this paper describes, there is not necessarily a "correct" or "incorrect" aesthetic judgment. One cannot say that other listeners are wrong for hearing anger in a piece of music solely because they do not hear that emotion themselves.

Beyond accuracy is precision. Elder and Paul state that precise judgment may be defined as "exact to the necessary level of detail."[37] In musical terms, this would mean that the listener may recognize the musical elements that are affecting the judgment. "Accuracy" means the observer understands the aesthetic material fully on a certain level, while precision goes a step further to the observer understanding *exactly* what is influencing the aesthetic thought and recognition of expression and beauty (i.e. understanding which musical elements in a piece and its performance relate to the aesthetic thought you are having; major may be construed as happy, agitated rhythms may be construed as running, etc.). One may view accuracy as the archer hitting the target, while precision means the archer has formed the technique necessary to hit not only the target, but the bullseye, repeatedly. In order to analyze the applied aesthetic properties of an artwork to the best of their ability, one must refine their aesthetic judgment into one that is precise.

We may now see the connotations of accuracy and precision with subjective and objective responses. Subjectivity arises when a listener makes an accurate aesthetic judgment about a piece of music: i.e. "the music is happy." The listener here accurately recognizes that the music is portraying the emotion of happiness based on his or her lived experiences and the musical elements the composer chose to use, the performer chose to sing/play, etc., possibly

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[37] Ibid., 35.

without realizing the connection. Objectivity arises in the process of making a precise aesthetic judgement: in "Die Rose, die Lilie, die Taube" from Robert Schumann's *Dichterliebe*, the music is happy *because* (in this example) it has a *munter* (lively) tempo, fleeting rhythms, and a major tonality, in addition to other elements such as text contributing to the overall narrative. The listener in this case is capable of naming the musical elements and compositional choices responsible for the connection they are making. As subjective and objective thought are two sides of the same coin, accurate and precise aesthetic judgments are two links in the same chain.

It is through the understanding of the elements of aesthetic judgment that we may refine and better understand our own judgment of an artwork. Therefore, in order to aesthetically analyze a piece of music, we must have an understanding of the elements of aesthetic judgment that go into that analysis. Analysis of this sort will most likely involve judgment in some capacity, as the aesthetic analysis map concerns personal judgment as well. In conclusion, we may define an aesthetic response as a judgment, either solitary or shared, where we are able to determine *what* we are feeling and whether or not we deem the music as beautiful. An accurate aesthetic judgment in the terms of this paper involves the capacity to recognize a communication of some sort in the music (What does the music represent? What does one feel when listening to/ performing the music?), as well as beauty. A precise aesthetic judgement involves recognizing *why* one feels a feeling or makes a connection when observing an artwork (What in the music/ performance arouses this response? Where in the music/performance does the response come from?). Without these aspects, one may not fully understand a piece of music and their subjective connection to it, and may therefore have problems using the musical aesthetic analysis map to its fullest potential.

Taste

So how do we hone our accuracy and precision when making aesthetic judgments? The answer lies in the cultivation of taste. As Kant discusses, taste is essential to aesthetic judgment.[38] According to Kant, taste is "a kind of 'internal sense.' Unlike the five 'external' or 'direct' senses, an 'internal' (or 'reflex' or 'secondary') sense is one that depends for its objects on the antecedent operation of some other mental faculty or faculties."[39] Furthermore, Kant defined taste as a meeting point between empirical (objective) judgments and inner (subjective) judgments, as Zangwill has summarized:

> We can sum things up like this: judgments of taste occupy a mid-point between judgments of niceness and nastiness, and empirical judgments about the external world. Judgments of taste are like empirical judgments in that they have universal validity, but they are unlike empirical judgment in that they are made on the basis of an inner subjective response. Conversely, judgments of taste are like judgments of niceness or nastiness in that they are made on the basis of an inner subjective response, but they are unlike judgments of niceness and nastiness, which make no claim to universal validity.[40]

Taste is, in its contemporary sense, a combination of both objective and subjective judgements. Zangwill is describing taste as a subjective understanding of a piece and a decision of one's thoughts on it. This subjective understanding is honed over time into a better understanding of what the listener *could* deem as a "nice" piece or a "nasty" piece, for example. Other judgment can be made, of course, such as accuracy of portrayal, beauty, authenticity, and so on. Additionally, a judgment has no universal validity in that there are no empirical facts that support

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[38] Kant, *Critique of Judgement*, 89.

[39] "The Concept of the Aesthetic," Stanford Encyclopedia of Philosophy, last modified August 20, 2018, https://plato.stanford.edu/entries/aesthetic-concept/.

[40] "Aesthetic Judgment," Stanford Encyclopedia of Philosophy, last modified January 28, 2019, https://plato.stanford.edu/entries/aesthetic-judgment/#JudgTast.

it outright; however there are of course oftentimes a general consensus of the judgment of a piece.

To pose an example of this concept, a listener hears a piece of music and simultaneously recognizes both the objective and subjective elements, perhaps without realizing the effects that either of the elements is contributing. In this way, the listener may be making a judgment of taste that is at the same time both objective and subjective. Kant describes a judgment of taste and cognition of an object as such: we may feel something without truly understanding what that *thing* is, while still having a subjective judgement about that thing ("niceness" or "nastiness," beautiful or ugly, etc.), and cognition of the empirical elements of the object (the objective elements that make up that object).[41, 42] The aesthetic analysis map relies on the two modes of thinking, as taste does.

As stated earlier, an observer of artworks has the capacity to cultivate his judgment of taste. Such philosophers as Hume and Burke, among others, have postulated that taste is something that can be honed over time, a "delicacy of taste," referred to in the last of Hume's four tenets of his aesthetic philosophy:

> the mere presence of beautiful objects and the capacity of human beings to be affected by them do not translate automatically into appropriate sentiments and correct judgements. There is a natural basis for being affected by objects and experiencing them as beautiful, but the extent of the satisfaction depends upon the degree to which spectators have cultivated their taste and can be affected by the work in question. Ongoing critical reflection on one's judgements is required to educate the sentiments and achieve a "delicacy of taste."[43]

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[41] Katya Mandoki, "Applying Kant's Aesthetics to the Education of the Arts," *The Journal of Aesthetic Education* 34, no. 2 (Summer 2000): 68.

[42] Kant, *Critique of Judgement*, 89.

[43] Timothy M. Costello, *The Imagination in Hume's Philosophy: The Canvas of the Mind* (Scotland: Edinburgh University Press, 2018), 144.

As Hume states, “ongoing critical reflection” of aesthetic judgement leads to one achieving the cultivation, or “delicacy” of taste, in line with Kant’s definition of aesthetic thought. This cultivation leads to aesthetic judgments being made and interpreted more quickly and more accurately. Burke supports this in his writing: “But they who have cultivated the species of knowledge which makes the object of Taste, by degrees and habitually attain not only a soundness, but a readiness of judgment, as men do by the same methods on all other occasions. At first they are obliged to spell, but at last they read with ease and with celerity.”[44] A listener, then, is as a person learning to comprehend writing; at first she struggles to form words out of individual characters, and eventually is able to not only read full pages at a time, but is, most importantly, able to comprehend the contents of those pages. There is, of course, no set route for a listener to follow in order to achieve a delicacy of taste, but the listener may continue to develop her own personal taste in listening to more pieces and actively thinking and reflecting on her subjective judgment and understanding of each piece as it is listened to.

Contemporary research has related taste to socio-cultural influences. Kivy describes this phenomenon as such: “The understanding of music is shown to require familiarity with the broader cultural circumstances of a composition. More specifically, it calls for the ability to have such background knowledge inform one’s perception of the work in question by entertaining affinities and correlations between extramusical culture and compositional facts.”[45] Understood in this way, we may develop a “delicacy of taste” through a constantly increasing pool of knowledge about music and the culture in which the music was written in order to more deeply

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[44] Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 26.

[45] Goenter Zoeller, “Taking Music Philosophically,” *The Iowa Review* 21, no. 3 (Fall 1991): 203.

understand a piece of music and its aesthetic properties with regards to the aesthetic experience of the listener. The more we listen to music of the same style or social/historical/geographical background, the better we will aesthetically understand new incoming examples of that style.

Although the initial phase of judgment may not require a refined sense of taste, such refinement will lead a listener to make accurate judgments more rapidly. As Burke writes, "It is not enough to know [the study of the beautiful] in general; to affect them after a delicate manner, or to judge properly of any work designed to affect them, we should know the exact boundaries of their several jurisdictions; we should pursue them through all their variety of operations and pierce into the inmost, and what might appear inaccessible parts of our nature".[46] We should note that, although Burke and Kant are diametrically opposed in their aesthetic views, we can take a note from Burke's understanding as we use Kant's. Having an understanding of the empirical objects that make up a piece can help us better connect our subjective understanding to the piece. To use the earlier example of the painting of the rose: by understanding the elements that make up the rose – the paint, the brush strokes, etc. – we may better understand why it is appealing to us for the painter to make those artistic choices, and why those empirical choices made by the artist make us think "this is not just a rose, it is a beautiful rose." Musically, this could be seen in a listener hearing a melody they initially do not understand, upon repeated listenings work to better understand their judgment of the melody. Therefore, in order to more accurately analyze the aesthetic experience involved with a piece of music, and to consequently more accurately use the musical aesthetic analysis map, we must continue to cultivate our sense of taste and critically explore as much music as we can.

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[46] Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 45.

Semiotics and Hermeneutics

Semiotics is the study of signs and the communication of meaning, while hermeneutics is the interpretation of those signs, to be discussed shortly. The study of semiotics is the study of signs and how one may interpret those signs, as Crossley explains:

> To say that music has semiotic meaning…is to say that it or some aspect of it *functions as a sign for a particular listener* (*or listeners*). *A sign…is a perceptual figure (something perceived) which affects those who perceive it by virtue of a relationship which it has, for them, to something else* [emphasis added]. Different aspects of music may play this role. It may be a piece as a whole…[a] phrase or even a single note. It may be the timbre of a particular voice or some aspect of rhythm, melody or harmonic structure.[47]

By this definition, semiotics, or the understanding of signs, in music is the use of something to communicate intention and meaning. While a performer may be particularly interested in the notation and its relation to the communication of what to sing and when, semiotic meaning is conveyed through aspects of the music such as the actual sounds created in the performance of the piece. Oral traditions and music learned by rote would also fall into this category. The composer's (not all composers, but the ones pertaining to this dissertation; ones from the Classical and Romantic era) music is then interpreted by the performer as the guide for performance and interpretation, which she then communicates to the listener. This music, as Crossley has written, may be anything in music; from tempo, to rhythm, to melody, to harmony, and so on, in addition to the phrases, timbres, and other musical elements that make up a piece.

As signs are used to communicate intention, interpretation takes place as the signs are digested by an observer. As a performer learns music to be used in a future recital, she must interpret signs as both literal performance direction as well as a communication of the

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[47] Crossley, *Connecting Sounds*, 107.

composer's intentions, and her own intention that she may put into the performance. Semiotic meaning, then, is the meaning within the signs that may be interpreted. While a performer may use the notation to help her understand the semiotic meaning in a piece, she can also use recordings of other singers, as the listener uses the performance of a piece of music as signs to interpret. This meaning can be both what was intended by the composer and what is interpreted by the performer. Additionally, this meaning is negotiated within the social context, based on a prior understanding of what the standard is for notational connection, expounded upon by Viljoen: "various aspects of musical experience exist on a purely formal level, while simultaneously merging with and sustaining a broad socio-cultural framework that forms the context within which musical meaning is constructed and perceived."[48] Essentially, semiotic meaning is decided at the level of whatever role in the music making process is engaged in interpreting the notation. The performer, listener, and composer may all have specific individual understandings as well as those generally agreed upon.

As stated earlier, the notation in a piece of music both literally signifies what to musically perform, as well as what is being communicated in terms of the text, story, affect, and mimetic understanding. It is important to remember that, by this definition, the notation is as words to a poem: the use of words is what expresses meaning, not the written form of the words. As such, it is the music that comes from performing the written notation that expresses meaning, not the written notation itself. We may define this as the difference between *denotation* and *connotation*, as defined by Viljoen: "Denotation may be described as the 'literal' meaning, while connotation…is the second-order or 'parasitical' meaning [drawing from something else]…

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[48] Martina Viljoen, "Ideology and Interpretation: A Figurative Semiotics of Musical Discourse," *International Review of the Aesthetics and Sociology of Music* 36, no. 1 (June 2005): 86.

objects and events always signify more than themselves, and that they are always caught up in systems of representation which add (potentially ideological) meaning to them."[49] As the writer explains, notation and other forms of musical signs always have both a literal instruction and a broader and more complex meaning connected to it that is based on the connected experience of the person observing it, that may be something generally agreed upon by other members of society.

Hermeneutics is the understanding of what is being interpreted in the music by the observer. Because of this, hermeneutics may be considered at this level an individuated process, although there are of course intersubjective elements that come into play during the hermeneutic process.[50] Crossely explains the process of meaning-making based on semiotics:

> semiotic meaning…is always meaning for someone; a listener or listeners. This is partly because a sign, by definition, has an effect and it is the listener (who may also be the composer/performer) who is affected. In being affected, the listener completes the process whereby a sound becomes a sign. However, it is also because it is the listener who, whilst actively interrogating sonic events in search of recognisable patterns, associates what they hear with other aspects of their experience – albeit usually habitually and without awareness – making it function as a sign. Listening is shaped by the accumulated experience of the listener, and by associative processes which render what is heard meaningful by linking them to other events and objects within this accumulated experience. This makes music meaningful.[51]

This statement further supports Viljoen's earlier statement concerning the socio-cultural implications of meaning making based on the signs used in notation. It is also important to note that this "process" of meaning making is "completed" by the listener. Therefore, it is the

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[49] Ibid., 87.

[50] Richard Taruskin, *Cursed Questions: On Music and Its Social Practices* (Berkeley, CA: University of California Press, 2020), 229.

[51] Crossley, *Connecting Sounds*, 108.

responsibility of the performer to first understand their own intention and understanding of meaning in the music, to then be digested by the listener. The "listener" may also be the performer, or even the composer themselves, indicating that the use of "complete" hardly means that the process of understanding is over, more that is is a closed circuit of aesthetic judgment and subjective understanding.

The roles in the process of music making must always be considered, at any level. Especially with semiotic meaning and hermeneutics, a performer must be aware of the various facets of interpretation and communication of meaning through signs. The composer begins the process, as they use notation to write literal meaning in the music; each note means to perform it for a certain number of beats on a certain pitch. Put together and performed, each note has a place and is used for a specific reason in order to connect to the whole. As Costello states:

> To be successful in achieving their effects, however, [composers] must procure an easy transition among the ideas in the imagination, which is only possible by creating [an artistic] system that gives the appearance of reality. They do this according to three principles: by transforming ordinary experience into something extraordinary; creating ideas that are agreeable to an audience; and bringing about their effects deliberately.[52]

To create a work that is "successful"[53] in its communication and relation to the listener, it seems that composers must be extremely aware of the way in which the musical elements that make up a composition are used. They must carefully balance imagination and practice to create a work that effectually creates a reality. By deliberately using each musical element for an intended purpose, and relying on the recognition of the imagination, they create a language to communicate distinct and digestible intentions. The performer then interprets the notation. After

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[52] Costello, *The Imagination in Hume's Philosophy: The Canvas of the Mind*, 142.

[53] Ibid., 142.

all, as Taruskin states, "musical representation [is not] exclusively or even primarily the business of the composer."[54] This interpretation takes place as an understanding of what is written by the composer in terms of both the semiotic *denotation* and *connotation*.[55] For example, the performer reads the musical notation as describing what style the music may be in (Romantic, Classical, Gospel, Rock, etc.), the denotation. Lastly, as stated earlier, listeners then hear and see the performers and their performances and interpret the music based on one's own and the generally agreed upon meaning of the musical expression, the connotation.

To sum, semiotic meaning leads the roles of the music making process to creating their own inter-related world of meaning and interpretation. Taruskin describes this world as "an inner space which composers and listeners do inhabit, where they can move and meet. Music, in representing it, provides the meeting place."[56] Without digressing too far into Taruskin's theories and work in the virtual space, this "space" is created by both the composer's intentions when writing his music and the listeners' interpretations of the music as it is presented to them. Perhaps most importantly, the performer is responsible for bringing these two roles together. Through the interpretation of the semiotic directions that the composer has written out for them, performers may be the "tether" that draws listeners and composers into the same world that is created by semiotic meaning and inhabited by hermeneutic interpretation. The aesthetic analysis map is a tool that the performer may use to better define the properties of this world,

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[54] Taruskin, *Cursed Questions: On Music and Its Social Practices*, 241.

[55] Viljoen, "Ideology and Interpretation: A Figurative Semiotics of Musical Discourse," 87.

[56] Ibid., 251.

hermeneutically understood through semiosis, so that the composer and performer may meet on a more solid plane.

Mimesis

One of the first and most influential aesthetic properties regarding the aesthetic experience, and consequently the creation of an aesthetic analysis map, is mimesis. Mimesis is a term that has had a place in philosophical thought since the time of Plato and Aristotle, whose definition has evolved in the many years since its initial execution. Mimesis at the time was defined, as stated by Shields, as "at root simple imitation." Aristotle's mimesis has the capability to transform: "it grows more sophisticated and powerful." which then "gives way to *representation* and *depiction.*"[57] In other words, mimesis was seen as simple imitation of an object, or even further removed, an "image of an image."[58] Mimesis at the time had the capability to grow into a more complex communication, though still not quite what it is thought of as today. An example of the earlier understanding of mimesis is as such: a performer singing a song simply sings it as it is written, with no other methods of expression or communication; solely relying on what the music and text are portraying. In compositional terms, this may be seen as a composer using what she thinks may represent an emotion or object without the intention of inducing a reaction in the listener beyond recognition and understanding of what is contained within the story, or narrative. According to Ferrari, the listener then feels pleasure from

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[57] "Aristotle," Stanford Encyclopedia of Philosophy, last modified July 29, 2015, https://plato.stanford.edu/entries/aristotle/.

[58] G. R. F. Ferrari, "Aristotle's Literary Aesthetics," *Phronesis* 44, no. 3 (August 1999): 185.

"the act of imagination rather than depending on the nature of the object imagined."[59] Listeners are simply pleased they are imagining anything at all, not how accurate their imagined understanding is (by the terms presented earlier). This is not how mimesis is viewed in Classical and Romantic light, as Mozart was certainly intending to communicate vengeance to the listener in his Queen of the Night aria, and did so by the specific use of musical signs and text painting. This reasoning of mimesis may be considered a "top layer" of what it is considered by today's philosophical standards.

By contemporary standards, mimesis is defined as "an impulse, a mode of 'identifying with' rather than necessarily as 'imitation of' or 'representation of' something external to itself."[60] In addition to this, Paddison writes: "mimesis can be understood as a manner of following closely the movement of the musical work as both an identification with it and a re-enactment of its process as it unfolds – that is to say, of its *form*, as structure."[61] Seen in this way, the performer of Schubert's *Winterreise* becomes more than a singer on a stage. They become the wanderer from whose perspective they sing; *they* feel the wanderer's sadness and melancholy, *they* "travel" the wintery landscape in search of meaning. This is the essence of the "mimetic impulse," an impulse of truly embodying the character and *being* in that character's world. This impulse relates to one on a deeper level, as Paddison describes: "the notion of 'mimetic impulse' carries with it the idea of an embodied, biological and physiological impulse."[62] By this token,

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[59] Ibid., 186.

[60] Max Paddison, "Mimesis and the Aesthetics of Musical Expression," *Music Analysis* 29, no. 1/3, Special Issue on Music and Emotion (March-October 2010): 127.

[61] Ibid., 141.

[62] Ibid., 135-6.

Paddison means that the performer then becomes the character in more ways than psychological; biological factors are at play as well. The performer may feel a chill as the wind rushes past them in "Der Wetterfahne." They may feel the cold of the ground on their lips in "Erstarrung."

Image may not be as far from the now-understood truth of mimesis as one might think, however. After all, the mimetic image is the birth of the concept, and there are those that would consider a listener's reaction to music as conjuring an image in the mind, as Paddison continues: "the idea of 'image' [suggests] that this is one of the central tasks of performance – that is, to present the performance of the musical work as an image, albeit in acoustical terms."[63] This does not imply the presence of a simple, stationary "image" as one might conjure a "painting" of a scene with their mind. In fact, this concept of a deeper and more connected conjuration of an image from performer to listener may in some cases be stronger than the real, lived experience, according to Halliwell: "poetic [and musical] structures of action will seem *to make better or richer sense* than much actual experience does."[64] That is to say, mimetic performances may actually conjure a truer, or at the very least exaggerated or hyperbolized, "image" of the story, or scene, or landscape, or whatever it may be that is being communicated.

Paddison suggests that "there is a close relationship between mime and music, and specifically between acting and musical performance."[65] This supports the previously discussed notion of a deep connection between mimesis and the performer. In fact, the performer

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[63] Ibid., 138.

[64] Stephan Halliwell, *The Aesthetics of Mimesis: Ancient Texts and Modern Problems* (NJ: Princeton University Press, 2002), 200.

[65] Paddison, "Mimesis and the Aesthetics of Musical Expression," 136.

specifically is able to transform the experience of the listener into one that has the ability to become something beyond the vernacular, as Paddison continues:

> something that everyone can recognise in a good…artist: that she or he can conjure up in an instant an image through a tone of voice or a gesture–one that immediately transports us beyond the words, especially as words on a page, to inhabit a whole context of meaning and significance that becomes present to us in that moment, and which at the same time also has its own history which we recognise and share.[66]

Through the physical actions involved in the role of performing, a performer may not only add to the mimesis of a piece of music, but amplify it to such an extent that the listener has an experience beyond what they may have had otherwise.

At this point, the mimetic process does not lie solely on the performer to conjure these images, but on the listener as well. As stated previously, listeners have a specific role in the process of making music that only they may provide, and Paddison continues: "the idea that music 'expresses,' however intransitively, and that this involves emotion on our part as listeners, is also part of our experience of music."[67] While Paddison focuses on emotion, this may be applied to all aspects of the mimetic process. Essentially, the listener is the receptacle of the communication of the composer, performer, and music, ultimately taking in this communication and filtering it through his or her own experiential lens into cognition, understanding, and affect.

This connection only strengthens over time as the listener gains more lived experience and therefore more personal memories to connect to the mimesis of the music. In order to better understand this more contemporary notion of a strengthening of connection, we may turn back to Aristotle, according to Halliwell:

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[66] Ibid., 137.

[67] Ibid., 140.

> Aristotle's whole theory suggests that an audience needs to have sufficient experience of life to understand various kinds of action, intention, and character; to be able to distinguish degrees of innocence, responsibility, and guilt; to know, in an effectively mature way, what merits pity and fear; to have a grasp of human successes and failures, of the relationship between status and character, and so forth. All of these things, and much else besides, would contribute, in other words, to a complex form of the process that…is described as a matter of understanding and inferring the significance of each element in a mimetic work.[68]

In other words, Halliwell describes the process of lived experience coming into play to facilitate a more complex understanding and connection to a mimetic work. Much of this may happen in everyday life; a person may better understand the physical toll it may take someone to lift a significantly heavy object, the action of which being portrayed in a performance, after having lifted a heavy object themselves. Musically, we may turn our attention back to Schubert's "Die Forelle." We hear the communication of both a babbling brook in the sextuplet, as mentioned earlier, and the cheeky deception of the trout as the narrator tells the story through the music's melody, text, rhythms, and harmony.

The implications of mimesis are varied and complex. It takes place between the composer, the music, the performer, and the listener, and can be as simple as the explanation of a landscape to the cognitive "transportation" of one to a foreign land. Mimesis involves cognition, lived experience, imagination, and conceptual understanding, as well as many other concepts, to take place within a piece of art and one's experience with it. Perhaps most importantly, hermeneutic interpretation lay at the heart of mimesis. As Halliwell states: "universals do not simply lie on the surface of the work, but require engaged interpretation."[69] A composer may have a specific intention when writing a piece of music, which then may be interpreted

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[68] Halliwell, *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*, 201.

[69] Ibid., 198.

differently or further by the performer, and ultimately interpreted again in a different way or even more deeply than that. In terms of aesthetic analysis, it may serve the purpose of the performer to have this "top layer" of mimetic impulse when interpreting and performing a piece of music. However, to go deeper into new levels of the hermeneutics of connection, subjective and objective understanding, and mimetic impulse is to truly "transport" themselves and the listener to what is being communicated. Thus mimesis must be understood to the best of the performer's ability when aesthetically analyzing a piece of music in this way. After all, mimetic expression in music is not only important to the beauty and communication of music, and therefore the study of aesthetics, but may be considered one of its sources.[70]

Emotion and Affect

In terms of mimic representation and expression, emotion and affect are an important part of the music-making process, therefore they are a part of the aesthetic process. Additionally, being an aspect of mimesis, emotion and affect must be considered in this paper. Composers may use music as a way to communicate emotion, performers are vehicles through which emotional experiences are communicated in their affected performances of a piece of music, and listeners are often aroused into emotional states when listening to music. Beyond this, we may state that emotion is an integral part of the human experience, which the music-making process is then communicating from one individual to another.[71] In fact, Kant writes about this in *Critique of Judgment*: "sounds [in music] are tones... a communication of feelings at a distance to all present

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[70] Taruskin, *Cursed Questions: On Music and Its Social Practices*, 229.

[71] Stephen Davies, "Analytic Philosophy and Music." In *The Routledge Companion to Philosophy and Music*, ed. T. Gracyk and A. Kania (London, UK: Routledge, 2011), 299.

within the surrounding space."[72] Clearly, music from the periods discussed in this dissertation is a vehicle through which emotion, among other concepts, is communicated. Broadly, emotion is described by Plutchik as "a complex chain of loosely connected events that begins with a stimulus and includes feelings, psychological changes…[Emotions] are in response to significant situations in an individual's life, and often they motivate actions."[73] This "complex chain of loosely connected events" may be exemplified in a person experiencing the death of a loved one (stimulus) leading to crying or weeping (motivated actions). The latter will be discussed in more detail shortly.

While emotions may indeed arise in response to "significant changes in an individual's life," they may also occur in response to music. We use the word "may" because music may not necessarily elicit an emotional response from every person, and those that have an aroused emotional response may not necessarily have the *same* emotional response to the same or similar music. As Kivy states, "it is perfectly consistent to acknowledge that music does indeed *tend* to arouse in listeners the emotions it possesses as perceptual properties…Thus, even if it is true that *all* expressive music has a *tendency* to arouse the expressive properties it possesses in listeners, it is also true that there are 'patches' of cases in which listeners are not so aroused."[74] Consequently, one may make the connection, according to Bartel, that "Response to music then…becomes a mental construct though the construct may be complex and particular parts of it

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[72] Kant, *Critique of Judgement*, 155.

[73] Robert Plutchik, "The Nature of Emotions: Human Emotions Have Deep Evolutionary Roots, a Fact That May Explain Their Complexity and Provide Tools for Clinical Practice," *American Scientist* 89, no. 4 (July-August 2001): 346.

[74] Kivy, "Auditor's Emotions: Contention, Concession and Compromise," 4.

may dominate consciousness."[75] This would mean that a response to music involves, as stated earlier in this chapter, a cognition of the incoming semiotic musical figures that individuals then connect to their lived experience and understanding, then causing them to recognize and possibly feel emotion.

Within the descriptors used for linguistically describing emotional states, Kivy has developed the idea of "garden-variety" emotions. Although this terminology has been perceived incorrectly by some as describing these emotional states as "trivial" in many cases, these emotions are defined as happening commonly and/or frequently.[76] Specific examples of garden-variety emotions include joy, anger, and sadness.[77] This will be discussed in more detail in the following chapter, which will discuss Plutchik's "Wheel of Emotions" as a method of examining and categorizing emotional response to music. The use of these descriptors are important to the musical aesthetic analysis map because of the implications of describing in detail the experience of the performer so they may better understand their own aesthetic judgment.

As emotion is the felt response to a stimulus, affect is considered in many cases as the consequence of a felt emotion. As stated by Laszlo, "*Affect* is defined as the emotion arising in the context of a stimulus-response relationship."[78] However, it typically results in an action, especially, in this case, regarding music: "And to us music-minded humans, listening to music

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[75] Lee R. Bartel, "Cognitive-Affective Response Test—Music: Questions of Validity," *Bulletin of the Council for Research in Music Education*, no. 120 (Spring 1994): 2.

[76] Vladimir J. Konečni, "Music, Affect, Method, Data: Reflections on the Carroll Versus Kivy Debate," *The American Journal of Psychology* 126, no. 2 (Summer 2013): 181.

[77] Ibid., 181.

[78] Ervin Laszlo, "Affect and Expression in Music," *The Journal of Aesthetics and Art Criticism* 27, no. 2 (Winter, 1968): 131.

confronts us imaginatively with a similar 'actionable' environment. This is the source not only of motor responses but of affective responses as well".[79] This "actionable environment" is created when one feels an emotion in response to music and driven to a physical (affective) reaction. Through semiotic meaning and mimetic impulse, the composer and performer work with the listener both directly and indirectly in creating an environment in which affect may occur. As alluded to earlier, examples of this may be crying, laughing, or sweating, among other reactions. Affect typically results from an inhibition of a tendency when listening to music, as according to MacCurdy's analysis of the three phases of affective response:

> (a) the arousal of nervous energy in connection with the instinct or tendency; (b) the propensity for this energy to become manifest as behavior or conscious once the tendency is inhibited; and (c) the manifestation of the energy as affect if also behavior and conscious thought are inhibited. Affect is simply that which results upon the inhibition of a tendency provided no behavioral or cognitive channels are utilized to deal with it. The differentiation of the affect, i.e., the various introspected feelings of love, hate friendship, and so on, are due to the cognizance of the situation in which the affect arose. Affect itself is undifferentiated; the affective situation supplies the differentia.[80]

Affect arises when emotion is inhibited, or "blocked," when presented with a stimulus. A "block" in this sense would be listeners being in their seats during a performance and not allowing themselves to jump up and act out the expression of the piece. Listeners may not even allow themselves to produce tears because of some preconceived notion of public displays of emotion, thereby further blocking emotion, and creating the affective impulse in some cases. The specific affect aroused differs depending on what is presented. This is supported by Bogdan, "[Musical

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[79] Taruskin, *Cursed Questions: On Music and Its Social Practices*, 249.

[80] Laszlo, "Affect and Expression in Music," 131-2.

affect results in] precipitating palpable bodily alterations and emotional changes"[81]. We may see these two phenomena occur in tandem with one another in certain situations.

