University of Alberta

Political Implications of Affective Response to Rhetoric in Oswald's *Spectre* and Hatzis's *The Awakening*

by

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A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Musicology

Department of Music

Fall 2013
Edmonton, Alberta

Abstract

What does it mean to be emotionally affected by music? This study considers the experience of listening to music for political implications of affect in light of John Protevi's concept of political affect and Eric Clarke's concept of musical affordances. In considering this, I discuss John Oswald's *Spectre* (1990) and Christos Hatzis's *The Awakening* (1994), two string quartets that utilize electroacoustics to explore political issues. I consider potential affective responses to these quartets in light of each work's musical affordances and the rhetoric of the interactions between the instrumental and electroacoustic voices that attempt to convince the listener of a particular political perspective expressed by each composer in their respective work. I argue that the affective responses experienced through listening to these works, and to music listening in general, are politically derived, communicated intersubjectively, and can therefore influence the flow of power within the listener's polis.

Acknowledgments

A project like this does not come to fruition without many helping hands. I would like to thank Dr. Mary Ingraham, my thesis supervisor, for her continued assistance, feedback, suggestions, and open-mindedness. You are an incredible scholar and your insights throughout this project were invaluable. I consider myself incredibly lucky for this opportunity to work with you, and it was everything I had hoped for when I sent you that first timid email from PEI. I also want to thank you for the other scholarly opportunities that you helped make a reality, and for your hospitality in this province and others.

I would also like to thank Dr. David Gramit. For seemingly no reason other than my own scholastic benefit, you were always willing to help. Your insights were equally valuable, and your willingness to help me with everything from law school applications, to kicking off *Ncounters* at 9am on a Saturday morning was incredibly touching. I'm sure that I will continue to see you around town.

Drs. Howard Bashaw and Christina Gier, thank you so much for your role in the final stages of bringing this work to fruition.

To my friends and family, thank you for your continued kindness and understanding. All of you understood that sometimes my only option was to lock myself into cramped quarters with nothing but my computer. I would especially like to thank my brother Shawn for teaching me the importance of physical health for mental health, and (while he may not know it) demonstrating a level of musicianship and dedication that I can only hope to achieve.

Last, but not least, I would like to thank my brilliant fiancée Bethany. Without your unwavering support and encouragement, this project would still be a pile of unkempt notes. You kept me grounded, picked me up when I was down, and toiled through this process in your own work right alongside me. I love you.

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Introduction

People often report feeling moved by a piece of music. They speak of the joy, sorrow, or other emotional responses resulting from musical experiences. But do these subjective emotional experiences extend beyond the listener? While there are countless ideas as to *why* music can induce such strong emotional responses (and even more theories on *how* music accomplishes this), I want to consider *what* these responses could mean. Specifically, I want to consider a listener's emotional response to music as a political response.

By "political," I am not referring to a specific governing body, such as the state, but in the general sense of "relating to or concerned with public life and affairs as involving questions of authority" (OED). Political theorists Diana Coole and Samantha Frost also offer a particularly relevant definition of political as "an ongoing process of negotiating power relations" (2010, 18). While both definitions are concerned with power and authority, Coole and Frost emphasize the "process" of politics and the "relations." By these definitions, one cannot simply isolate a political moment, or a political object; politics therefore should not be considered as a static entity, but as an active relationship between subjects that concerns the flow of power, a relationship, furthermore, that involves emotion and affect.

For this study, I will be using the term "affect" to refer to "senses relating to the mind…a mental state, mood, or emotion, *esp.* one regarded as an attribute of a more general state; a feeling, desire, intentions" (OED). This definition includes both feeling and intentions, and both are significant for the communicability of

affect. The political potential of affect will be situated throughout this study in light of political theorist John Protevi's ideas presented in *Political Affect* (2009). Protevi argues that affective responses should be considered in the realm of politics because they are codified by society and communicate an individual's response back to his or her community. The dual nature of affect, as both influenced and influential, makes it a prime candidate for the realm of politics and the push-and-pull of power.

Protevi's theory, however, does not address the near limitlessness of subjectivity. A person's emotional response to music can result from countless stimuli, whether from the work itself, or from previous associations. To limit this study, I consider affective responses as a result of a particular musical work's *affordances*. Musicologist Eric Clarke adopted the concept of affordance from perceptual psychology and applied it to music in *Ways of Listening* (2005). Clarke suggests that musical works afford particular responses for listeners based on their aesthetic and formal qualities, and while an element of subjectivity remains, interpretations are limited by the qualities of the work itself. In this sense, it is not so much the affective response itself that I will be exploring, but potential affective responses to specific musical stimuli. These potential affective responses will be considered in light of the subject matter of the musical works and potential effects for the listener's polis[1] wherein the communication of these responses is possible.

I consider two musical works with political subject matter in light of the

[1] Polis is the "body politic" (OED). It is the political community to which an individual belongs.

aforementioned theoretical perspectives: John Oswald's *Spectre* (1990) and Christos Hatzis's *The Awakening* (1994). While these two works are aesthetically very different, they are both string quartets featuring an electroacoustic element vital to the subject matter of each work. I argue that the interactions between the electroacoustic voices and the instrumental voices of the string quartet in both Oswald's *Spectre* and Hatzis's *The Awakening* attempt to convince listeners of a particular interpretation of each work's political perspective through its rhetoric, and in so doing evoke responses that are both political and affective.

To understand these interactions between string quartet and electroacoustics, I consider the role of rhetoric in these musical discourses. While rhetoric is frequently recognized for its "exploitation of figures of speech and other composition techniques," it is considered here as the effective use of language "to persuade or influence others" (OED). In his dissertation concerning rhetoric in musical compositions, Kyle Stedman suggests that rhetoric can also be understood as an effectual means of sharing insight, a means of convincing an audience to join in your ideas (2012, 75). In this sense, rhetoric plays a vital role in the conviction of a discourse, and it is this light that I will shine on the interactions between string quartet and electroacoustic voices to understand how *Spectre* and *The Awakening* may afford particular responses for the listener.

The interactions between string quartet and electroacoustics illuminate the crucial political relationships explored throughout both *Spectre* and *The Awakening*. Oswald uses electroacoustics throughout *Spectre* in an attempt to capture an individual musical moment by juxtaposing and rearranging recordings

of the string quartet themselves "a thousand times," so that successive musical events can occur in order, simultaneously, in reverse, or all three at once. The political argument evoked by Oswald is one that concerns the relationship between visible and audible sensations of music performance and the dominance of one over the other at any given moment. In *The Awakening*, Hatzis expresses his emotional response to the plight of the Aboriginal peoples of Canada, specifically the Inuit of North-Eastern Canada, and uses the electroacoustic component to introduce sound objects that represent both the Inuit and their colonizing oppressors. Hatzis uses the string quartet to create not only an emotional backdrop for the conflict presented through the electroacoustic component, but also to convince the listener of the results of this dramatized conflict.

There are various reasons for selecting these two particular works. First and foremost is the political subject matter that can be found in these works. The political subject matter, expressed by the respective composers of these works, informs the listener of a political perspective to which the listener can react. Together, the subject matter and the affective responses that arise from the listening experience provide stimuli to consider the politics of affect through the application of Protevi's political theory. Secondly, since the essence of politics considers community relationships, I selected these works because the composers and I are a part of the same national community. Finally, both works use the same instrumentation (albeit to different effect) and were composed in the same time period (the 1990s). These shared qualities—ensemble instrumentation, political

subject matter, community, and period of composition—restrict some of the differences between the works, allowing for a more effective comparison and discussion of the similarities and differences in their use of political rhetoric and the resulting affective responses expected from the listener.

The characteristic assumptions carried by the string quartet as a genre are another aspect I consider important in this study. The most obvious characteristic is the conversational quality of the string quartet. The string quartet is often regarded as, to paraphrase Goethe, an intelligent conversation among four friends (Seaton 1991, 259; Bashford 2003, 3). However, since the genre's inception as an informal practice for the enjoyment of the performers, the string quartet has become a concert genre: the complexity of the conversation has evolved to include the players as well as the listener (Sisman 2007, 291).

Spectre and *The Awakening* add another voice to this conversation: the electroacoustic voice. While this additional voice offers dynamic timbral possibilities that afford particular results for Oswald and Hatzis, these works are by no means unique in the genre. Prominent examples of the string quartet and electroacoustic genre can be found within the oeuvre of American Steve Reich (*Different Trains*, 1986), Canadian R. Murray Schafer (String Quartet No. 8, 2001), and Englishman Simon Emmerson (*Fields of Attraction*, 1997), to name but a few. All of these composers approach the use of electroacoustics differently, but their use in the works of Oswald and Hatzis in particular contribute to the string quartet conversation. The pre-recorded tape in both does not simply create an atmosphere against which the string quartet performs; rather, it plays a vital

role in the conversation, both within the string quartet itself and with the audience.

To argue for the political nature of affective responses resulting from the rhetoric of these two works, I first elaborate and synthesize the theoretical background of this study, and then apply these ideas to the analysis of the two works. The theoretical section involves three main components. The first component situates Protevi's theory of political affect within other interpretations of politics and their relationship(s) to human emotional or affective experiences. Second, this political theory is linked to affective responses resulting from musical experiences. Because the communicability of affect in Protevi's theory relies on the interpersonal nature of human communities, it is difficult to apply this directly to musical works. However, studies in intersubjectivity and the social production of art reconsider the boundaries between social actors as well as the boundaries between audience and artistic work, suggesting that the interior and exterior are interdependent, and that music may express its own subjectivity. Through these lenses, the application of Protevi's theory to listener-music interactions becomes much more tangible. Finally, I turn to Eric Clarke's ecological perspective on meaning in music, specifically the concept of affordance, as a framework to limit the potentially limitless responses to a musical work.

To examine the political potential of an affective response to a music work, I analyze the rhetorical nature of the interactions between string quartet and electroacoustics in Oswald's *Spectre* and Hatzis's *The Awakening.* This analysis considers how the electroacoustic voices, the string quartet, and other aesthetic,

musical, and descriptive qualities contribute to the interpretations afforded by these works through the listening experience. I then consider affective responses afforded by the interactions within each work and how they relate both to the political message of the work and the communicability of these responses to a community in light of Protevi's theories. After analyzing the perceived interactions and teasing out affective responses to each work individually, I consider both the rhetorical strength of and the resulting affective response(s) to each work in light of the other to flesh out similarities, differences, limitations, and effects. My goal is to show that affective responses to music are meaningful in a political sense, and that whether they align with the composer's musical intentions or not, the results are both afforded and significant.

Synthesis of Theoretical Concepts

Political Affect

How can emotion or affect be considered in light of politics? In *Political Affect*, John Protevi defines emotional responses (feelings) as the consciousness of affect, and affect as the body's reaction to the world (Protevi 2009, 26). Since humans are both socially embedded and somatically embodied, individual emotional and affective responses are codified by society—specifically, by the communities with which individuals identify—and proceed to express themselves as feelings (33).[2] In other words, individual preferred/dominant social views manifest within personal emotional responses. For Protevi, affect is important because in order to make sense of the world, "we must first be open to the world, to things, and to others. We must be able to be affected" (35). It is this openness that defines Protevi's view of the political; individuals must be *willing* to engage with the world in order to participate in it. Humans are embedded in the world and, because of this, openness is always qualified. Once a subject becomes affected by the world, the subject measures the world based on experience and social coding (ibid.). In this sense, Protevi describes affect as "tracking the ways our bodies change in relation to the changing situation in which they find themselves" (33). This statement emphasizes the relativity of affect and emphasizes that human reactions relate to the situations in which people find themselves.

While the social codification of affect is significant for understanding how

[2] Protevi also discusses the potential for individual subjects to bypass their own subjectivity in moments of extreme yet basic emotional states (such as rage) (Protevi, 146-149). However, this extreme level of emotions is exemplified by Protevi in the act of killing, and other such extreme situations that exceed the parameters of this study.

affective responses could result from politics (the flow of power), it does not address how they contribute to the political. To contribute back to the polis, Protevi suggests that feelings (the manifestation of affect) are communicated empathetically. Drawing on simulation theory, phenomenology, and a variety of psychological studies, Protevi argues that an individual's feelings, as expressed through some form of embodied action, are immediately communicable to others through empathy (26). It is because of the human ability to mirror the action of others within themselves that people understand the meaning behind the expressions of other people (27). This suggests that affective states are codified by society, expressed individually as feelings, and further affect others through empathy.

An integral aspect of Protevi's theory is that, as subjects, humans are "developmentally plastic" (36). As one would expect, an individual's varied personal experiences can lead to new (or altered) behavioral patterns, including changes to patterns of affective response. Protevi suggests that these developmental changes can be described in three broad temporal categories: short-term (emotional episodes), mid-term (moods), and long-term (personality) timeframes (35). Since an individual's unique social and historical context conditions long-term behavioural patterns (personality), it follows that local context and stimuli affect individual sensitivities to various affective triggers (ibid.). An individual's affective response to a specific trigger may differ "depending on the recent dynamic history of the body" (37). For example, a long and arduous day of work could alter an individual's mood (a mid-term

developmental change) in such a fashion as to increase sensitivity to a particular affective trigger, while an afternoon at the beach could have the opposite effect. The result, according to Protevi, is that subjects open "a sphere of competence within which things show up as affordances, as opportunities for engagement, and other people show up as occasions for social interaction, as invitations, repulsions, or a neutral live and let live" (38). The combination of the three general time frames of affective conditioning establishes the conditions for various affective responses to relevant stimuli. In sum, Protevi adds to his previous arguments that affective responses are developmentally plastic, and contextually dependent.

