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Post-tonal Music: Model Analyses and Discrepancies in Listeners' Responses

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Abstract

Paper 2 provides a systematic overview of preliminary results of the listening experiment (which is likely ongoing at the time of presentation). The model analyses are informed by general principles of music perception (Deliège 2001) as well as by score analysis (Addessi 2010). They provide the starting point of the experiment's evaluation – a carefully conceived 'black box' that needs to be permanently readjusted and transformed.

The evaluation of the probands' data first identifies the matching rates with the model on three levels: segmentation points, degrees, descriptors. Values resulting from this comparison of data (most importantly the 'identity degree', ranging between 1. and 0.) and 'descriptor populations' provide a general idea of how closely a specific result matches the model. Data that do not match the model are equally evaluated, since a key idea of this project is to respect different listening experiences and to integrate them into a general theory. Valuable information when dealing with "non-matches" is the extent to which they are present in the data. If a considerable number of participants agrees on a "non-match", this point will be considered an important part of the revised analytical model. In other cases, diverging responses may point to especially ambiguous events in the music that imply different listening perspectives. The paper will provide a brief discussion of general results across all pieces in the experiment and highlight cases in which the listeners' responses were particularly significant either by confirming the model analysis or by discarding it.