For example, (to use garden-variety terminology) "sad" music will arouse an emotion of sadness in one listener, perhaps inducing tears (an affective response). Depending on the composer's intention for the sadness in the music (such as a comedic sadness or a tragic sadness, etc.), some listeners may feel anger, or some other emotion that may be followed by an affective response. In terms of the performer, this may manifest in the mimetic impulse, an example being weeping or clenched fists. Another example of affected response may be found in Rumph's description of Gabriel Fauré's "À Clymène":

> What responses stir our minds and bodies as we contemplate the piano part, staying "in the moment" like good actors? Do memories of Venice coax a subtle smile as we follow the theme? Or do we sway lightly, interpreting the barcarolle rhythm kinesthetically? Perhaps images from a Watteau canvas elicit a nostalgic sigh as we hear the Dorian mode. Or perhaps we draw in our breath slightly, lifting eyebrows and shoulders as we wait for the gravity-defying melody to alight. A wide variety of signs can arise from this engaged listening. They do not distance us from the music but draw us closer, both physically and emotionally.[82]

One can see the connections between emotion, affect, and physical reactions when responding to music. It is important as a performer to keep these affective responses in mind when performing music, specifically in connection with the mimetic impulse. It is also important to note that this response may "draw us closer, both physically and emotionally", indicating that affective and emotional responses enhance each other.

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[81] Deanne Bogdan, "The Shiver-Shimmer Factor: Musical Spirituality, Emotion, and Education," *Philosophy of Music Education Review* 18, no. 2 (Fall 2010): 114.

[82] Stephen Rumph, "Fauré and the Effable: Theatricality, Reflection, and Semiosis in the mélodies," *Journal of the American Musicological Society* 68, no. 3 (Fall 2015): 545.

Similar to the "delicacy of taste," affective response may be deepened through a phenomenon known as "affect attunement," or how susceptible one is to affect in music. The phases of which are described by Volgsten:

> First, affect attunement enables the experiencing of musical figures [such as a melodic segment] with affective content, such as figures of anger, happiness, sadness, etc…Second, successions of affective contours that take on thematic consistency may expand into proto-narrative envelopes. As such, they provide the underlying affective structure for more extensive musical unfoldings, as well as lead to expectations of resolution. Third, the full sense of self, the sense of verbal self, suggests that a full sense of music involves culture-specific verbal discourse about itself.[83]

According to the researcher, there are three steps to affect attunement: the perception and experience of musical figures with "affective content" (communication of an emotion through musical figures and performance), multiple encounters of this type that create a larger structure of the perception of affect in the story and/or narrative, and the understanding of verbal descriptions of emotion, which tend to depend on the individual's experience with their social and historical background.

While the first is fairly easily understood, the subsequent steps may require further explanation. Beginning then with the second step, the "proto-narrative envelope" is the experience of the overarching story of the piece; how figures, music, emotions, plot elements, etc. relate to one another. As this is built upon and the story is built more deeply, we may have a different and/or deeper understanding of the previously recognized affective situations, thus resulting in an overall "affective structure" as Volgsten states. The third phase, the "full sense of self," involves lived experience influencing how one recognizes and articulates emotions

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[83] Volgsten, Ulrik, "Music and the Ideological Body: The Aesthetic Impact of Affect in Listening," *Nordic Journal of Aesthetics*, no. 22 (2020): 95.

verbally, such as recognizing "happy" with its implications of a positive experience. For example, hearing a major tonality in tandem with a bouncing rhythmic structure and connecting it to a light hearted, carefreeness. Thus one may have a deeper connection and understanding of the music as the affective structure of the "story" unfolds throughout the performance. In another light, affect attunement may be considered akin to empathy and the deepening of the empathetic response. Therefore, one may achieve a development of affect attunement through lived experience that they can relate to another person, character, musical figure, story, and/or other musical narrative element.

To sum, emotion and affect directly relate to one another in a response to music. Among other factors, it is important to note that affect is understood to be highly individualized depending on the listener, and, as Volgsten wrote, culture-specific. This relates to the individuality of hermeneutic response, or interpretation of the incoming musical information, discussed earlier in this chapter. The affect response is described fully by Laszlo:

> The feeling connotation of music includes, roughly schematized, (i) the intuition of the diverse musical sounds occurring in a piece of music, characterized by their particular timbre, pitch, and loudness, with each of these factors acquiring its own emotive correlate; (ii) the perception of organized patterns of sounds, i.e., melodic, harmonic, and rhythmic sequences, with each melodic step, each rhythmic cadence, and each harmonic modulation connoting an element of feeling and contributing to the global feel of the entire pattern which in turn determines the specific feeling therein connoted by any of its components; (iii) the formal organization of the musical work, where form denotes style, tonal structure, musical form, and their associated tempi, dynamic, and instrumental range, sound combination, and so on; (iv) the additional associated factors of the above due to the listener's personal musical as well as extra-musical experience and his general historical and social background.[84]

[84] Laszlo, "Affect and Expression in Music," 132.

Essentially, Laszlo supports what has already been discussed, albeit more succinctly. A listener (or performer, or composer for that matter) absorbs incoming musical information in the form of musical elements and perceives them in a larger narrative envelope, the understanding of which is deepened through the unfurling of the musical structure as it is performed. The response is then influenced by the listener's individual historical and social background in tandem with their lived experience.

In relation to the musical aesthetic analysis map and the performer: the performer digests the music they are analyzing through the affective communication through both musical elements and text, then relating it to their own lived experience, which then turns into an intelligible emotional response. As a performer "is" the character in the musical narrative, as discussed in the previous section concerning mimesis, they then translate this emotional response into an affective one. Due to affect attunement, the performer is ultimately able to linguistically describe and therefore record their emotional and affective response in the musical aesthetic analysis map. For example, a performer of Schubert's "Der Doppelgänger" truly *feels* the fear of the character in the song. This then translates to the listeners through the musical elements and affects (such as widened, fearful eyes, for example), in turn causing the listener to *feel* fear. Thus the performer has a deeper and more accurate understanding of both the communication of emotion and affect in the music, as well as their emotional response and physical reaction that may be involved with said response.

Conclusion

Throughout this chapter the following elements of the aesthetic experience and judgment have been addressed: aesthetic response; accuracy and precision of the understanding of the aesthetic response; taste; semiotics and hermeneutics; mimesis; and emotion and affect. Through a better understanding of the process of aesthetic judgment, one may more easily recognize aesthetic properties of a piece of music. With an understanding of the meaning of a precisely accurate aesthetic judgement in the terms presented by this dissertation and the cultivation of taste and affect attunement one may better understand their own aesthetic experience when participating in the music making process. This is especially true regarding the individual, as each individual's response to music is varied based on a number of factors, including interpretation, lived experience, and social-cultural and historical background; with the understanding of these aspects of judgment one may better understand their lived experience's impact on their judgment of a musical work. Through an understanding of mimesis, one may understand what is being communicated in the music. Through analysis, one may deepen their understanding of exactly what in the semiotics of the music relates to their own lived experience and thus better understand why music has the effect it does on oneself.

Each of the elements of aesthetic experience and aesthetic properties discussed in this chapter may be considered essential to any aesthetic judgment, and even more so in the use of the musical aesthetic analysis map, while not the entire picture. With the musical aesthetic analysis map we may have an intuitive tool to direct each section of a piece of music while using an understanding of the elements and properties listed above. The performer especially may benefit from the use of the musical aesthetic analysis map to more clearly understand their own

aesthetic response to music they are going to perform, as well as the aesthetic properties that make up that piece. In this way the musical aesthetic analysis map may provide a tool for performers to map their aesthetic responses to a piece of music, which may influence how they plan to present their performance to the listener. Specifically regarding vocal music, voice performers may connect the text and musical elements of a piece to the broader narrative – including natural and emotive properties – to both their and the listeners' experience. Specifically regarding the style of music, Classical and Romantic music typically have the intention of communicating something, be it an image or an emotion or something else entirely. Both of these must be taken into account when discussing the mimetic implications observed in the use of the musical aesthetic analysis map. Lastly, performers perform because they like singing, and to like the song makes the act of performing even more enjoyable. Using the map may help them better connect to why they started singing in the first place.

Chapter Three

Creating the Musical Aesthetic Analysis Map

Introduction

This chapter will discuss creating an intuitive and concise method for a voice performer to map his or her aesthetic response to a piece of music. More specifically, the map will be used to record the expression and communication of a piece of music through semiotic meaning and mimesis, as well as allow for the reflection on beauty and the aesthetic response. The map is intended to be used as a guide for performers, particularly vocalists in the early or middle stages of their learning processes, through which they may more clearly understand their own experience when listening to and performing music. Although, any person aiming to analyze music through this lens may find the use of this map appropriate. This method of aesthetic analysis will ideally be used as a loose structure that may be applied in a variety of circumstances and with a variety of styles of music. As stated earlier, this would include changing and restructuring the map as a performer needs for her specific situation. However, as stated earlier, the music with which this map is intended to be used is music of the Classical and Romantic eras, and/or with music that is perceived as communicating or expressing something.

The intention is similar to Boyd White's with the creation of the aesthetigram, as he writes: "One of my goals…is to develop student self-confidence to the point where they may

choose whatever method or combination of methods seems appropriate; or they may disregard the proffered models altogether in favour of their own intuited approaches. Naturally, as students extend their readings and experience, their intuitions tend to incorporate the acquired learning."[85] The intention is that we may be able to use the map to better understand our intuited approach to understanding our response and judgment to music. Similar to White's intention, the musical aesthetic analysis map may be used exactly as it is presented in this paper, or may be changed to fit the circumstance with each performer or analyst.

The musical aesthetic analysis map is built for performers, as performers have a unique role in the music making process that allows them to take in the perspectives of the other two roles (composer and listener) and apply them to their presentation of a piece of music. Davies discusses the uniqueness of the performer's role in the music making process:

> It is the performer who brings the work to life. She does this not by delivering it along with some extraneous filigree that comes out as a bonus, but by producing a surface that is available to perception and within which the work can be apprehended. In other words, she…sounds the music. Composers and playwrights know they are licensing the performers to exercise their creative talents by going beyond what has been specified as work determinative. Their works could not be concretely instanced otherwise.[86]

Davies writes of the power and license that the performer possesses when interpreting a composer's work. The performer has the capacity to communicate not only what she is experiencing, but what the composer has described in musical terms of his experience, as well as what the listener may be aroused to experience. With so much up to the her, a clear and concise

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[85] Boyd White, "Aesthetigrams: Mapping Aesthetic Experiences," *Studies in Art Education* 39, no. 4 (Summer 1998): 326.

[86] Stephen Davies, "Performance Interpretations of Musical Works," *Nordic Journal of Aesthetics*, no. 33-34 (2006): 17.

method of musical and aesthetic analysis will be helpful in the preparation of a piece for the performer to more profoundly understand and connect to the music.

The aesthetic map will be open and loosely structured so performers can record what they deem the most pertinent to their performance, interpretation, and judgment of a piece of music. As written by Matherne, "With music, then, there are two dimensions in which aesthetic ideas outstrip a single interpretation: neither the audience nor the performer need be confined to a single interpretation of that aesthetic idea."[87] Clearly, this and other researchers would tend to agree that – as explored in the previous chapter – the aesthetic experience is at many levels an individual one, and therefore one performer may have a completely different experience with a piece of music than another. In this chapter we will examine various methods of analysis, taking into account their similarities and differences. Additionally, we will examine musical elements and aesthetic properties involved in the aesthetic experience and elements of the aesthetic experience that relate to the musical aesthetic analysis map through this lens.

Review of Forms of Aesthetic Analysis

The information that follows will consist of a review of forms of aesthetic analysis. These methods were found in researching the aspects of the aesthetic experience and how we may make a more accurate aesthetic judgment. The methods explored will include one of Mandoki's four models of aesthetic perception and Persson's Model of Gifted Musical Thinking. Following this, Boyd White's aesthetigrams will be discussed in detail and an example of a student-generated aesthetigram will be examined. References will be made to analyzing music using

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[87] Matherne, "Kant's Expressive Theory of Music," 134.

these methods, with more in-depth musical analysis taking place with methods made specifically for that purpose.

Before outlining the process of the creation of musical aesthetic analysis map, various methods of aesthetic analysis will be examined while looking for key similarities. Before this can be accomplished, however, we must define "aesthetic analysis." Broadly, aesthetic analysis helps us make more accurate aesthetic judgements. In order for an artwork of the selected era to be analyzed, Levinson postulates that various properties must first be present:

1. That the attribution is intended as a property attribution.

2. That the attribution is based on and reports certain looks/feels/appearances [in this case sounds].

3. That the subject matter allows us to distinguish between such a correct or an incorrect attribution.[88]

Artworks tend to have these qualities in being created, but "aesthetic properties" have more to do with the individual's experience with the artistic object than the object itself, according to Levinson.[89] With this knowledge we may then view aesthetic analysis as a method of looking deeper into the objective elements of a piece and the relationship between those elements and our own lived experience and perception, in addition to the known intentions of the composer and performer. In pursuit of a deeper understanding of this relationship, we may make a more accurate aesthetic judgment.

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[88] Jerold Levinson and Derek Matravers, "Aesthetic Properties," *Proceedings of the Aristotelian Society, Supplementary Volumes* 79 (2005): 192-3.

[89] Ibid., 201.

Mandoki's Four Models of Aesthetic Perception

In her study of Immanuel Kant's research on aesthetic experience and judgment, Katya Mandoki has developed a few models of aesthetic perception in order to better understand both Kant's descriptions and to aid others in understanding the application of aesthetic perception. It would benefit us to understand the reasoning behind Mandoki's methodology. As the researcher states, "For examining the nature of this meta- or nonconceptual cognitive process [of aesthetic thought], we can begin with a Kantian-styled genealogical approach by asking 'how is aesthetic appreciation possible?' (rather than 'what is its object?' or 'what is the truth status of an aesthetic judgment?')."[90] Following this, Mandoki states that there are three "completely different" directions where Kant's work leads, and a fourth extrapolated from them, which in turn influenced the creation of the four models. The models Mandoki discussed are the Featural Model, the Categorical Model, the Faculty Model, and the Processual Model.

Because of its relevance to the musical aesthetic analysis map, the Featural model will be the only model discussed in this paper, although the reader may wish to reference Mondoki's writing to examine the other models. The researcher describes this model as representing the capacity of a person to recognize the features of an object. As they write:

> Aesthetic sensitivity is reduced to the ability of certain people to detect those features of an object which are (positively or negatively) relevant to its aesthetic value…What is of main pertinence to this model is how to distinguish between aesthetic and nonaesthetic features, between these and aesthetic values, and how to qualify and correctly apply predicates to the concepts that refer to aesthetic objects. Cognitive faculties involved in this model are detection or perception, discrimination between the relevant and the irrelevant, and categorization or evaluation.[91]

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[90] Mandoki, "Applying Kant's Aesthetics to the Education of the Arts," 68.

[91] Ibid., 69.

Mandoki clearly outlines the processes involved in this model, firstly detection. Observers detect the properties of the object in the priority of what they have the capacity to do. As they have written, the main aspect of this model is to distinguish between aesthetic and nonaesthetic properties, and how to recognize the application of each property. Following this, an observer may make an (aesthetic) evaluation based on the object's properties.

In describing the model "in action" Mandoki opts for describing it through the perspective of a woodsman, a botanist, and a traveller upon seeing a tree in a forest. Each of these roles is distinct and views the same object through this lens in different ways. The Featural model focuses on each role seeing the elements that make up the tree specifically as having different uses. In this case, the woodsman views the tree as purely having practical uses, such as being combustible for a warming fire, or to be made into furniture. The botanist views the tree purely cognitively, being made of chemicals and with the potential to be used as medicine. Finally, the traveller views the tree purely aesthetically, describing its aesthetic elements such as its lushness, gracefulness, etc.[92] If we view ourselves as having all three roles in our consciousnesses, the Featural model constitutes our ability to use these three types of cognition when viewing an object. More specifically, Mandoki is discussing a drive to "play" using our imagination, using and combining each of the three modes of thought when we want or need. We can understand this as mediating between our drive to understand the "sense" of the artwork (woodsman) and the "form" of the artwork (botanist). The first approaches an object purely from the point of view of physical need, the second from an abstract intellectual vantage point. Mandoki is describing our ability to view the artwork from a point of harmonization between the

[92] Ibid., 72.

two, our mental and physical needs. In this way, we can "play" with the artwork in terms of its physical attributes and the analysis of those attributes as they work together to form the piece, after which we will be able to evaluate the object aesthetically with regard to its pleasingness (traveller).

Persson's Model of Gifted Musical Thinking

In his writing, Persson has opted to view the aesthetic response as having multiple categories and layers through which one has an experience with an artistic object. Similar to Mandoki, Persson's approach consists of viewing the aesthetic response through different lenses. Dissimilarly, this approach focuses specifically on the relationship between aesthetic response and music, specifically musical understanding. Perrson describes their forms of analysis:

> [One may] differentiate between five responses. Of these two are objective in nature: a) The objective-analytic in which the listener refers to the more technical aspects of what they hear (eg. I hear a piano playing), and b) The objective-global response, which is still technical but is characterized by a more holistic reaction (eg. This is modern music). There is also the purely c) affective and evaluative response as the listener reports the experience of certain emotional states as a direct result of the music (eg. feeling sad, happy, weird music, horrible music). The listener may also react d) by associations evoked by the music listened to (eg. I can hear birds; it reminds me of Paris). An aesthetic response may also be e) categorical. That is, the listener intellectually labels the music as typical of a certain style or genre (eg. This is Classical music, this is Country & Western).[93]

As can be understood from Persson's writing, there are five lenses through which we may analyze something: affective, analytic objective, global objective, categorical, and associative responses. Persson states that these types of responses take place with varying importance when

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[93] Roland S. Persson, "Adding emotion to the gifted musical mind: Towards a model of gifted musical thinking," *The International Journal of Creativity and Problem Solving* 20 (2): 102-4.

having an experience with an aesthetic object, depending on the circumstance. A more intuitive description of the five forms of responses may be found in figure 2.[94]

While there is no specific mention of subjectivity within the categorization of responses above, the researcher continues to discuss the relationship of this form of aesthetic analysis with subjectivity as they further examine the taxonomy:

> The construction of musical understanding may differ according to personal preference. Some like to apply visual imagery and tie it to the dynamics of the

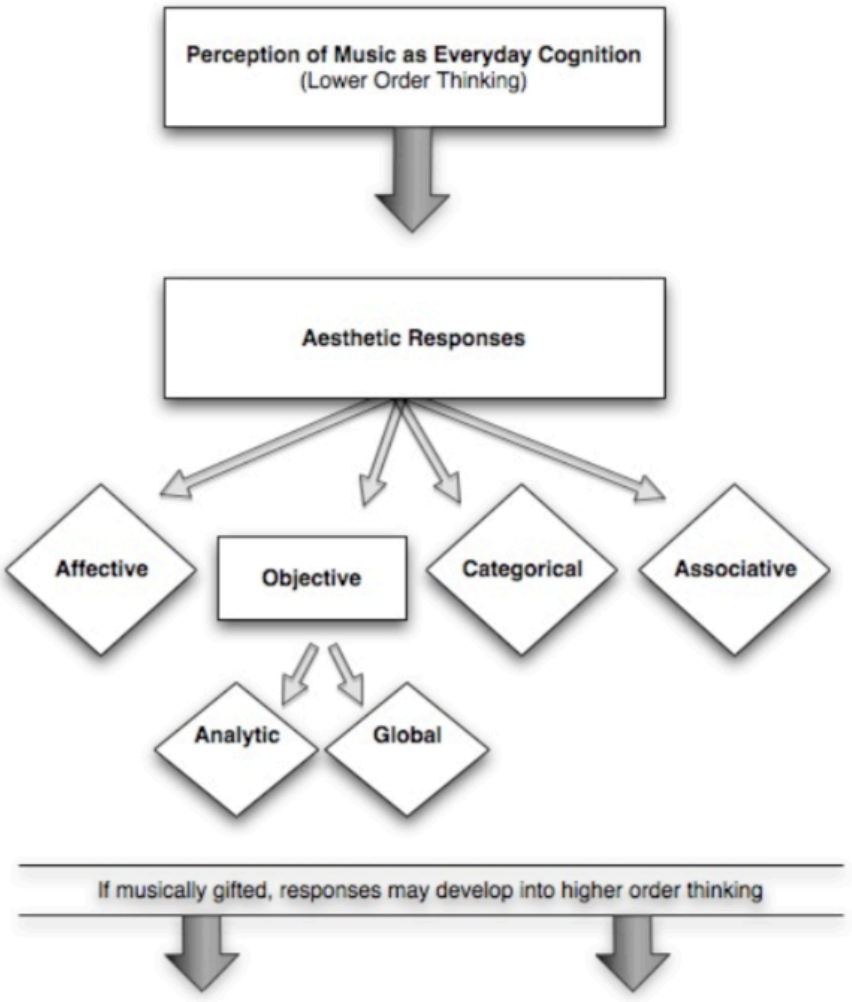

Figure 2: Persson's Five Musical Perceptive Faculties

[94] Ibid., 103.

> musical structure (semblance), while others do not indulge in visual imagery at all but rather focus on the flow of affective responses (mood). Others allow music to suggest imagery to them (mood + semblance). There are also those who ignore the possibilities of the musical structure to trigger affective responses and choose to focus on a norm. That is, they aim at authenticity being true to the style a certain composer or historical period (idiom). Finally, there are also musicians who completely ignore mood, semblance, or idiom, and focus exclusively on musical structure. Irrespective of which kind, it is important to observe that an understanding of the music to be learnt or created is always construed in accordance with some kind of personal subjective significance.[95]

As discussed in the previous chapter, subjectivity has an important role in the aesthetic experience. The descriptions of the subjective response that Persson gives in his writing are: semblance, mood, idiom, and structure. Aesthetically analyzing a piece of music may involve these faculties, according to "personal subjective significance," meaning that the four faculties previously listed make up at the very least a portion of one's subjective experience with a piece of music. Performers specifically may keep these in mind as they analyze their own experiences with a song; What imagery does this song make us think of? What emotions are aroused from the music? Is this being performed authentically? What do the musical elements and overall structure convey? Is this music beautiful? and lastly, Why?

Persson describes what takes place in aesthetic cognition as the involved listeners delve deeper into their aesthetic response into being categorized as "musically gifted."[96] Important to note is the distinction between "lower ordered" thinking and "higher ordered" thinking; this is not to denote any one participant in music as lower than another based on how they respond to the music, but to show the level of depth with which they analyze the music. As may be seen in

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[95] Ibid., 105.

[96] Ibid., 91.

figure 3,[97] a construction of a "higher musical reality" takes place the more deeply we understand our experience with the music. Specifically focusing on the vocal performative aspects, as is the focus of this paper, various processes take place that result in the "musical product." These processes are motor (what physically takes place when singing/communicating music), cognition (what the performer thinks when analyzing and digesting the music), role play (what the performer is portraying as a character in the story of the music), metacognition (how the

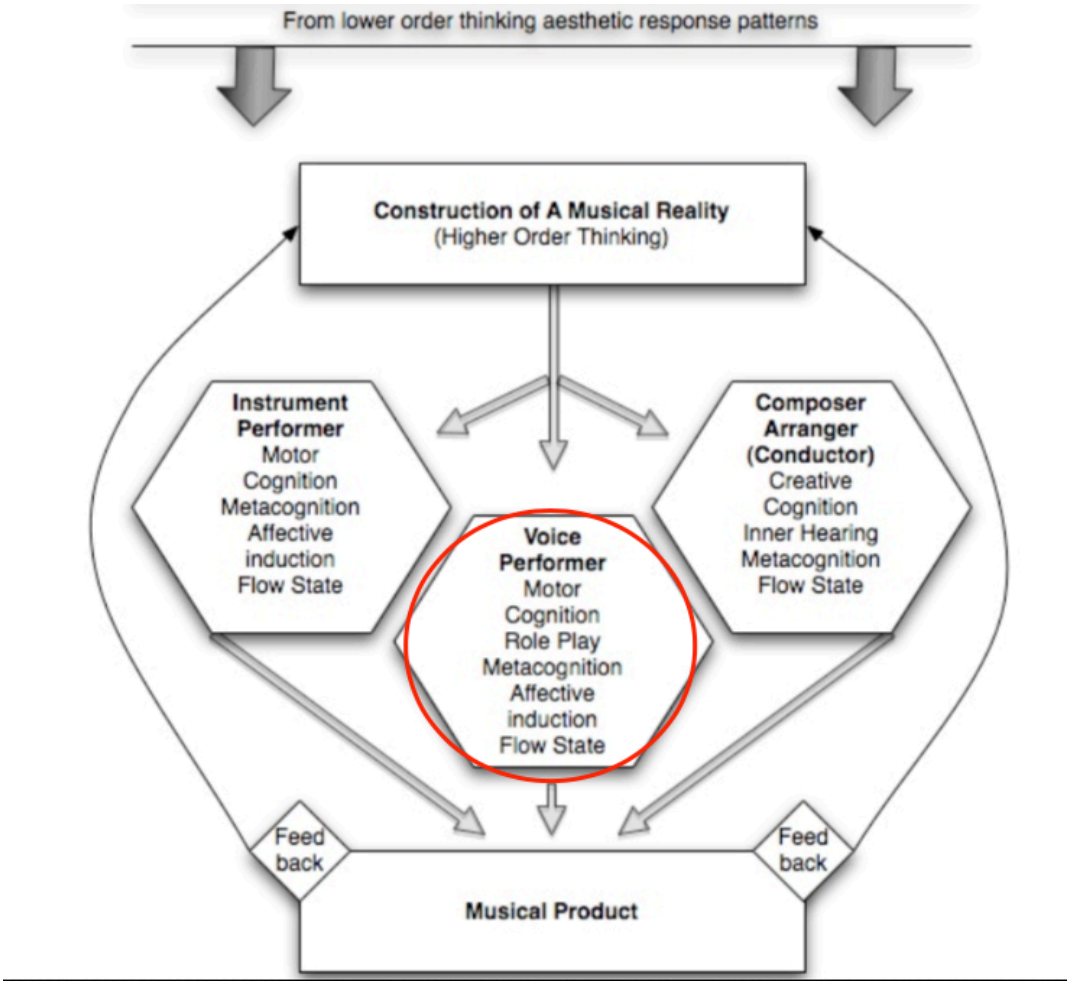

Figure 3: Persson's Musical Perceptive Faculties, with focus on relation to the voice performer

[97] Ibid., 106.

performer understands the music and combines and applies her understanding with her aesthetic experience when performing the piece), affective induction (what emotions are aroused when the performer sings the music), and flow state (a merging of action and awareness of doing so in the present).[98] With analysis of music through this method, singers may deepen their understanding of a song and apply that understanding in performance, the "higher musical reality."

In examining these forms of aesthetic analysis, we can apply the principals discussed in the writing of Persson and Mandoki to the analysis of music. Using Mandoki's writing, we see the music as having "physical" attributes, and may then be able to analyze how those attributes work together to create the whole. Using Persson's, we may analyze the music by looking at the five aesthetic responses (which are really a further breakdown of Mandoki's woodsman, botanist, and traveller): affective (what emotions are portrayed), objective (instrumentation/musical elements), categorical (what style the music is), and associative (what is being referenced in real life). A baritone performing the aria "Bella siccome un angelo" (an example of which is found in figure 4[99]) from Donizetti's *Don Pasquale* might imagine Dr. Malatesta's "selling" of his sister to Don Pasquale as a used car salesman's pitch; using any tactic he can to ensure a successful sale. Musically, the composer depicts this through the use of musical elements such as stress marks on the word *angelo* (angel) to mark Dr. Malatesta's sister with importance and reverence, and the romantic tension that may be felt in the agitated sixteenth notes of the right hand of the piano. These are but two examples that may be found in the music, and more are to be found with further analysis. This analysis uses the models of thinking of Mandoki in the recognition of

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[98] Ibid., 105-9.

[99] Robert L. Larsen, ed., *Arias for Baritone: G. Schirmer Opera Anthology* (WI: Hal Leonard, 1991), 96-9.

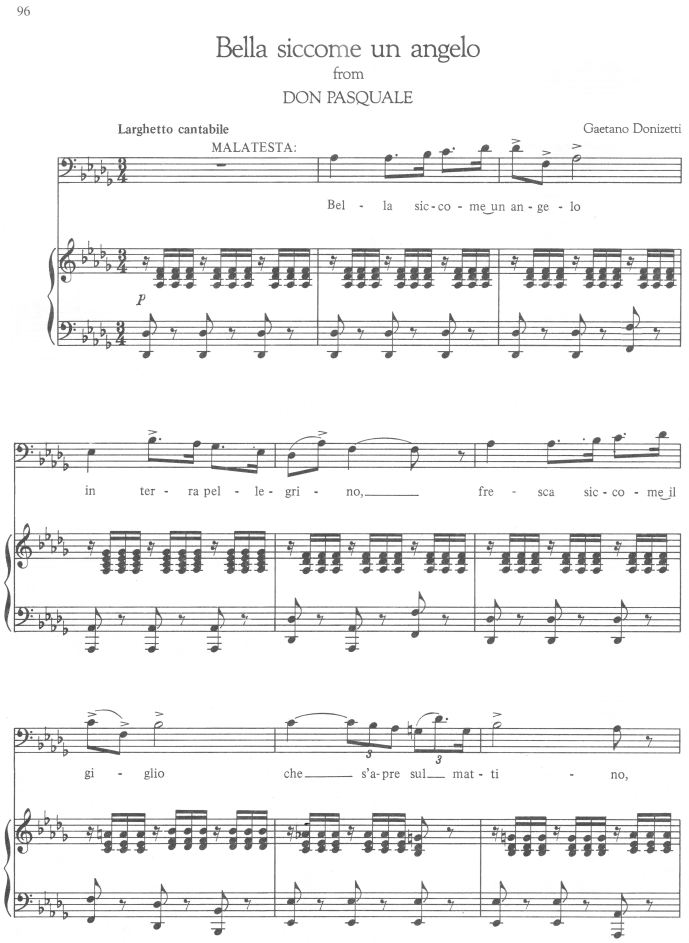

Figure 4: Dr. Malatesta's description of his sister in Donizetti's *Don Pasquale*

objects having a purpose. Furthermore, we use Persson's in the analytic objective analysis of musical elements, and the affective and associative responses to recognize meaning in the musical elements.