In a comparable argument, political theorist Davide Panagia considers the politics of sensation. In much the same way that individuals are affected by others, Panagia writes that moments of sensation "invite occasions and actions for reconfiguring our associational lives" (2009, 3). This is because sensation does not rely on preconceived notions of an individual's past experiences before they are experienced; rather, sensation is a lived interaction with the world and, as such, these experiences can "exceed the limits that structure our daily living" (ibid.). Panagia is not referring to sensation as a pre-perceptual response; it is not an un-interpreted physical response to a stimulus. Rather, Panagia uses the term sensation to refer to the "heterology of impulses" that occur in the act of sensing and perceiving in an aesthetic experience (2). Along similar lines, psychologist Elvira Brattico describes the process of aesthetic sensation as "constituted of rapid (and partly unconscious) receptive processes, *i.e.*, involving sensory organs, and central domain-general and cross-modal processes" (Brattico et al. 2009–2010,

17). By these definitions, the aesthetic encounter, an impression upon the senses, is truly a heterology of activity involving the interaction between sensory organs and various brain processes.[3] Panagia's use of the term sensation resembles the complex interaction of perception and sensorial experience that Protevi binds together in his term affect, and, like Protevi, Panagia believes that it is the potential for change within a system that evokes the political.

Panagia suggests that perceiving sensation is a form of political reflection (2009, 10). Since it is through the senses that humans engage with the world, and through perception that the world is constituted, it follows that when an aesthetic experience is disrupted, when sensorial expectations are thwarted, the experience "invites a relinquishing and a reconfiguring of our selves. Such reconfigurations, I submit, are ethical acts of part-taking in the political life of sensation" (11). These ideas echo the plasticity of Protevi's behavioural patterns in that something can trigger a change—expectations can be tested and thwarted. Both of these theorists suggest that the reconfiguration of perception is therefore political. Both Panagia and Protevi consider the cultural coding of perception as an essential component of their work and that personal reactions to aesthetic impetuses are political because they denote the individual's relationship to the whole. Perception is empowered by a particular communal/social influence and thus it participates in politics.

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[3] Samantha Frost conceives of thought in a similar way to Panagia's conception of sensation. Frost writes, "Each thought or 'imagination' is a composite of sensory percepts and memories that arise and resound as the body ages, moves, and encounters and responds to the context of its action" (2010, 162). Frost's writing further emphasizes the interconnectedness of sensation, perception, and affect noted by Brattico et al. and Panagia.

In a musical context, affect and affective responses are controversial as some scholars argue that affective responses to music are not true affective responses. In a study of psychophysiological changes during music listening, Carol Krumhansl cites contemporary philosopher Peter Kivy, a purveyor of the cognitivist interpretation of emotions in music, as a dissenting voice in this regard. As a cognitivist, Kivy believes that listeners simply recognize emotions found in music, rather than actually feeling them (Krumhansl 1997, 89). The results of Krumhansl's psychophysiological[4] study reveals that while the physiological changes she recorded "correlate with judgments of the emotions reported by listeners, they also agreed with results from other studies using non-musical stimuli" (98). The results of her study lead Krumhansel to conclude that, "musical emotions are indeed felt emotions" (99). Studies like Krumhansel's suggest that affective responses to music are real emotions. If music can truly affect the listener, then—following Protevi's lead—these responses may impact the listener's polis.

Intersubjectivity

While some of the theoretical approaches described above can be applied quite readily to the politics of artistic interpretation, Protevi's theory depends on the intersubjective nature of society and the communicability of subjects. While music is not typically defined as a 'subject'—and certainly not in the traditional sense of a human subject—it is a product of human efforts and might therefore be

[4] Krumhansl explains that in listening, "psychophysiological response is regarded as a 'window' into the brain and mind." (2000, 90).

considered to exude its own subjectivity. By considering an intersubjective interpretation of individual subjectivity, and reconsidering the distinction between subject and non-subject, Protevi's ideas can be applied to affective responses to music.

According to philosopher Maeve Cooke, self-consciousness—the awareness of one's identity—is formed though the mutual recognition of individuals in social relationships in which all parties recognize the validity of each other through communicative action (Cooke 2003, 283). This suggests that the development of identity relies on context, communication, and supportive relationships (284).[5] In this view, "intersubjective contexts of communication play an indispensible role in the formation of individual subjectivity" (ibid.). This suggests that identity and subjectivity are, at least partially, intersubjectively defined. The very foundation of this intersubjectively defined identity, according to Coole, already involves politics, since "collective life" is rife with "strands of cohesion and dissolution" and "flows of power…[that] constantly create and destroy the possibilities and limits of coexistence" (Coole 2000, 8). Relationships formed in a collective society shift the balance of power for subjects, which significantly impacts identity formation as they subscribe to various social influences and ultimately influences individual subjectivity.

The intersubjective nature of identity resonates with the ideas of Kun, Szendy, and Barthes on listening (listening to music, in particular) and the internal construction of others. These three authors stress that a considerable component

[5] Negative relationships, however, can also be influential in identity formation (Bergh and DeNora 2009, 112).

of the intersubjective is the intrasubjective, and that to understand another is often a process of self-understanding in some way. Roland Barthes, in "Listening," describes a "psycho-analytical" form of listening, which involves "the interpolation of one subject by another" (Barthes 1991, 251). To understand (to analyze) another subject through communication, the listener interpolates the other subject, recreates their ideas within themselves, and reaches understanding through a process of self-reflection and narrative construction (ibid.). To understand another subject is to recreate their experiences within the self. In a word: empathy. Ethnomusicologist Josh Kun interprets the idea of cognitive reconstruction in a similar, yet slightly different, way as he applies it to music listening. Kun suggests that "[a]ll musical listening is a form of confrontation, of encounter, of meeting of worlds and meanings, when identity is made self-aware and is, therefore, menaced through its own interrogation" (2005, 13). According to this description, listening to music allows for the listening subjects to define themselves through and against the identities they create in/through listening. Rather than simply trying to understand another subject, listening to music becomes an experience wherein subjects try to understand themselves through the differing identities they encounter. Music philosopher Peter Szendy suggests a similar proposition concerning listening to music: "listening—and not hearing or perception—begins with this legitimate desire to be signed and addressed [to others]" (2008, 3). Listening to music, according to Szendy, is a cry to be identified by others as a legitimate self. Together, these scholars suggest that listening to music is a potential site for identity formation, a process that depends

on intersubjective interactions.

While there is no human subject with whom a listener can engage, musicologist Michael Steinberg argues that music can be seen as exhibiting its own subjectivity, which allows it to participate in the intersubjective process of self-identification. Steinberg articulates an interpretation of subjectivity in general that is contingent upon experience and relationality that is useful here, noting that subjectivity, although possessed by the individual, is neither internal nor external to the subject, but exists in the space between the individual and the environment; subjectivity is therefore a "dialogue between the developing self and the world" (2004, 8). Additionally, Steinberg states: "Subjectivity is thus a mode of experience where self and world are difficult to distinguish" (7). Developing this idea further, Steinberg argues that music, in the experience of the listener, also has its own subjectivity: not the subjectivity of the listener or the composer, but of the music itself (9). Along these lines, Lawrence Kramer argues that the musical subject gains its subjectivity when meaning is ascribed to a work (2002, 4). Like Steinberg, Kramer asserts that music's subjectivity does not exist within the music or the listener, but emerges from "an interplay between ascribing a kernel of meaning to the music and unfolding the meaning to the music and unfolding the possibilities of experiencing the music" (163–164). In this sense, the subjectivity of both the listener and the music emerges from the experience of listening and ascribing meaning.

These ideas themselves are, of course, not limited to music and resemble the mutually dependent relationship between subjects and objects described by

philosopher John Russon who suggests that "the particular objects through which I develop my bodily engagement are likewise exemplary for me of what it is for something to be real" (Russon 2006, 310). In this light, subjects define objects for themselves, and objects are integral to a subject's self-definition. This establishes a crucial point concerning communication and self-definition: individuals situated within a polis create their relationships with the wider world, and are simultaneously shaped by them. Coole argues along similar lines concerning political agency, writing:

> Interiority remains irreducibly interwoven with exteriority; individuality with sociability; subjectivity with intersubjectivity. It is through live, practical relations with the world and with others that singularities appear and find sustenance, so they always rely upon and incorporate alterity. (Coole 2005, 134)

It seems that the individual qualities of anything exterior to the self (as understood by the subjective self) are at least partially contingent upon an internal reconstruction of these qualities within the self. Similar to the subject being a product of its surrounding, the exterior and interior of the subject are inextricably interwoven.

While Protevi's theory of political affect is intended for relationships between subjects, the intersubjective approaches to other facets of life discussed above suggest that subjectivity itself is contingent upon intersubjective relationships and that intersubjectivity expands beyond the interpersonal. It is the influences exerted by society that construct the categories (and capacities) of

subject and object, but it is also this process of social categorization that allows for music to obtain its own subjectivity as audiences assign meaning to it; a subjectivity that, as per Steinberg, exists between the individual and the experience. The intersubjective dimension of the listening experience thus begins to account for the political in listening.

Aesthetics

The aesthetic realm is intimately tied with affect and sensation for the audience, and provides the potential for art's political power. In *The Political Life of Sensation* (2009), Panagia focuses on the politicization of aesthetics. According to Panagia, "our capacity to comprehend things is grounded in a particular organoleptic configuration that constitutes the self-evident dispositions of a sensing body" (2009, 7). People divide their senses so that they know what it means to see, what it means to touch, etc. Panagia suggests that this relationship is not innocent, rather, "the first political act is also an aesthetic one, a partitioning of sensation that divides the body and its organs of sense perception and assigns to them corresponding capacities for the making of sense" (9). The qualities assigned to an object of aesthetic perception are not qualities intrinsic to the object itself but arise in a listener through the act of perception, which is ultimately shaped by how the object is presented within the wider social field (15). While Bourdieu argued forty years earlier that the perception of art is a deciphering action that depends on social codes (Bourdieu [1968] 1993, 215), Panagia introduces a political dimension to this concept in stating that there are competing

ideas that may influence interpretation. Panagia places the politics of sensation in the competing social forces that shape an individual's aesthetic experience, and it is this competition that is central to this study's interpretation of the political.

The aesthetics employed in a particular work of art are themselves the product of social codes. Sociologist Janet Wolff argues that works of art are a manifestation of ideology, but they do not reflect these ideological influences directly (1993, 61). Wolff suggests that art expresses ideology through the combination of "the conditions of production of works of art, and the existing aesthetic conventions" (ibid.). As artists produce works of art, they are met by conditions of varying political and social forces, but also the "existing techniques of artistic productions" (62). Wolff describes these factors as the "constraints inevitable in hierarchical structures" (ibid.). Artistic conventions mediate between ideologies and particular works of arts by "interposing themselves as sets of rules and conventions which shape cultural products and which must be used by artists and cultural producers" (64–65). These conventions, therefore, play "an active part in constructing the work of art," in which, "the work of art itself re-works [an] ideology in aesthetic form, in accordance with the rules and convention of contemporary artistic production" (65). To understand a work of art, then, one must look 'sideways' and consider "its position in relation to other works of art" (ibid.). For Wolff, ideology is mediated through aesthetics in two ways: the material and social conditions of the artist/producer, and the "existing aesthetic codes and conventions in which [works of art] are constructed" (66). The psychologist/sociologist Csikszentmihalyi argues similarly that a nurturing

creative community (including the institutional domains that critique and support various aesthetic regimes) significantly impacts the stability and prevalence/immanence of aesthetic codes (1999, 315). In a different text Wolff extends her perspective, suggesting that, "aesthetic transactions are also always affected by and integrated into extra-aesthetic experience and information" (1983, 81). Behind all of this influence is "the belief that art, at least in certain conditions, has this potential transformative power, and that cultural practice and cultural politics have a part to play in social and political exchange" (Wolff 1993, 74). It follows that in order for art to have this kind of external power—to have an influence outside of the aesthetic realm—attention should focus on how the listener/audience experiences this aesthetically codified ideology. Such a focus links Wolff to both Panagia and Bourdieu through their arguments on the social coding of perception.

It is clear from these perspectives that the influence of social forces on the audience does not imply a passive consumption of artistic works. Wolff states this most clearly, arguing that artistic works offer "polysemantic possibilities" because these works can only offer perspectives through their materials and not in a direct correlation with the real world (1993, 111). Ultimately, this implies that there is no definitive meaning to be unlocked from the work, and that readers construct their own meaning through the work. This does not exclude the possibility of a conventional interpretation of a work, nor does it allow a "voluntarist" reading of the work (115). According to Wolff:

The reader is guided by the structure of the text, which means the range of

> possible readings is not infinite. More importantly, the way in which the reader engages with the text and constructs meaning is a function of his or her place in ideology and in society. In other words, the rôle [sic] of the reader is *creative* but at the same time *situated.* (Wolff 1993, 115; emphasis in original)

It is the situated aspect of the reader/audience that brings the author back to life;[6] the author does not instill a truth to be decoded in the work of art, rather the author becomes the "first reader," the first person to arrest meaning from her interaction with the work of art and society for future readers—authors instigate a work's history insofar as the author and the work are already situated within their socio-historical context (1993, 136). A work of art results from a process, from a communion between artists, audiences, and society. Creators can influence meaning through their own assertions, but, ultimately, the aesthetic experience of a specific work of art is codified by society and mediated by the aesthetic conventions of its time.

