

Encuentro Nacional 2001 de investigación en arte y diseño de la UNLP (eniad 2001).
Facultad de Bellas Artes - UNLP, La Plata, 2001.

Ejecución Musical, Comunicación y Estructura Profunda.

Favio Shifres.

Cita:

Favio Shifres (Diciembre, 2001). *Ejecución Musical, Comunicación y Estructura Profunda*. Encuentro Nacional 2001 de investigación en arte y diseño de la UNLP (eniad 2001). Facultad de Bellas Artes - UNLP, La Plata.

Dirección estable: <https://www.aacademica.org/favio.shifres/76>

ARK: <https://n2t.net/ark:/13683/puga/arm>

Acta Académica es un proyecto académico sin fines de lucro enmarcado en la iniciativa de acceso abierto. Acta Académica fue creado para facilitar a investigadores de todo el mundo el compartir su producción académica. Para crear un perfil gratuitamente o acceder a otros trabajos visite: <https://www.aacademica.org>.

Ψ

Psychology & Music Perception
at Queen's University

Society for Music Perception
& Cognition 2001

**KINGSTON, CANADA
AUGUST 9-11, 2001**

**CONFERENCE
PROGRAM
AND
ABSTRACTS**

S

M

P

C

Sponsored by the Society for Music Perception and Cognition with support from the Department of Psychology, the Faculty of Arts and Science, and the Office of Research Services at Queen's University.

2001 Meeting of the
Society for Music Perception & Cognition
August 9-11, 2001 at Queen's University
Kingston Ontario
Canada

Contents

Welcome	2
Schedule August 9	3
Schedule August 10	4
Schedule August 11	5
Posters	6
Acknowledgements	6
Map	7
Abstracts	
<i>Development</i>	9
<i>Music Training</i>	12
<i>The Cue Abstraction Model: New Perspectives by Magnetoencephalography Techniques</i>	17
<i>Analysis of Musical Features</i>	21
<i>Analyses of Performance</i>	26
<i>Neural Basis of Music</i>	29
<i>Emotion and Music: Assessment & Mechanisms</i>	35
<i>Performance Symposium: Learning</i>	
<i>Expressivity in Music Performance</i>	41
<i>Theoretical & Historical Accounts</i>	44
<i>Selected Issues in Tonality</i>	48
<i>Melody</i>	50
<i>Harmony & Tonality</i>	56
<i>Rhythm & Time</i>	62
<i>Selected Issues in Performance</i>	67
Posters	71
Index of Presenters	85

Session: Selected Issues in Performance

August 11 : 1:30 - 3:50 : Room B

Chair: Rosemary Mountain

Favio Shifres
University of La Plata

The Communication of the Voice Leading from an Interpretative Perspective

Expressive music performance is often assumed to operate according to a hierarchical system of rules, an assumption that may be called the "generative hypothesis." These rules act not only as organisers of expression but also a common code between performers and listeners, which is used by listeners to capture structural attributes of music and to represent it hierarchically.

More recently, an interpretative approach has been proposed to explain the originality of expert performances and the ambiguity observed in some performance actions. This approach interprets expressive performance as a text or dramatic stage on which the performer assigns meanings and creates characters. The interpretative approach helps to elucidate the relation between expressive performance and high-level structural components of music. In this paper, I discuss musical performance from an interpretative perspective.

First, I illustrate an analysis of timing and dynamics of different performances of Chopin's Prelude Op 28 No. 6 in B minor. I argue that: i) each interpretation or "reading" of the musical work emphasises both tonal and metrical attributes on different structural levels; ii) such an interpretation manifests itself as a coherent organisation of expressive components, which operates on performance attributes such as phrasing; iii) the function of the expressive resources used by the performer depends on the musical context.

Two experiments were run to examine the nature of communication between performer and listener. The aim of Experiment 1 was to test the generative hypothesis, according to which boundaries between more important hierarchical groupings are emphasized through the use of timing and dynamics. Subjects listened to a performance and were asked to segment it twice according both to the highest and lowest hierarchical level of grouping structure. Results indicate that timing and dynamics alone do not determine perceived segmentation as predicted by the generative hypothesis.

In Experiment 2, listeners assessed different performances using a set of adjectives. Adjectives were grouped into four categories alluding to: 1) music structure; 2) emotions; 3) dramatic structure; and 4) kinetics (gestures and movements). Results suggested that aspects of each performance could be represented by adjectives in all four categories, but the category of emotions was the most salient.

Results are discussed according to an interpretative (pragmatic) approach to musical performance.

Renee Timmers
University of Nijmegen

Stolen Times and Inflexible Duration in the Timing of Ornaments

Prolongation is a structural phenomenon described by music theory, in which some musical events—such as chords, tones, etc.—remain active within the musical flow, even though they are not physically present. However, both the way in which prolongation is experienced and the nature of its representation in the listener are far from being elucidated. The present study aims to find evidences