The Aesthetigram

The aesthetigram, created by Boyd White and expanded upon by Amélie Lemieux, is a tool for aesthetic analysis that has proven to be effective at aiding observers in deepening their

understanding and communication of their own aesthetic experience.[100] The concept of the aesthetigram is the inspiration for creating the musical aesthetic analysis map, as there is no mention of the application of the aesthetigram to a musical aesthetic response, only being used in response to literature and visual art. To begin an analysis of the aesthetigram for the purposes of creating a musical counterpart, a description of the concept is necessary. As described by its creator, Boyd White, aesthetigrams "are essentially maps of one's experiential encounters with artworks."[101] Continuing with this description, White's protégé, Amélie Lemieux, states that "aesthetigrams are participant-generated, autobiographical visual maps that record moment-by-moment, individual responses to aesthetic encounters one may have with artworks."[102]

The aesthetigram is a method of analysis that is highly individualized, therefore created by each individual when they have acquired the tools necessary to do so. It is important to note that there is room for additions and changes based on the unique experience and response felt by each individual that may use the musical aesthetic analysis map. Through this intention the musical aesthetic analysis map encourages continued analysis and questioning, as the aesthetigram does. White describes the aesthetigram similarly: "aesthetigrams not only express the student's encounter with art, as each understands it at that moment, but also how they provide the basis for continued examination and questioning."[103]

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[100] Boyd White, *Mapping Holistic Learning: An Introductory Guide to Aesthetigrams* (NY: Peter Lang Inc., International Academic Publishers, 2017), 35.

[101] Boyd White, *Aesthetics Primer* (NY: Peter Lang Inc., International Academic Publishers, 2009), 88.

[102] Amélie Lemieux, "Fostering Student Responses in the Literature Classroom: The Implementation of Aesthetigrams as a Meaning-Making Strategy," *International Journal for Cross-Disciplinary Subjects in Education, Special Issue* 3 no. 3, 2013: 1551.

[103] White, "Aesthetigrams: Mapping Aesthetic Experiences," 333.

In creating the aesthetigram, White was looking for a method of analysis that would at the same time foster understanding and encourage independent learning when the student was exposed to artworks. Because of this, he had his students create their own individualized versions of the aesthetigram, which in turn led to the form of analysis being more intuitive for each individual student.[104] The aesthetigrams are meant to focus on several elements of the aesthetic experience and judgment, similar to those discussed in the previous chapter: evaluation, connection, reflection, and the interplay of objective aesthetic properties to influence judgment. Amélie Lemieux is one of White's students, and as such has continued the development of the aesthetigram. In her paper on the subject, Lemieux has noted that students garnered much from their use of the aesthetigram, specifically discussing that one of her students "added that she enjoyed constructing an aesthetigram because it allowed her to better understand, appreciate, and interpret several elements of the chosen [artwork]."[105] This is the ultimate goal of the creation of the musical aesthetic analysis map. While the aesthetigrams presented here are those made by high school students, it stands to reason that students entering their undergraduate (or graduate, or even a professional career) portion of their pursuits of knowledge in voice performance may find the same benefit in their use of the musical aesthetic analysis map.

In addition to the previously mentioned finding, Lemieux provides the reader with a breakdown that discusses the elements typical to an aesthetigram, seen in figure 5.[106] These

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[104] Ibid., 330.

[105] Lemieux, "Fostering Student Responses in the Literature Classroom," 1554.

[106] Ibid., 1554.

Aesthetigram categories	
A	Emotions
B	Stylistic Analysis
C	Interpretation
D	Personal Meaning

Figure 5: Amélie Lemieux's aesthetigram categories

include emotions, stylistic analysis, interpretation, and personal meaning. We can see the clear connections between these elements and the elements of aesthetic experience and judgement discussed in the previous chapter, and those of the methods of analysis examined earlier, as explained by Lemieux:

> [the student's] aesthetigram contained all four categories listed…(A) emotions, (B) stylistic analysis, (C) interpretation and (D) personal meaning. This shows that the student's moment-by-moment responses were distributed in each category…This demonstrates her capacity to reflect on her personal experiences, as well as her values and understanding of [the artwork]. Effectively, students' responses tend to converge towards values that are imbedded in their own personalities.[107]

The students in this study had a variety of reactions to the same piece of artwork, and through the use of the aesthetigram they were able to more concretely and profoundly understand their own reaction and how their judgment and experience was influence by the combination of the technical aspects of the artwork and their own lived experiences.

Throughout the examination of the multitude of of aesthetigrams that have been made, several commonalities arise, some of which are listed in Lemieux's table. Similar to the commonalities of the methods of aesthetic analysis examined prior to the aesthetigram, emotions, stylistic analysis of technical elements, interpretation of the artwork, and connection to personal

[107] Ibid., 1553-4.

meaning were incorporated into the creation of each aesthetigram. Additionally, several elements may be added based on previously discussed research and what was found in the previous examination of methods of aesthetic analysis: affective reaction (both physiological and emotional), taste (is the artwork pleasing/thought provoking? how accurate is this assessment?), symbolic meaning/mimesis (what is being communicated?), and semiosis (how does the artwork communicate the intended story, emotions, etc.?). Many of these properties will be used in the creation of the musical aesthetic analysis map.

We can use this knowledge to better understand the concept of the aesthetigram. An example of an aesthetigram created by White and his students that we will analyze may be found in figure 6.[108] Here, a student is working to better understand her aesthetic reaction to Jean McEwen's *Jubilant Red*. For context, the artwork may be found in figure 7. To begin, the title of the artwork is placed in a circle in the middle of the aesthetigram, to show that it is the focus of the analysis. From here, circles of analysis are numbered to show the process of analysis as it is happening. Arrows point from the title to stylistic analyses (emphases, painting style, description). Note that the student at this stage already adds some of her reaction to the piece in the description, writing "so much yet so simply stated." From the circles concerning regional emphases, arrows connect to more specific aspects of the piece including color choices and materials used. Note that circle number four is not connected to the number three circles referencing "Regional Emphasis" and "Materials Used." We will come back to this shortly. From the remark of "Red, dominant color," the student makes an association to blood and human skin. She then makes an interpretation involving divine ecstasy and elemental spiritual references.

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[108] Ibid., 95.

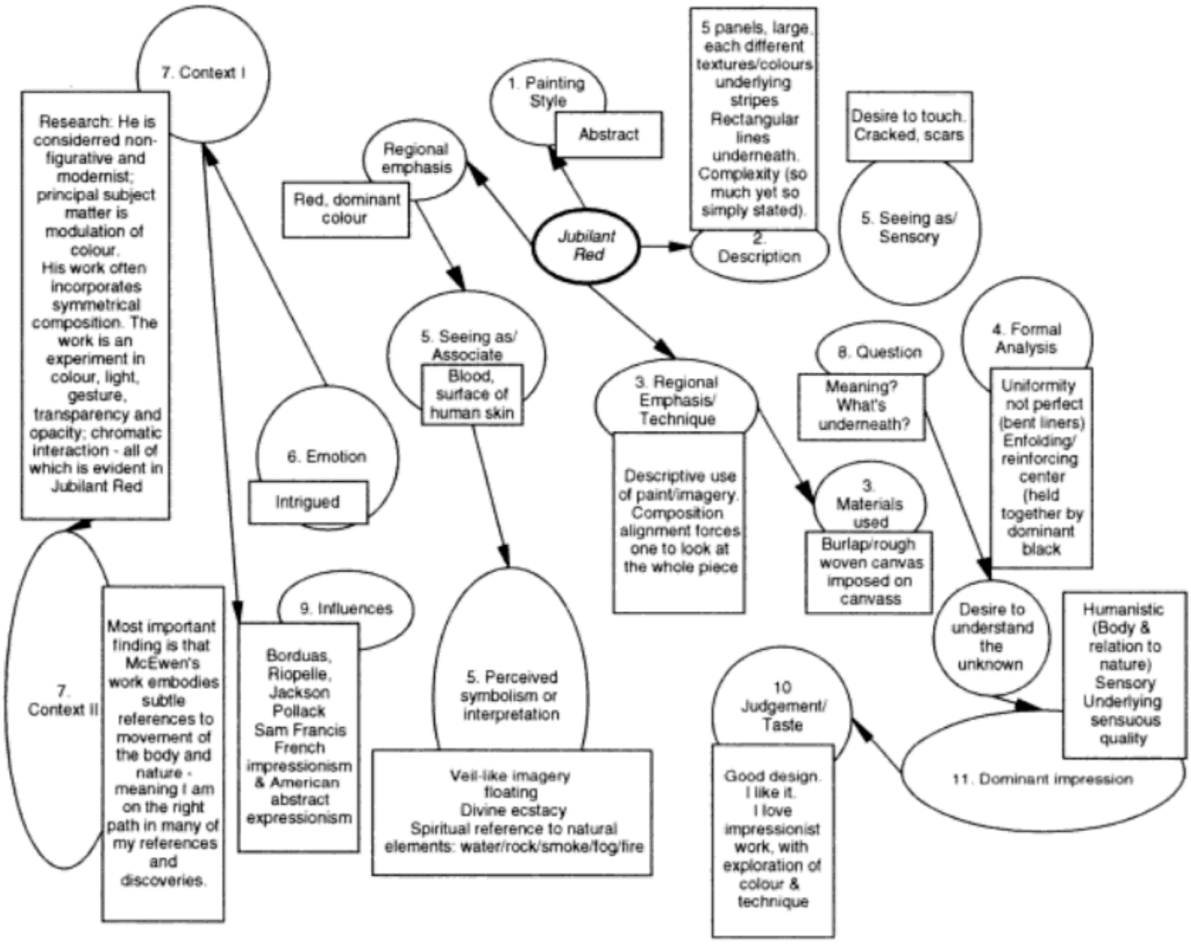

Figure 6: An aesthetigram based on Jean McEwen's *Jubilant Red*

Figure 7:

From this portion of the analysis, arrows no longer connect these branches to other portions of the aesthetigram, indicating the disconnected portions are tangentially related to the middle of the aesthetigram. Circle number six references the emotions experienced when observing the artwork, which leads to number seven: Context I and II. This includes research into the artist's background and what may have influenced him in creating the work. This then connects to the right side of the aesthetigram. Coming back to circle number four, the student discusses the formal structure of the piece, describing it as "Uniformity-not perfect" and it being held by lines dominated by black. This helps answer the question that arises from number seven on the left in number eight: "Meaning? What's underneath?" The student concludes that she has a "desire to understand the unknown," connecting to the bodily references she made earlier. This leads to the dominant impression and judgment/taste, describing the work as having a "good design" that uses a particular exploration of color and technique.

Creating the Musical Aesthetic Analysis Map

The musical aesthetic analysis map being created through this dissertation is meant to be one that is backed by evidence and extensive research, while simultaneously allowing for any individual using the map to tailor it to their unique aesthetic experience. Being research-based, the core of this method of aesthetic analysis incorporates the aesthetic elements of judgment and experience discussed in the previous chapters, as well as the properties of the methods of aesthetic analysis that we examined earlier in this chapter. White supports this effort, writing that to know all of the essential elements of an artwork is to better and more deeply understand and

connect to it.[109] As music is "constantly becoming"[110] in both the terms of continued deliberation of its aesthetic value and interpretation and it moving forward through time (and typically read left to right), the structure of the map will be influenced by formal analytical charts typically used in music theory analysis, as it follows this structure. An example of a formal theoretical analysis chart may be found in figure 8.[111] As such, the musical aesthetic analysis map will read left to right, with rows corresponding to the properties of aesthetic experience and judgment and musical elements that make up perception of a musical work.

Formal Plan of Vivaldi's "Winter," op. 8, no. 4, second movement

Sections	[_____ A _____]				[_____ B _____]				
Measure #'s	1-2	3-5	5-7	7-8	9-10	11	12-13	14-16	17-18
Phrases	a	b	ext.	--------	a'	ext.	b'	ext.	---------
Harmonic Motion (Phrase Level)	I-V-I	V^6 ___ $\frac{5}{3}$			= V	V^7 I	IV V	V	I
		=	I	V-I	I-V-I				
Keys	E♭		B♭			E♭			
Large-Scale Harmonic Plan	I		V			I		V	I

Figure 8: An example of a formal theoretical analysis chart

The map will consist of two larger sections; the objective (musical elements) and the aesthetic (aesthetic properties and judgment). We may consider objective "musical elements" as those known commonly; phrases and measures, melody, harmony, rhythm and tempo, dynamics, and form. Because this paper focuses specifically on vocal music, text will also be considered a musical element. Lastly, we will include sections concerning the aesthetic properties discussed in

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[109] White, *Mapping Holistic Learning: An Introductory Guide to Aesthetigrams*, 33.

[110] Christopher Cox, "Nietzsche, Dionysus, and the Ontology of Music," in *A Companion to Nietzsche*, edited by Keith Ansell Pearson (Hoboken, NJ: Blackwell Publishing Ltd, 2006), 500.

[111] "Teaching Score Analysis in AP Music Theory," AP Central, accessed September 7, 2020, https://apcentral.collegeboard.org/courses/ap-music-theory/classroom-resources/teaching-score-analysis-ap-music-theory.

the previous chapter of mimetic descriptors, subjective relationships, and composer's intent and conventional relationships through the use of topics and tropes. Finally, what will make this map truly in the realm of the aesthetic, we will be exploring the addition of a row indicating reflections and judgments as they relate to the interplay of the above elements. Connecting to the previous section in this chapter, these fall under the Analytic Objective response in Persson's Model of Gifted Musical Thinking.

What follows will include a detailed examination of each of the above musical elements in relation to the aesthetic response, specifically considered here as semiotic aesthetic objects, as discussed in the previous chapter. Additionally, the following aesthetic elements will be considered in the map's creation and implementation, as they have been examined in previous chapters: mimesis, subjective response, and hermeneutic interpretation. After each object is discussed and exemplified, the map will be presented in its entirety. We will use Gabriel Fauré's "Après un Rêve" as an example for each aspect of the map. The score may be found at the end of this chapter.[112] It is recommended that those reading this paper listen to the song a few times before reading about each example so they may have a more complete understanding of what is being discussed in the music. Lastly, it is recommended that the reader digest the translation for the text of the song,[113] which may be found at the end of this chapter. Lastly, the portion of the musical aesthetic analysis map being used as an example is also found at the end of this chapter.

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[112] Gabriel Fauré, *50 Songs*, ed. Laura Ward and Richard Walters (WI: Hal Leonard, 1995), 187-92.

[113] "Après un Rêve," Oxford Lieder, accessed September 7, 2020, https://www.oxfordlieder.co.uk/song/15.

Form

"Form" by the standards of this dissertation will be defined by the sections of the larger structural narrative of a piece of music. The inclusion of a row indicating the form of a piece of music is intended to be used in relation to understanding the piece as a whole and therefore the relationship between its parts. Most of the research that is pertinent to this paper and the creation of the musical aesthetic analysis map leads to the study of expectation in music, specifically in returning sections, variations, etc. According to Schulkin in their book *Reflections on the Musical Mind*, "Expectations and variations are common themes for which musical structure sets the conditions for diverse musical expression."[114] For example, a piece written in a rondo form (ABACA) would set the listener up to expect a return of the A section at certain points throughout the music. When that expectation is thwarted or supported through the use of variation, an unexpected change in structure, or some other compositional technique, a listener may be aroused to an aesthetic response. Otherwise, the "form" of the music considered by the standards of research in musical aesthetics refers to the empirical musical elements that make up a piece.

With the understanding of how large formal structure relates to the musical aesthetic analysis map, the row indicating formal structure is placed first, above the semiotic objects of the map found at the end of this chapter. In this way the elements of aesthetic response and semiotic objective evidence are between the rows indicating structure, "phrases/measures" and "formal structure." With regard to the part of "Après un Rêve" we are using as an example for analysis, it is labeled as the "A" section.

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[114] Jay Schulkin, *Reflections on the Musical Mind: An Evolutionary Perspective* (Princeton, NJ: Princeton University Press, 2013), 90.

Phrases/Measures

The next of the musical objects being discussed is the grouping of phrases and measures. Music is typically divided into phrases and measures. The row under the "Form" row on the map at the end of this chapter, and therefore how the map will be broken down into sections, will consist of measures (single or multiple) or phrases depending on what best fits the particular piece of music being analyzed. Note the use of groups of multiple measures; this is merely an example. A performer may decide to use phrasal lettering such as "A", "B", "C," etc., or some other method of denoting sections of the music being analyzed to the discretion of the analyst.

Text

In a typical piece of Classical or Romantic vocal music, text comes foremost as a direct communication of intention through linguistic meaning. Therefore, text is considered as a semiotic object that allows for hermeneutic interpretation to take place. Because a multitude of information may be researched and examined on the subject of poetic aesthetics, this section will primarily concern the relation of text to music and the voice performer. Therefore a performer may benefit from further research in the connection between poetic and musical aesthetics. Crossley discusses linguistic meaning: "'Linguistic meaning' can mean different things. It can refer to a meaning conveyed by language: e.g. in lyrics. Frank Turner's 'Long Live the Queen' has an affective meaning for me, for example, by virtue of the story (of the death of a friend) that he tells. The lyrics move me: making me sad and yet uplifted."[115] Linguistic meaning derived from text may have a variety of definitions depending on the individual. We may define text in

[115] Crossley, *Connecting Sounds*, 111.

this context as what is more commonly found in vocal music: text conveys linguistic meaning through the actual language used, and music works with the text to produce an expression. An example of this is the use of the English language to convey emotions, intentions, or descriptions of the environment, to name a few.

Given the above definition, text participates in the cycle of conveyed meaning in a piece that is enhanced and continued with the music. A listener may be aroused to a certain emotional state not solely based on text or music, but due to a combination of the two that results in an enhanced aesthetic experience. For an example, we may turn our attention back to the text of "Après un Rêve" found at the end of this chapter, specifically measures one through four. As a reminder, the text used at the beginning of the piece reads:

Dans un sommeil que charmait ton image (In sleep made sweet by a vision of you)

When read alone, the meaning conveyed is that of the speaker dreaming of someone, a reflection of a dream. This is already a very descriptive text, but when examined in tandem with the music provided, it becomes much more so. As found at the end of the chapter, the music that Fauré has written lifts the text into possibly conveying more profoundly the singer's lamentation of a lost dream. The melodic figure accompanying the text may be recognized as a sigh. The minor tonality, plodding motion of the accompaniment, and andantino tempo add to this notion, and the dolce expression marking would indicate that the singer thinks fondly of a lost dream. Because text is such an important aspect of vocal music, it is placed near the top of the musical aesthetic analysis map at the end of this chapter, just under the row indicating the measures of the piece.

Melody

Melody is an integral part of vocal music. Therefore, melody is an integral semiotic object to consider when aesthetically analyzing a piece of music. In the Romantic and Classical eras particularly, melody is the vehicle through which not only the text is communicated, but emotional and natural narrative. Before giving a definition of melody in music, it is important to note that melody is made up of multiple elements, such as rhythm and harmonic relationship. Because the musical aesthetic analysis map breaks down musical elements to facilitate clarity of perception, melody will be treated regarding its "shape" or general movement, throughout this section. Melody is defined by Palmer as "a distinct perceptual unit that exhibits stability and coherence to listeners and performers."[116] Additionally, "melody is often defined by its sources of coherence, stability, and distinctiveness."[117] Lastly, the perception of melody is often influenced by a relationship between composer, performer, and listener;[118] much as music generally does, as stated in the previous chapter. So, melody has a distinct shape that allows for coherence and subjective relevance.

By the above statements, Palmer is discussing music as a perceptual figure that is recognized as being a collection of elements that make up a larger whole. The sources of "coherence," "stability," and "distinctiveness" show that melody is something perceived as being recognizable as well as a method of communication, while relying on stability of expectation to aid in communication. On expectation, Palmer writes: "The series of implications, based on the

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[116] Caroline Palmer, "Listening, Imagining, Performing: Melody As A Life Cycle of Musical Thought," *Music Perception: An Interdisciplinary Journal* 33, no. 1 (September 2015): 3.

[117] Ibid., 5.

[118] Ibid., 7.

size and direction of each melodic interval among successive tones, give rise to expectations that are realized or denied; a series of implications…yields a process that is open in terms of expectancy, and continues its implication."[119] "Stability of expectation" would mean that the listener would be set up for expectation of a certain event, for example a climactically rising phrase resulting in a release in the form of a resolution of a leading tone, where it is then reinforced or refuted. This then may result in a guide for the performer's communicative performance and/or a (potentially affective) reaction from the listener.

In relation to a wider scope, musical and communicative expectations of melody stem from a broader cultural narrative that influences perception. Through the development of social constructs, listeners generally have a "tonal hierarchy" wherein they expect certain scalar notes to have more importance than others within a piece. These notes are linked to expectancy of an outcome in a melody, which when refuted or reinforced gives a sense of frustration or satisfaction, respectively, and impacts perception of communication, as according to Palmer.[120] In the era of western music concerned in this paper, all roles in the music making process are conditioned to equal temperament. More specific to western music in the scope of this paper, certain expectations arise; listening to a classical art song versus listening to a contemporary pop song, for example. This could include foreign harmonies, borrowed chords, and unexpected cadences.

As melody is an aspect of musical communication, it must be recognized both as a whole unit and as a representation of something. In terms of vocal music, melody becomes a sonic

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[119] Ibid., 3-4.

[120] Ibid., 4-5.

vehicle through which text may be communicated. Properties such as inflection influence the perception of communication in a piece of music, and the listener's lived experience work in tandem with these properties to facilitate meaning. Text typically would indicate the extramusical surroundings in a piece of music, such as trees, water, wind, etc., and the piano as accompaniment may also take part in this representation. Piano accompaniment as its own realm of aesthetic research is, however, beyond the scope of this paper and therefore may be an area for further research for the reader.

Just as the perception of general musical communication is not universal, perception of melody is not universal. As Baraldi states: "melody may be associated with very different… emotional responses."[121] One listener may hear a melody and perceive it as a completely different communication than another's perception of that piece, just as performers may choose to express something different in their own presentation of a piece than another's performance. While certain perceptions are not universal, there are certain communicative elements that are perceived, both emotionally and naturally, by one participating in music. Turning our attention back to the poietic and esthesic discussion in chapter one, these perceptions are influenced by the socio-cultural environment (and conventions of the time of the composer) of the individual experiencing the music.

For an example, we can look at the first fifteen measures of Fauré's "Après un Rêve" at the end of this chapter. As alluded to in the previous section, the melody is marked with a *dolce* expression, beginning in measure two with an upward movement akin to a sigh that continues through measure four. After this, the melody on the words "*Je rêvais le bonheur*" ("I dreamed of

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[121] Filippo Bonini Baraldi. "All the Pain and Joy of the World in a Single Melody: A Transylvanian Case Study on Musical Emotion." *Music Perception: An Interdisciplinary Journal* 26, no. 3 (February 2009): 260.

happiness") alludes to a major tonality in the overall minor with a leading tone to the tonic on the word "happiness." Moving back to the minor tonality, the text "*ardent mirage*" ("fervent illusion") serves to remind the singer of no longer being in a dream. Additionally, the word "*mirage*" is the first time we hear a melisma, the triplets creating a sense of longing and tension.

As melody is a sonic communication of the text in a piece of vocal music, it is extremely relevant to the aesthetic analysis of vocal music. Because of its importance as a musical element in relation with text, melody is placed in the top row of the semiotic objects that make up a piece of music in the musical aesthetic analysis map at the end of the chapter. Note the use of "V/P" in the row indicating supporting melodic segments. "V" indicates the voice, while "P" indicates the piano. It stands to reason that the song, particularly the art song, is a relationship between voice and piano. Therefore, musical communication may be recognized by the voice performer in both the voice and piano lines. The use of voice and piano labels will be referenced in the indications of all of the relevant musical semiotic objects that make up the map going forward. This may not be true for all sections of the music, as there may not be a melody in the piano in every section, so this may be referenced as appropriate.

Harmony

While harmony is a part of what makes a melody, harmony has been stated to have a correlation with emotional response and beauty on its own. We may therefore consider harmony as a separate semiotic object in aesthetic analysis, at least until reflection on the interplay of the musical elements takes place. As Huss writes, "the organisation of pitches and timbres, i.e.… harmony and the sonority through which they are achieved, are the principal components [of

beauty and emotion]."[122] Additionally, according to Cook, "it is demonstrably the case that pitch intervals alone cannot explain the affect of 3-tone harmonies [on expressive content]."[123] A melody by itself can depict an emotion or image on its own, but will be much more descriptive in its depiction in the context of harmony. Harmony has been shown to have a pertinent effect on the perception of communication in a melody, especially in western music:

> Moreover, simple Western melodies…often imply harmonies (simultaneous combinations of tones). In other words, because Western music contains a highly developed system of harmony, adult listeners abstract higher-order pitch relations based on simultaneous combinations of tones from simple monophonic sequences. Even children as young as 7 years of age demonstrate sensitivity to such 'implied harmonies'.[124]

Melody "implies" harmony in that it has a harmonic structure from which it draws. This "implied harmony" that Shellenberg, Krysciak, and Campbell discuss is one of the reasons why melody carries the connotation that it does.

Understanding harmony as having such an effect on the perception of melody and a piece of music as a whole, a question arises: Why does harmony carry a connotation of affect for those participating in music? Among the previously discussed relationship between musical elements and poiesis, affect connotation with harmonies seems to stem from humanity's evolutionary journey, between animalistic sounds, prosody, and music. Specifically regarding major and minor chordal relationships, Cook writes that "the affective twinge produced by major or minor chord resolution percolates up from the evolutionarily-older meaning of pitch changes that has been

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[122] Fabian Gregor Huss, "On the Beautiful in Music, or the Emotional Fly in the Musical Ointment," *The Musical Times* 149, no. 1902 (Spring 2008): 44.

[123] Norman D. Cook, "The Sound Symbolism Of Major And Minor Harmonies," *Music Perception: An Interdisciplinary Journal* 24, no. 3 (February 2007): 315.

[124] E. Glenn Schellenberg, Ania M. Krysciak, and R. Jane Campbell, "Perceiving Emotion in Melody: Interactive Effects of Pitch and Rhythm," *Music Perception: An Interdisciplinary Journal* 18, no. 2 (Winter 2000): 166.

ingrained through countless generations of animals competing over mates and territories."[125] Additionally, Cook writes "That is, the positive or negative affect implied by tonal movement from the ambivalence of harmonic tension to a major or minor triad is identical to the affective valence of the pitch changes in both animal vocalizations and language intonation: pitch decreases connote positive affect and pitch increases connote negative affect."[126] That is to say, falling pitch indicate weakness (minor), while rising pitch indicates strength (major).[127]

Figure 9[128] illustrates the relationship between animalistic sounds, speech, and chord structure in music, therefore giving us some insight as to the origin of feeling connotation in harmony. The notion of "falling" and "rising" pitch is in reference to the resolution to the higher third of a major chord and the lower third of a major chord, respectively. Note the affective connotations listed of weakness versus dominance, politeness versus commands, despair versus

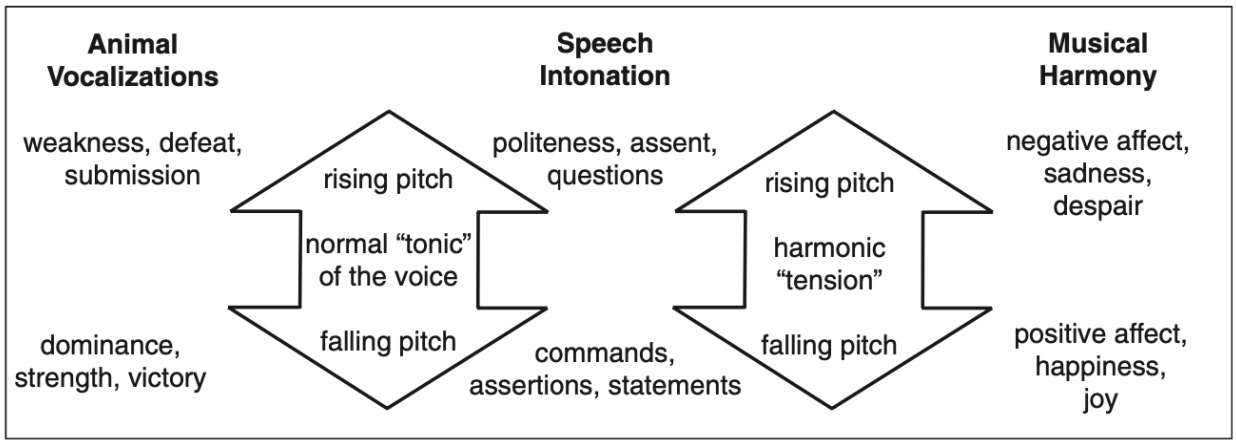

Figure 9: Affective connotations of chord qualities related to evolutionary and speech characteristics

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[125] Cook, "The Sound Symbolism Of Major And Minor Harmonies," 318.

[126] Ibid., 317.

[127] Ibid., 316-7.

[128] Ibid., 318.

joy, etc. This would explain in part why major and minor harmonies are generally agreed upon as having happy and sad qualities, respectively. These of course do not represent the absolute truth of affective qualities that are found in these chord structures, but merely suggestions based on the studies completed in the research presented, and this research does aid in the explanation for the correlation between affect and harmony. There is little research regarding the aspects of diminished and augmented chordal affective relationships in this convention, but suffice to say that one of the main aspects of these chord qualities is their instability, which may cause a sense of tension that is inevitably released. This is of course true for Classical and Romantic era music; the affects of different harmonies are entirely different in music of the Impressionist style, for example. Anecdotally, one may feel fear or anxiety in the unresolved tension of augmented or diminished chord qualities. Naturally, this could be expanded to other forms of harmonic tension and release including suspensions, anticipations, etc.

With an understanding of the basics of harmonic affect connotation, an example will aid in its application. It may be stated that we do not necessarily need a knowledge of harmonic structure in music to understand the affective qualities that arise from it, nor even the sense of beauty from listening to music, but it does help to have some knowledge that would allow for us to label of sources of affective content. Looking back at the first page of "Après un Rêve" at the end of the chapter, we can use the harmony found in both the piano and the vocal melody to influence our analysis. The piece begins in minor, giving us an immediate sense of sadness as minor often does in this convention. As discussed above, the melody holds various minor and major qualities throughout that we can add to the harmony section. Fauré uses a major seven harmony in the piano that leads to a ninth chord, the extended harmony emphasizing the tension

and longing for sleep, as it lies under the word "sleep" in the text. The consistent falling motion throughout the harmonies that follow give a sense of weight that opposes the weightlessness one feels in a dream. Additionally, there are alternating seven chords and triads throughout this section that add to a sense of tension and release throughout.

With harmony's relation to both melody, it is placed below the row indicating supporting melodic segments in the music found at the end of the chapter. Note the indication of voice and piano ("V/P"). While the voice may not necessarily be able to sing triadic harmonies alone, one may look at the melodic line in the voice for harmonic indicators, as harmony is an aspect of melodic contour. Of course, harmonic indicators of communication may also be found in the piano.