In a critique of the sociological view of artistic work, Szendy suggests that sociology answers only a small part of the experience of a work of art; sociological perspectives "do not address the way that, implicitly or explicitly, *works configure in themselves their reception, their possible appropriation, even their listening*" (Szendy 2008, 7; emphasis in original). Szendy seems to imply that the artwork does its own work, that the work configures itself for the listener,

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[6] Concerning the author, Wolff writes: "the author, now understood as constituted in language, ideology, and social relations, retains a central relevance, both in relation to the meaning of the text (the author being the first person to fix meaning, which will of course subsequently be subject to redefinition and fixing by all future readers), and in the context of the sociological understanding of literature" (1993, 136).

which places the listener in a passive role. Szendy's statement, however, ignores the situated listener: the listener that is a part of a particular social community, and the listener who derives meaning from the ascribed kernels of meaning (à la Kramer). Furthermore, Wolff's sociological perspective addresses the manifestation of ideology of the artist in the work, configuring the work for reception. While there are certainly issues surrounding sociological perspectives, this particular argument of Szendy is readily countered.

In light of the sociological interpretation of aesthetic experience, and the potential for individual aesthetic experiences to influence the social and political spheres, the source of this influential power should be considered further. Contemporary philosopher Simon Malpas suggests that aesthetic experience "generates a moment in which reflection can begin because of the way its presentation estranges, disrupts and fragments the actual" (Malpas 2003, 84). The fragmentation of "the actual" (Malpas's term for empirical reality) emerges from art's ability to stand out "against the rationalising and industrialising drives of the modern" through its "capacity to disrupt the closure of systematic rationality, fragmenting its categories and structures" (89). Malpas makes the point that as audiences admire the aesthetics of a work of art, they suspend the 'industrialized' drives of the 'modern' world by willingly sacrificing their time for this aesthetic encounter. Similarly, Wolff considers the "aesthetic attitude" in the experience of art as a perspective that involves "a certain kind of distancing…of that experience from the practical attitude of everyday life" despite its integration with "wider structures of consciousness" (1983, 105). For these scholars, the power of

aesthetic experience lies in its ability to disrupt the daily routine of audiences.

Nevertheless, suspending a routine does not address the politically affective response of an audience. To involve politics, there must be a change in how an individual engages with the flow of power. Bennett's theory of "enchantment" provides an avenue through which the power of suspension can be converted to one of social or political participation and/or action. To be enchanted, according to Bennett, is "to be struck and shaken by the extraordinary that lives amid the familiar and the everyday" (2001, 4). The physical experience of enchantment is "a condition of exhilaration or *acute sensory activity.* To be simultaneously transfixed in wonder and transported by sense, to be both caught up and carried away—enchantment is marked by this odd combination of somatic effects" (2001, 5; emphasis mine). Bennett also describes enchantment as a "mood," an affective state (ibid.). Enchantment in this context thus derives its power from its ability to "stop you in your tracks and toss you onto new terrain and to move you from the actual world to its virtual possibilities" (111). Bennett's reference to the virtual is informed by Deleuze and involves a virtual space of different possibilities for the world, a field of "difference-in-itself" (53). Rather than simply giving up one's time for the aesthetic, this giving of time is exchanged for the opening of pathways for new ways of thinking. Musicologist Eric Clarke makes a similar claim, stating that music provides a critical distance from the 'everyday' as an object of aesthetic contemplation, and thus offers the potential for critique of the everyday (2005, 147-148).

Malpas describes a process whereby this space for contemplation opens the

door to the political through the "disruptive potential" of art, which "tends to be derived from the ways in which artistic fragmentation is posited as a disturbance of or challenge to the closure and completion of systems of thought or politics" (2003, 84). Along similar lines, political theorist James Currie suggests that the function of music as a political critique "is no longer to attach us to that which already exists and can be known" but to point "toward a different condition of social life yet to come" (2011, 551). Following this, I propose that the political power of art, and in this case particularly music, is its ability to reveal the potential for a different way of thinking, either unsettling or reaffirming the socially grounded beliefs of the listener.

Community

Music's political potential ultimately concerns the listeners' relationship with both themselves and their community. Returning to Currie's philosophy of music, music (including instrumental music) can potentially function as a critique of human society (2011, 550). It performs this critique through its autonomy from human belonging because if belonging requires autonomy, then "there is a need that human belongings per se can not fulfill" (551).[7] In this light, musical activity expresses the "human's desire for relationship either to their own subjectivity, or to the subjectivities of others" (554). Music is a critique of human belonging that allows human participants to express their desire for fulfillment by exposing and

[7] "Human belongings," in this case, does not refer to human possession per se. Currie uses "human belongings" as a kind of pun that refers to "the specific realms of human activity and meaning-making that enables us to belong to a certain social locality and which, in turn, therefore belong to us." (548). A participant belongs in a social group, and the social group also belongs to the participant.

embracing this social lack through (to use Christopher Small's term) musicking. Viewed this way, music reveals a paradox of human society: if music can be used in the process of community formation, then belonging itself is, by necessity, lacking a vital component for its own existence. In other words, human belonging depends on something exterior to the process itself.

Cultural theorist Barry Shank (2011) offers an interpretation of community through the ideas of the political theorist Jean-Luc Nancy that speaks to the intersubjective ideas discussed above. According to Shank, individuals that share in an interpretation of a musical work are not a uniform cohort, but a collective of distinct individuals with a shared aesthetic judgment: a community "constructed of difference" (2011, 839). This community, however, is best understood as a process, because the community does not exist as an apprehensible object gathered around this experience, rather, it is the collective "leaning toward each other" of individuals, "what Nancy calls 'being-in-common,' where the common is both an effect of the actions of individuals and the ground out of which those actions emerge" (840). These fluid communities that comprise the human experience "overlap and disrupt each other" and the "felt illusion of a center is the momentary product of the necessity of human being-in-common and the leaning toward each other that results. This leaning is much like the inclining toward meaning that, for Nancy, constitutes musical listening" (841). The leaning metaphor is especially effective as it implies both a sense of motion and a sense of temporality. It is not that the members of a community are ideologically identical, but that other (possibly conflicting) ideas draw individuals to different

communities in addition to a particular being-in-common. Furthermore, leaning towards a particular community "requires neither the suppression nor the transcendence of those differences" (839). For Shank, meaning in musical listening results from the selection of something as musical or musically beautiful, thus establishing one centre in opposition to another (the a-musical, or musically unpleasant). This process of selection "confirms the belief that we feel as collective beings. The experience of musical beauty is the experience of the collective nature of subjectivity" (835). As a result of the selective process, it can be said that the "political agency of music derives from its capacity to entrain subjects to feel pleasure in particular combinations of auditory difference and to reject other combinations as noise…This suggests that the emergence of a political community is, partly, an aesthetic experience" (834). While Shank's understanding of community certainly addresses the social experience of listening, in order for it to be considered political there must be an issue of power that arises from this construction of a community.

There are two ideas I would like to put forward to introduce issues of power into Shank's view of community. The first comes from Goehr's study of political music and her statement: "Music's meaning and value might come solely from within itself as a product of its purely musical form and content, but it has meaning only for human beings who live in a human world" (1994, 110). A musical work may be the source of its meanings (as opposed to meaning by association), but these meanings only have value to individuals within (and, implicitly excluded from) particular communities. Furthermore, according to

Protevi, "[p]olitical philosophy benefits from rethinking the social context of affect, since social commands, symbols, slogans, and images result in the conditioning of conscious subjective actions through unconscious valuing" (2009, 186). The politics of these interpretive communities emerge from the "unconscious valuing" that favours one particular association over another. Secondly, in a similar argument from Coole: "In the political domain, meaning and the process of its emergence are thus weighted down with power" (2000, 142). "Meaning and the process of its emergence," for Coole, involve power because individuals value particular aspects of society based on their communal associations. To recall the definition of political from Coole and Frost discussed earlier, it is the negotiation of power relations that is political; in this case, it is the valuing of meaning that engages a relationship of power.

Like the fluidity of the communities, the fluidity of the individual is also significant. Josh Kun argues that music can signify a (personal) utopia (2005, 17). It does so not in how it is organized as a metaphor for perfection, but in letting the listener know what utopia could be: "Music gives us the feelings we need to get where we want to go" (ibid.). Music as an aesthetic experience makes us feel, and these feelings are political in that they are socially coded and have the potential to move us to action, to move us to change the self. Kun is not alone in this view. Several music scholars propose that music also allows for the temporary restructuring of the self, allowing the self to experiment with different identities (Clarke 2005, 148; DeNora 2000, 57; Frith 1996, 109; Kun 2005, 12). Music, therefore, can be considered in light of how it allows individuals to (re)create

themselves and to re-imagine how they experience the 'everyday' world. For example, listeners can assume the role of themselves from a different perspective; they can experience themselves as other selves or as themselves in other social worlds. In this way, listeners (as individuals) can experiment and travel between different interpretive communities within the safety of the listening experience, and then lean towards a particular community (however temporarily) as they choose. Musicologist and semiotician Naomi Cumming offers a poignant interpretation of this self-reinvention through musical experiences:

> A listening subject cannot only move through different phases while listening, and write with varying degrees of assertoric strength, she can recognize the limitations of the interpretive world within which she operates, and, opening up the way of listening available to her, allow others to respond from a position of difference. Listening, then, is not only a matter of musicality, but of hearing other selves. (Cumming 2000, 71)

This reinvented self recognizes the limitations of the former self—or in Kun's terms, recognizes the non-utopian qualities of the current lifeworld—and the potential for change.

As noted above, a subject's identity "emerges from relations with others" (Malpas 2003, 91). And music, therefore, can contribute to this process in light of intersubjective relationships. So the unsettling of the self that Kun and Cumming describe above should be considered in the same vein as any potential site of self-dislocation; the same subjective influences that can elicit affective political responses in a subject from direct social interaction could also occur in the

musical experience. As Bennett argues through Foucault: “Foucault does not have a monadic conception of the self. Rather, he insists on the impossibility of being outside a regime of power—a regime that both functions as the condition of possibility of any subjectivity and is incapable of preventing the emergence of political movements that disrupt the regime” (2001, 151). In questioning the self—whether through music, aesthetic experience generally, or through the values of peers— listeners question (at least in part) the very system of power of which they are a part, and affective response to the aesthetic experience of a musical work is one way in which these questions manifest.

However, it is not only by questioning oneself that a listener engages the political; the listener must engage in some form of reciprocal relationship, the individual must also contribute to their polis. Because, as sociologist Tia DeNora believes, the individual and the plural are so strongly connected in society, a significant aspect of individual identity is its role in the social, what DeNora refers to as “the enactment of a plethora of mini ‘docu-dramas’ over the course of a day” (2000, 62). Individuals communicate their own identity through social interactions. In this sense, while social forces help to shape an individual identity, individuals also shape their own identity by contributing to other social forces, thus communicating and confirming their perceived social role to other community members. This is where we see the political truly emerging from the construction of a community. Individuals communicate their views to their community, and in so doing lean towards other individuals as they form other communities. It is here that the power of affect emerges as a method of

empathetic communication wherein the feelings inspired by a musical work are somehow expressed, pushing the listener into the socio-political sphere. One can imagine a particularly moving performance and a contagious smile spreading throughout the concert hall as one neighbour looks to another, and everyone joins the same interpretative community for that one, powerful moment.

Ecological Perspective and Affordance

The ecological perspective on perception and meaning provides a theoretical framework to consider possible inspirations for affective responses like the infectious smile mentioned above. Clarke's ecological approach to understanding music concerns the connection between perception and meaning (2005, 5). Clarke defines perception in the context of the ecological perspective as an "awareness of, and continuous adaption to, the environment" (4). According to this definition, meaning and perception are closely related because in perceiving the sounds of the environment, the listener engages with the *meaning* of those sounds and adapts accordingly (17). To accomplish this, a listener perceives the environment by making sense of raw (auditory) information supplied by that environment through a variety of processes based on memory and training (11). The listener then determines the possible action(s) afforded by the environment (23). This interpretation of perception stresses the importance of meaning in the perceptual process; information from the environment is perceived, processed, and understood with the intention to use it in a meaningful way.

A crucial concept in Clarke's ecological perspective is that of *affordance,*

which he defines as an object's constant properties (in relation to the environment) as perceived by an observer (36). This concept is significant because it implies a relationship between the observer and the observed. For example, a particular object may afford one observer something while affording something different to another. Clarke's example of this relationship is that a violin affords music for some and firewood for others (38). As Clarke describes this concept, it is clear that the perception of affordance is also highly contextual:[8] the difference between a musical instrument and firewood could be the result of cultural influence, or a desperate need for warmth. Whatever the context, it remains incredibly influential in the perception of an object's affordance.

