

For Participant Booklets

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Instructions for participants

Background. As part of your degree you will perhaps have *music-analytical* lectures to attend/essays to write, e.g. on how a given piece of music is ‘put together’ (themes, forms, harmonies,...). Preparatory work might involve studying the score of the piece, playing it through or listening to recordings. You might also identify recurring patterns, for example the restatement of material, the appearance of themes, motifs, gestures.

Today. In the following exercise such recurring patterns *have been* identified and will be presented for you to *rate* according to how noticeable and/or important you think they are.

- High ratings should be given to the most noticeable and/or important patterns. Even if they might be ‘obvious’, these are the kind of patterns that deserve at least a mention in a standard analytical essay.
- Low ratings should be given to patterns that are difficult to see or hear and are of little musical importance. One would struggle to justify mentioning them in an essay.
- Middling ratings apply to any other patterns—quite important but not that noticeable, or vice versa. Something will be lacking in such patterns that prevents them receiving the highest ratings, yet they are more readily perceived than low-rating patterns.

Please enter your ratings on the spreadsheet provided, on a scale of 1 (least noticeable and/or important) to 10 (most noticeable and/or important) and to one decimal place. You may amend ratings as you proceed and try to make use of the full range 1 to 10. We encourage you to form responses on the basis of your *musicality* and not by concocting some formula.

Each occurrence of each pattern will be presented as black noteheads, whereas non-pattern notes will appear grey. The patterns might consist of any combination of the following musical ‘dimensions’:

- ontime (the time when a note begins, measured in crotchet beats);
- finger-key (the key on a keyboard to which a note corresponds);
- staff-height (the vertical position of a note on the stave);¹
- duration (the duration of a note, measured in crotchet beats).

A score of the piece in which the patterns occur is available for perusal, as is a piano if you wish to play through anything. A recording of the excerpt is available if you wish to listen. **This is not a test that you can pass or fail: I am interested in your musical opinions. Feel free to ask questions or for clarification at any point.** You may make use of the blank paper but please do not write on anything else.

¹If you would like an illustration of the difference between finger-key and staff-height, see Figure 1 overleaf.



Figure 1: An illustration of the difference between finger-key and staff-height. In musical terms, the difference can be thought of as follows: a finger-key pattern often arises from a *real sequence*; a staff-height pattern often arises from a *tonal sequence*.