Rhythm and Tempo

As a component of melody and, more generally, of music, it is fair to state that rhythm also has aesthetic and communicative properties, and may be considered a semiotic object worthy of analysis. Within musical structure, rhythm may be defined as a series of long and short tones that "typically [occur] in the context of a meter, a hierarchical organization of beats in which some beats are perceived as stronger than others,"[129] according to Patel. While there has not been much research found indicating specific rhythmic patterns as communicating something specific as there is for melody, rhythm and tempo have been found to communicate emotions and objects within a narrative based on the relative fastness and slowness indicated throughout the

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[129] Aniruddh D. Patel, "Musical Rhythm, Linguistic Rhythm, and Human Evolution," *Music Perception: An Interdisciplinary Journal* 24, no. 1 (September 2006): 100.

segment.[130] As this description can be applied to tempo as well, tempo will also be considered when discussing the communicative properties of rhythm.

Regarding relative fastness and slowness of rhythm and tempo, there is some correlation between "happy" and "scary" emotional responses. In a study conducted by Schellenberg, Krysciak, and Campbell, faster tempi and rhythms had been labeled as "happy" and "scary."[131] The participants in this study seemed to have no trouble indicating which of these two emotions they felt when they had heard the rhythms presented to them. Additionally, the researchers claim that, at least anecdotally, "sadness" is generally perceived with slower rhythms and tempi, with less notes per unit of time. Indeed more complex emotions have been found to be perceived based on rhythmic indications. Those being "firm" rhythms, or straight quarter-notes, have been found to be perceived as vigorous, and dignified; and "flowing" rhythms, or broken sixteenth notes, have been found to be perceived as graceful and dreamy.[132] Although the feeling connotation of rhythm is largely conventional, some speeds have a general connotation of feeling.

While the researchers involved with the previously discussed study found that rhythm is generally perceived as being able to communicate something, what is communicated seems to tend to be on a more basic level than what is perceived through harmony and/or melody, possibly in conjunction with rhythm. Huss provides a description of the effects of rhythm that coincides with the findings of the above research: "We may thus be justified in attributing a separate, more

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[130] Schellenberg, Krysciak, and Campbell, "Perceiving Emotion in Melody: Interactive Effects of Pitch and Rhythm," 157.

[131] Ibid., 166-7.

[132] Ibid., 157.

basic appeal to rhythm, and a correspondingly different experience of it, than to elements such as harmony and melody. Ingenious rhythmic devices may be achieved by a [performer], and we may attribute a sense of excitement to the contemplation of such rhythmic displays."[133] Following this statement, "excitement" may be added to the already listed emotions of "sadness," "happiness," and "scariness," among other perceived emotions. We should also discuss the connection to conventions of dance in art music. Many composers of the Classical and Romantic era tended to write in references to dances of the time, giving the piece a communicative aspect beyond simple speeds of rhythms and tempi. For example, the quick sections of Papageno's aria in Mozart's *Die Zauberflöte* reference a typical gigue, the dance-like compound duple meter conveying sense of carefree silliness.

With the above knowledge, we can say that we may perceive many more emotions based on various subjective and objective circumstances. This may happen in two parts: in tandem with a melodic figure (objective), and in relation to lived experience (subjective). Regarding the objective, Schellenberg, Krysciak, and Campbell write that rhythm alone may be construed as communicating something, but it is enhanced when observed in tandem with melody.[134] In actuality, it depends on the context; sometime rhythm has more of an effect on communicative recognition, and sometimes pitch organization does.[135] Regarding the subjective, most indications of rhythm being perceived as communication have to do with social conditioning, as has been discussed regarding music as a whole throughout this paper. The three researchers have

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[133] Huss, "On the Beautiful in Music, or the Emotional Fly in the Musical Ointment," 44.

[134] Schellenberg, Krysciak, and Campbell, "Perceiving Emotion in Melody," 167.

[135] Ibid., 167.

found that in many cases, listeners acclimated to western music relied on melody (more so) and rhythm (less so) to recognize communication. Studies have shown that this is not necessarily the case with those acclimated to non-western music.[136] Through a combination of social conditioning and acclimation to certain styles of music, rhythm may have varying degrees of connection to perceived communication and beauty. It is also important for us to note that textually the rhythm is strongly influenced by stresses and inflections of the words, and so we must take this into account when analyzing the rhythms of the melody.

In "Après un Rêve" at the end of the chapter, the slow *Andantino* tempo works in tandem with the straight eighth notes in the right hand of the piano to produce a sense of drudgery, with the left hand placing octaves on the first beat of each measure sounds like the toll of a midnight chime, as if the singer has awoken in the middle of the night. For the voice, the word "image" ("vision") is held longer than the words surrounding it, giving it an importance in the context of the narrative. And, as discussed in the section about melody, the melisma on the word "mirage" ("illusion") gives it a sense of tension and importance. As rhythm has been proven to have the capacity to communicate something on its own while also being essential to melodic structure, the row indicating rhythmic and temporal communication is placed below the row indicating harmony, as seen at the end of the chapter. Note once again the "V/P" label denoting voice and piano. Rhythmic indicators may of course be found in both the voice and piano, and thus may be labeled as such.

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[136] Glenn, Krysciak, and Campbell, "Perceiving Emotion in Melody," 167-8

Dynamics

The last of the semiotic objects discussed in the use of the musical aesthetic analysis map is dynamics. For the purposes of definition, we may describe dynamics as the degree of loudness or softness that is sung or played in music. Thiemel writes that, in the Classical and Romantic eras, dynamics became increasingly important to expression in music.[137] Additionally, dynamics are also a more nuanced form of musical expression within the aesthetic properties of a piece.[138] That is to say, dynamics add clarity to the expressive qualities of other musical elements. Although dynamics are considered more of a nuanced form of expression that works in tandem with other musical and aesthetic properties of a song, some respected musicians state that without variation of dynamics, music would lack any expression at all.[139] For example, we may feel the characteristic "chill" of an aesthetic experience when presented with a soft dynamic that poses extreme intimacy, or a loud dynamic that accompanies the broad, sweeping gesture of a patriotic anthem meant to inspire its listeners.

Through the research presented above, dynamics have proven to be capable of musical expression. One may find examples of the purposeful use of dynamics to communicate intention in a variety of pieces of music. Through this purposeful use, "the listener's attention would be drawn to the meaning of the work itself, since the point of artfully manipulated…dynamics was

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[137] "Dynamics," Matthias Thiemel, Oxford Music Online, last modified July 25, 2013, https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008458?rskey=CF6UYA.

[138] Mary Hunter, "'To Play as if from the Soul of the Composer': The Idea of the Performer in Early Romantic Aesthetics," *Journal of the American Musicological Society* 58, no. 2 (Summer 2005): 380.

[139] Ibid., 380.

precisely to articulate the [sense of the piece]," according to Hunter.[140] Therefore, a composer and consequently a performer may utilize dynamics to more accurately and clearly convey the aesthetic qualities of the song being performed. Readers should note that dynamics may only *on occasion* be used descriptively and/or communicatively in music. Sometimes, dynamics are merely features of the piece. This is largely up to the interpretation of the individual analyst. In looking at "Après un Rêve" found at the end of the chapter, the beginning is set at a *pianissimo* which may be construed as the quiet of nighttime and freshly interrupted sleep. A crescendo into the word "*sommeil*" ("sleep") indicates the words importance to the narrative, and adds to the previously mentioned sigh notion. The *decrescendo* on the word "*image*" could be seen as the word dying away as the sigh ended. In the following measures, the hairpin crescendo and decrescendo above the words "*bonheur, ardent mirage*" ("happiness, fervent illusion") would add to the tension and urgency, demonstrating the intensity of the dream.

Dynamics have been discussed as having a nuanced effect on the aesthetics of a piece of music. This, in combination with it being used as an addition and clarifier of the expressive qualities of the other musical elements previously discussed, gives reason for dynamics to be placed at the bottom of the section of the musical aesthetic analysis map concerning semiotic objects, as seen at the end of the chapter. Regarding the use of an indication of either voice or piano: communication due to the use of dynamics may be found in both parts, and therefore should be considered when analyzing a piece of music.

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[140] Hunter, "'To Play as if from the Soul of the Composer': The Idea of the Performer in Early Romantic Aesthetics," 381.

Topic and Tropes

After having discussed the section of the musical aesthetic analysis map concerning semiotic objects, we may now turn our attention to the aesthetic. The first of the aesthetic properties we will examine are topics and tropes in musical composition. These would be fall under the Global Objective and Categorical responses in Persson's Model. Hatten describes topics as "patches of music that trigger clear associations with styles, genres, and expressive meanings," while tropes are described as "the interpretive synthesis of…topics that are juxtaposed in a single functional location or rhetorical moment."[141] Musically, topics are the method of including and/or referencing various stylistic traditions in composition. Tropes, on the other hand, are the process of linking multiple topics together in order to create a larger structure, such as an overall style or genre. Tropes are also seen as the juxtaposition of contradictory topics. An example of this is using various topics on the small scale of an art song to create the trope of a common conventional idea. Papageno's aria is a good example for this, as Mozart references various dance figures of the time throughout the piece and whimsical musical gestures, which combine to create the trope of a silly, lovestruck man. Other tropes are ideological, such as gender and sexuality.[142] A more contemporary example of topics and tropes in music may be a "smoky" saxophone reminding the listener of a city.

At a more minute level, topics are made up of musical gestures; the use of musical elements to create a references. Hatten writes on the musical gesture:

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[141] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington, IN: Indiana University Press, 2004), 2-3.

[142] Ibid., 4.

> When one works from a gestural perspective, these…elements may move to the foreground as essential constituents of a characteristic energetic shaping through time. A gestural perspective can thus lend significance to elements that are often overlooked by theorists or relegated to surface expressive nuance by performers. Ideally, a gestural approach can bring theorists and performers closer together as they share perspectives on various stylistic traditions. To put it simply, theorists can learn to appreciate the structural role of performers' expressive nuances, and performers can learn to recognize the expressive significance of the structures analyzed by theorists.[143]

Gestures are the combination of the musical elements used in a composition to form extramusical references based on analysis and interpretation, bringing the analyst and the performer closer together in their pursuit of musical meaning. Being a "characteristic shape through time" means that the musical gesture (made up of melody, harmony, rhythm, dynamics, etc.) is performed in its expressivity. More than an analyzable melodic line or harmonic progression, the musical gesture is meaning through music. Lastly, Hatten states that gestures, topics, and tropes involve hermeneutic interpretation, as described in the previous chapter. This interpretation uses the music to go "beyond general types of meanings to address their particularity as encountered in the unique contexts of individual works,"[144] as described by the author, meaning that they have their overarching connotative meaning as well as an individual one within that specific piece. We should note that topics and tropes may require research to facilitate full understanding and analysis. Musical gestures as being analyzed in the musical aesthetic analysis map are all of the ones in the top half of the map, culminating into the analysis of topics and tropes as the row that indicates them lies just below the rows for musical elements in the map at the end of the chapter.

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[143] Ibid., 3.

[144] Ibid., 2.

In “Après un Rêve,” the topics and tropes are found in the plodding eighth note accompaniment; an arabesque figure, and wandering without a purpose.

Natural and Emotional Mimesis

From the discussion of the complexities of mimesis in the previous chapter, we can see the implications of the mimetic process and aesthetic judgment. More specifically, we can see the connection to the subjective experience within aesthetic judgment; the connection between lived experience and musical portrayal using the musical gesture. The performer, then, may have the opportunity within the performance of a piece of music to communicate both an emotion and what is happening in the scene – sometimes separately, sometimes simultaneously. Using this information as a basis, mimesis may then be split into two communications: “Natural,” or “External,” Mimesis and “Emotional,” or “Internal,” Mimesis. Emotional Mimesis falls under the Affective response (mood) in Perrson’s model, while Natural Mimesis falls under the Associative response (semblance).

Natural Mimesis may be defined as the connection between an artwork and the communication and recognition of natural objects as they exist outside of the performer, hence the use of “external.” The music may be written in such a way as to express the natural objects that surround the performer in the context of the musical narrative. Emotional mimesis constitutes the communication of the emotions and affect of the character and performer. In musical terms, Kawakami et al. write: “In general, the term musical emotions often refers both to the perceived emotions expressed by musical pieces and the felt emotions induced in listeners…

Consequently, music is now thought to both express and induce emotion."[145] The communication of emotions comes from within the performer, as the use of "internal" implies. It should be noted that in some circumstances, natural mimetic descriptors may better be applied to the topics and tropes section of the map. For example, an analyst may be tempted to label the various dance figures of Papageno's aria discussed earlier as natural mimesis, given that it is something that he can tangibly imagine is physically taking place throughout the song. However, this is more of direct demonstration set by the music rather than an implied description, and therefore should be considered as a trope. A better use of a natural mimetic descriptor may be found in *Von swigger Liebe* by Johannes Brahms. The narrator speaks of a forrest and field at the beginning of the piece, which is not implicitly demonstrated in the music. This would therefore be labeled as a natural mimetic descriptor, and not a topic or trope.

With regard to aiding the performer in the classification of emotions felt when performing music, we will be examining a standard model. In the words of Bartel, "one of the meanings extracted from music properties is expressivity…that expressive meaning of music is objective…and is understood by conscious intellection."[146] Here, Bartel states that the expression of emotion using music is an objective, cognitive process, and therefore is understood intellectually. Furthermore, Bartel states, "Music can be understood in terms of its syntax and structure through conscious cognitive processes and in terms of its emotional expressive content through a consciousness of emotions felt, subjective emotion-referenced association with music, or perception of emotion-referenced expressivity located in the contours of music." In other

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[145] Kiyoshi Furukawa et al., "Relations Between Musical Structures and Perceived and Felt Emotions," *Music Perception: an Interdisciplinary Journal* 30, no. 4 (April 2013): 407.

[146] Bartel, "Cognitive-Affective Response Test—Music: Questions of Validity," 2.

words, music can be understood as an expression of emotions without necessarily having those emotions rise in the self. The opposite also has the possibility of happening. Nevertheless, one may analyze the emotions that the music is communicating based on subjective associations with the music, as well as in the "contours" of the music (the interrelation of musical elements used to communicate meaning). Lastly, Bartel states that words are perfectly appropriate to be used when defining affect and emotional response.[147] With this statement in mind, we can look for standardized methods of labeling emotions, to then be used in analyzing music.

Robert Plutchik offers a model for labeling emotions that he has named the "Wheel of Emotions, found in figure 10.[148] This circumflex model follows the use of labels for each emotion as it is found on a spectrum where each emotion relates to one another. As Plutchik describes his wheel: "I have found that the primary emotions can be conceptualized in a fashion analogous to a color wheel–placing similar emotions close together and opposites 180 degrees apart, like complementary colors. Other emotions are mixtures of the primary emotions, just as some colors are primary and others made by mixing the primary colors."[149] Each emotion is placed in relation to the other, and assigned a color based on that relationship. Therefore, using colors to indicate emotions in the musical aesthetic analysis map may be appropriate for some users. Evidently, this wheel does not account for all emotions, but does constitute as a basis where one may explore other emotions further:

> If there are eight basic emotion dimensions (each with a number of synonyms or related terms), how can we account for the total language of emotions? Various

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[147] Ibid., 3.

[148] Plutchik, "The Nature of Emotions," 349.

[149] Ibid., 349.

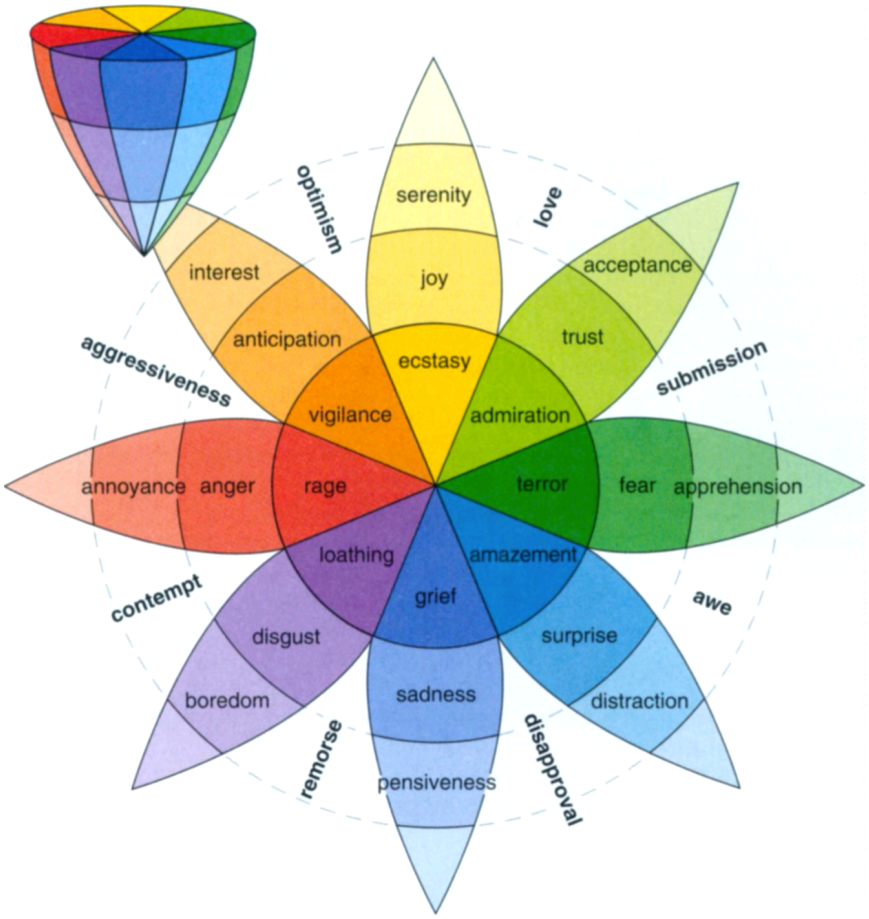

Figure 10: Robert Plutchik's "Wheel of Emotion"

> published studies imply that the few hundred emotion words tend to fall into families based on similarity...One can continue on this way and account for hundreds of emotion terms by mixing two or more emotions at different levels of intensity.[150]

Therefore, performers may use this wheel as a basis for understanding the "eight basic emotional dimensions" that may relate to a piece of music they are analyzing, to then explore the affected relationship further into having access to the other hundreds of emotions to use in labeling segments of the song. Thus this standard for labeling emotional response to the music being analyzed is appropriate.

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[150] Ibid., 350.

The relation of both Internal and External Mimesis to a piece of music must be understood to more accurately and deeply analyze the music's aesthetic properties. It is also important to note that to a certain extent the labeling of mimetic descriptors to a piece of music may be a matter of interpretation. Because of their relationship, Natural and Emotional Mimesis are placed in the same row in the map at the end of the chapter, underneath Topics and Tropes.

Subjective Relationship

The concept of subjective relationship has been discussed in the previous chapter. As such, this property of the musical aesthetic analysis map will be examined lightly in this section. What will be discussed in this section will include examples of what we may connect between our aesthetic response and a piece of music. Again, these examples are not to posit that the connection made is universal, but highly dependent on each individual's lived experience. As explored in the previous chapter, subjective relationship with a piece is dependent on the lived experience of the individual, and therefore is unique to each musician using the map. The purpose of the row indicating subjective relationships is for the analyst to record what, if any, connection with the music that they make to their personal life. An example of this is my own connection to "Après un Rêve," of a dream that I had where I was with my mother in a warm house with a snowstorm raging outside our window. This is an extremely happy dream that I remember. However, it makes me sad to think about it because it is a dream to which I cannot go back, as they currently live in a faraway place where there are no snowstorms. In finishing an examination of subjective relationships regarding a piece of music, the two sections are placed below mimetic interpretation to inform and indicate this response at the end of the chapter.

Reflections and Judgments

To make the musical aesthetic analysis map truly in the realm of the aesthetic, it is necessary to include a row dedicated to reflection on the beauty of the music and how it makes the analyst feel. We can more accurately and deeply reflect on our aesthetic response using the analysis of the musical elements and aesthetic properties that we have done using the map thus far. Reflection is the ultimate goal of the musical aesthetic analysis map; without reflection, we cannot as performers understand the interplay of the musical elements that we have been so tirelessly analyzing up to this point. Similar to White's aesthetigram, the reflection and judgment portion of the map are at the last step of the process, and consequently at the bottom of the map. Dissimilarly, the map will have two rows for reflection; one for smaller scale "micro" reflections, and one for larger scale "macro" reflections. The micro-reflection row is for the analyst to reflect on their judgment and aesthetic response of specific sections, and may include multiple groups of measures. The macro-reflection row is for reflection on the judgment of the entire piece. After having sufficiently analyzed the response to specific sections of the music, the analyst can make a more well informed judgment about the piece as a whole.

As has been discussed previously in this paper, reflection and judgment have much to do with our prior experience with music and our socio-cultural and historical background. Additionally, there is an aspect of taste involved in which the analyst can make more personally accurate and informed judgments as they experience more music that they reflect upon. With a clear understanding of what specific objective elements in the music that we hear and how our subjective experience affect our judgment, we can reflect. In Mandoki's Featural Model, we can understand this as our process of detection; the "botanist" and "woodsman" mentalities that we

have access to allow us to recognize the objective elements of a piece of music and how their interplay affects our judgment through both analysis and play of our imagination, then the "traveller" mentality of evaluation. As mentioned above, reflection is influenced by our understanding of musical elements and aesthetic properties, therefore the rows for reflection and judgment are placed at the bottom of the map at the end of the chapter, micro-reflection above macro-reflection.

Conclusion

Throughout this chapter we have examined and discussed various aspects of aesthetic analysis in order to create a method of aesthetic analysis for music. Additionally, we have discussed the objective musical elements that make up a piece and influence our judgment, as well as properties of aesthetic response that are relevant to aesthetic analysis, which then were placed in a logical order. Further research may be warranted as to the affect of musical elements on emotion. Patrik Juslin has created a "musical circumplex" that demonstrates this relationship, and may be of interest to those looking for more information. This may be found in figure 11.[151]

In this figure, Juslin demonstrates the relationship between musical elements and emotional response based on the research. As discussed through this and previous chapters, this includes socio-cultural norms and practices, historical implementations, and environmental developments over time. This circumplex model may be used as an example of how music elements may relate to a performer's and listener's aesthetic response. Although this model focuses primarily on a few emotions ("tenderness," "happiness," "sadness," "fear," and "anger"),

[151] Michael Spitzer, "Mapping the Human Heart: A Holistic Analysis of Fear in Schubert," *Music Analysis* 29, no. 1/3, Special Issue on Music and Emotion (March-October 2010): 152.

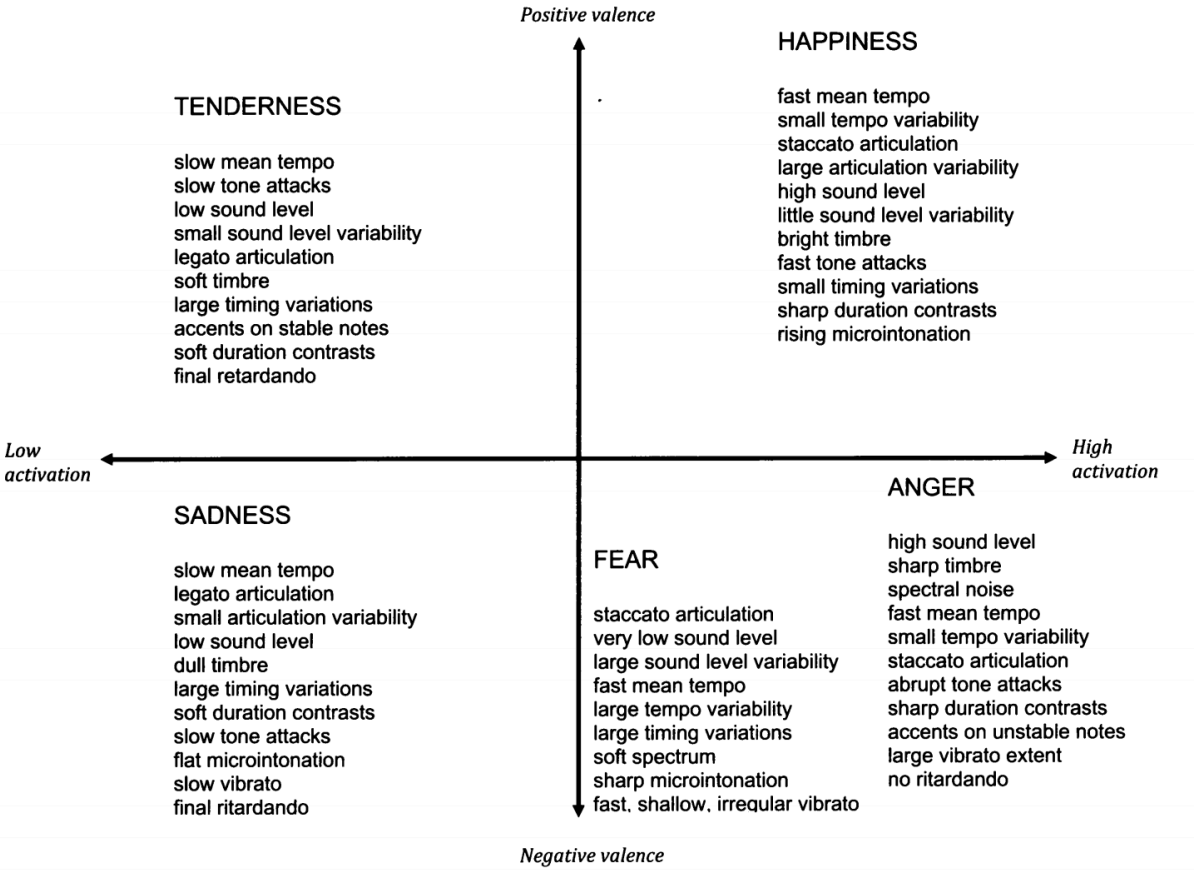


Figure 11: Juslin's musical-emotional circumplex

many other emotions may be recognized based on Plutchick's principle of emotional dimensions, discussed previously. For further examples of prototypical emotional response to music, Volgsten exemplifies how some emotions may be elicited in response to music: "In brief, happiness is associated with fast tempo, high sound level and staccato articulation; sadness with slow tempo, legato articulation and low sound level; anger with high sound level, fast tempo and legato articulation; whereas fear is associated with low sound level, staccato articulation and slow tempo."[152] Again, while this is not necessarily the universal truth of what may be experienced, this does serve as evidence that *something* may be experienced by a performer or listener in

[152] Ulrik, "Music and the Ideological Body: The Aesthetic Impact of Affect in Listening," 93-4.

response to music. Of course, the context in which the musical elements take place should also be incorporated into analysis.

With the creation of the musical aesthetic analysis map, examples of its application to the analysis of music is necessary. The following chapter will concern applications of the musical aesthetic analysis map in a variety of circumstances. A breakdown of the map is shown in figure 12; note the descriptions to the left of the chart. Before describing the map, it should be restated that this is not the be-all-end-all of the map, nor should it be considered its final iteration. The musical aesthetic analysis map is intended to be changed and restructured as the individual analyst sees fit. As referred to previously, the rows indicating "Larger Formal Structure" and "Phrases/Measures" are at the top of the map to aid in the understanding of the form of the piece. "Text" follows, as it is the main source of expressive material, and what separates most vocal music from instrumental music. After this, the musical elements are ordered by relevance to the text and expressive qualities, labeled as semiotic objects. Below these rows the aesthetic analysis begins, starting with "Topics/Tropes" as the analysis understands the conventional references and poetics involved in the music, then the interpretation of natural and emotional expressive qualities, labeled "Hermeneutic Mimesis" as it is interpretive in its nature. Following this is the row for connection to subjective response. Finally, at the bottom of the map, all of the musical elements and aesthetic properties come together to influence reflection and judgment, which has aspects of taste developed over time. Again, reflection is the ultimate goal and is recommended to always be considered at every point in the process of analysis when using the map. With this breakdown, we have created and discussed a method of aesthetic analysis for vocal music, and now we may use it in practice in the following chapter.