A musical experience can have perceivable, invariable properties that afford various activities and understandings. According to Clarke, invariable properties are "those of the stimulus information itself," wherein music's invariable properties are the musical materials themselves (melody, harmony, etc.) that are recognized as equivalent under various forms of transposition and transformation (34–35). Furthermore, music affords various actions, such as dancing, religious worship, and emotional responses (38). While many of these affordances are suppressed in the 'proper' concert hall behaviour of the Western musical tradition, the aestheticization of the musical experience as an object of contemplation in such circumstances affords actions of an intellectual variety, such as acts of interpretation and "the speaking, writing, gesturing, and grimacing in which

[8] This perspective is echoed by Lydia Goehr, "To understand music in all its dimensions, theorists thus argue, it no longer suffices to analyze the form and content of musical works in isolation; we must investigate as well the institutional context in which the composition, performance, and reception, the production, exchange, and distribution of works take place—the context in which the works assume their full meanings" (Goehr 1994, 101).

interpretation is manifest" (204). There are a variety of responses that can result from an intellectualizing of the musical experience, and listeners can communicate these responses in any number of ways, including affective responses. But while Clarke suggests that musical meaning is created through perception, he does not account for perceptual meaning that differs from an interpretation intended by a composer nor does he consider how perceptual meaning interacts with discursive or associative meaning, especially those provided by their "first readers."

Textual and discursive influences can also come to bear on meaning derived from ecological perception. Broadly speaking, Clarke recognizes the importance of socio-cultural influences on the listener, recognizing that perceptual meaning is not intrinsic to the work but emerges from learned reactions to the constant properties of the work (43). Clarke also acknowledges the influences of learning "about something" through representational systems, which "helps to guide our subsequent perception" of the experience (ibid.). Furthermore, these external influences operate alongside perceptual learning in response to environmental stimuli (20-22). Nevertheless, discourse and ideology cannot be arbitrarily imposed "on the perceptual sensitivities of human beings, which are rooted in (though not defined by) the common ground of immediate experience" (43). This implies that discursive meanings cannot be applied to a musical work without respect to musical conventions, and that listeners still negotiate meaning through experience while making use of descriptive factors. Like descriptive factors, Clarke also recognizes the importance of multimedia in the experience of listening

to a musical work. Using opera as an example, he notes the importance of verbal and dramatic information in perceiving the musical sounds because these elements "*are* part of the available information for a viewer/listener" (88; emphasis in original). The resulting listening experience is not solely defined by auditory information; rather, it is the perception of the environment in its entirety and other learned behaviors (or learned interpretations) that contribute to the understanding of the auditory information.

Semiotics

Semiotics provides an avenue to further develop the perceptual meaning suggested by Clarke, and also leads to a solution as to how thoughts related to the political can emerge. Semiotics bears a striking similarity to the ecological perspective presented by Clarke, and two of the musical semoticians considered here—Mark Reybrouck and Naomi Cumming—also refer directly to the concept of *affordance* in their work. However, Reybrouck's description of listeners as "construct[ing] their music knowledge as the result of interactions with the sounding environment in an attempt to make sense out of the perceptual flux" (2008, 339), while similar to the ecological perspective suggested by Clarke, is framed as the "semiotization" of the sounding world (Reybrouck 2005, 256; Reybrouck 2008, 339). For Cumming and Reybrouck, listeners employ various listening strategies both to make sense of music and to assign values to musical works (Reybrouck 2005, 257; Cumming 2000, 118). It is through making sense of music that listeners formulate views and responses based on the affordances of the

musical work, and semiotics is one avenue for this sense making.

In the field of semiotics, a sign can be broadly defined as "a unit of meaning: something that brings to mind an idea, its 'object,' through the operation of an interpretive response, which may be manifested in a feeling, an action (or reaction), or reference to a conventionalized code" (Cumming 2000, 68). Music's potential to carry, as Cumming describes it, "connotations, for example, of human 'subjective' qualities, such as those intimated in voice, gesture, or actions suggestive of willfulness" is a product of semiotic codes, and, accordingly, these qualities are "heard according to a learned code of recognition" (16–17). Yet, Cumming warns that the listening subject is "more than a processing unit for conventionalized signs" (303); the connection between the sign and the meaning assigned to it through a "learned code of recognition" ultimately involves a process of interpretation.

The listener's interpretation of signs plays a significant role in affective responses. In the experience of listening to music, the listener engages with what Louise Anderson calls a phenomenon. According to Anderson, semiotic linkages in music are formed through reflection upon this phenomenon (2008, 289). Listeners interpret (reflect on) a phenomenon to assign meaning. Anderson describes this as forging a "relationship" with the musical event in an attempt to "'grasp' the affective" (291). Because instrumental music does not present a specific, linguistic message for the listener to grasp, the listener may experience a wide range of affective responses to a musical work by assigning meaning to their experience before the musical work reaches its end (Anderson 2008, 292;

Cumming 2000, 100-101). The social web shapes this process of assigning meaning, much like it shapes affective response (Anderson 2008, 297; Kramer 2002, 8; Reybrouck 2005, 239). The result is that every aspect of the musical work is heard in relation to the moments that come before and after it. The final interpretations can vary widely from intermediary interpretations formed along the way, and from other 'final' interpretations formed through previous listenings (if any) (Anderson 2008, 295; Reybrouck 2005, 239). Furthermore, each additional interpretation settles as sediment for further interpretation (Anderson 2008, 294–295). The end result, then, is that listeners form associations with musical signs that are complex, multifaceted relationships and, while formed through learned code(s), depend on their varied experiences.

Ultimately, these experiences with music lead the listener somewhere. If a listener is willing to submit to a particular interpretation of music (no matter how temporary or permanent that particular interpretation may be), that listener enacts a relationship with a particular interpretive community through this submission. As a result, issues of identity and community associations are raised through the process of listening to music and deriving interpretations. While social forces certainly play a key role in aesthetic experiences, the way in which an artwork affords "aesthetically warranted" responses is crucial. The way in which music convinces a listener to feel a particular way based on the listener's socially influenced identity and beliefs plays a key role in the politics of affect. After all, if a work of art opens up new ways of thinking for the individual, then the way in

which it convinces the listener to visit these virtual spaces—the work's rhetoric—could very well determine the individual's response.

Rhetoric

Rhetoric, as established by the ancient Greeks and Romans, is the art of persuasive oration, and musical performance embodies the characteristics these ancient scholars valued. Both persuasive oration and musical performance exemplify the multilingual component of performance that includes phrasing, rhythm, pitch, dynamics, and gestures (Bonds 1991, 145; Goldberg 2007, 49). The presentation of music as a rhetorical art form has a long history in musicological discourse, though much of this thought derives from the eighteenth-century metaphor of "music as a language" (Bonds 1991, 61). However, the early study of music and rhetoric mainly concerned the categorization of rhetorical devices while applying the terminology of rhetoric to musical structures (Stedman 2012, 69). Mark Evan Bonds finds the origins of this practice in Johann Mattheson's "well-known but widely misunderstood attempt to draw parallels between the form of a musical movement and the structure of an oration" (1991, 5). Scholars such as Stedman and Jasmine Cameron generally dismiss this practice of classification. Cameron justifies her decision, reasoning that one cannot simply apply rhetorical techniques and devices to musical analysis because this assumes that there is a direct correlation between linguistic rhetorical devices and musical material (2005, 48). Rather than the strict classification of rhetorical devices or structures, this study will explore the interactions of various musical elements

generally and how these interactions seemingly attempt to convince listeners of each work's political argument.

As noted in the introduction, Kyle Stedman suggests that rhetoric can also be understood as an effectual means of sharing insight, a means of convincing an audience join in your ideas (2012, 75). In this sense, rhetoric should be considered as "*effective* communication"; a means of connecting minds and emotions between orator and audience that focuses less on the "exact transmission of data" and more on the "playful extension of discourse, image, and sound" (74). Stedman's interpretation of rhetoric is particularly apt for the study of rhetoric in instrumental musical works as the non-discursive nature of instrumental music, and the subjective nature of interpretation, often precludes the possibility for the "exact transmission" of data.

Nevertheless, phrasing, rhythm, and the other aspects of music performance that evoke those of oration do not account for the linguistic basis of their arguments. To exceed the metaphorical rhetoric of music, the shackles of linguistic discourse must be shed. In an extensive argument concerning non-discursive rhetoric, Joddy Murray claims that rhetoric is ultimately the manipulation of symbol-systems for communication (2009, 11). Although linked to how one manipulates language in linguistic rhetoric, Murray also argues that there are a number of other symbols/symbol-systems in the world that can potentially "manipulate meaning and emotions" (13). Similarly, Stedman considers the non-discursive symbol system of music as the strength behind its rhetorical force, because "nondiscursive texts emphasize the experiential, the

sharing of states of being, the option of seeing rhetoric as a way of communicating wonder and sitting down and playing around in it for a while" (2012, 75). Taken in conjunction with Stedman's suggestion that rhetoric is a means of convincing people to share in a common idea (ibid.), the shared, playful experience of non-discursive texts, specifically music, becomes a strength rather than a weakness.

The aforementioned aspects of music performance—phrasing, rhythm, pitch, dynamics, and gestures—also figure into performance generally, and should be considered as symbol systems to be manipulated in their own right because they too have the potential to influence an audience's perception of a performed text. These systems carry this potential because "symbolization is learned socially, within a culture, and with immediate emotional consequences and shading" (Murray 2009, 13). In other words, people (as social beings) are taught to believe certain things and to react in particular ways to events that are presented to—and experienced by—them. This brief explanation of affective response captures its intellectual foundation in individual experiences; that in music, for example, "pleasure taken in following (or anticipating) a pattern, in catching an allusion, or in associating a present experience with past experiences may be an emotional response, but it rests upon the informed—that is, intellectual—response that makes them possible" (Goldberg 2007, 55). The views of these two scholars reflect the arguments for musical semiotics discussed above, supporting the perspective that responses to music are the result of social influence and education.

If rhetoric is considered as broadly as suggested above, then this claim must be taken to its logical conclusion. Bonds indicates that throughout history—from Aristotle to Nietzsche—philosophers "have argued that truth, language, and eloquence are inseparable, and that a dichotomy between a truth and its expression is a false one" (2007, 117). In an essay concerning rhetoric and critical theory, Stanley Fish pushes this idea even further and suggests that all speech acts are rhetorical, and that any commonsense foundations seemingly at the heart of a communicative act (that is to say, the degree to which the communicative act is seemingly a-rhetorical) are actually social constructions that are "so powerfully—that is, rhetorically—in place that they are in effect invisible" (1995, 214). All communication, including supposed commonsense statements, results from some level of social construction, some act of persuasion. Similarly, Bonds describes rhetoric as the logic through which ideas are presented (1991, 158). Rhetoric appears to be the very fabric through which ideas are woven together: there is no escape from the rhetorical.

If all communicative acts are the expression of persuasive, rhetorical gestures, are humans simply sheep following the flock? As Fish explains, this need not be the case because "the radically rhetorical insight of Nietzschean/Derridean thought can do radical political work; becoming aware that everything is rhetorical is the first step in countering the power of rhetoric and liberating us from its force" (1995, 217-218). Accepting the rhetorical nature of communication can therefore provide a defense against its persuasive nature by letting individuals imagine that things are not as they seem to be so as to counter

ideas and arguments, no matter how convincingly they may be presented. Protevi offers a similar stance, suggesting: "a citizenry that is unaware of the way political rhetoric uses unconscious emotional valuing processes deeply rooted in brain and body risks validating the ancient antidemocratic canard about the emotional instability of 'the people'" (2009, 186). Without an awareness of how rhetoric is used to sway to emotions of the audience, a defense cannot be mounted against it. In relation to music, Bonds describes the listener as "the only true arbiter" of rhetoric (1991, 68), suggesting that it is up to the listener to accept or reject the rhetoric of a musical work.

The two case studies that follow are inspired by the connections drawn between the thoughts above. That affective responses to music can be considered in the same vein as the political affect suggested by Protevi; that particular musical interpretations are afforded by music; and, perhaps most importantly, that musical works can convince a listener of a particular response. The rhetoric inherent in John Oswald's *Spectre* and Christos Hatzis's *The Awakening* is significant because both works can be interpreted as exploring political subject matter, and not only afford a particular affective response for the listener, but also convince (or try to convince) the listener of this specific response. Each work creates a space for the listener to consider its political subject matter and attempts to sway the listener to a particular interpretation. These interpretations can then be communicated back to the listener's polis through affect, possibly forming communities of like-minded listeners leaning towards each other and further impacting this polis. However, as will become clear through the two case studies,

both works accomplish their means through very different aesthetic regimes, resulting in very different listening experiences.

Case Study 1: John Oswald's *Spectre* (1990)

Spectre is a single movement work, approximately six minutes in duration. It was commissioned by the Kronos Quartet in 1990, and composed for string quartet and tape. Oswald uses electroacoustics and the string quartet in *Spectre* to capture what he describes as a musical impossibility: a single moment in time in a musical work. Oswald's programme note describes this aspect of the work as follows:

> The camera's shutter blinks and a moment of the visual world is frozen on film. Still, there is no audible equivalent to the snapshot in the time it takes to sound. Sound takes time. Recordings of Kronos [and here Oswald is referring to the recorded electroacoustic 'voice' in the performance of the work] fill Spectre. Successive moments happen often at once. In concert the [live] musicians add a final overdub to a string orchestra of a thousand and one reflections. This wall of sound of veils of vibration of ghosts of events of past and future continuously present is a virtually extended moment. (Oswald 1990)

To capture a moment, Oswald uses the electroacoustic voice to multiply the musical voices of the string quartet a thousand times[9] using recordings of the Kronos string quartet. However, the work does not simply move forward in time; the quartet's musical gestures from the past and future come together in countless

[9] The number 1000 is provided by Oswald in the programme note for *Spectre*, however the poetic cadence of his writing leaves the reader wondering if this is a literal or figurative number. The aural density of the electroacoustic element in the work itself does not lend itself to easily answering this question, either. However, in an interview with John Oswald for *The Wire*, interviewer David Keenan writes: "On [*Spectre*], for instance, the Quartet start off playing a simple one note drone that is gradually augmented by thousands of recorded multiples" (2002, 45).

individual moments throughout the forward progression of the listener's experience of the work. In other words, at these moments the musical material is shared across 1001 voices and across time. Nevertheless, unlike a moment captured in a photograph (to use Oswald's example), these synthetic moments take time to unfold and develop. And, in its attempt to capture a moment of time in music, *Spectre* exposes a larger issue: the limitations of both visual and aural stimuli. In exposing these limitations, *Spectre* establishes a conflictive hierarchy between visual and aural stimuli that compete for power. The stimuli of the audio-visual competition may affect the listener in various ways, and these responses may very well include the politically affective. I argue that *Spectre*'s aesthetics, in the power struggle between the audible and visible throughout the work, concern the broader experience of aesthetic stimulation, which affords the listener an affective response to the musical rhetoric that emerges from this multi-sensorial experience.

