Odsjek za muzikologiju

MUZIČKA AKADEMIJA ZAGREB

prof. dr. RICHARD PARNCUTT

Centar za sistematsku muzikologiju, Graz

petak, 24. siječnja 2020., 8 – 11 h, dvorana Stančić

8:00 *A psychological approach to the musical expression: Analysis, cues, accents*
9:30 *Missing fundamentals of music theory*

- *predavanja i radionice održat će se na engleskom jeziku –*

Prof. dr. Richard Parncutt profesor je sistematske muzikologije na Sveučilištu u Grazu (od 1998.) i ravnatelj Centra za sistematsku muzikologiju na istome sveučilištu (od 2009.).

Predsjedao je 15. međunarodnom konferencijom o percepciji i kogniciji glazbe i 15. trijenalne konferencije Europskoga društva za kognitivne znanosti u glazbi (ICMPC15/ESCOM10, Graz/Montreal/La Plata/Sydney, 23. – 28. srpnja 2018.). Bio je predsjednikom Europskoga društva za kognitivne znanosti u glazbi (ESCOM, 2015. – 2018.). Prvostupnik je glazbe i prirodoslovlja na Sveučilištu u Melbourneu te magistar fizike na Sveučilištu Nove Engleske (UNE), gdje je 1987. stekao i interdisciplinarni doktorat iz područja psihologije, glazbe i fizike pod mentorstvom Catherine Ellis (glazba), Nevillea Fletchera (fizika) i Williama G. Noblea (psihologija). Njegova su područja znanstvenog interesa struktura glazbe (visina tona, konsonanca, harmonija, tonalitet, napetost, ritam, metar, naglasak), izvedba glazbe (psihologija, klavirska glazba i primijenjena psihologija izvedbe), podrijetlo tonaliteta i glazbe te interdisciplinarnost glazbe. Bavi se psihologijom glazbe, teorijom glazbe, glazbenom akustikom, psihoakustikom, izučavanjem zvuka, glazbenim računarstvom i informatikom, filozofijom glazbe, poviješću glazbe, etnomuzikologijom i glazbenom pedagogijom. Objavio je knjige u izdanjima Springera i Oxford University Pressa te mnoge članke u uglednim znanstvenim časopisima.

https://homepage.uni-graz.at/de/richard.parncutt/

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8:00 *A psychological approach to the musical expression: Analysis, cues, accents*

Musical interpretation involves timing, dynamics, and timbre. These elements depend among other things on musical structure. Accents are not only notes/events that are played louder; they are also notes/events that are perceived to be salient for any reason. Melodic, harmonic, metrical, and grouping accents are implied by the musical structure, whereas agogic, dynamic, and timbral accents are added by the performer.

The psychological foundations of musical interpretation include the communication of basic emotions by acoustic cues in music and language (Juslin & Laukka, 2003, p. 802, Table 11). It is possible and promising to apply these ideas consciously to music performance.

Students should bring one page of music notation on a piece of A4 paper, selected from music that they are currently playing themselves on any instrument (or singing). We will analyze the accents that are implied by these musical structures and consider how our analysis might inspire different performance interpretations.

References

Juslin, P. N., & Laukka, P. (2003). Communication of emotions in vocal expression and music performance: Different channels, same code? *Psychological Bulletin, 129 (5),* 770.

Parncutt, R. (2003). Accents and expression in piano performance. In K. W. Niemö ller (Ed.), *Perspektiven und Methoden einer Systemischen Musikwissenschaft (Festschrift Fricke)* (163-185). Frankfurt/Main, Germany: Peter Lang

Bisesi, E., Friberg, A., & Parncutt, R. (2019). A computational model of immanent accent salience in tonal music. *Frontiers in Psychology*, 10.

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9:30 *Missing fundamentals of music theory*

How does western music work? This overarching question involves countless subquestions. How can the melodic, rhythmic, and harmonic structure of music in major and minor keys be explained? Where do those familiar patterns come from originally, and why do we still like them so much, after so many centuries? Are these patterns, and our responses to them, arbitrary or do they depend on perceptual universals? How are melodies structured, and why? Why does the piano have 12 keys per octave, and why do we love music performed in this chromatic scale? Why do we like music that (according to physical measurements) is way out of tune? Why is most music that we hear today still written in major and minor keys? Why are so many pieces of music, from Bach to 12-bar blues, based on the same limited vocabulary of chord progressions? Why don't we get tired of them?

In the early 18th century, Jean-Philippe Rameau discovered a connection between the root of a chord, the tonic of a passage, and the harmonic series. But Rameau's theory is problematic and controversial in several respects. What about the minor triad? different tuning systems? atonal music? non-western music? A revised version of Rameau's theory will be introduced that is based on the psychology of pitch perception in language and the categorical nature of pitch and interval perception. It addresses the perception of (missing) fundamentals and is relevant for understanding melody, harmony, tonality, consonance, voice leading, and chord progression.

References

Parncutt, R., Sattmann, S., Gaich, A., & Seither-Preisler, A. (2019). Tone profiles of isolated musical chords: Psychoacoustic versus cognitive models. *Music Perception*, *36 (4),* 406-430.

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Parncutt, R. (2011). The tonic as triad: Key profiles as pitch salience profiles of tonic triads. *Music Perception, 28,* 333- 365.

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