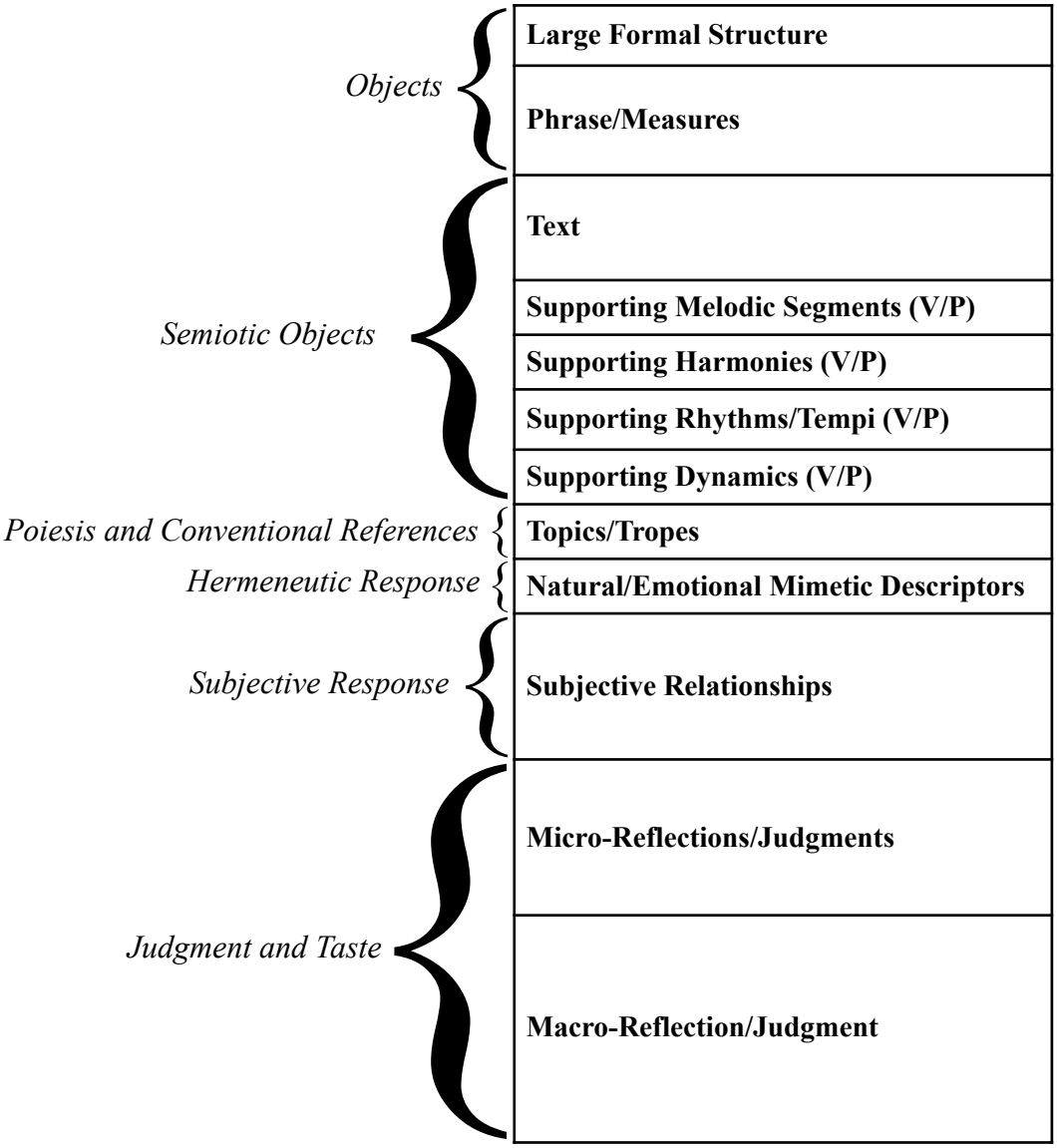


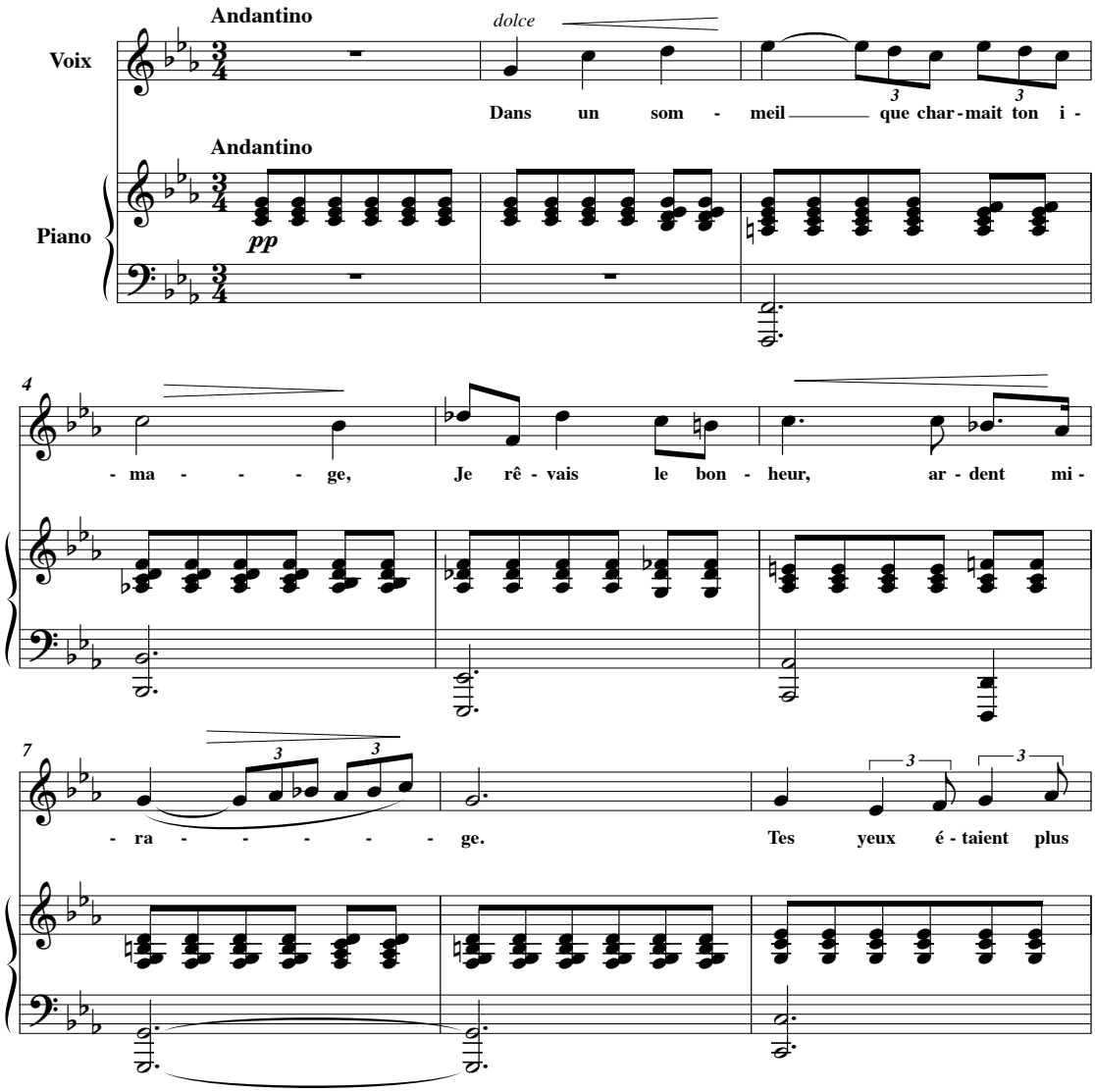
Figure 14: Breakdown of the Musical Aesthetic Analysis Map

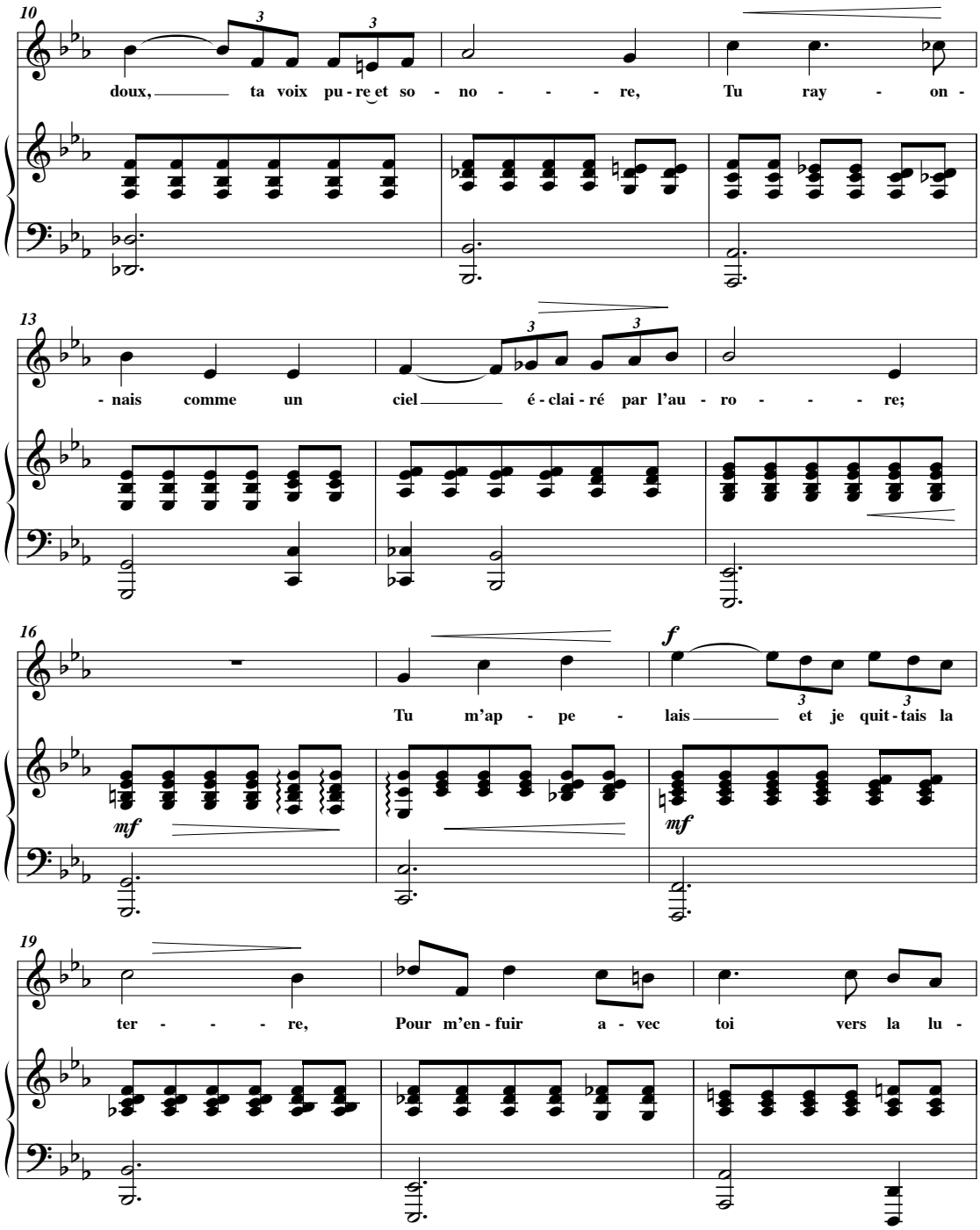
Après un rêve

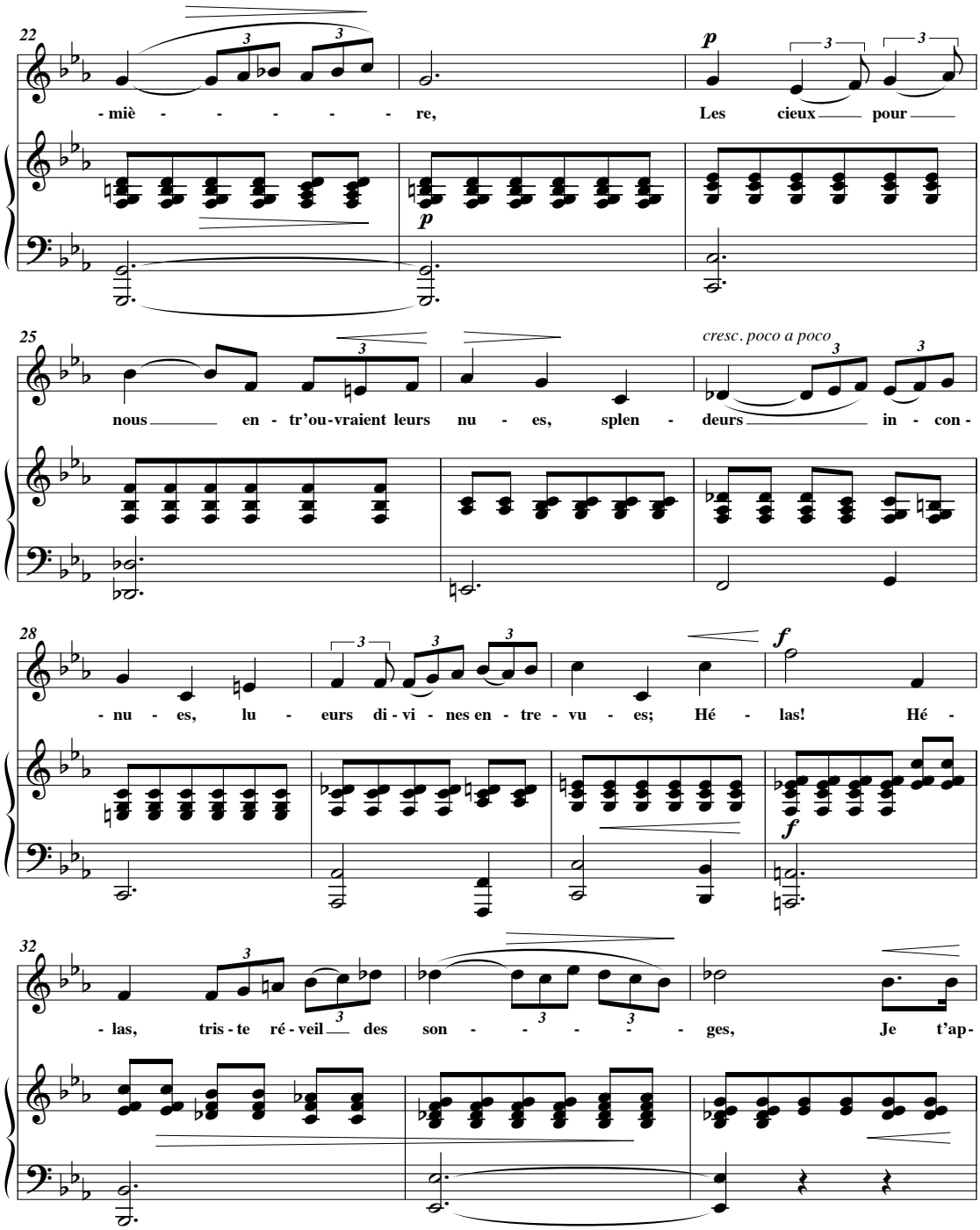
Trois mélodies Op. 7, no 1 (1878)

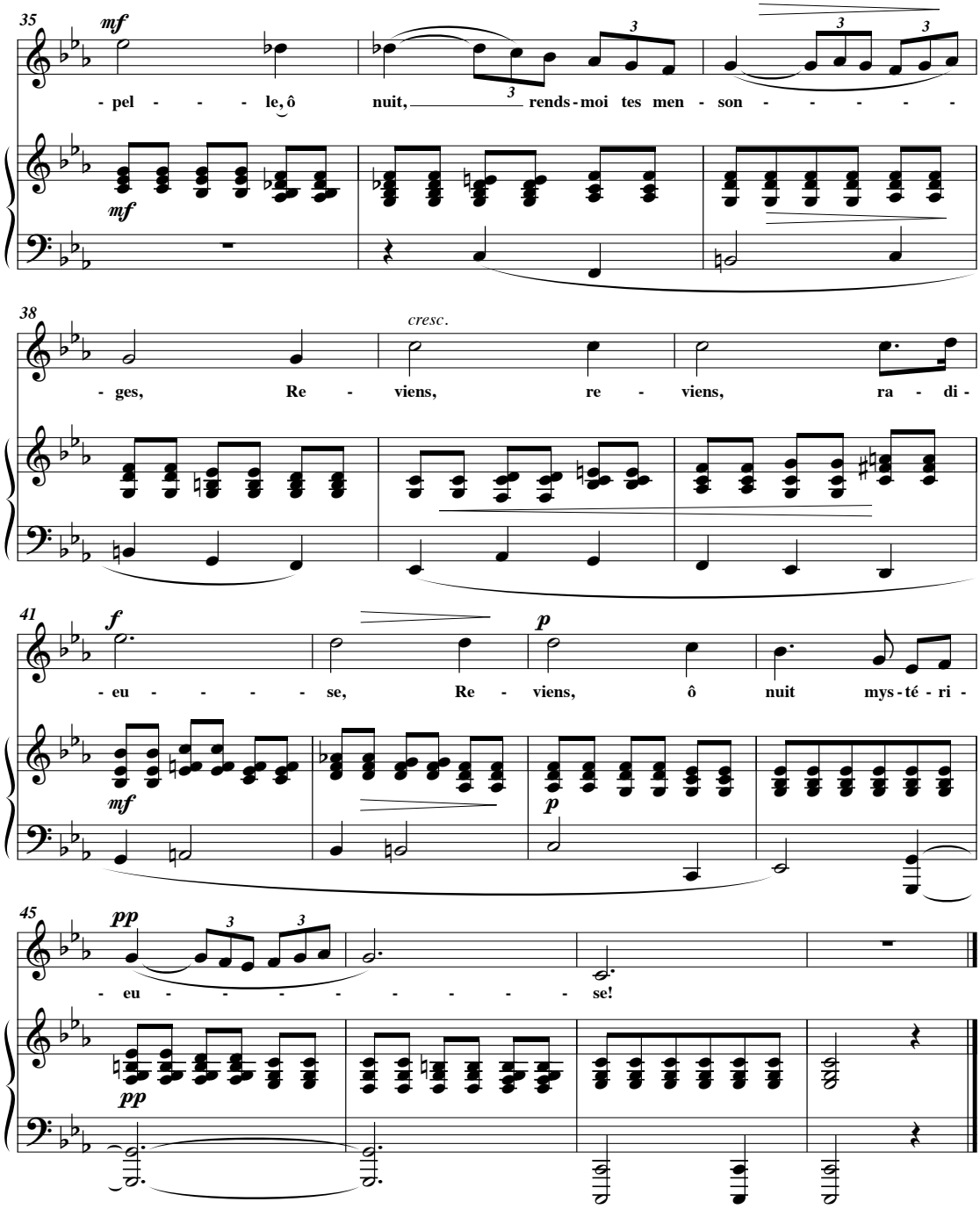
Musique: Gabriel Fauré (1845-1924)

Poème: Romain Bussine
d'après une poésie toscane




10
doux, ta voix pu - re et so - no - - - - re, Tu ray - on -
13
- nais comme un ciel é - clai - ré par l'au - ro - - - - re;
16
Tu m'ap - pe - lais et je quit - tais la
mf
f
mf
19
ter - - - - re, Pour m'en - fuir a - vec toi vers la lu -


22
- miè - - - - - - re,
p
Les cieux pour
p
25
nous en - tr'ou-vraient leurs nu - es, splen - deurs in - con -
cresc. poco a poco
28
- nu - es, lu - eurs di - vi - nes en - tre - vu - es; Hé - las! Hé -
f
f
32
- las, tris - te ré - veil des son - - - - - - ges, Je t'ap -


35
mf
- pel - - - - le, ô nuit, rends - moi tes men - son - - - - - -
mf
38
cresc.
- ges, Re - viens, re - viens, ra - di -
41
f
- eu - - - - - se, Re - viens, ô nuit mys - té - ri -
mf
p
p
45
pp
- eu - - - - - - - - - se!
pp

“Aprés un Rêve” by Gabriel Fauré
Original Text and English Translation

Dans un sommeil que charmait ton image	In sleep made sweet by a vision of you
Je rêvais le bonheur, ardent mirage,	I dreamed of happiness, fervent illusion,
Tes yeux étaient plus doux, ta voix pure et sonore,	Your eyes were softer, your voice pure and ringing,
Tu rayonnais comme un ciel éclairé par l’aurore;	You shone like a sky that was lit by the dawn;
Tu m’appelais et je quittais la terre	You called me and I departed the earth
Pour m’enfuir avec toi vers la lumière,	To flee with you toward the light,
Les cieux pour nous entr’ouvraient leurs nues,	The heavens parted their clouds for us,
Splendeurs inconnues, lueurs divines entrevues.	We glimpsed unknown splendours, celestial fires.
Hélas! hélas, triste réveil des songes,	Alas, alas, sad awakening from dreams!
Je t’appelle, ô nuit, rends-moi tes mensonges;	I summon you, O night, give me back your delusions;
Reviens, reviens, radieuse,	Return, return in radiance,
Reviens, ô nuit mystérieuse!	Return, O mysterious night!

A Portion of a Musical Aesthetic Analysis Map for "Aprés un Rêve" by Gabriel Fauré

Large Formal Structure	A	A	A
Measures	1-4	5-8	9-15
Text	In sleep made sweet by a vision of you	I dreamed of happiness, fervent illusion,	Your eyes were softer, your voice pure and ringing, You shone like a sky that was lit by the dawn
Supporting Melodic Segments (V/P)	V-Rising motion, minor tonality	V-Parallel M, "happiness" to m, melisma "illusion"	V-Relative M reference, triplet motion, longer notes, "pure and ringing"
Supporting Harmonies (V/P)	V-Minor tonality P-Begins in minor, turns to extended major harmony	V-Parallel M/m P-Alternating major seven harmonies and triads	V-Relative major P-Alternating minor and major triads
Supporting Rhythms/Tempi (V/P)	*Andantino* tempo V-Long note on "vision" P-RH: Straight eighth notes, LH: dotted half notes each measure	V-triplet in melisma ("Illusion")	V-triplet figures throughout
Supporting Dynamics (V/P)	V/P-*Pianissimo* *V-Crescendo* "sleep"	V-hairpin "happiness, fervent illusion"	V-*Crescendo* over "you shone"
Topics/Tropes	Wandering w/o destination	arabesque, wandering	arabesque, wandering
Natural/ Emotional Mimetic Descriptors	N-Sleep, nighttime, solitude E-Sadness, longing	N-Sleep, nighttime, solitude E-Happiness with twinge of sadness	N-Sleep, nighttime, solitude E-Nostalgia, sadness
Subjective Relationships	Sleeping is so blissful for me	Waking up from dream of my mother makes me happy+sad	I remember my mother as she looked/sounded in my dream
Micro-Reflections/ Judgments	Hauntingly beautiful, Love how expressive first few notes are.	I miss my family, this makes me really feel connected to music.	The *crescendo*/rhythms give this a sense of tension as it moves, I love it.

Macro-Reflection/ Judgment	This is a hauntingly beautiful piece of music. The expressiveness of the French text and the way Fauré sets it in the music adds to this in such a way that I really feel like I have just woken from a dream and am desperately trying to go back to sleep. The senses of urgency mixed with restraint in certain areas makes me feel grief, joy, and nostalgia all at the same time.

Chapter Four

Applying the Musical Aesthetic Analysis Map

Introduction

In this chapter we will analyze three pieces using the musical aesthetic analysis map: "Deh! vieni alla finestra" from *Don Giovanni* by Wolfgang Amadeus Mozart, "Erlkönig" by Franz Schubert, and "Beau Soir" by Claude Debussy. Specifically, this chapter will consist of a detailed breakdown of the process of analyzing each piece using the map. As discussed previously, the musical aesthetic analysis map is for the most part intended to be used with Classical and Romantic era vocal music. However, "Beau Soir" by Debussy will be discussed as well to both show the flexibility of the map and to include other styles of music that are intentionally referential and emotionally expressive in their nature. For scores[153,154,155], texts and translations[156,157,158], and musical aesthetic analysis maps for each piece, refer to the end of the corresponding section. Each song in this paper will be referenced in its original key, although of course other analysts may examine a song in any key that they find appropriate. As with "Après

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[153] Larsen, ed., *Arias for Baritone: G. Schirmer Opera Anthology*, 44-6.

[154] Franz Schubert, *100 Songs: The Vocal* Library, ed. Richard Walters and Steven Stolen (WI: Hal Leonard 2000), 273-81.

[155] Debussy, Claude. "Beau Soir." Paris, France: Éditions Jean Jobert, 1924.

[156] Larsen, ed., *Arias for Baritone*, 7.

[157] "Erlkönig," Oxford Lieder, access October 27th, 2020, https://www.oxfordlieder.co.uk/song/1420.

[158] "Beau Soir," Oxford Lieder, accessed October 27, 2020, https://www.oxfordlieder.co.uk/song/2755.

un Rêve," it is recommended that readers listen to each song a few times and familiarize themselves with their own intuited reactions to the music before reading the analyses in this chapter. Additionally, we should take note that some responses may differ from those written in this chapter.

"Deh! vieni alla finestra" from *Don Giovanni* by Wolfgang Amadeus Mozart

Although this piece is from the larger narrative of an opera, the relative simplicity and use as a typical repertoire choice out of the context of the opera for developing singers makes it a good fit for the musical aesthetic analysis map. However, because of its origin as an opera aria, it is still important for us to first and foremost discuss the context of the piece, at least until the aria being analyzed in this section takes place. *Don Giovanni* centers around the efforts of the titular character and his man-servant, Leporello, to woo and seduce a number of women for Don Giovanni's enjoyment. After a series of seductions, Don Giovanni sets his sights on the maid of the woman he had attempted to seduce in the beginning of the opera. Switching clothes with Leporello and thus disguised as a commoner, he sings "Deh! vieni alla finestra" to woo her from her window.

To begin the song, in the A section the singer beckons to the woman in the window to show herself, so he may sing to her from his place on the ground. This is a direct indication to the natural mimetic descriptor that references this. The major tonality and simple chord progression and rhythmic structure emphasize the perceived tenderness and intimacy of the setting. I find a sighing motion in the gradual rising and falling of the pitch of the vocalist as well. This reminds me of all of the (in my perception) shallow pop love songs that are always on

the radio. The singer has no meaning behind his words and singing; all he wants to do is seduce this woman for his own sadistic enjoyment. I reflect on how this could be a beautiful, intimate song as it is heard individually, but knowledge of the character's motives and the overall narrative gives it a completely different meaning. It is almost comical in its juxtaposition between beauty and deceit.

In the first B section, the notes of drama increase. The singer describes how he wants to die if he cannot see the woman's eyes, and this is reflected in the references to a minor tonality, and more agitated rhythms in the voice. Stress is placed on certain words, like "want" and "die" in the form of borrowed harmonies and the previously mentioned agitated rhythms. Here, the tropes change to drama, delayed climax, ballad, serenade, and sighing in reference to wanting so badly to see the woman (in the use of harmony with the delayed cadence). Particularly regarding the sense of delayed climax, we can understand its use where the singer wants so badly to touch the woman but cannot, which according to Rumph is a frequent topic in this convention.[159] Subjectively, this section reminds me of an overdramatic teenager, perhaps one that is lovesick and wants particularly to be with someone that he knows almost nothing about. In reflection I thought of how well the drama is executed in the agitated rhythms and references to minor, and how the "mandolin" specifically shows this change.

In the returning A section, many of the natural and emotional mimetic descriptors are similar to its first iteration. However, in this version I am particularly struck by the descriptions of lips and sighing, the latter namely in the vocal line as before. The repetition served to emphasize the singer's role that he is playing. It still sounds beautiful, but the notion of his deceit

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[159] Stephen Rumph, "The Sense of Touch in 'Don Giovanni'," *Music & Letters* 88, no. 4 (November 2007): 569.

tugging at the back of my mind makes me feel on my guard. I still find the song beautiful, despite this. Again, this subjectively reminds me of a shallow pop song about love. The harmonies and rhythms are the same as the first A section, which gives me the opportunity to focus on other aspects a bit more, such as the waltzing left hand of the piano.

In the repetition of the B section, which is the final section of the piece, I am again struck by the use of repetition to communicate multiple subjects. The notes of drama and lovesickness return, and the same use of minor tonality, borrowed harmonies, and agitated rhythms convey a sense of loving sadness in the singer. I also feel a note of rejection when listening to this part, as the character sings of their reluctance to be rejected. This certainly connects to the use of the musical elements above. I again connect this to the experience of overdramatic teenagers, this time specifically in the notes of being strung along; the singer so badly wants the climax of being able to see the woman (and possibly be with her), and I feel myself moving to the edge of my seat in anticipation for this resolution and the final cadence.

Knowing the context of this piece in the opera, many of the natural and emotional mimetic indicators, topics and tropes stayed consistent throughout. The one that I consistently found for natural mimesis was a mandolin, in the string instrument-like accompaniment. For emotional mimesis, those I consistently recognized were: love, lust, (feigned) sadness, deceit, and tenderness. I recognized these through the text in tandem with the overall major tonality, simple rhythmic structure in the accompaniment, and consistent *piano* dynamic marking. Consistent topics and tropes included references to a ballad, serenade (with the overall simplicity of the song and the dancing rhythmic figure throughout), and sighing (in the melody).

As I reflected on the piece as a whole, I found myself thinking about how all of these elements work together to create something very dramatic, tender, and deceitful; which all mixed together to create something almost comedic. I could not help but chuckle at the efforts of Don Giovanni with my knowledge of who he is throughout the other parts of the opera. For my final "macro" reflection:

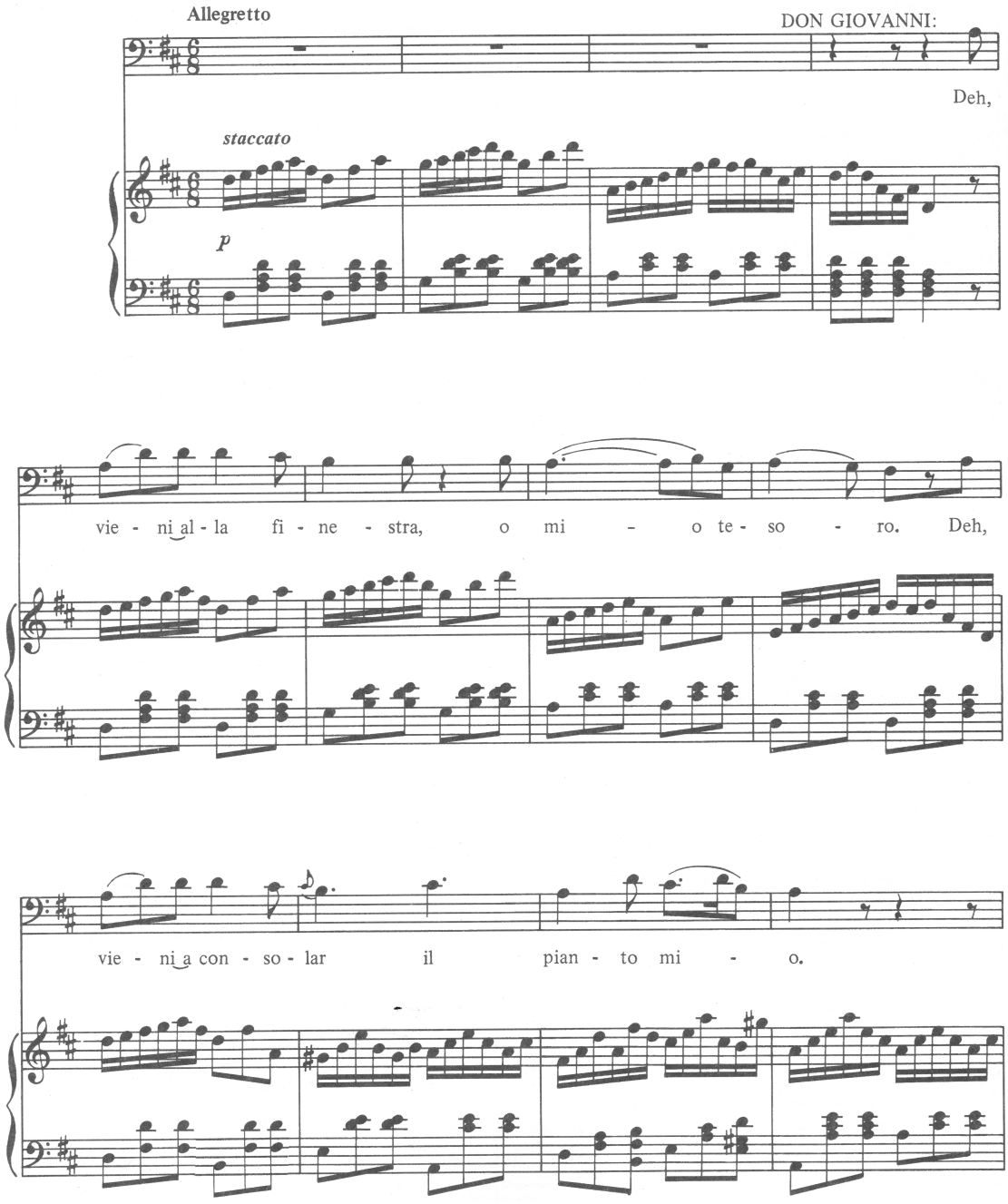
This is definitely a beautiful piece that is successful in what it is trying to convey: a deceitful man trying to trick a woman into sleeping with him. If I were listening to this piece as an individual song and not in the context of an opera, I would solely be struck by its authenticity in its simplicity and tenderness. However, knowing that a man like Don Giovanni is singing gives it a completely different meaning! The bed trick (dressing as someone else to seduce someone) taking place is certainly an overall trope being used throughout the piece to great success. The mandolin accompaniment gives the song an intimacy that aids in its communication of tender love. The contrast between tenderness and underlying deceit turns the piece from beautiful to uncanny, and in many cases a mixture of the two at the same time.