While the discussions of *Spectre* and *The Awakening* to follow are subjective, both illustrate the overarching ideas of political affect in this study as examples of potential responses to the experiences of these works. My response develops from my experience with each work in itself, and not from coinciding activities or overt associations with previous events. Furthermore, my affective response is one coloured by my community, other social influences, and my musical and academic training. After all, as Cumming notes, "[i]f a 'feeling' is involved, it is one whose interpretation has been culturally entrained" (2000, 17). Cumming defends this statement through the simple observation that the terms

used to describe psychological states (such as feelings) only come to be associated with these physical sensations through social negotiation (18). Musicologist Vijay Iyer makes a similar observation, claiming, "[c]ognition is seen in part as a social phenomenon, distributed over mind, body, activity and cultural context. We rely upon various attributes of our physical, social, and cultural environment to support or augment our mental capacities" (2002, 391). While responses to music (specifically my response) may be subjective, they are also grounded in a much broader social landscape.

The subjective emotional response to music adheres to the principles of the ecological perspective on musical meaning. According to musicologist Ruth Herbert, the ecological perspective "has rapidly gained acceptance…clearly acknowledging that experiences of listening to music are inevitably personal, relational and situational" (2012, under "An ecological approach to listening"). Nevertheless, sociologist Ping Zhang argues: "Contrary to the widespread assumption that affective reactions are inherently subjective, contextually labile, and thus unreliable, studies find that people often exhibit greater similarity in affective reactions than in reason-based or cognitive assessments" (2012, 248). While individual responses to music may seem subjective and unique, Zhang suggests that an individual's response often corresponds with the responses of other individuals. This may very well result from how meaning in music is constituted, such that, according to DeNora, "all discourses 'about' the musical object help to constitute that object" (2000, 30). In light of this, DeNora also states: "With regard to music, then, the matter of its social significance is not

pregiven, but is rather the result of how that music is apprehended within specific circumstances" (23). DeNora argues that the experience of listening to music is context-dependent and influenced by outside forces—echoing Bourdieu's claim that an artistic work does not carry its own code to decipher it ([1968] 1993, 216). These claims concerning subjectivity and the interpretation of music have generally been acknowledged for some time now, but their relationship with how music is *felt* requires further consideration.

When interpreting music (specifically in regards to affect), music theorists Robinson and Hatten suggest that as listeners we are

> *guided* by what matters to us, we *interpret* what matters to us *in terms of* what matters to us; we give meaning to that which gives us meaning in return, and the interaction is mutually reinforcing. Works of art teach us new emotions, even as we bring our previous experience to bear in interpreting them (2012, 104).

Robinson and Hatten share two important ideas. First, there is a bit of circular logic that guides the process of interpretation; individuals interpret music in light of what they already consider to be important and meaningful. Second, listening to music provides a space for learning, for teaching new emotions in light of previous experiences. These claims are related to DeNora's claim, among others cited above, that musical experiences are "a building material of 'subjectivity'" (2000, 57). And it is through this constructive process that the listener becomes, according to Bergh and DeNora, "a composer/performer…the craftsperson who 'finishes off' an object, or a picture framer/hanger or arts curator who situates a

musical item" (2009, 106). Listeners imbue a work of art with meaning for themselves through a social code instilled within them.

Affective responses to music may be both individual and subjective, as are all responses to music, but, as should now be evident, they are also socially encoded and typically have a degree of intersubjective agreement. Furthermore, as these responses join the discussion surrounding a particular work of art, they begin to constitute the musical work as such for others. Thus, while my affective response to Oswald's *Spectre* may be subjective, it is grounded in the work itself and encoded through my social experiences. This suggests that my response may be experienced by others with similar social backgrounds, and my response may very well serve as a constituting element for the experience of another person if they happen to encounter this analysis.

In preparation for the discussion of *Spectre* as a whole, the electroacoustic voice of this work deserves further consideration. In the programme note quoted above, Oswald describes two key aspects of the electroacoustic voice: it contains numerous recordings of the Kronos quartet, and these numerous recordings disrupt the work's linear progress. While the music itself (like all music) moves through time, various moments of the work overlap and twist back on themselves in an attempt to "virtually extend" a single moment, thus obscuring the forward progression of the work in exchange for synthetic musical stasis. It is not that the music itself becomes static, but that the synthetic arrangements of musical material negate the work's forward motion. However, Oswald also describes the live performers as a "final overdub" for the recorded portion of this work. If this

is truly the case, that the string quartet merely presents material already captured a thousand times on the accompanying recording, what purpose does the live quartet serve that could not be expressed by simply recording the material one more time?

To clarify the role of the live quartet relative to the electroacoustic voice, I will briefly describe the aural experience of *Spectre*. The work begins with the sounds of the cello tuning, which quickly changes to a sustained pitch (A3), eventually spreading to the other three instruments. Throughout this additive process, each instrument's entrance is barely perceived, but the colour of the sound becomes richer as each instrument's distinct timbre contributes to the sustained A. During this additive phase, the electroacoustic voice also enters. The voice sustains an F3 at a pianissimo dynamic that can barely be perceived, and sounds almost like an overtone resulting from the string quartet's timbre. By 1:07 of the work,[10] the stillness of the sustained A falters as each instrument begins an exaggerated vibrato. These vibratos proceed uninterrupted until 2:53, establishing a sense of relative stability.

At 2:53 of the work, everything changes. The sustained F3 of the electroacoustic voice moves across the stereo field (from left to right), and with this motion against what had been nothing but stillness the sound world slowly begins its all-consuming development as the density of the electroacoustic voice begins to thicken. By the 3-minute mark, the string quartet is consumed by the electroacoustic voice (which now has a timbral quality not unlike harmonics

[10] The references to specific time markings throughout this analysis are taken from the recording of *Spectre* on the Kronos Quartet's CD, *Short Stories*.

played on string instruments). These electroacoustic sounds are, essentially, harmonically static but have acquired a rich sonic quality (perhaps as a result of their timbre) that is more complex than a single sustained pitch or a triad, but that lack the definition of a harmonic cluster of specific pitches. These electroacoustic sounds continue until 3:13 of the work with light stereophonic movement from left to right. The stereo oscillation slowly compresses until 3:13, when the electroacoustic sounds become centrally static.

At this point, *Spectre* changes yet again. The electroacoustic sounds become a quiet, ominous mass. Rather than distinguishable tones or colours, the electroacoustic voice transforms into a unified sounding body of incredible density. However, the sound mass does not become white noise; the voices do not wash each other out. Instead, the mass operates as individual voices on the micro-structural level, but assumes a unified character on the macro-level, unified as an acoustic force that engulfs the live musicians they accompany. The electroacoustic mass slowly builds through a crescendo, and by 3:33 the noise is completely overwhelming. When the noise reaches its dynamic apex, the music becomes both amorphous and active, but, similar to the aforementioned vibrato section, there is still a sense of relative stasis. Again, this can be explained through micro and macro levels of the composition. At the macro-level, the multitude of voices envelope the sonic experience in its entirety; the electroacoustic voice overruns the string quartet and remains essentially static. But at the micro-level, the distinct voices continue to create their rhapsodic entanglement of time and space. The electroacoustic mass remains at this dynamic

until 4:47 and attacks the listener from all sides. Meanwhile, the live string quartet itself remains sonically buried.

From the time mark of 4:47, and moving towards the end of the work, the electroacoustic force begins to fade as the live string quartet slowly returns into focus playing pizzicato pitches at a rapid pace, a pace that slows to a halt as the piece reaches its end. This relationship between the electroacoustic sounds and the live string quartet creates a tenuous relationship that establishes an ABA' form with the A sections sharing the same designation because both lack the dense electroacoustic element. I consider the stereophonic motion that initiates the development of the electroacoustic sound mass at approximately 3 minutes as the beginning of the B section and the beginning of the A' section as the moment when the string quartet becomes audible once again. Furthermore, the work both begins and ends on A3; and like the additive section at the beginning of the work, the final pizzicato section eventually results in A's from all of the instruments (electroacoustic voice included), adding further support to the A' designation.

The rapid pizzicatos that close *Spectre* differ drastically from the long sustained tones of the work's beginning, and there is seemingly nothing that ties them together beyond a sustained A. Furthermore, the slow crescendo of the electroacoustic voice may overtake the aural experience, but what of the performers that remain on stage? Perhaps the performers establish some sort of continuity behind the electroacoustic "veil."

The score for (or performance of) *Spectre* reveals that, in fact, something *is* hidden behind the overwhelming electroacoustic voice. There are two crucial

moments in what I have labeled the B section of *Spectre* that occur behind the electroacoustic voice: the 'mimicking of performance' and a brief segment marked *spem in alium*. To mimic performance, the players are given the following instructions at approximately three minutes into the work, seconds before the electroacoustic voice reaches its apex: "bow gradually elevates from strings in a wandering" (Oswald 1990, 2). Suddenly, despite their inaudibility behind the electroacoustic voices, the physical presence of the string quartet is demanded to realize this work. Rather than contributing to the aural construction of the work, no matter how audible or inaudible they may be, the physical performer is instructed to do something distinctly visible, distinctly performative.[11] This is a peculiar request by the composer for the performers, however it does speak to the power of the electroacoustic track in the experience of this work; the electroacoustic voice is so strong that the performers can arrest sound production and give total control of the aural experience to the electroacoustic voice. I would argue that this is Oswald's counterstrike against the visual arts he so desperately attempts to capture in this work. The composer asks for the visual experience typically associated with string quartet performance to be altered (mimicked) thus demonstrating the power wielded by the electroacoustic voice in *Spectre*'s audible experience.

[11] Although, it should be noted that this does also affect the sonic density of the work by approximately 0.1% based on the total number of voices and excluding possible differences in dynamics.

The *spem in alium*[12] section is equally striking as a performance effect. While the electroacoustic voice continues to dominate the aural environment, the performers are given the opportunity to perform the only notated polyphonic musical material of the entire work: the string quartet performs a contrapuntal passage that is strictly notated, both rhythmically and melodically. Until this point (as discussed above), the string quartet has only performed sustained tones and elevated their bows from their strings. This means that in the moment of the work when the string quartet behaves as one would expect, the composer subverts the string quartet's role as the primary vehicle for the delivery of musical material to a visual one in which they present musical material hidden behind the electroacoustic sound mass. Despite the increased complexity of musical material, the string quartet may as well be mimicking performance once again as far as the aural experience of the work is concerned. Furthermore, this section is marked in the score as 'optional' (Oswald 1990, 2). Presumably, the only other option would be to let the string performers sit quietly as the electroacoustic voice continues its overwhelming dominance. Both the mimicked performance and the *spem in alium* section create a power struggle between the string quartet and the electroacoustic voice: a political concern.

The larger concern here is the one hinted at in Oswald's programme note for *Spectre*: the disconnect between visual and audio media. In the programme note, Oswald writes: "there is no audible equivalent to the snapshot…Sound takes

[12] *Spem in alium* is the title of a motet by Thomas Tallis (1505-1585). It is a motet for 40 voices, an early work for an unusual multitude of voices. Tallis's work itself may very well be a spectre of history lurking within Oswald's composition, however the technique of employing multiple overlapping voices here is more significant to this study as a performance effect.

time" (Oswald 1990). To depict this, Oswald attempts to create a "virtually extended moment" through this musical work, by overlapping successive musical gestures in an attempt to simulate the arresting potential of the snapshot. However, this artificial musical photograph is only one part of the issue at hand. While the attempt to capture a musical moment is very important, the bigger issue is one that concerns the music and visual arts more broadly: the potential limitations of both media.

Oswald highlights some of the limitations of the musical arts through the overwhelming electroacoustic track. This is perhaps the most direct critique in *Spectre* as this is the one most clearly described in Oswald's programme note. Music, simply put, takes time. Oswald's attempt to overlay and overlap various musical gestures of a single moment results in a practically indiscernible and overwhelming sound mass that consumes the musical material presented by the string quartet. The electroacoustic voice ultimately demonstrates that the immediate experience of a musical moment is overwhelming and indiscernible: that even at the intersection of past, present, and future, the individual, arrested moment remains unattainable. The musical art form, at least in this particular attempt, simply does not lend itself to arrested moments of understanding.

