

# New Paradigms in CONTEMPORARY MUSIC

April 1<sup>st</sup> – 2<sup>nd</sup> 2012

Centre for Science and Art

Led by Michael Deason-Barrow

## What Does the Future Hold in Music?

*MANY PHILOSOPHERS, MUSICIANS AND COMPOSERS BELIEVE THAT:*

- 'Crises happen when we attempt to meet the challenges of today with the concepts of yesterday.' (Jonathan Sacks). (i.e. The new world cannot be created with old tools.)
- If too much emphasis is put on preserving or holding on to the past it inhibits the authentic present from unfolding
- Things get out of tune when what was appropriate at one stage of human development and was never meant to be permanent perpetuates itself. Thus, the lutenist Anthony Rooley says, *'Every Age Sounds a Different Tone and Operates in a Different Scale'*.

*Music today is Opening Up to New Spaces and Projecting New Ideals.*

*Contemporary Composers are therefore setting out on*

*New Voyages of Discovery to Uncharted Territories*

*Leading to New Perceptions of the World.*

**This workshop will help you to  
Stand in the Space of these New Possibilities  
so that You can Sense the Emerging Musical Impulses of the Future.**

Clearly the map of music is filling out (e.g. music from the East is turning up in the West). It is as if the entire musical development of humanity is simultaneously being pressed together with musical streams from the past, present and future colliding as never before, from:

*Javanese Gamelan → Celtic Folk Music*

*→ Reconstructions of Medieval Music → Mozart's Symphonies*

*→ Twelve Tone Music → the Electronic Universe of Stockhausen*

*→ Jazz → Pop Music → New Age Soundings.*

Consequently, there is no longer any stylistic unity in western music. Instead, a fragmented musical culture exists in a montage of polyrhythms and polytonalities (which philosophers call post-modernism).

Clearly, we don't think, feel, believe, or value the same things as even 50 years ago. During the last century we have witnessed the upsurge of electronic technology; the destructive forces of the holocaust and nuclear weapons; new pluralistic understandings of human beings, globalisation and the rise of secularism, as well as journeys to outer space and into the psychological domains of our inner world (e.g. Jung and Freud).

These huge seismic shifts in human consciousness have caused a revolution to occur in the language of music that compares with the radical re-visioning of science and painting brought about by pioneers such as Einstein and Picasso. They have led to a radical rethinking of the very foundations of music and have had the effect of evaporating old musical certainties. This means that the old frameworks of music (i.e. the tonic, the triad, tonality, the tempered scale, the downbeat and measured clock time) - namely Western music's systems of gravity that characterised previous maps of music - no longer fully express the new consciousness of our time.

*Consequently, we can hear today new visions of:*

• *Time* • *Pitch* • *Harmony* • *Tuning* and • *Musical Instruments, etc.*

Yet, in comparison to other art forms, few people know of these developments.

So it's time to bring to attention all the exciting discoveries that have amended the map of music during the last 50 years.

*THIS WORKSHOP HAS BEEN CONCEIVED TO DO JUST THAT!*

*In particular, this workshop will ask:*

**How can music work with the Central Questions of our Time?**

*Tonalis therefore invites you to come and investigate*

1) the common nucleus of ideas that express the deepest

• *Spiritual* • *Philosophical* • *Social* • *Educational* and • *Artistic issues*  
that stand at the heart of our time - and explore

2) how composers are searching for ways of musicing that resonate with them.

*Such new themes musicians are working with include:*

> **The way Interfaith and Inter-cultural Paradigms are inspiring New Music**  
i.e. how to re-pitch and re-tune sacred music making to more global paradigms.

> **How can Community Values inspire a New Art of Composition**

> **Environmental and Ecological Perspectives in Music: Music in the Soundscape**

> **New forms of Improvisation as a Musical Embodiment of Human Freedom**

> **The Invention of New Acoustic Instruments for our Time: New Listening**

> **Mystery and Revelation in Music** and > **The Music of Silence**

Investigate how the inner life of tone can inspire musical structures

> **New Tunings, Scales, Worlds of Time, Forms of Notation and Singing**

> **New Spaces for Music**

(e.g. How the symbolic placement of groups of singers in different spaces can reflect and enhance the architecture of the music and bring about new forms of listening.

*In particular, the workshop will explore*

**New Elements that appear in the new choral music of Michael Deason-Barrow, including:**

- the use of intervals such as 2nds, 7ths and 9ths (e.g. 'FOR FOOD AND FELLOWSHIP')
- harmonies created out of clusters of 2nds derived from different scales/modes, as well as chords based on 4ths, 5ths and 7ths (as opposed to traditional triadic harmony)
- the use of many different scales, from modes and 12 tone music, to Indian ragas, overtone and octatonic scales (e.g. 'KYRIE')
- drones which appear in the upper voices so that the music hangs down from the heavens, not just grows upwards from the earth as with traditional deep drones
- the use of melodic auras where each note of a melody is sung and sustained by different singers standing in different locations so that a chord slowly unfolds around the building like a bud opening into full flower
- extended voice techniques (from the use of overtone singing, falsetto voicings, whispering, pitch glides, whistling and sprechgesang, to voice styles from other cultures, e.g. 'I THANK YOU GOD')
- the sounding of melodies in different octave transpositions
- the ritualistic and symbolic use of instruments, e.g. long gong and tam tam strokes, or sudden blasts of lurs/brass instruments played from different parts of the sacred /performance space.

*So if you are interested in forms of music making  
emerging in response to the times in which we live now  
especially in the context of new choral music –*

**THEN THIS WORKSHOP IS FOR YOU!!**

**VENUE: TONALIS MUSIC CENTRE, STROUD, GLOS**

**ENQUIRIES: TEL. 01666-890460 / INFO@TONALISMUSIC.CO.UK**

**Fees:** £70 (for booking by March 15th) £75 (thereafter)

**Concessions:** £68 for students, OAPs, & the unwaged when booked with evidence by March 10th.

**Times:** 10am - 6pm Sunday; 10am - 5pm Monday

**Tonalis, 4 Castle Farm Close, Leighterton, GLOS, GL8 8UY**

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**APPLICATION FORM - NEW PARADIGMS IN CHORAL MUSIC**

*Please complete & send to the above address with your cheque payable to - 'Tonalis'.*

**Name:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Postcode:** \_\_\_\_\_ **Tel:** \_\_\_\_\_