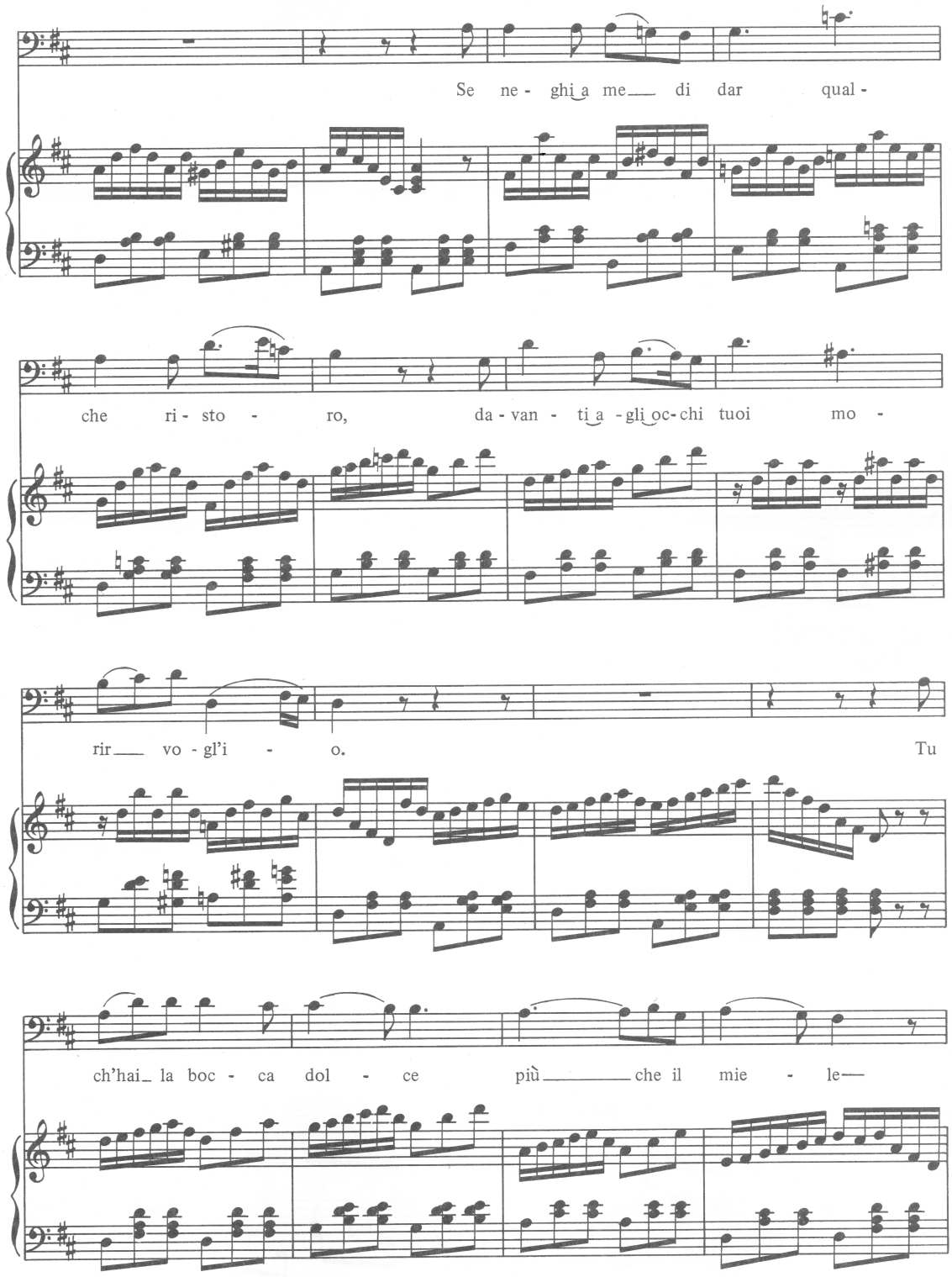
Deh, vieni alla finestra

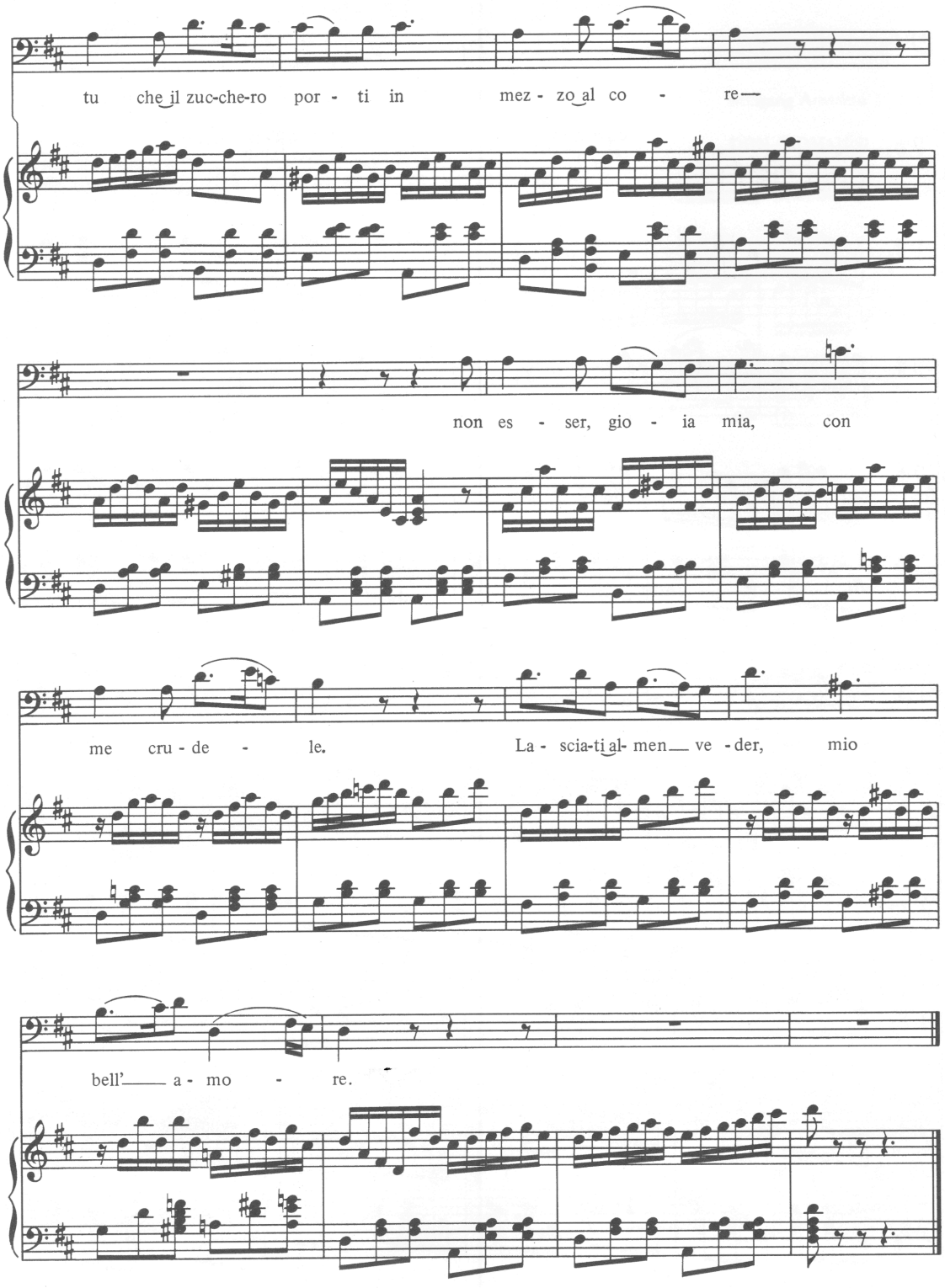
from

DON GIOVANNI

Wolfgang Amadeus Mozart




Se ne - ghi a me di dar qual -
che ri - sto - ro, da - van - ti a - gli oc - chi tuoi mo -
rir vo - gl'i - o. Tu
ch'hai la boc - ca dol - ce più che il mie - le


tu che il zuc-che-ro por - ti in mez - zo al co - re—
non es - ser, gio - ia mia, con
me cru - de - le. La - scia-ti al- men— ve - der, mio
bell'— a - mo - re.

“Deh! vieni alla finestra” from *Don Giovanni* by Wolfgang Amadeus Mozart

Original Text and English Translation

Deh, vieni alla finestra, o mio tesoro, Deh, vieni a consolar il pianto mio. Se neghi a me di dar qualche ristoro, Davanti agli occhi tuoi morir vogl’io.	Pray, come to the window, oh my treasure, Pray, come console my weeping. If you refuse to grant me some solace, before your eyes I want to die.
Tu ch'hai la bocca dolce più del miele— Tu che il zucchero porti in mezzo al core— Non esser, gioia mia, con me crudele. Lasciati almen veder, mio bell’amore.	You whose mouth is more sweet than honey— you who bear sugar in your heart of hearts— do not, my delight, be cruel with me. At least let yourself be seen, my beautiful love.

Musical Aesthetic Analysis Map for "Deh! vieni alla finestra" from *Don Giovanni* by Wolfang Amadeus Mozart

Large Formal Structure	A	B
Measures	1-14	15-24
Text	Pray, come to the window, oh my treasure, Pray, come console my weeping.	If you refuse to grant me some solace, before your eyes I want to die.
Supporting Melodic Segments (V/P)	V-Gradual rising/falling pitch, overall high tessitura P-Plucked string figure in right hand	V-More frequent rising/falling pitch, higher notes on "refuse", "your", "want" P-Plucked string figure in right hand
Supporting Harmonies (V/P)	Major tonality, simple chord progression (I, ii^7, V, I), borrowed harmonies under "dispel", "me"	References to minor tonality (iii) more borrowed harmonies, focus on delayed cadence
Supporting Rhythms/Tempi (V/P)	*Allegretto* V-Ballad/dance-like rhythms P-Consistent 16th note-8th note figure in right hand, waltz left hand, overall staccato style	V-More agitation-dotted 8th-16ths, 16th notes P-Consistent 16th note-8th note figure in right hand, waltz left hand, overall staccato style
Supporting Dynamics (V/P)	Consistent *piano*	Consistent *piano*
Topics/Tropes	Ballad, serenade, sighing	Drama, delayed climax, ballad, serenade, sighing
Natural/Emotional Mimetic Descriptors	N-Mandolin accompaniment, singing up to a woman in a window, nighttime E-Love, lust, sadness, deceit, tenderness	N-Mandolin accompaniment, feigning death E-Love, lust, sadness, deceit, drama
Subjective Relationships	Reminds me of baseless pop love songs	Sort of like those overdramatic emotions in teenagers
Micro-Reflections/ Judgments	Sleaziness under the piece, knowing character. Beautiful entrance with a lot underneath.	As vocalist sings more dramatically, music becomes more agitated/minor. I like how "mandolin" reflects this

Large Formal Structure	A	B
Measures	25-34	35-50
Text	You whose mouth is more sweet than honey—you who bear sugar in your heart of hearts—	do not, my delight, be cruel with me. At least let yourself be seen, my beautiful love.
Supporting Melodic Segments (V/P)	V-Gradual rising/falling pitch, overall high tessitura P-Plucked string figure in right hand	V-More frequent rising/falling pitch, higher notes on "cruel", "seen", "beautiful" P-Plucked string figure
Supporting Harmonies (V/P)	Major tonality, simple chord progression (I, ii^7, V, I), borrowed harmonies under "bear", "heart"	References to minor tonality (iii) more borrowed harmonies, focus on delayed cadence
Supporting Rhythms/Tempi (V/P)	V-Ballad/dance-like rhythms P-Consistent 16th note-8th note figure in right hand, waltz left hand, overall staccato style	V-More agitation-dotted 8th-16ths, 16th notes P-Consistent 16th note-8th note figure in right hand, waltz left hand, staccato style
Supporting Dynamics (V/P)	Consistent *piano*	Consistent *piano*
Topics/Tropes	Ballad, serenade, sighing	Drama, delayed climax, ballad, serenade, sighing
Natural/Emotional Mimetic Descriptors	N-Mandolin accompaniment, sighing, lips E-Love, lust, sadness, deceit, tenderness	N-Mandolin accompaniment, feigning death E-Love, lust, sadness, deceit, drama
Subjective Relationships	Reminds me of baseless pop love songs	Sort of like those overdramatic emotions in teenagers, especially in referring to being strung along
Micro-Reflections/ Judgments	A repeat of the first A section, it serves to emphasize the drama and seduction, as well as folk style of the music. Still beautiful, still deceitful!	A repeat of the first B section, emphasizing the drama. The delayed climax is used so well that I feel myself aching for the tonic by the end, just like the character aches for the girl.

Macro-Reflections/ Judgments	This is definitely a beautiful piece that is successful in what it is trying to convey: a deceitful man trying to trick a woman into sleeping with him. If I were listening to this piece as an individual song and not in the context of an opera, I would solely be struck by its authenticity in its simplicity and tenderness. However, knowing that a man like Don Giovanni is singing gives it a completely different meaning! The bed trick (dressing as someone else to seduce someone) taking place is certainly an overall trope being used throughout the piece to great success. The mandolin accompaniment gives the song an intimacy that aids in its communication of tender love. The contrast between tenderness and underlying deceit turns the piece from beautiful to uncanny, and in many cases a mixture of the two at the same time.

"Erlkönig" by Franz Schubert

To begin the analysis of "Erlkönig," I decided to write some of my feelings and judgments about the music before analyzing the musical elements and how they related to my intuited aesthetic reactions. As I continued analysis through the piece, I found that I would write down a few reactions and judgments, then turn to the musical elements, then back to the judgments, and so on as the cycle repeated until I felt I had made accurate and sufficient notes. I decided to split the music by stanza of the poem, as the way that Schubert wrote the music was tailored to each individual stanza. Additionally, I included transitionary phrases of the piano as they connected to each new stanza sung by the voice; some before and some after the voice part. For topics and tropes, I researched material to better understand the conventions of the time, particular writing on the subject by Christopher H. Gibbs.

The first section, measures 1 through 15, is solely dedicated to the piano. For this section I feel strong notes of wind and rain as natural mimetic descriptors, as well as a horse galloping through the night. The horse comes from the extremely fast triplet figure being repeated in the

right hand, and I take the rising motion in the left hand as a horse crop or reigns being whipped. The crescendi and decrescendi seem to me as a shifting of focus, as the "horse" galloping was the main focus with a louder dynamic (*forte*) diminishing to a quieter dynamic (*pianissimo*) just before the singer started. This all works in tandem with the minor tonality to create a very frightening and dark atmosphere, which I think successfully sets the listener up for what the rest of the piece brings. For emotional mimetic descriptors, "fright," "desperation," and "urgency" come to mind, the latter specifically because of the minor tonality and *schnell* tempo. I connect this to my experience with raging midwest thunderstorms and being alone at night.

The next section, measures 16 through 32, begins the vocalist's part with a narrator describing the seen. My initial notions of fear and storminess are supported in this description. I feel a certain uncanniness from the juxtaposition of describing the father holding the son as "safe" and the minor tonality and consequent urgency I feel when listening. The high notes being sung on words like "father" place emphasis on the characters and their importance to the narrative. Additionally, this makes me feel a little like the tension was rising for the father himself, with something going wrong with the child. All of this combined with the use of alternating minor and diminished chords gives me a sense of fright, despair, and urgency. For tropes I find life versus death[160] and safe versus unsafe come to mind, which is supported by the music. Subjectively, I connect this to my experience as a child when I cut my finger deeply and my parents rushed me to the hospital.

Measures 33 through 54 depict a conversation between the father and son. Here the music becomes a little more subtle, less rhythmically complex, and the dynamics are softer. For natural

[160] Christopher H. Gibbs, "'Komm, geh' mit mir': Schubert's Uncanny 'Erlkönig'," *19th-Century Music* 19, no. 2 (Autumn 1995): 117.

mimetic descriptors, there is the conversation between father and son and the wind, rain, and horse (now in the background of the narrative, coming from the previously mentioned musical elements). Additionally, I find the voice's use of the flat seven of the chord in the harmony underneath places emphasis on words like "*Erlkönig*" made me think of the son wailing to his father. For emotional mimetic descriptors, I find concern, urgency, denial, and fear – particularly during the father's portion. For subjective connection, I am reminded of my parents concernedly talking to me when I was young for various problems. For topics and tropes I find the struggle between father and son, male and female, life and death,[161] and human and uncanny;[162] as well as hallucination.

Measures 55 through 72 are dedicated to the Erlking. In addition to the text, I find the melody, the dance-like rhythmic figures, and *pianissimo* dynamic to depict a sort of sighing motion, very different from the wail of the son earlier. The major tonality in addition to these elements supports feelings of playfulness and seduction, emotional descriptors. However, the chromatic rise at the end of the phrase hints at an urgency that did not necessarily befit a kind entity, so I am also recording feelings of fright. I connect this to my experience with stories where a character is seduced into doing something awful. I reflect on the abrupt change into minor before the son comes back in feels like a dunk in cold water, a very abrupt change that brings me back to the reality of the father and son. Topics and tropes I find are predator and prey,

[161] Ibid., 117.

[162] Ibid., 122.

deceit, enticement and repulsion,[163] and unreality and reality,[164] some according to Gibbs' research.

The next section, measures 73 through 87, come back to the father and son. I am labeling the emotional descriptors as fear and urgency (son), and consolation and denial (father). This is supported by the contrast between each of their phrases: the son's melody is overall much higher, and the piano much more rhythmically active than the father's. Subjectively, I connect this to my experience with my concerned parents talking to me when I was young and telling me I was not sick when, in actuality, I was. I am really taken aback by the changes between the father and son's phrases, a somewhat subtle difference that when looked at closely makes the exchange between them much more poignant. Topics and tropes include those found in the previous section of the father and son.

Measures 88 through 97 again concern the Erlking. As he is continuing to entice the son to go with him, the music turns to a happy sounding major with arpeggios that sound almost like the accompaniment to a folk song. The music overall is much quieter here: a *pianissimo* that, in tandem with the above, make the emotional descriptors a (false) happiness, and playfulness. The natural descriptors include dancing, and I feel a heartbeat coming from the rhythm in the left hand of the piano, possibly the son's. This sounds subjectively to me almost like a sleazy drug dealer, trying to get what he wants by any means. Topics and tropes are the same as the previous Erlking section.

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[163] Ibid., 117-8.

[164] Ibid., 120.

The next section, measures 98 to 113, concern the father and son again. The voice melody and piano accompaniment are becoming increasingly rhythmically complex, while the son's piano harmonies are bare and open octaves, which I feel signifies his weakening constitution. Additionally, the son's decrescendo juxtaposed with the father's crescendo signifies to me the father trying to silence the son's worrying, thinking it is nothing. Emotional descriptors here are fear, denial, and hopelessness, the latter especially as the son succumbs to the Erlking's grasp. The subjective connection here for me is slowly losing a loved one to illness and not being able to do anything. Topics and tropes include all of the one's found previously for these two characters. Reflecting, the overall less active piano feels especially like the father losing hope, but the crescendo at the end feels like he is pushing harder to reach his destination.

Measures 114 through 124 feel very predatory for me. Aside from the obvious indicators in the text, the melody emphasizes words like "love" and "fair," and the voice keeps hinting at a dance-like rhythm while the piano is playing an agitated triplet figure. Reflecting, this seems to me like the Erlking is becoming impatient in his enticement, and the happy façade is fracturing. At the end of the phrase the Erlking says he will take the child by force, which is underlined by a fortissimo dynamic and the song rushing back into a minor tonality. Natural mimetic descriptors that come to mind are the Erlking with outstretched arms enticing the child, and emotional descriptors are love, seduction, and anger. Subjective experience for me is the feeling of someone being angry with me for not doing what he wants. Topics and tropes are those used in earlier parts of the song.

Measures 125-132 are back to the son, as he is grabbed by the Erlking. Here is the highest tessitura for the character, as well as the highest note of the piece on the word "has" as

the Erlking captures the son, placing stress on it. The piano has open octaves in both hands, with closer intervals only under "*Erlkönig*," making everything seem very bare and unstable. Dynamically, the music is something less than the *fortissimo* before, but still quite loud, as the son is screaming for help as he dies. The natural descriptors are the son yelling and the ever-present galloping of the horse. Emotional descriptors are fear, desperation, and hopelessness. I connect this to the act of trying to convince someone of something and failing to do so, as the son tries to convince the father of his imminent death. Topics and tropes include hallucination and life versus death. Reflecting, I find that the recurring theme of the son's claims in vain, in tandem with the fear from higher tessitura and the highest note when Erlking captures the son all work to emphasize fear, as the open octaves in piano could indicate the son's weakness.

Last is measures 133 through 149, with the narrator describing the last vestiges of the scene. The natural descriptors are the father and son finally reaching their destination, increasing their speed as they approach (*accelerando*), then slowing down when they have made it, as common practice is to slow down after the voice sings "home." Additionally, there is a build-up of octaves into the word "reached" as they reach their destination. There is an emphasis on "shudders" in the form of a grace note, aiding to the description by the narrator. The *recit.* section seems breathless to me, with no accompaniment, as if the father has just gotten off the horse and realizes that his son is dead. In reflection, I find that when the son finally dies, their are two very loud chords (V^7, i) that signify the finality of the horrible death, and the end of the story. Emotional descriptors include hopelessness, fear, and sadness. The topic is life versus death.

I am previously familiar with this song, and have had the pleasure of performing it on multiple occasions. Using the musical aesthetic analysis map gave me the opportunity to deepen

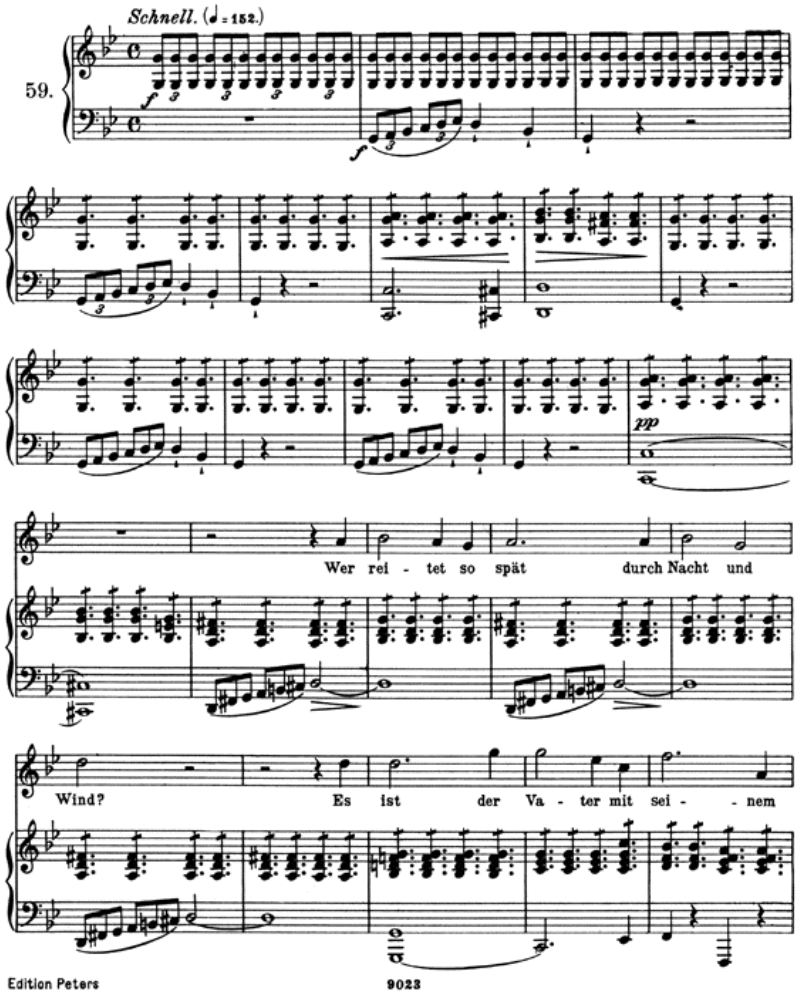
my understanding of the piece, and learn new things about it that I either was not previously aware I felt and judged about it, or learned through researching the conventions associated with the music. I will end this analysis with my overall "macro" reflection on the song:

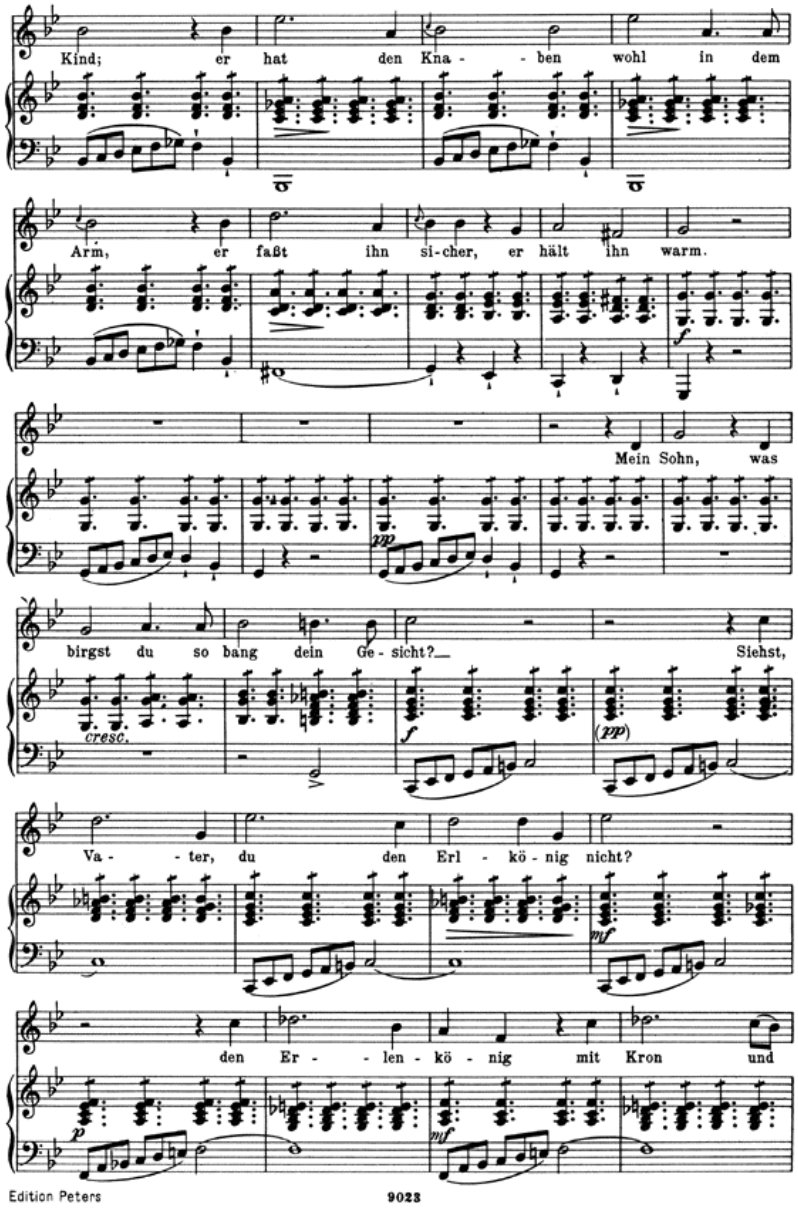
The entire piece emphasizes fear and hopelessness, and seduction to go to the afterlife. It honestly feels extremely scary. Very successful at conjuring images of darkness and cold, stormy nights, as well as the sadness and urgency. As scary as they are, the Erlking's sections are beautiful in their uncanniness and contrast to the fear and urgency of the father and son. Contrast is used well in this piece to highlight the drama, reality vs. unreality, life vs. death, etc. I love how vivid the music paints what the text is conveying, as well as things that are assumed by the listener that are not in the text (no mention of rain but I feel chill from the damp, no mention of horse galloping or reigns being whipped but I am caused to think of that with the motifs of the piano). It is also interesting to note that the topics and tropes seem to narrow and diminish as the son loses his life later on in the piece. Overall this piece has an extremely scary and dismal piece, but amazingly successful in its emotional communication.

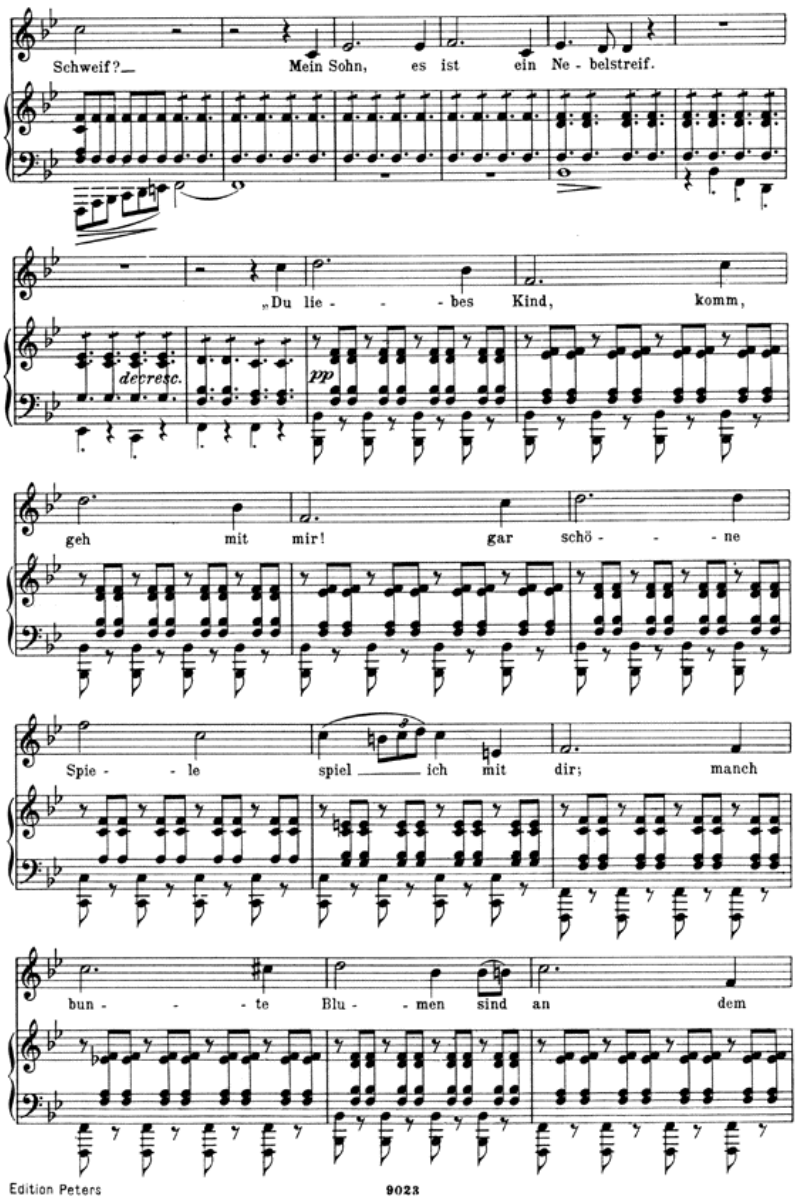
AUSGEWÄHLTE LIEDER.