The composer's goal of recreating a virtual moment is supplemented, whether intended by the composer or not, through the performative aspect of the work. In this capacity, the string quartet eschews its simpler role of "final overdub" for something much more substantial. If the string quartet truly were a "final overdub" for the overlapping voices of the electroacoustic tape, then why

would their presence be necessary? Why would the performers need to mimic performing as they raise their bows from their instrument? The physical presence of performers, and their necessity for a fully realized performance, turns Oswald's commentary on the limitations of music in capturing a moment in time, into an equal commentary on the potential limitations of visual media in capturing these moments. A photograph of the string quartet as they perform the *spem in alium* may capture a sense of the music they are performing, but certainly not the multitude of electroacoustic voices that dominate the aural experience from a practically invisible performer.

It is the interaction between the visual (the performers) and the audible (the electroacoustic voice) that allows an argument to emerge from Oswald's *Spectre*. The potential limitations of both the musical medium and the visual performance medium are brought into focus in the context of this work through each medium's antithesis: the impossibility of arresting time in music, and the invisible power of auditory sensation. In the programme note, Oswald's description of *Spectre* describes the work as "wall of sound of veils of vibrations of ghosts of events past and future" (Oswald 1990). It seems that the ultimate spirit of the work (pun intended) is that of hidden entities: spectres and ghosts behind walls and veils. By exploiting the differences between visual and aural stimulation, *Spectre* engages in a political struggle; the power and limitations of the two media confront each other for the judgment and experience of the listener. Like any effective rhetorical work, the power of an argument depends on its

totality, not just individual parts. *Spectre* requires both the audible and the visible to exploit the limitations of each.

The affective response to Oswald's *Spectre* that I wish to address first is that which I felt, one of overwhelming anxiety. The work is generally unsettling as a direct result of its aesthetics, most prominently in the electroacoustic voice. The use of the electroacoustic voice as a historical mediator of some kind—bringing voices of the past, present, and future into conversation with each other—does not change its nature as a noisy and obtrusive sounding body. The electroacoustic voice consumes everything within the musical work and fills the entire aural space it occupies, hijacking the ears of the listener. Individual moments are lost and entwined, the string quartet voices that speak so clearly and simply at the beginning of the work are completely lost. The sound itself, as mentioned numerous times above, is overwhelming, and that alone could inspire the following question: what is happening and how does one make sense of it?

The form of the work, and the aesthetics that define it, may also inspire a sense of anxiety in a listener. Based on the analysis above, the form of *Spectre* can be considered as a loose ternary form, with the noisy electroacoustic voice defining the B section. While the electroacoustic voice itself is anxiety inducing, its interaction with the string quartet is equally disquieting in this section. The closing pizzicato section of the work has seemingly little to do with the sustained tones heard in the opening of the piece. Admittedly, the work opens and closes on an A3, implying a loose sense of coherence; however, there is ultimately little to connect the A to the A' section, other than the clarity of the string quartet and the

introductory and ultimate notes. The drastic difference between pitch material, timbre, and technique between the two A sections, then, may induce further anxiety through its seeming incoherence. And, upon first listening, perhaps the listener would turn to the hidden string quartet in the B section in search of cohesion.

In the B section of *Spectre*, when the string quartet both mimics performance and delivers its unheard *spem in alium*, the work is at its most anxiety inducing for a witness of this performance. Despite the aural information provided for listeners, the visual experience simply does not match with the aural experience. It is potentially disorienting, certainly confusing, and borders on the incomprehensible for listeners and witnesses unaware of *Spectre*'s commentary on the limitations of the audible and visible. The composer himself intended to disrupt the conventions of performance in this section, and considers the disorienting nature of this section successful, saying, "it works really well…you kind of go – huh?" (Keenan 2002, 45).

The potential sources of anxiety discussed above result from the work itself, and do not depend on the conscious awareness of the political message that Oswald establishes in *Spectre*; these sources of anxiety emerge from the interaction of the string quartet with the electroacoustic voice. Not only does the sound of the electroacoustic voice overwhelm the aural experience, but its interaction with the inaudible string quartet may also push listeners to the edge of musical understanding. Listeners may be unable to unite the visual and the audible, resulting in musical incomprehension (melodically, harmonically, and

formally), and anxiety. Even timbral coherence is thwarted as the work moves through the three distinct—and seemingly unrelated—colour palettes of sustained tones and vibrato, electroacoustic sound mass, and rapid pizzicato. In essence, *Spectre* brings the limits of the audible and the visible to the fore, and an inability to unite the two could result in anxiety.

Anxious responses to *Spectre,* however, are not the only possible reactions. Rather than oppressive interpretations of the audible and visible, listeners may interpret the work as an extension of conversations contained within the string quartet. This interpretation values the multiple string quartet voices that create the electroacoustic voice congruently with the performing string quartet itself rather than the oppressive nature of the two elements considered independently. This allows for at least two additional responses: one exclusionary, and one welcoming. This interpretation can be considered exclusionary in that the string quartet, in conversation with itself across time, is speaking a (musical) language that the listener may not full comprehend. As a result, the listener may feel any number of depressing affective states. Alternatively, the encompassing nature of the electroacoustic voice could sound inviting, inviting both the string quartet and the listener into the warmth of an intimate conversation among friends recalling past experiences. This may instill feelings of joy for the listener.

There are, however, countless ways one could be affected by *Spectre*, and I have offered one in detail and briefly considered two alternative views above. One could be disgusted by the exclusive nature of the work, or high-spirited as a result of its welcoming nature. One could even be anxious as a result of the

unknown within the work and brought to the limit of sensation. At the heart of the issue is that all of these responses can be derived from the experience of the same musical work, and are intimately linked to the musical material itself. Furthermore, as will be discussed, these responses can be considered in light of the political message of the work and the rhetorical strength of the interaction between the electroacoustic voice and the string quartet. While the rhetoric of this work is an important facet to consider, the rhetoric of Hatzis's *The Awakening* is more straightforward. Because of this, I will return to discuss the rhetoric of *Spectre* in the compare and contrast section that follows the case studies.

Case Study 2: Christos Hatzis's *The Awakening* (1994)

Unlike *Spectre,* the rhetorical strategy of which is immersed in the layers of 1001 voices, Christos Hatzis's *The Awakening* puts emotional resonance and conviction front and centre in a sorrowful and remorseful musical response to the "rapidly vanishing culture" of the Inuit peoples in Northern Canada and the "alarming increase in the suicide rate among Inuit youth during the winter of 1994" (Hatzis 1994). Hatzis depicts a dramatic musical confrontation between the indigenous Inuit people and their European colonizers in this four movement, 20 minute long work through the use of recorded sounds of Inuit *katajjaq* (colloquially referred to as Inuit throat-singing) and moving trains. The interactions between these electroacoustic elements and the string quartet in Hatzis's work leads the listener to a particular interpretation of the relationship between colonizers and colonized. I argue that the work portrays the Inuit losing a cultural battle to their colonizers, in spite of the complex, multifaceted socio-political relationship these Aboriginal peoples have with the nation of Canada. The work attempts to convince the listener of this through the musical and dramatic interactions of the string quartet and the electroacoustic voices. In this sense, the work's rhetoric attempts to persuade the listener of a particular point of view by establishing a point of emotional resonance. The sorrowful nature of *The Awakening* itself attempts to convince the listener of the sorrowful qualities of the cultural loss depicted within the work. Nevertheless, the listener as the true arbiter of rhetoric may also engage in an affective response related to the broader political issues brought forth in the work.

The political relationship invoked by *The Awakening* is particularly complex and part of a larger and much longer discourse on the relationship between the indigenous peoples of Canada and their European colonizers, focusing on colonization's effect on cultural preservation. The year Hatzis composed *The Awakening*, 1994, was particularly volatile for the indigenous peoples of Canada. Just two years prior, the Canadian parliament had failed to enact the Charlottetown Accord, a series of amendments to the Canadian constitution that, among other changes, would have created a third level of government (in addition to provincial and federal) specifically for Aboriginal peoples. This change would have allowed Aboriginal peoples like the Inuit the right to self-govern within the nation of Canada (Boyd 2011, 101–104). In the year of Hatzis's composition, the Assembly of First Nations published *Breaking the Silence: An Interpretive Study of Residential School Impact and Healing as Illustrated by the Stories of First Nations Individuals.* As this title suggests, the report was intended to encourage individual, familial, and communal healing in the wake of damage done by the residential school system (Henderson and Wakeham 2012, 9). Finally, it was also at this time that the Inuit, the Aboriginal peoples at the heart of *The Awakening*, strove for political independence through the formation of the territory of Nunavut. While Nunavut itself was formed and officially declared a Canadian territory in 1999, the process of its formation began in 1992 when the Inuit accepted the land-claim proposal offered to them by the federal government, a process that had begun some 25 years prior (Ahluwalia and Mansbridge 1999). The intervening years were a difficult time for the Inuit as they worked towards

forming their own government. This changing socio-political landscape inspired Hatzis to compose (among other pieces) the string quartet *The Awakening* (originally titled *Nunavut*); an electroacoustic radio documentary, *Footprints in New Snow*; and a work for choir and tape, *Viderunt Omnes*. All three of these works use recordings of Inuit *katajjaq*.

The use of *katajjaq* in *The Awakening* is a significant element in the musical depiction of the Inuit's cultural struggle. *Katajjaq* is a hocket-like vocal game in which two players trade brief rhythmic phrases back and forth (Diamond 2008, 51; Hatzis 1999). It is also an aspect of Inuit culture that has a long history and carries connotations of spiritual and communal survival in the Inuit community (Nattiez 1999, 405-413). In Hatzis's work, *katajjaq* is incorporated directly as an electroacoustic voice, and represents the Inuit through its distinct nature as a cultural practice unlike anything the colonizers brought with them.

Opposing the *katajjaq* recordings are the recorded sounds of trains, which here represent the colonial forces and symbolize the westward and northward expansion of Europeans and European-Canadians across Canada. And while Hatzis's composition does not directly concern the Canadian transcontinental railway (completed in 1885) or westward political expansion, the effectiveness of the sound of trains as a metaphor lies in the general idea of 'conquering' the Canadian wilderness (and by extension, its 'uncivilized' native peoples) through the construction of a trans-national railway. Trains allowed Europeans to establish centres of commerce and production across the vast country of Canada (Lavallée 2012). Furthermore, the Northwest Rebellion (another instance of

colonizer/colonized conflict) provided an opportunity for Sir John A. MacDonald to demonstrate the necessity of a railway system to carry Canadian military troops across the country to 'protect' settlers throughout the nation ("Canada, By Train." 2003).[13] In this light, the sound of trains becomes an apt metaphor for the impact of colonization based on its associations with conquering the wild Canadian landscape, controlling its Aboriginal inhabitants, and mobilizing military troops to defend the country against any potential Aboriginal uprising.

While the third movement of *The Awakening* best portrays the interactions (and rhetoric) of the aforementioned electroacoustic elements with the string quartet, the work must be considered briefly as a whole before moving on to specifics. It consists of four movements, but does not fall within the 4-movement structure of a string quartet in the classical genre. The first movement is introductory in nature, the second consists of the playing out of thematic material, the third movement is a fast, dramatic movement in a free form, and the final movement is a slow denouement that plays out the same melodic material as the second movement. The first and second movements introduce the important dramatic and thematic elements of the work, the third movement provides its dramatic climax through the materials introduced in the previous movements, and the fourth, through its conservation of melodic material, provides a moment for reflection on the events depicted throughout.

The work as a whole is harmonically and melodically focused on a semitone relationship, particularly the semitone between D and E*b*. Broadly speaking, the

[13] While the railway was incomplete at the time of the rebellion, it provided justification for MacDonald's desire to fund its completion ("Canada, By Train." 2003).

first movement emphasizes the D/E*b* relationship throughout, both harmonically and melodically. As an example of the tension found in various guises throughout the movement, measures 45 and 46 (figure 1) feature a sustained E*b* in the viola while violin 2 repeatedly plays D, often accompanied by a double-stopped E*b*. The movement ends on with a D^7 chord with an added E*b*, further emphasizing this tension. The second movement opens with a D-E*b* gesture and ends on E*b* major chord. The third movement closes with an $A^{ø7}$ chord, a substitution for the dominant chord of D (A^7) that includes an E*b.* Finally, the work as a whole closes with a resounding D in both the first and second violin. Furthermore, the semitone is frequently used throughout the work, often imitating sigh-like gestures such as those in measures 115-118 in the first violin (figure 2). The harmonic tensions between D and *Eb* take on various forms throughout the work, yet resolve as the work draws to a close. This final resolution deserves attention in light of the depicted drama (discussed below) since the overall harmonic design of this work, despite its generally non-functional harmonic structure,[14] still ensures its own harmonic resolution.

[14] Edith Eisler describes the work as "tonal, modal, harmonically and rhythmically static, but with many build-ups and climaxes and surging and receding dynamics." (Eisler 2005). Marcus Stäbler describes it as an expression of Hatzis's "own post-romantic musical language." (Stäbler 2005). These critics capture the essence of the musical language employed by Hatzis in this work, a language laced with the extended harmony Romanticism and the teasing modality of Expressionism entangled with the stasis and process of American Minimalism.

