

Université de Montréal

**Acoustic Composition: Exploring metaphorical and
perceived connections between patterns of sound in the
Opera *The Beast in the Jungle***

par

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Mémoire présenté à la Faculté de Musique
en vue de l'obtention du grade de maîtrise
en musique composition

Mars, 2012

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Université de Montréal
Faculté des études supérieures et postdoctorales

Ce mémoire intitulé:

Acoustic Composition: Exploring metaphorical and perceived connections
between patterns of sound in the opera *The Beast in the Jungle*

présenté par

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Abstract

The last fifty years has seen much progress made in the understanding of how we comprehend and hear music. Unfortunately, the terminology of music and philosophy of composition have not developed to reflect this progress. As a result of this obstacle the *Theory of Patterns* was conceived and developed. The *Theory of Patterns* focuses on the nature of musical perception, and the assimilation of patterns. This philosophy is meant to provide a method of composition in which the primary focus is the relationship of patterns with the objective of creating music that by fulfilling the pattern's nature and tendencies, is full of life. This Philosophy was developed through, and used in the creation of, a new one act opera: *The Beast in the Jungle*. In analyzing the different forms and patterns found in the opera, the practical elements of the *Theory of Patterns* are judged and discussed.

Keywords:

Patterns, Opera, Perceptibility, Meaning in Music, Form

Résumé

Les cinquante dernières années ont vues beaucoup de progrès dans la compréhension du comment nous comprenons et écoutons la musique. Malheureusement, la terminologie musicale ainsi que la philosophie de la composition n'ont pas évoluées en tenant compte de ces progrès. C'est en raison de ces obstacles, que la *Theory of Patterns* a été conçue et développée. La Theory of Patterns met l'accent sur la nature de la perception musicale ainsi que sur la façon d'assimiler les différents formes d'une œuvre. Cette philosophie propose une méthode de composition ou le sujet principal est la relation entre les différents motifs, avec comme objectif, une création musicale pure, vivante et sans ego. Cette philosophie a été développée et utilisée dans la création d'un nouvel opéra en un acte: *The Beast in the Jungle*. En analysant les différentes formes et motifs de l'œuvre, on retrouve les différents éléments pratiques de cette théorie.

Mots-clés:

Modèles, Opéra Perceptibilité, Sens Musical, Forme Musicale

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1. Audio C.D:

Track 1: Example 5.3,	Scene 1, Part 2, Measures 1 - 9
Track 2: Example 5.5,	Scene 1, Section 4, Measures 341 - 345
Track 3: Example 5.8,	Scene 3, Section 4, Measures 196 - 201
Track 4: Example 5.9,	Scene 3, Section 5, Measures 243 - 250
Track 5: Example 5.1,	Epilogue, Measures 1 - 7
Track 6: Example 6.2,	Scene 1, Section 4, Measures 255 - 259
Track 7: Example 6.4,	Scene 2, Part 4, Measures 12 - 17
Track 8: Example 6.5,	Scene 2, Part 4, Measures 27 - 35
Track 9: Example 6.6,	Scene 2, Part 4, Measures 53 - 57
Track 10: Example 6.7,	Scene 2, Part 4, Measures 70 - 85
Track 11: Example 6.9,	Scene 3, Part 5, Measures 32 - 35
Track 12: Example 6.11,	Scene 3, Part 5, Measures 59 - 70
Track 13: Example 8.3,	Epilogue, Measures 33 - 42
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Track 16: Example 8.6,	Epilogue, Measure 81
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Track 19: The Beast in the Jungle, Scene 3, Section 3	
Track 20: The Beast in the Jungle, Scene 3, Section 4	
Track 21: The Beast in the Jungle, Scene 3, Section 5	
Track 22: The Beast in the Jungle, Epilogue	

2. *The Beast in the Jungle* Conductor's Score

La version intégrale de ce mémoire est disponible uniquement pour consultation individuelle à la Bibliothèque de musique de l'Université de Montréal (www.bib.umontreal.ca/MU.)