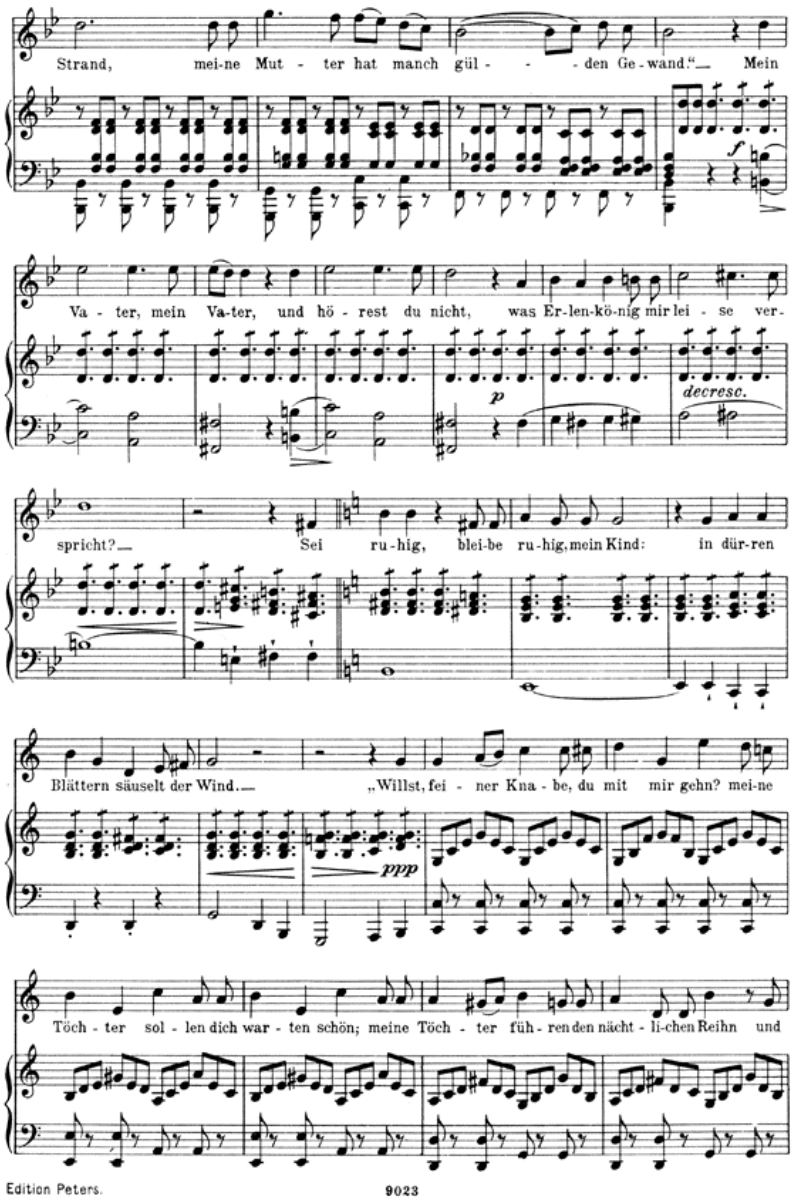
1.
Erlkönig.

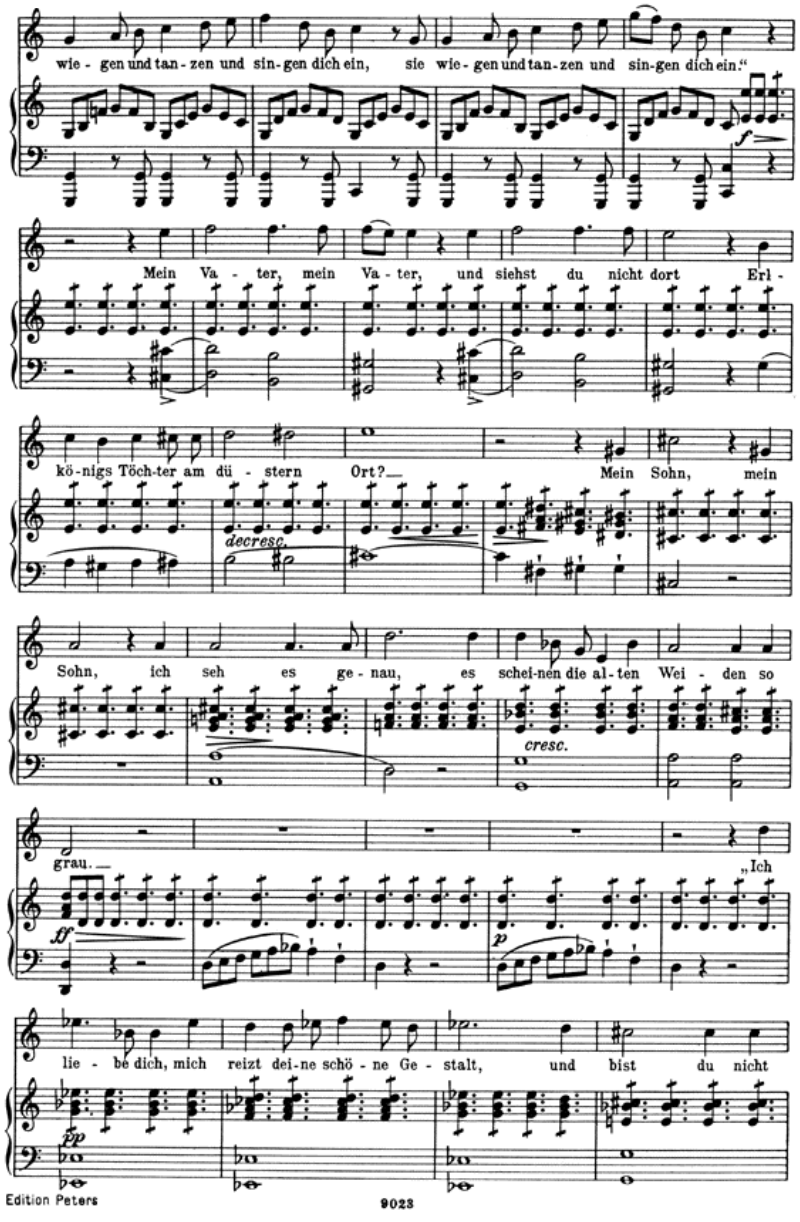
Goethe. Op. 1.

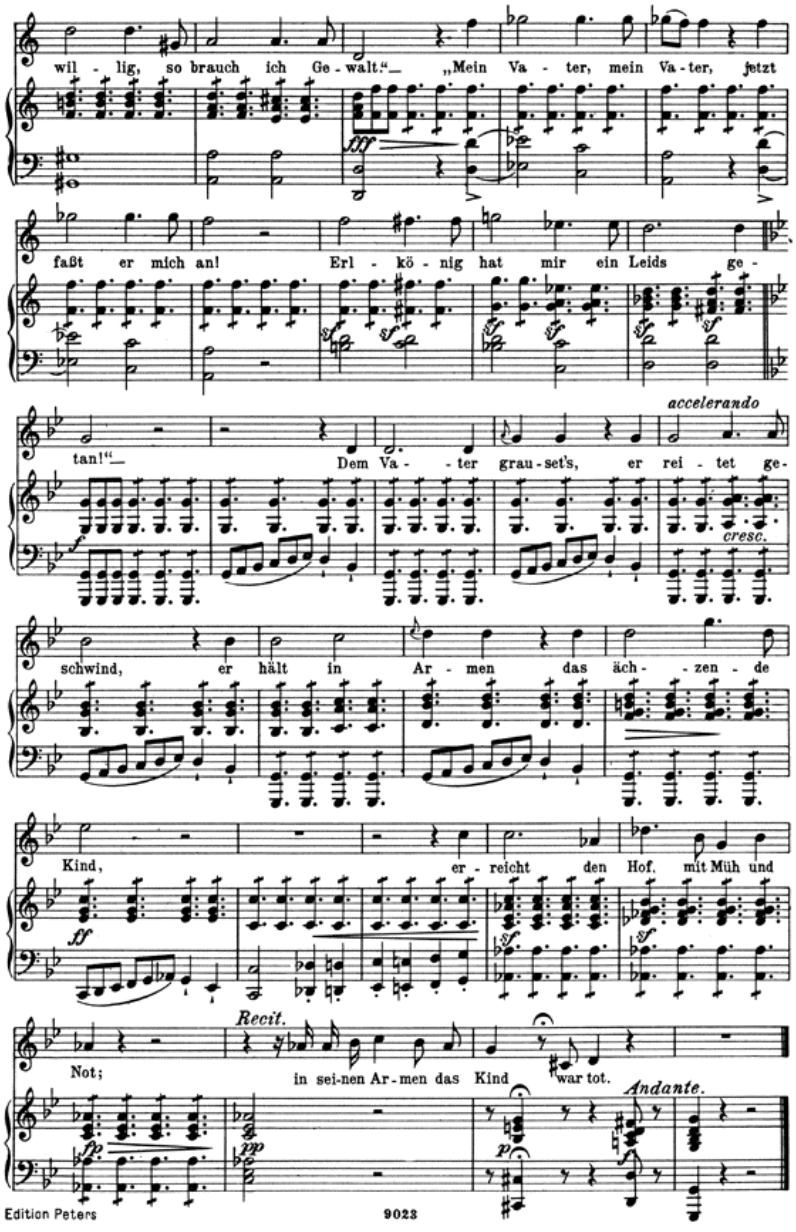



Kind; er hat den Kna - - ben wohl in dem
Arm, er faßt ihn si-cher, er hält ihn warm.
Mein Sohn, was
birgst du so bang dein Ge - sicht?
Siehst,
cresc.
Va - - ter, du den Erl - kö - nig nicht?
den Er - - len - kö - nig mit Kron und
Edition Peters
9023


Schweif? Mein Sohn, es ist ein Ne - belstreif.
„Du lie - - - bes Kind, komm,
decresc.
pp
geh mit mir! gar schö - - - ne
Spie - - le spiel ich mit dir; manch
bun - - - te Blu - men sind an dem


Strand, mei-ne Mut - ter hat manch gül - - - den Ge-wand."— Mein
Va - ter, mein Va-ter, und hö - rest du nicht, was Er-len-kö-nig mir lei - se ver-
f
p
decresc.
spricht?— Sei ru-hig, blei-be ru-hig, mein Kind: in dür-ren
Blättern säuselt der Wind.— „Willst, fei - ner Kna - be, du mit mir gehn? mei-ne
ppp
Töch - ter sol - len dich war - ten schön; meine Töch - ter füh - ren den nächt - li-chen Reihn und


wie - gen und tan - zen und sin - gen dich ein, sie wie - gen und tan - zen und sin - gen dich ein."
Mein Va - ter, mein Va - ter, und siehst du nicht dort Erl -
kö - nigs Töch - ter am dü - stern Ort? — Mein Sohn, mein
decresc.
Sohn, ich seh es ge - nau, es schei - nen die al - ten Wei - den so
cresc.
grau. —
„Ich
lie - be dich, mich reizt dei - ne schö - ne Ge - stalt, und bist du nicht
Edition Peters
9023


wil - lig, so brauch ich Ge - walt."_ „Mein Va - ter, mein Va - ter, jetzt
fff
faßt er mich an! Erl - kö - nig hat mir ein Leids ge -
accelerando
tan!"_ Dem Va - - ter grau - set's, er rei - tet ge -
cresc.
schwind, er hält in Ar - men das äch - - zen - de
Kind, er - reicht den Hof. mit Müh und
ff
Recit.
Not; in sei-nen Ar - men das Kind war tot.
Andante.
pp
p
Edition Peters
9023

“Erlkönig” by Franz Schubert

Original Text and English Translation

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

‘Mein Sohn, was birgst du so bang dein
Gesicht?’ ‘Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron’ und Schweif?’
‘Mein Sohn, es ist ein Nebelstreif.’

‘Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel’ ich mit dir;
Manch’ bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand.’

‘Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?’
‘Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.’

‘Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Rein
Und wiegen und tanzen und singen dich ein.’

‘Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?’
‘Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau.’

‘Ich liebe dich, mich reizt deine schönen Gestalt;
Und bist du nicht willig, so brauch ich
Gewalt.’ ‘Mein Vater, mein Vater, jetzt fasst er
mich an! Erlkönig hat mir ein Leids getan!’

Dem Vater grausets, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms;
he holds him safely, he keeps him warm.

‘My son, why do you hide your face in
fear?’ ‘Father, can you not see the Erlking?
The Erlking with his crown and tail?’
‘My son, it is a streak of mist.’

‘Sweet child, come with me.
I’ll play wonderful games with you.
Many a pretty flower grows on the shore;
my mother has many a golden robe.’

‘Father, father, do you not hear
what the Erlking softly promises me?’
‘Calm, be calm, my child:
the wind is rustling in the withered leaves.’

‘Won’t you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing you to sleep.’

‘Father, father, can you not see
Erlking’s daughters there in the darkness?’
‘My son, my son, I can see clearly:
it is the old grey willows gleaming.’

‘I love you, your fair form allures me,
and if you don’t come willingly, I’ll use
force.’ ‘Father, father, now he’s seizing me!
The Erlking has hurt me!’

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
with one last effort he reaches home;
the child lay dead in his arms.

Musical Aesthetic Analysis Map for "Erlkönig" by Franz Schubert

Large Formal Structure	A	A
Measures	1-15	16-32
Text		Who rides so late through the night and wind? It is the father with his child. He has the boy in his arms; he holds him safely, he keeps him warm.
Supporting Melodic Segments (V/P)	P-Rising motion in left hand	V-Very high notes on "father", "has", "safely", grace note on "child", "arms" P-Rising motion in left hand
Supporting Harmonies (V/P)	Minor tonality, minor, diminished seven, dominant chords	P-Alternating triads and seven chords, mostly minor and diminished
Supporting Rhythms/ Tempi (V/P)	*Schnell* tempo (152 bpm), very fast, rapid triplet in right hand	V-Short-long rhythmic figures, emphasis on certain words P-Triplet figure for rising motion, rapid triplet in right hand
Supporting Dynamics (V/P)	*Forte*, *pianissimo* just before voice	*Decrescendi* under "has", "safely", "holds"
Topics/Tropes		Life vs. death, safe vs. unsafe
Natural/Emotional Mimetic Descriptors	N-Wind, rain, horse galloping, horse whip (rising motion) E-Fright, desperation, urgency	N-Wind, rain, horse galloping E-Fright, desperation, urgency
Subjective Relationships	Midwest storms, being in alone at night	Being rushed to the hospital when I sliced my finger
Micro-Reflections/ Judgments	Very frightening and combusting introduction, sets up the piece nicely.	Describing father holding son safely and keeping him warm with the music makes it uncanny

Large Formal Structure	B	C
Measures	33-54	55-72
Text	'My son, why do you hide your face in fear?' 'Father, can you not see the Erlking? The Erlking with his crown and tail?' 'My son, it is a streak of mist.'	'Sweet child, come with me. I'll play wonderful games with you. Many a pretty flower grows on the shore; my mother has many a golden robe.'
Supporting Melodic Segments (V/P)	V-(mm. 38-40) Continual rising; (mm. 42-45) High notes on "father", "you", "Erlking"; (48-51) flat seven of viiº/ VII on "Erlking", "crown" P-Rising motion in left hand	V-Sighing motion-high to low, continual chromatic rising at end
Supporting Harmonies (V/P)	iv tonality, alternating iv and viiº/iv, then VII and viiº/VII, transition to III	Major tonality V-Some secondary leading tones to V, minor on "robe"
Supporting Rhythms/Tempi (V/P)	P-Triplet figure for rising motion, rapid triplet in right hand	V-Dance-line 3/4 meter, grace notes on "games" P-Fast waltz-like rhythms
Supporting Dynamics (V/P)	*Pianissimo*, *piano*, *mezzoforte*, gradually getting louder	*Decrescendo* to *pianissimo*
Topics/Tropes	Struggle between father/son, male/ female, life/death, human/uncanny, hallucination	Predator vs. prey, deceit, enticement vs. repulsion, unreality vs. reality
Natural/Emotional Mimetic Descriptors	N-Father and son speaking, Wind, rain, horse galloping, son wailing E-Concern, urgency, denial, fear	N-Erlking speaking, darkness, shadow E-Fright, playfulness
Subjective Relationships	Concerned parents talking to me when I was young	Stories with a character being seduced into something awful
Micro-Reflections/ Judgments	Conversational, still urgent with more direct communication between characters than description, father is trying to deny the son's death, gradual increase in loudness and emphasis on words like "Erlking" point to increase in urgency	Major section and dance-like rhythms contrast with previous to show playfulness, abrupt change back to minor is like being dunked in cold water, last few measures convey urgency

Large Formal Structure	B’	D
Measures	73-87	88-97
Text	‘Father, father, do you not hear what the Erlking softly promises me?’ ‘Calm, be calm, my child: the wind is rustling in the withered leaves.’	‘Won’t you come with me, my fine lad? My daughters shall wait upon you; my daughters lead the nightly dance, and will rock you, and dance, and sing you to sleep.’
Supporting Melodic Segments (V/P)	V-Overall high (son), low (father) tessitura, rising motion at end of son’s line	V-Jumps between highs and lows
Supporting Harmonies (V/P)	P-Open octaves (son), thicker chords (father), key change up major third with father	Major tonality V-Some chromatic motion P-Arpeggios,
Supporting Rhythms/Tempi (V/P)	P-More active left hand (son), less active (father)	Constant triplets, straight eighth notes turns to quarter-eighth note pick up to strong beat
Supporting Dynamics (V/P)	V-*Forte*, *piano* P-*piano*, *decrescendo* to hairpins	*pianississmo*
Topics/Tropes	Struggle between father/son, male/female, life/death, hallucination, human vs. uncanny	Predator vs. prey, deceit, enticement vs. repulsion, unreality vs. reality
Natural/Emotional Mimetic Descriptors	N-Son and father talking E-Fear, urgency (son), consoling, denial (father)	N-Dancing, heartbeats E-False happiness, playfulness
Subjective Relationships	Concerned parents talking to me when I was young, telling me I was not sick when I was	Bass line sounds like a heartbeat (son’s?), very uncanny, almost reminds me of a sleazy drug dealer
Micro-Reflections/ Judgments	Clear distinction between father and son parts demonstrates character’s views, helps highlight urgency vs. denial	Repetition of ending phrase provides emphasis, definitely do not like the drug dealer feeling

Large Formal Structure	B''	E
Measures	98-113	114-124
Text	'Father, father, can you not see Erlking's daughters there in the darkness?' 'My son, my son, I can see clearly: it is the old grey willows gleaming.'	'I love you, your fair form allures me, and if you don't come willingly, I'll use force.'
Supporting Melodic Segments (V/P)	V-Higher tessitura for both son and father, father still lower than son; son-chromatic rising motion P-Rising motion in left hand	V-Very high tessitura, higher notes on "love", "fair"
Supporting Harmonies (V/P)	P-Open octaves (son), thicker chords (father)	Major tonality P-Open octave left hand, alternating VI, ii°/VI
Supporting Rhythms/Tempi (V/P)	P-Left hand more active (son), less active (father); less active left hand overall	V-Slight reference to dance rhythm P-Fast triplet in right hand
Supporting Dynamics (V/P)	*Decrescendo* (son), crescendo to *fortissimo* (father)	*Decrescendo* to *piano*, *pianissimo*, *fortississmo* on "force"
Topics/Tropes	Struggle between father/son, male/female, life/death, human vs. uncanny	Predator vs. prey, deceit, enticement vs. repulsion, unreality vs. reality
Natural/Emotional Mimetic Descriptors	N-Father and son talking, horse galloping E-Fear, denial, hopelessness	N-Erlking with outstretched arms E-Love, seduction, anger
Subjective Relationships	Slowly losing a loved one to an illness	Someone being angry with me for not doing what they want
Micro-Reflections/ Judgments	Overall less active piano feels like a loss of hope, but the crescendo at the end feels like he is pushing harder to reach his destination	Piano left hand clashes with ii, changes between major and diminished feel like darkness under sweet façade, *fff* under "force" is abrupt change into anger

Large Formal Structure	B”’	A’
Measures	125-132	133-149
Text	‘Father, father, now he’s seizing me! The Erlking has hurt me!’	The father shudders, he rides swiftly, he holds the moaning child in his arms; with one last effort he reaches home; the child lay dead in his arms.
Supporting Melodic Segments (V/P)	Highest tessitura for son, highest note on “has”	V-Grace note on “shudders”, P-Rising motion in left hand
Supporting Harmonies (V/P)	P-Open octaves in both hands, only closer intervals under “Erlking”, very unstable	P-Upward open octave chromatic motion to “reached”, thick texture throughout, thicker before *recit.*
Supporting Rhythms/ Tempi (V/P)	P-Right hand fast triplet motion	*Accelerando* V-*Recit*. out of time, silence between *recit.* and “was dead” P-Triplet figure in RH, common practice=*rit.* after “home”
Supporting Dynamics (V/P)	Something less than *fortississimo*, still loud	V-Around *forte*, *crescendo*, *fortissimo* on “child” P-*fortissimo*, *fortepiano decrescendo* into *pianissimo* during *ritardano*, *piano* to *forte* on last three chords
Topics/Tropes	Life vs. death, hallucination	Life vs. death
Natural/Emotional Mimetic Descriptors	N-Horse galloping, son yelling E-Desperation, hopelessness, fear	N-Whipping the horse to go faster, slowing down to a stop, breathless father E-Hopelessness, fear, sadness
Subjective Relationships	Trying to convince someone of something and failing	Being too late to change something after trying so hard
Micro-Reflections/ Judgments	Recurring theme=son’s claims are in vain, fear from higher tessitura, highest note when Erlking captures the son emphasizes fear, open octaves in piano=son’s weakness	Clearly back to the narrator with references to beginning, *recit.* makes me feel breathless after riding all night, last two dynamics emphasize horrible death

Macro-Reflections/ Judgments	The entire piece emphasizes fear and hopelessness, and seduction to go to the afterlife. It honestly feels extremely scary. Very successful at conjuring images of darkness and cold, stormy nights, as well as the sadness and urgency. As scary as they are, the Erlking's sections are beautiful in their uncanniness and contrast to the fear and urgency of the father and son. Contrast is used well in this piece to highlight the drama, reality vs. unreality, life vs. death, etc. I love how vivid the music paints what the text is conveying, as well as things that are assumed by the listener that are not in the text (no mention of rain but I feel chill from the damp, no mention of horse galloping or reigns being whipped but I am caused to think of that with the motifs of the piano). It is also interesting to note that the topics and tropes seem to narrow and diminish as the son loses his life later on in the piece. Overall this piece has an extremely scary and dismal piece, but amazingly successful in its emotional communication.

"Beau Soir" by Claude Debussy

Lying outside of the musical aesthetic of the Classical and Romantic eras, Debussy's "Beau Soir" serves as a fantastic example of how the musical aesthetic analysis map may be used with music outside of the initial intention. We can see this in its use of harmonies atypical to the conventional western aesthetic and text and themes from the French literary movements of the time. The Impressionist movement is well known as being focused on expressive and communicative qualities in music, making aesthetic and communicative analysis natural.

The first four measures immediately strike me with their dreamy quality. This accompaniment figure continues into the accompaniment for the voice as it enters and throughout the rest of the first section, measures 1-12. I find that the dreaminess comes from a combination of harmony, rhythm, and dynamics: the frequent use of borrowed harmonies and flat tertian relationships, as well as references to whole tone tonality; the consistent eighth note rocking motion in 9/8 in the piano that creates a cross rhythm with the 3/4 of the voice; and the

persistent *piano* and *pianissimo* throughout. The vocal line has a gentle rise and fall that also contributes to the rocking sensation, giving the line a sighing feeling. The text combines with the compositional choices to facilitate natural mimetic descriptors like the setting sun, a riverbank, rippling water, dusk light, wheat fields, breezes, and rocking. Emotional descriptors are calm, peacefulness, and pensiveness. Because of this, the main topic of this section that I find is meditation. My subjective connection is that of a lullaby being sung to me as a child, and in reflection I wrote that this song has an absolutely beautiful opening. I feel I'm transported to a riverbank at night, and the cross rhythms sounds to me like rippling water.

For measures 13-19, I notice the same natural descriptors as the previous section in the rippling sensation of the melody and harmonic lines, as well as larger waves and the references of the heart in the text. For emotional descriptors, I find the words existentialism, calm, pensiveness, a troubled heart, and contentedness come to mind. I believe the wave sensation comes from the rising and falling of the melodic line in the voice and countermelody in the piano. The more agitated rhythmic structure and harmonic focus on the dominant of the key work in tandem with the dynamic movement of the hairpin under "rise" create a sense of anticipation, building climax, and a troubled heart; the last reflecting the text. The topic is stress versus calm, and I reflected that I love how expressive this is of the feeling of stress while still being gorgeous; the conflicting rhythms of the piano and vocal lines create a sense of calm versus stress.

Measures 20 through 27 create a sense of excitement, climax, and acceptance, chronologically, as emotional descriptors. Natural descriptors I find in the music are building intensity, youth, and a beautiful evening – referenced in the text. Rhythmically, the music has an

animato until the climax, the constant two against three of the voice and piano, and the accompaniment using eighth note triplets against consistent quarter notes. Harmonically, the accompaniment alternates between higher and lower tones, V^7s and iis, giving the music a sense of tension as it rushes toward the climax. There are vague references to the beginning section, underlining the tension and building excitement with the feeling of "home." Melodically, the vocal line works in tandem with the countermelody in the piano to have a broader sense of rising and falling – the highest note in the climax in the vocal line on the word "fair." The piano then has a broad rising motion under "fair," promoting the climax. Dynamically, this section moves from a *piano* to a *forte* into the climax. Topics and tropes found in this section are similar to the natural and emotional descriptors, as well as repeating some of what was found previously: meditation, bliss, and acceptance. Bliss, the sensation of being overtaken with joy, I find in the climax. My subjective connection is to the feelings building excitement toward a life goal and the final release in its realization. In reflection, I find that the build to the climax makes me feel a deep sense of excitement for life. The beauty of the juxtaposition of the countermelody against the main one gives me chills.

The last section, measures 28 through 41, includes a reference to the previous B section (measures 13-19) and the A section (in the form of a coda). As the text describes how fragile and fleeting life is, the music takes on a more peaceful sensation. The melody becomes more static after descending, then a gentle rising – a feeling of a slight ascension to the afterlife for me. The harmony references the A section, giving a sense of returning to home. The rhythms become much more calm and consistent, with the two against three cross rhythm of the voice and piano returning in the reference to the A section. Dynamically, the music has a broad *motto diminuendo*

to a *piano* and then a *pianissimo*, adding to the sense of calm and peacefulness. Topics and tropes are life and death, meditation, and finally acceptance. Natural descriptors are a river, water flowing, death, and life. Emotional descriptors are calm, peacefulness, existentialism, and pensiveness, in line with the sensations that the text and music create. I connect this section subjectively to being rocked to sleep as a child by my mother. I reflection, I felt that the biii-I cadence feels dreamy and final at the same time; I'm instantly returned to pensive calmness after the excitement of the previous section.

I am consistently struck by this piece's ability to put me at ease. Because of this immediate response, I filled out the aesthetic response portion of the map first, then explored the objective elements that contributed to my responses. Doing this allowed me to have a more profound understanding of why the piece had the effect on me that it had, and allowed me to probe deeper to find more responses and refine those I had already recorded. I am interested to see what other judgments may arise as I spend more time with the song using the map and reflect on more lived experiences. For my final "macro" reflection, I wrote:

I feel at peace listening to this song. In a time where many people are wondering about their place in the world, this song reminds me to stay calm and that everything will be alright in the end. It also reminds me of the inevitability of death; and how death is not necessarily a bad thing. The consistent rocking motion in the piano feels like it is rocking the singer as if he were an infant, which when juxtaposed against the melody's tones of alternating stress and calmness make me feel like I am being calmed by a loved one; possibly my mother. The transition into the climax sets the song rushing into the excitement of life, and the calmness that comes after deepens my initial sense of inner peace with the acceptance of death. The use of traditionally

western and whole tone harmony makes the song dreamily pensive, like the whole thing is simultaneously taking place in and out of my mind while I walk pensively next to a river. This is an extremely beautiful and meaningful song.