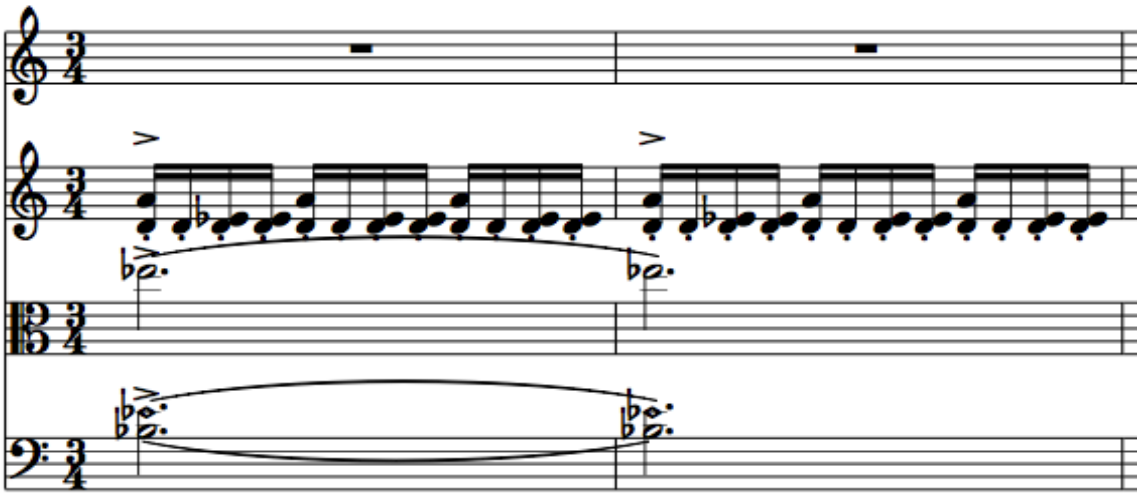

Figure 1. *The Awakening*, measures 45-46. Violin 2 and the viola maintain the D-E*b* semitone tension.

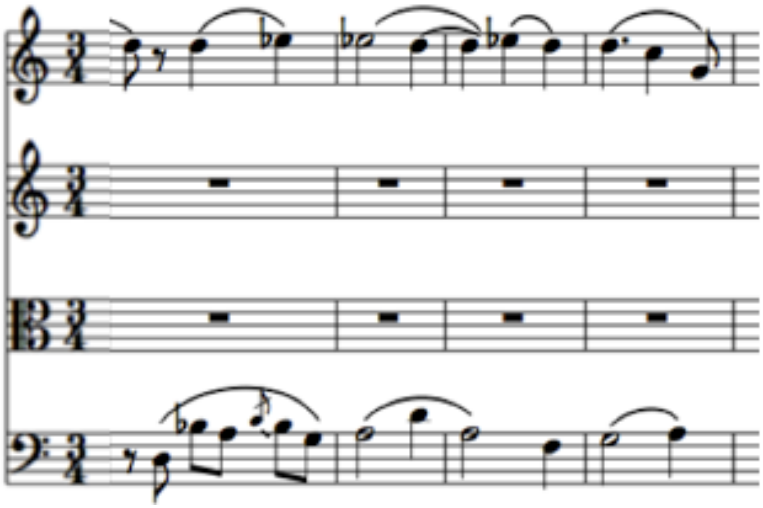

Figure 2. *The Awakening*, measures 115-118.

Throughout the work, the string quartet presents a key thematic passage in various guises. But to understand the rhetorical strength of this theme, it must be situated within the general arrangement of dramatic and musical elements across the four movements of *The Awakening*. The quartet features the electroacoustic train and *katajjaq* sound objects in movements one and three only; movements two and four are almost exclusively (with the exception of some introductory,

accompanying, and conclusive material) dedicated to the playing out of what I call the "resolution theme." My title for the theme is inspired by the composer's own words in the programme note for *The Awakening* in which Hatzis describes this theme as: "a musical affirmation of my faith in the divine and its ability to bring balance, *resolution*, and simplicity in the midst of all the overwhelming complexity we have brought upon ourselves and others" (Hatzis 1994; emphasis mine). Through the resolution theme, the string quartet assumes the role of a pseudo-guardian. It literally intervenes in the conflict between Inuit and colonizers by disrupting the continuity between movements one and three, and, as I will discuss below, tries to do the same within the third movement itself. Further, the theme resolves the work's dramatic conflict by providing closure for the work as a whole in the fourth movement.

The theme itself is constructed to resolve, for despite the work's generally non-functional harmonic structure, the theme suggest a melodic structure derived from G minor and is organized into what could be described as a 16 measure parallel period (figure 3). The first phrase ends on the 2nd scale degree (A), implying a dominant function for the period to close on the tonic (G). Harmonic resolution appears again in *The Awakening*, this time in a theme that contributes to the resolution of the conflict depicted throughout the work.

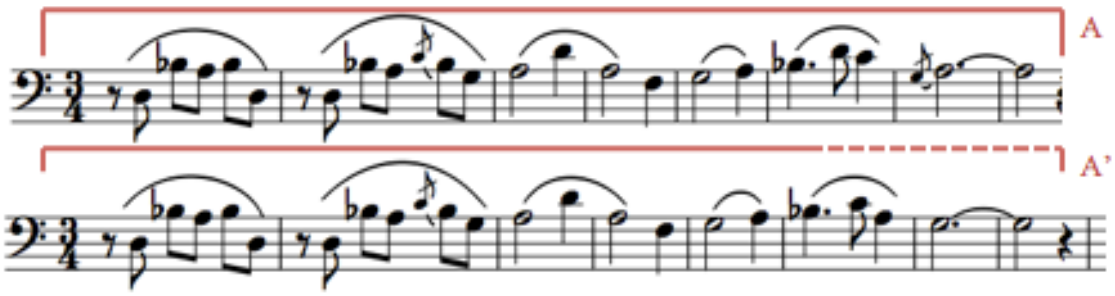

Figure 3. Resolution theme from *The Awakening*, mm. 98–113. The red brackets highlight its parallel period like structure.

The resolution theme also conveys a particularly pathetic ethos with clear emotional characteristics. The theme appears to be in G natural minor, emphasized through its frequent use of the flat 3rd (B*b*); the long history of the minor mode's association with sadness and sorrow shapes the experience of this theme for listeners of the art music tradition. Sighing semitones often accompany the resolution theme in other voices, occurring as early as its first repetition in the second movement (see figure 2). These add yet another point of emotional resonance for the listener. In addition to embodying resolution, then, this theme (and its accompaniment) also embodies the sorrowful emotional pallet of the work. These two aspects of the theme clearly mark it as a definitive element in the realization of this work and as an important element in the musical drama. However, it is the interactions between the electroacoustic elements and the string quartet (particularly through the resolution theme) that provide *The Awakening* with its persuasive force and its rhetorical impact.

In the third movement of *The Awakening* the metaphorical conflict between colonizers and the Inuit comes to an end. While the movement itself begins with various gestures from the quartet and interjections from both the *katajjaq* and train recordings, the partial presentation of the resolution theme at measure 313 and the moments leading up to it exemplifies the rhetorical strength of the work. Fragments of the resolution theme begin to emerge in measure 296 when the cello presents the theme's opening gesture. This gesture is immediately imitated in the other three instruments of the quartet, and proceeds to different musical material. The theme emerges again at measure 305, however this time the gesture is

expanded to the first five notes of the theme. Furthermore, rather than playing this introductory gesture and moving on to new material as before, the gesture is repeated 4 times in a notated accelerando (figure 4). While the first appearance of these gestures is imitative, the second time (beginning at measure 305) creates a hocket-like exchange as each instrument accelerates through its gesture and the various smaller motives within it interact in different ways. This incident within the work seems to draw a parallel with the performance and process of *katajjaq* through its hocket-like presentation.

The multiple, accelerating entrances of the resolution theme's opening gesture ultimately explode into the resolution theme itself. As measure 312 comes to a close, the first violin presents a scalar figure that rushes into a sustained G6 at measure 313, under which the second violin begins the resolution theme. However, even this appearance cannot reach resolution. While it becomes much more recognizable as the theme, moving past the opening gesture and into the first four sustained tones, its eventual collapse is almost palpable. For the listener, this failure may evoke a sincere sensation of doubt and disappointment as the theme's already pathetic ethos is abruptly arrested, never reaching its resolution. The second violin remains silent for almost three measures while the other members of the quartet move on to the portamenti and tremolo gestures that occupied a significant portion of the movement prior to the theme's appearance. Furthermore, the failed theme is accompanied by sighing semitones in the high register of the first violin, potentially instilling further heartache for the listener.

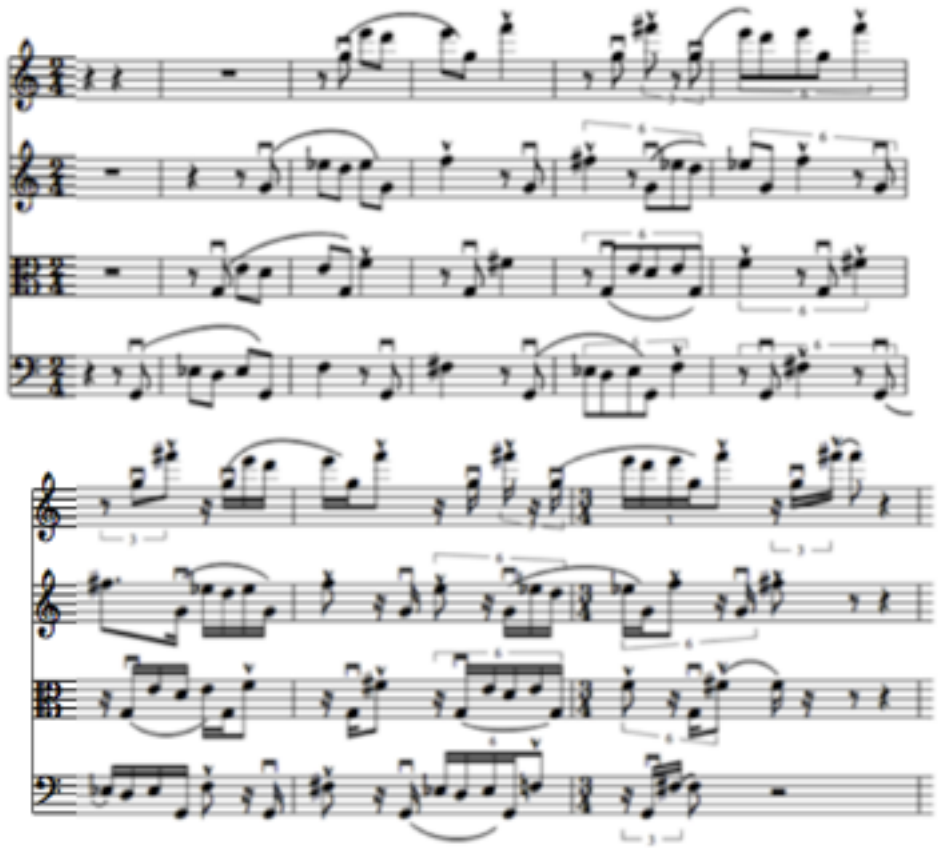

Figure 4. *The Awakening,* measures 305-312 (pick-up from measure 304).

The failure of the resolution theme at this point is a moment of rhetorical strength. The anticipation created for this thematic material through the rushing appearance of its opening gesture is finally satiated when the theme itself appears. However, the theme's failure, its broken appearance, only serves as a reminder that the relationship between Inuit and colonizers remains unresolved, for, at this point in the work, the musical forces have only been introduced and have yet to confront each other.

In the moments that follow, the quartet acts as a kind of orator presenting both sides of the argument. After a brief interjection following the failed theme, the hocket-like presentation of the resolution theme's opening gestures returns in

measure 324, only to be interrupted by the sound of a speeding locomotive in the electroacoustic voice that the string quartet then imitates through staccato tremolos. The string quartet has, by this point, imitated both the hocket-like qualities of the *katajjaq* and the stricter rhythmic qualities of the locomotive; the quartet appears to embody both sides of the argument, potentially preparing the audience for the victory of one side or the next. It is just this conflict that becomes the focus in the subsequent moments of the work.

At the end of measure 335, the throat singer returns with a brief gesture that introduces the train-like tremolo sounds of the string quartet juxtaposed against a different *katajjaq* sample in the electroacoustic voice. The imitated train and recorded throat singer are suddenly interrupted by two measures of a pizzicato gesture from the quartet (using the same notes as the imitated train), and return to their juxtaposition immediately thereafter. Upon this return, the emulated train is accompanied by the sound of a train in its recorded version; the throat singer continues as well, but at a lower dynamic than the train. From this point (measure 340) until measure 365, the string quartet and electroacoustic train sounds become bound together and either alternate with the *katajjaq*, or drown it out altogether. At measure 365, the fate of the throat singers becomes clear: for, although the throat singing samples continue quietly for two more measures, the train sounds as though it is passing by immediately in front of the listener through Hatzis's use of intense dynamics and stereophonic phasing. Finally, the *katajjaq* stops completely and listeners are left with nothing but the train and the string quartet for the final measures of the movement, and with no electroacoustic component

whatsoever for the last movement of the work. It seems as though the technology of their colonizers completely overruns the Inuit.

There is more to this story, however, than the alternation and juxtaposition of two sound objects at the end of the third movement. The string quartet itself changes the interaction between electroacoustic voices into a dynamic drama. A prominent gesture as this third movement draws to an end is the string quartet alternating between a tremolo, train-like motive and another motive three quarter notes in length that disrupts the rhythmic consistency of the tremolo patterns. This "disruptive gesture" presents a chord change between G minor (root) and $A^{ø7}$ (3rd inversion), instilling a sense of sadness followed by distress. In this chord change, the two outer voices hold common tones (G2 in the cello, G5 in violin 1) while the inner voices create a sense of motion, especially through the prominent semitone motion in violin 2, which creates a very real sense of urgency and despair for the interaction between the electroacoustic elements. The string quartet thus establishes an emotional backdrop for the action of the electroacoustic voices heard at the forefront of the conflict.