BEAU SOIR

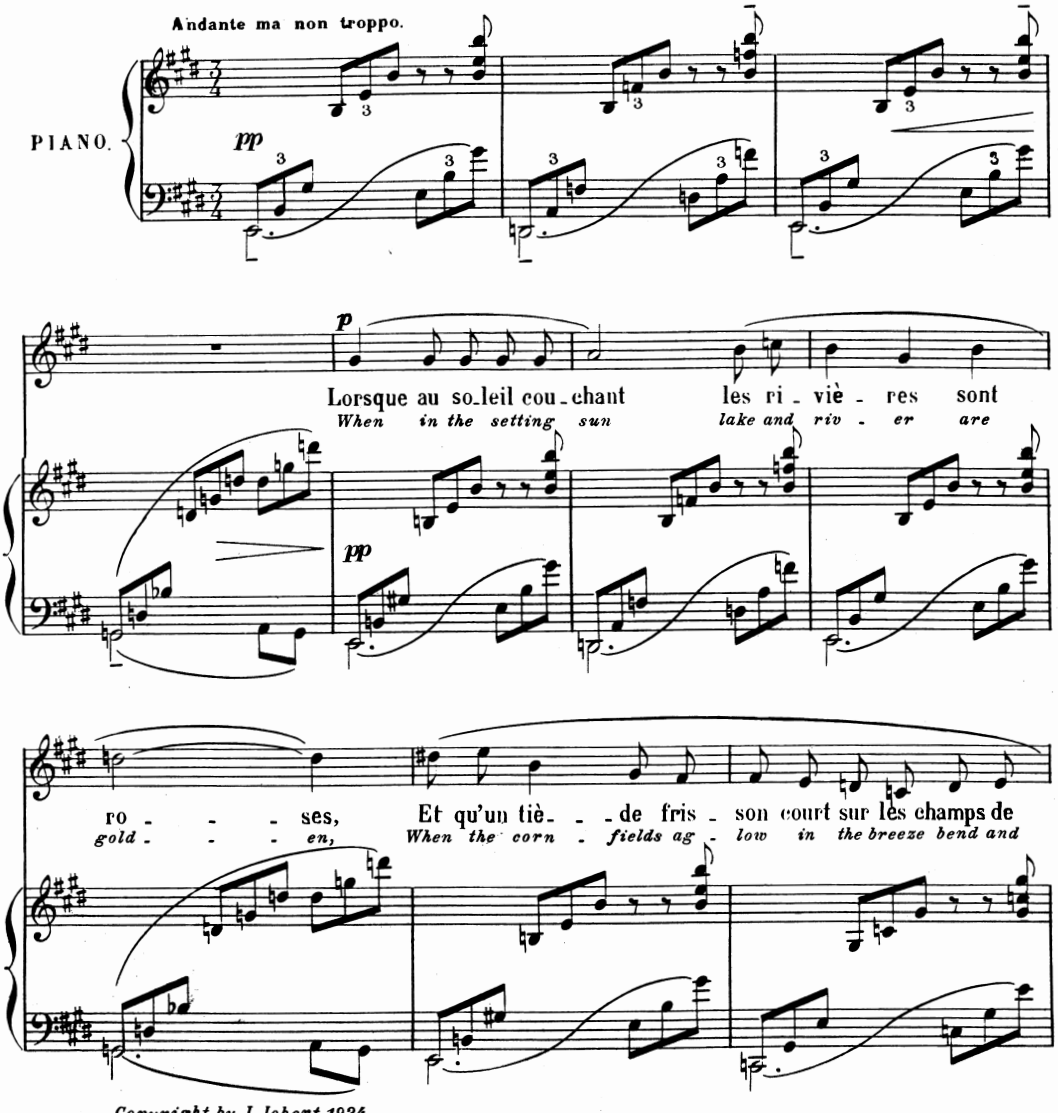
Poésie de

PAUL BOURGET

English words by M.D.CALVOCORESSI

Musique de

CL. A. DEBUSSY



Editions Jean JOBERT, 44, Rue du Colisée, Paris

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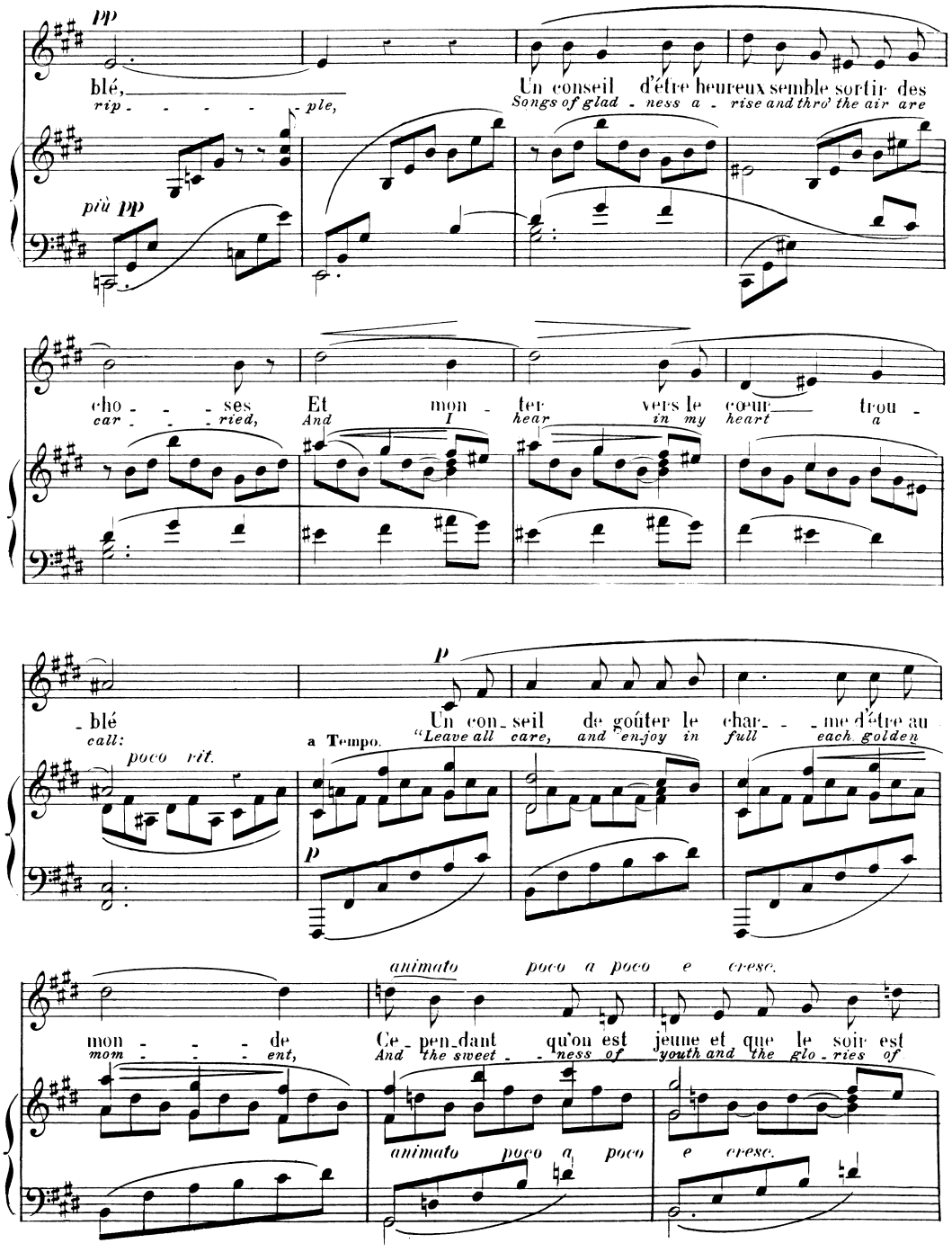
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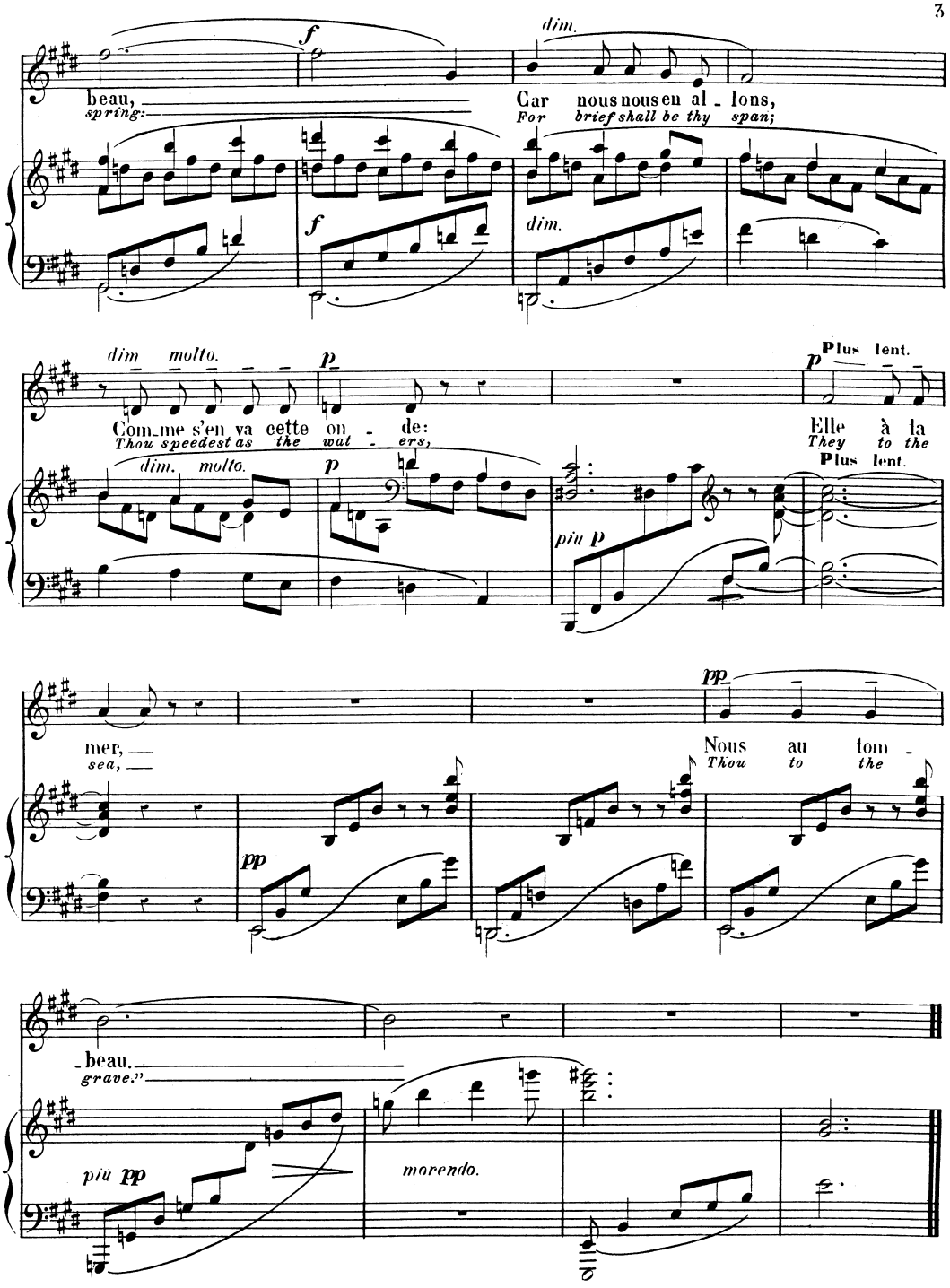

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“Beau Soir” by Claude Debussy
Original Text and English Translation

Lorsque au soleil couchant les rivières sont roses,
Et qu’un tiède frisson court sur les champs de blé,
Un conseil d’être heureux semble sortir des choses
Et monter vers le cœur troublé;
Un conseil de goûter le charme d’être au monde
Cependant qu’on est jeune et que le soir est beau,
Car nous nous en allons, comme s’en va cette onde:
Elle à la mer—nous au tombeau!

When at sunset the rivers are pink
And a warm breeze ripples the fields of wheat,
All things seem to advise content -
And rise toward the troubled heart;
Advise us to savour the gift of life,
While we are young and the evening fair,
For our life slips by, as that river does:
It to the sea - we to the tomb.

Musical Aesthetic Analysis Map for "Beau Soir" by Claude Debussy

Large Formal Structure	A	B
Measures	1-12	13-19
Text	When at sunset the rivers are pink And a warm breeze ripples the fields of wheat,	All things seem to advise content - And rise toward the troubled heart;
Supporting Melodic Segments (V/P)	V-Highest note on "pink", wave-like rising and falling pitches	V-Wave-like rising and falling pitches P-Countermelody, consistent rising and falling
Supporting Harmonies (V/P)	Major tonality; I, v^7, I, biii; use of cadential bVI^+, references to whole tone tonality	Tonicizing V, ends on half cadence in V
Supporting Rhythms/Tempi (V/P)	*Andante ma non troppo*; not too fast V-Stays in 3/4, 2 against 3 with piano P-Consistent triplets, feels like a 9/8 meter, emphasis on chord on final beat	*Poco ritard.* into next section V-2 against 3 with piano P-More active rhythmic structure (RH) over mostly consistent quarter notes (LH)
Supporting Dynamics (V/P)	V-*Piano* to *pianissimo* P-*Pianissimo* to hairpins to *pianissimo*, constantly quiet	V/P-Hairpin's on "rise"
Topics/Tropes	Meditation	Stress vs. calm
Natural/Emotional Mimetic Descriptors	N-Setting sun, riverbank, rippling, dusk light, wheat fields, breeze, rocking E-Calm, peace, pensiveness	N-Rippling, waves, rising, heart E-Calm, pensiveness, troubled heart, content, existentialism
Subjective Relationships	Reminds me of a lullaby being sung to me as a child	Like someone trying to calm me down from existential anxiety
Micro-Reflections/ Judgments	Absolutely beautiful opening. I feel I'm transported to a riverbank at night, cross rhythms sounds to me like rippling	I love how expressive this is of stress, while still being gorgeous; the conflicting rhythms of P and V create sense of calm vs. stress

Large Formal Structure	C	B' & Coda
Measures	20-27	28-41
Text	Advise us to savour the gift of life, While we are young and the evening fair,	For our life slips by, as that river does: It to the sea - we to the tomb.
Supporting Melodic Segments (V/P)	V-More broad rise and fall, highest note on "fair" P-Countermelody over arpeggios, big rise and fall under "fair" (RH), Broad rising motion (LH)	V-(B') Descending melody, one static notes in second half; (Coda) gentle rising with some static notes
Supporting Harmonies (V/P)	Alternating higher and lower tones; ii, V^7, ii, V, $iii^{ø7}$, I^7, $iii^{ø7}$, I^7 (vague reference to beginning harmonies)	(B') v, bVII; (Coda) I, v^7, I, biii, I, references to whole tone tonality
Supporting Rhythms/Tempi (V/P)	V/P-*A tempo* at the beginning, *Animato* between "while" and "fair" V-2 against 3 with piano P-Consistent quarter note figure in tandem with consistent eighth notes	V-(B') Calmer, more consistent rhythms; (Coda) 2 against 3 with piano P-(B') Less active rhythms referencing B section; (Coda) emphasis on chord on final beat
Supporting Dynamics (V/P)	P-*Decrescendo* under "life" V/P-*Piano*, crescendo into *forte* halfway through "fair"	*Molto diminuendo* to *piano*, then to *pianissimo*
Topics/Tropes	Meditation, bliss, acceptance	Life and death, meditation, acceptance
Natural/Emotional Mimetic Descriptors	N-Building intensity, youth, a beautiful evening E-Excitement, climax, acceptance	N-River, water flowing, death, life E-Calm, peace, pensiveness, existentialism
Subjective Relationships	Feels like building excitement toward a life goal and the final release in its realization	Feels like I am being rocked to sleep by my mother
Micro-Reflections/ Judgments	The build to the climax makes me feel a deep sense of excitement for life. The beauty of the juxtaposition of the countermelody against the main one gives me chills	biii-I cadence feels dreamy and final at the same time; I'm instantly returned to pensive calmness after the previous excitement

Macro-Reflections/ Judgments	I feel at peace listening to this song. In a time where many people are wondering about their place in the world, this song reminds me to stay calm and that everything will be alright in the end. It also reminds me of the inevitability of death; and how death is not necessarily a bad thing. The consistent rocking motion in the piano feels like it is rocking the singer as if he were an infant, which when juxtaposed against the melody's tones of alternating stress and calmness make me feel like I am being calmed by a loved one, possibly my mother. The transition into the climax sets the song rushing into the excitement of life, and the calmness that comes after deepens my initial sense of inner peace. The use of traditionally western and whole tone harmony makes the song dreamily pensive, like the whole thing is simultaneously taking place in and out of my mind while I walk pensively next to a river. This is an extremely beautiful and meaningful song.

Conclusion

Using the musical aesthetic analysis map allowed me to more intuitively connect to songs I did not know as well, find new connections to songs I was already familiar with, and probe deeper into my aesthetic judgments and reflections as I worked to understand what in the music connected to them. Research led me to new discoveries of topics and tropes that I was not necessarily previously aware of, and reflecting both on a smaller and larger scales allowed me to have the opportunity to thoroughly think through each section of the music as it related to the larger whole. I feel that I am not only more in touch with my own reaction and judgment regarding each piece analyzed in the chapter, but more prepared to give a meaningful and beautiful performance using these analyses. With time, use, and further development, the musical aesthetic analysis map will ideally help us probe deeper into our aesthetic judgments and subjective connections, helping us better understand each song as we approach it – whether we and the music we are analyzing are strangers or old friends.

Chapter Five

Conclusion

Introduction

Throughout this dissertation, we have posited, described, created, and applied a form of aesthetic analysis for music using a variety of methods and research. Through the creation of the musical aesthetic analysis map, we have discussed that we may have a more accurate and intuitive understanding of our aesthetic response to a piece of music, therefore connecting more clearly with the listener during the actual act of performing, and reminding us of what draws us to this music in the first place. The musical aesthetic analysis map presented in this paper focuses on the relationship between the voice performer and music. Being the last, this chapter will concern arguments against aesthetic philosophy (and consequently the use of the musical aesthetic analysis map), potential caveats of the musical aesthetic analysis map, areas for further research, and concluding remarks.

Arguments Against Aesthetic Philosophy and Analysis

There are many musical philosophies that do not necessarily coincide with philosophy of aestheticism, including pragmatism, referentialism, rationalism, empiricism, idealism, symbolism, phenomenology, sociology, praxialism, and so on.[165] In truth, this approach does

[165] Donald A. Hodges, *A Concise Survey of Music Philosophy* (NY: Routledge Publishing, 2017): 125-210.

borrow some aspects from various competing philosophies. We can understand this through the lens of analytic theory. As Davies describes the philosophy: "[Analytic theory] eschews grand theories in favor of treating specific philosophical issues and problems in a piecemeal or cumulative fashion."[166] Although there are many philosophies of music that have served musicologists well, the reasoning in creating a form of musical aesthetic analysis is not to pose something that *must* be used by all. The purpose of this dissertation is merely to pose a way to analyze music that may work for some. And, to reiterate, the intention of the map is not to aid in interpretation, but to offer something not found in the typical voice lesson or class; to help performers tighten their focus on what exactly in the music they recognize as beautiful, what it makes them feel, and what their judgments are.

In terms of "grand" theories of music, it is pertinent to specifically discuss some of the theories from which this paper borrows. Peter Kivy is described as a formalist, or an "enhanced" formalist,[167] according to Bogdan, and as one of the creators of analytic theory demonstrates an example of a philosophy involved with analytic theory. "Formalism" is described as the focus of philosophical inquiry on musical relationships. To pose a counterexample, "expressionism" focuses on the felt response to those relationships.[168] This paper, and the musical aesthetic analysis map, would take from both philosophies, focusing on both the specific musical relationships *and* the felt response to those musical relationships. The map focuses on both the musical relationships within a piece of music to discover *what* is beautiful to the performer and

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[166] Davies, "Analytic Philosophy and Music," 294.

[167] Bogdan, "The Shiver-Shimmer Factor," 112.

[168] Wayne D. Bowman, "The Values of Musical 'Formalism'," *The Journal of Aesthetic Education* 25, no. 3, Special Issue: Philosophy of Music and Music Education (Autumn 1991): 41.

listener, and on *how* those relationships may arouse an aesthetic response based on subjective experiences.

An example of the "picking and choosing" of philosophical elements may be found in Hodges's book *A Concise Survey of Music Philosophy*, specifically regarding George Gershwin's *An American in Paris*:

> To illustrate, let us consider George Gershwin's *An American in Paris* from all three perspectives [of formalism, expressionism, and referentialism]. A formalist finds meaning and value in the interrelationships among music elements. A notable feature, for example, is Gershwin's use of a jazz-like rhythmic feel within a classical music context; the focus is on the music itself and not in how art makes the listener feel or what it attempts to represent. An absolute expressionist marvels at how well Gershwin seems to capture the feel of an American walking along the streets of a major city like Paris by his control of musical elements. Although he concentrates on the music, he finds the real meaning and value in how he responds emotionally. Finally, a referentialist shifts his focus away from the music onto the things it represents. These 'things' can be internal images of walking along, of a taxi's honking, and so on, or it can be the 'feel' of Paris or the 'feel' of being an American, and so on, to the extent that these extramusical referents have meaning and value, so does the music.[169]

While the musical philosophies discussed by Hodges in the above excerpt differ in principal, we may "pick and choose" aspects of each philosophy to inform our own personal philosophies of music. Using this reasoning, it is entirely possible for us to use aspects of different musical philosophies to create one that is suitable for the goal at hand. In other words, we may have a specific view of the music that we hold above other views, a "grand" theory. Alternatively, we may take from each of these philosophical views to facilitate a response that focuses on the relationship of the musical elements to create a larger structure, our own aesthetic response in relation to the musical elements, and the referents that we find when listening to the music. It

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[169] Hodges, *A Concise Survey of Music Philosophy*, 89-90.

may be possible to combine some aspects of each of these musical philosophical viewpoints to create a more all-encompassing philosophy that is tailored to the individual.

Specific musical philosophies aside, other arguments against the aesthetic philosophy arise. Namely, Dickie states that aesthetic experience does not constitute affect,[170] and therefore an affective response is something entirely different from aesthetic experience and would have no place in aesthetic analysis. This may not be what this dissertation postulates, but it is nevertheless important for us to consider the various research on affect and viewpoints that concern music. Bogdan discusses another possibility of inquiry into the aesthetic experience: If an aesthetic experience is an individualized one, how do we know whether it is "complete?"[171] As has been discussed previously, we may never know when an experience is "complete" or even "encompassing all factors" (perhaps it never will) because art is constantly becoming in that there are a multitude of responses that constantly evolve based on objective and subjective relationships with the artwork. The catalogue of arguments against aesthetic philosophy is vast. It is not the purpose of this paper to provide an absolute and all-encompassing view of music, nor the same regarding a method of analysis, but to provide an option for those that may benefit from its use.

Potential Caveats of the Musical Aesthetic Analysis Map

In the creation and use of the musical aesthetic analysis map, it is important to note the potential caveats of its use. The following section will consist of those issues that may arise

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[170] White, *Mapping Holistic Learning*, 32.

[171] Bogdan, "The Shiver-Shimmer Factor," 119.

when using this method of aesthetic analysis. To begin, Efron states that "if you concentrate on conceptual puzzles you eventually will be drawn into regarding the work or art as a conceptual puzzle."[172] It is possible to take the analysis of the aesthetic properties of a musical work (or any artwork) to such a point where we detaches ourselves from the aesthetic experience altogether. It is important to release cognition, as Kant defines,[173] at a certain point, dependent on the individual, to allow for the aesthetic experience to take place. By this notion, allowing the release of the process of analysis may in some cases allow us to be more in touch with their own aesthetic experience.

Regarding Boyd White's aesthetigram, which is one of the most influential areas of research on the creation of the musical aesthetic analysis map, the author states "the requirement to do an aesthetigram may inhibit emotional responses, due to the emphasis on analysis. In other words, the task of understanding their responses may have got in the way of more unfettered, genuinely asthetic [sic] ones."[174] Additionally, White states that:

> the aesthetigrams suggest that emotion is not always a factor in aesthetic encounters. Some possible explanations for the non-appearance of emotion come to mind. One is that although the students thought they were having aesthetic encounters, they were not. A full exploration of this possibility would have, as an initial requirement, a definition of aesthetic experience with which we could all agree. While [White's] paper hints at a movement in that direction, we are not there yet."[175]

Here we understand that aesthetic analysis, specifically through the use of the aesthetigram, implies two things: 1. That aesthetic analysis may hinder the impact of the affected response,

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[172] Arthur Efron, "The Concept of Puzzle: Unrecognized Root Metaphor in Analytical Aesthetics," *The Journal of Mind and Behavior* 3, no. 3/4, Special Issue (Summer 1982/Autumn 1982): 294.

[173] Stanford Encyclopedia of Philosophy, "Kant's Theory of Judgment."

[174] White, "Aesthetigrams: Mapping Aesthetic Experiences," 332.

[175] Ibid., 332.

"getting in the way" of having that response, and 2. That aesthetic analysis implies that an affective response may not be a factor of the aesthetic experience *at all*, similar to Dickie's above statement. As White writes, this notion is not fully explored in research of the aesthetic experience. Regardless, emotion and affect *may* occur in response to music, therefore warranting its inclusion in the musical aesthetic analysis map.

Several other, less obtrusive, caveats of the musical aesthetic analysis map may be found. One being, according to Burke, that the pleasure of analysis and cultivating taste may overtake the pleasure that the artwork evokes.[176] Some may find that analysis is where they find their enjoyment of music; the formalist perspective of focusing specifically on the analysis of musical elements. The intention of the musical aesthetic analysis map is to facilitate a clearer understanding of the aesthetic experience to inform performance, therefore its use for pure analysis may not be appropriate for some people. Efron states that "analysis can become destructive of aesthetic experience."[177] Analysis has been discussed throughout this paper as enhancing and clarifying the aesthetic experience. However, it may be possible to go so far into the analysis of a work that we may remove ourselves from the aesthetic experience of the work entirely. However, some may find that when they listen to music, "analysis is not extraneous to or destructive of the aesthetic experience; it is 'part of its very being,'" as Efron continues.[178] Accordingly, we may find pleasure in the analysis, which some may considered equal to an aesthetic experience. Lastly, the musical aesthetic analysis map relies on the assumption that the composer is intentionally communicating something through the music. There is music that is

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[176] Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 24.

[177] Efron, "The Concept of Puzzle," 296.

[178] Ibid., 297.

not meant to be a communication of something. In this case, the map would then be used solely for the subjective experience of the performer and/or listener; with evaluation in terms of taste and judgment.

It is important to intimately understand the possible shortcomings of the musical aesthetic analysis map so we may use the map more accurately and appropriately with regard to the relative situation. With these shortcomings in mind, the individual experience of the performer and listener are just that: individual. User may have different reasoning behind their interest in the musical aesthetic analysis map, and as such there is not necessarily a "correct" or "incorrect" use. The intention of the map is to be used in whatever style may be appropriate for the user. It may also be stated that the description of potential caveats of the musical aesthetic analysis map is not all-inclusive; there are other shortcomings that may be discovered with through continued use and development.

Areas for Further Research

Because of the limited scope of this paper and the broad field that is aesthetic philosophical research, several areas for further research arise. The following section will concern these areas, in the hopes that other researchers may fill the niches left by this dissertation. Immediately following the previous section, the first area of further research listed is that of other areas of philosophical thought that contradict that of aesthetic philosophy. There are a multitude of musical and artistic philosophies that may contradict what we have posited in this dissertation. Some may find that further research may be warranted in the field of understanding these philosophies.

This dissertation includes the application of the musical aesthetic analysis map to some pieces of vocal repertoire, which together are an extremely small percentage of the vast catalogue of repertoire to be found in the world of solo vocal music. More pieces of music from various styles, periods, and genres still need to be analyzed in order to continue the development of the musical aesthetic analysis map. As discussed previously, text is of an extreme importance to the subject matter of solo vocal music. Because text is such an important aspect of vocal music in most cases, deeper research into the relationship between poetic and musical aesthetics may be warranted. With a better understanding of this relationship, we may have a more accurate understanding of the text itself, the relationship between music and text, and the performer's own aesthetic response regarding the music and text.

The musical aesthetic analysis map focuses primarily on the voice performer, with some mention of the accompaniment (which is in most cases manifests as the piano, but of course there are other forms of accompaniment in the form of chamber music, opera, etc.). Further research may be done regarding the relationship between the accompaniment and the text, voice part, and aesthetic response. Beyond this, we may find it necessary to explore non-expressive instrumental, or absolute, music. In terms of absolute music, there is room for the musical aesthetic analysis map to be used in mapping the aesthetic response of a performer of instrumental, rather than vocal, music. More research may be required to better understand our response. This may be applied to both solo and ensemble instrumental music. Additionally, analysis may be done regarding ensemble vocal music, as well as a variety of other forms of music.

Lastly, research into the aesthetic responses of other participants in the music making process may be needed.While the musical aesthetic analysis map is intended to be used by the voice performer, there is some mention of the performer's, and the music's, relationship with the other two roles in the music making process: the listener and the composer. Further research may prove to be prudent regarding the relationships between these roles with the music, and with the performer themselves. Such questions that may be asked are: How much evidence can be found of the composer's intent? How much evidence of the composer's intent is necessary for an accurate portrayal/judgment? What is the common, connoted, response to a specific piece of music? How does the listener's aesthetic response relate to the physical manifestation of the aesthetic experience of the performer, composer, etc.? Other questions may arise as this research is undertaken. To conclude, more areas of research and inquiry beyond what has been listed in this section may arise with further use and development of the musical aesthetic analysis map.

Concluding Remarks

In the concluding remarks of this dissertation, it is prudent that we discuss the implications of aesthetic analysis on the music participant. While the study of aesthetics and beauty in art is not a new concept, aesthetic analysis is relatively new. Because of this, there is more to be done in order to achieve more precise and accurate understandings of aesthetic judgement. Indeed, the vocal music world is especially in need of a way to look at the connection between music, communication, cognition, and judgment. The creation of the musical aesthetic analysis map is in response to this need, but other valid forms of analysis may arise. While aesthetigrams and the musical aesthetic analysis map are meant to be an intuitive process,

education about the aspects of the study of aesthetics that goes into the creation of a map may make them more accurate, easier to use, and lead to new innovations. Obviously, the musical aesthetic analysis map is even more recently created than the aesthetigram and therefore in need of more development. More education and research on the subject of musical aesthetics may be beneficial, especially regarding the relationship between musical aesthetics and the analysis map we have examined in this dissertation. Continued use of the map may bring about other benefits, particularly in an educational setting. Of particular interest may be in promoting a deeper aesthetic appreciation of various musical works, similar to Boyd White's aesthetigram with regard to visual artwork.

To conclude, a quote by Sir Edmund Burke, one of the most influential philosophers in the world of aesthetics:

> [Music has] powers and properties…which seizing upon the senses and imagination, captivate the soul before the understanding is ready either to join with them or to oppose them. It is by a long deduction and much study that we discover the adorable wisdom…when we discover it, the effect is very different, not only in the manner of acquiring it, but in its own nature, from that which strikes us without any preparation from the sublime or the beautiful.[179]

Through analysis we may feel more connected to a piece of music and our aesthetic relationship with that music. Through analysis, then, we may find ourselves more engaged, connected, and aware of our aesthetic experience and judgment. In using the musical aesthetic analysis map, we may hopefully bring our experience to listeners, and help them do the same.

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[179] Burke, *A Philosophical Enquiry into the Sublime and Beautiful*, 86.

Glossary

Affect. Emotion or desire, especially as influencing behavior or action.

Aesthetics. The branch of philosophy that deals with the principles of beauty and artistic taste.

Accuracy. The quality or state of being correct.

Emotion. Instinctive or intuitive feeling as distinguished from reasoning or knowledge.

Esthesis. The awareness of sensation in response to a stimulus.

Hermeneutics. A method or theory of interpretation.

Mimesis. Representation or imitation of the real world in art and literature.

Objective Response. A response that is not influenced by personal feelings or opinions in considering and representing facts.

Poiesis. The activity in which a person brings something into being that did not exist before.

Precision. The quality, condition, or fact of being exact

Semiotics. The study of signs and symbols and their use or interpretation.

Subjective Response. Belonging to, proceeding from, or relating to the mind of the thinking subject and not the nature of the object being considered.

Taste. The ability to discern what is of good quality or of a high aesthetic standard; liking or disliking.

Topic. A method of including and/or referencing various stylistic traditions in composition using musical gestures

Trope. The process of linking multiple topics together in order to create a larger structure, such as an overall style or genre.

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