The string quartet also plays a key role in realizing this conflict through phrasing. Immediately following the fall-out from the failed appearance of the resolution theme in measure 317, the string quartet assumes the role of a pseudo-orator by alternating between train-like emulation and hocket-like gestures. When the quartet performs its brief pizzicato motive (measures 338 and 339), it presents a musical texture that had yet to appear in the entire work. This signals a significant change in the narrative. The gesture is also dynamically explosive; the

dynamics rise from pianissimo to fortissimo in just two measures. This gesture strikes me as a form of *anacoluthon,* a rhetorical device that disrupts grammatical flow for emphasis.[15] This disruption draws immediate attention to the string quartet in anticipation of the conflict between the electroacoustic voices. It emphasizes that the gestures of the string quartet, while generally repetitive, are not to be ignored.

Leading up to this point, the few tremolo gestures heard in the string quartet are relatively static and consist of the individual pitches of each instrument repeated throughout the gesture, except for violin 2 which alternates regularly between B and B*b*. This mostly static version of the tremolo section occurs once more following the disruption in measures 340-341; the proceeding tremolo sections are more active as they begin to gain harmonic motion, harmonic motion that establishes the G minor to $A^{ø7}$ harmonic progression of the disruptive gesture within the tremolo section itself. The disruptive gesture is interjected between tremolo sections until, finally, the music appears to give in to the disruptive gesture; this gesture, beginning in measure 366 just as the train sounds begin to overtake the throat singers for the last time, remains the sole musical material of the string quartet until the movement draws to a close on a pronounced $A^{ø7}$ chord.

The disruptive gesture lends significant rhetorical weight to the string quartet within the movement. It disrupts the textural flow of the tremolo patterns, creating a substantial change in pacing that emphasizes the dramatic impact of the

[15] While I do not intend to catalogue this entire work in terms of rhetorical devices—a process disregarded by both Cameron (2005, 48) and Stedman (2012)—this particular instance in *The Awakening* is so disruptive to the textural flow of the work (and textural unique within the work) that it draws immediate attention to the string quartet as an entity.

electroacoustic voice. These changes of pace establish a sense of insecurity in the work for the listener; the voices representing the Inuit and the colonizers continue to interact in unexpected ways, filling the final moments of the movement with uncertainty, thwarting expectations, and establishing a point of emotional investment for listeners trying to anticipate future events, drawing them further into the drama. While the electroacoustic trains and *katajjaq* provide the dramatic content, the drama only becomes convincing through the actions of the entire ensemble. Thus, considering the emotional resonance established in the resolution theme, the importance of repeated rhythmic gestures, and other forms of interjection, the rhetorical strength of this movement, I suggest, lies not solely in the interaction between the electroacoustic voices, but also in their interactions with the string quartet itself.

The string quartet provides further rhetorical conviction in the final movement. Immediately following the third movement's climatic confrontation described above, the fourth movement begins with the resolution theme in rhythmic augmentation. As it had in the second movement, this theme occupies the fourth movement in its entirety, passing from instrument to instrument, and accompanied by varied contrapuntal figurations. However, as I mentioned above, this appearance of the theme is contextually quite different from its other appearances. Rather than a new melodic idea introduced and insistently presented for the listener to grasp, or a failed appearance of a melodic idea thwarted by the conflict of two ideologically different cultural forces, this slow, melancholic version of the theme allows for a moment in which the listener may pause, reflect,

and have faith in the workings of the world and the potential for resolution in the face of "overwhelming complexity" (Hatzis 1994). It allows the listener to mourn for the cultural loss of the Inuit and simultaneously hope for a better world. This in itself is a strong rhetorical strategy. Rather than an abrupt ending to the conflict between cultures, the work provides an elegy for the victims of what might be considered a cultural war. This elegy draws the listener further into the despair of the issue at hand and into further emotional resonance with the argument of the orator: the Inuit have lost, the colonizers have won, and all the listener can do now is hope for a better future.

Hatzis's musical depiction of the Inuit's loss at the hands of their colonizers emphasizes the relationship between rhetoric and politics. Specifically, this work shows how rhetoric can alter an audience's perception of the flow of power, to convince an audience of an idea and to sway their beliefs. Ethnomusicologist Byron Dueck addresses the tendency for non-Aboriginal writers to persuade their audiences of a particular belief through his description of Aboriginal artist Chris Beach's musical response to Aboriginal suicide:

> When non-Aboriginal writers discuss Aboriginal suicide, there is sometimes a valedictory tendency to bid farewell to Indigenous cultures. But the songs and dramatic works [of Chris Beach] point to the life, rather than the death, of Manitoban Algonquian culture – even as they point to the difficulty of achieving life in its fullest. Although they press a critique of social, political, and historical circumstances that contribute to despair, they do not suggest that Indigenous culture is disintegrating or fighting a losing battle with

> anomie; rather, they point to its ongoing creative elaboration. (Dueck 2012, 318)

Considering Dueck's critique, Hatzis's sorrowful depiction of the Inuit's cultural loss and the resulting colonial relations, a depiction by a non-Aboriginal composer spurred by the alarming suicide rate within these communities, seems to be an oversimplification of the issue. There is more to this political issue than "bidding farewell" to a culture as a result of colonization; the Aboriginal peoples of Canada are, more realistically, involved in a process of redefining themselves in the wake of colonial oppression, rather than dying out. This is not to invalidate the real emotional response to the political issue presented by Hatzis, but rather to acknowledge that the way in which Aboriginal political issues are presented by non-Aboriginal artists may not recognize the rich complexity of cultural change in the wake of changing colonial relationships.

Another issue raised by this work concerns cultural appropriation. Musicologist Dylan Robinson asks, "to what degree should composers engage with or be held responsible for the politics of their *aesthetic* choices, the semiotics of musical inclusion, and the structures of cultural encounter their works enact" (2012, 234)? He describes the use of *katajjaq* samples in Hatzis's *Viderunt Omnes* (samples similar to those used in *The Awakening*) as a situation wherein "cultural significance is decoupled from musical/aesthetic significance" (234). Robinson also implies that *Viderunt Omnes*, through its cultural encounter between two different musical traditions, reflects "the continuing processes of negotiation, misunderstanding or mistranslation, and agonistic dialogue between First Nations

across Canada and the Canadian nation-state" (228). In the case of *The Awakening*, *katajjaq* is also removed from its cultural context and controlled by a non-Inuit artist. However, the situation is further complicated in that the recordings of *katajjaq* are not simply aesthetic objects, but representations of the Inuit people for dramatic purposes. This does not justify the use of Inuit cultural traditions in the work, but it does imbue their use with a cultural significance that *Viderunt Omnes* seemingly lacks. It seems that this complicated relationship between cultural product and compositional control is a part of the larger dialogue between Aboriginal Peoples and other cultural forces within Canada.

While the role of the cultural practice of *katajjaq* within the work is already complicated in terms of cultural appropriation, the specific *katajjaq* recordings used in *The Awakening*, and Hatzis's acquisition of them, exacerbates the situation. Turning once again to Robinson's commentary on *Viderunt Omnes*:

> Even if a composer is to travel to the North to understand the harshness of the landscape, spend time in a community, and consult with a cultural 'representative' for permission to use a throat song or other song, there remains the question of who is able to speak for the community and give permission. (2012, 234)

Hatzis has defended himself numerous times on this issue—most prominently in his 1999 lecture "Footprints in New Snow: Postmodernism or Cultural Appropriation." In this lecture, Hatzis claims to have spoken to numerous individuals in Inuit communities, asked for their approval, and had them sign the appropriate documentation to use their music in his radio documentary *Footprints*

in New Snow. In *The Awakening*, however, Hatzis uses recordings provided to him by Keith Horner of the Canadian Broadcasting Corporation (Hatzis 1994). Rather than the recordings captured by the composer himself in the Canadian Arctic, these were given to the composer secondhand from an archival recording of a folk festival for aesthetic/compositional purposes. This is yet another example of how *The Awakening*, by using commercially available Inuit cultural products to dramatize a relationship between colonizers and colonized, participates in the same highly charged political dialogue that it dramatizes. Ultimately, the complex political relationship between the work and the Inuit community it portrays emphasizes the role of rhetoric in this work. While the emotional content and responses that the work embodies try to convince the listener of a particular world-view—the view that the Inuit have lost a cultural battle to their colonizers—this particular work suggests that if the listener is to be the arbiter of rhetoric, then the listener should exercise discretion when subscribing to the ideas expressed by a composer through music.

As the discussion of the issues surrounding the work suggests, the political message found within Hatzis's composition also contributes to the political issue surrounding it. Hatzis's composition may be described as a sorrowful response to the plight of the Inuit negotiated through a belief in divine resolution, but it is also an example of a non-Aboriginal artist using an Aboriginal cultural product to his own ends. The competing interpretations of *The Awakening*—subscribing to the argument, or dismissing it—also encourage various affective responses. The two I intend to elaborate on are the intended sorrowful response to the drama, and the

unintended repellant response to the appropriation of another culture's cultural identity.

The strongest impetus for a sorrowful affective response to this work lies in the resolution theme. The resolution theme is established in the second movement, evoked in the third, and reprised in the fourth and final movement. While the second movement does establish the theme, it does little rhetorical work. The second movement presents the theme seven times, establishing the colour of the theme, its period-like form, and the antecedent-consequent relationship of the thematic period; and most importantly, it establishes expectations for the listener. The second movement also introduces the listener to the varied voices and accompaniment that one can expect. The theme can be found at least once in each of the four string instruments throughout the movement, often accompanied by chromatic filigree or sigh-like gestures. While the second movement may not affect the listener, it enables an affective response to the theme's failure in the third movement.

The failed appearance of the resolution theme in the third movement of *The Awakening* establishes a strong moment for affective response through both musical, and dramatic prescriptions. As discussed in detail above, the anticipation established for the resolution theme that ultimately fails instills a deep sense of sorrow. However, this evocation of sorrow depends equally, if not more so, upon the programmatic qualities assigned to the resolution theme by the composer than on relationships of musical coherence. Without the programmatic context, the resolution theme would simply be a thematic element that loosely binds three

movements of *The Awakening* together. Hatzis breathes dramatic life into the theme by imbuing it with the hope of resolution. Knowing that the theme represents not only hope for resolution, but faith in that resolution, and knowing that the theme itself resolves harmonically, the theme's inability to resolve in the third movement can have a profound affective impact on the listener. When the theme fails in the third movement, so does hope and belief in resolution. This failure intensifies the drama and potential affective responses that follow as the third movement draws to a close. In a cruel change of fate, the listener hears the resolution theme in full only after the conflict has unfolded and the desperate state of the Inuit culture implied by the work is affirmed. It is only after the Inuit have been 'defeated' that the work provides an elegy and resolution.

In the fourth movement of *The Awakening*, listeners are once again given the resolution theme, this time repeated three times in immediate succession. However, the most striking difference between the fourth movement and the second is how slow and drawn out the theme becomes. While the tempo markings are faster in the fourth movement (76 quarter note BPM in movement 4, compared to 60 BPM in movement 2), the theme itself is notated in rhythmic augmentation with a quarter note in the fourth movement for every eighth note of the second. As the fourth movement lurches forward, it only serves as a reminder of the drama that has passed and the associations formed between this theme, its failure, and resolution. It is almost as though the previous appearances of the theme were intended to provide the affective resonance necessary for this final movement. And as the theme reaches toward the end of the piece through

increasingly intricate string quartet textures (perhaps alluding to the aforementioned "overwhelming complexity"), the sorrow that this work was meant to embody becomes painfully clear: no electroacoustic drama remains, only this sorrowful theme lingering in the sonic ashes. This sorrowful affective response is instilled through the rhetoric of the work; the theme, after all, can only be viewed in relation to the drama that dominates the work.

However, as the discussion above concerning cultural appropriation revealed, the complexity of the Inuit's relationship with Canada is not the one expressed by Hatzis. In this sense, *The Awakening* may repel the listener. This listener may hear the use of a recording of an Inuit cultural practice as inappropriate, and the dramatic confrontation as trite. This affective response still finds its origins in the aesthetics of the work. The aural encounter between the sounds of *katajjaq*, performed by Inuit performers, and the string quartet itself, a bastion of Western art music, could be enough to repel a listener. Another related response could result from Hatzis's control imposed over the *katajjaq*; the issue for this listener may not be that recordings of *katajjaq* are used, but that the composer freely synthesizes and alters the material. There are numerous instances of this kind of synthetic processing throughout the work, but an example of clear digital processing can be heard as early as measure 52. And yet another response may be related simply to the composer's interpretation of the cultural drama, rather than the use of *katajjaq* or the computer processing. The musical work affords any of these responses to the appropriation of cultural material, however unintended they may be.

These aesthetically afforded responses—sadness and repellence—differ greatly. However, contradictory responses to music are not uncommon, and one particular contradictory response surfaces in current musicological literature as well. In their article concerning emotional responses to music, Robinson and Hatten discuss a listening experience with two conflicting responses. The authors write:

> Thus, in Newcomb's account of the second movement of Mahler's Symphony No. 9…the piece exemplifies a conflict within an individual between nostalgia for an innocent past and attraction to a 'racy' future. Listeners who hear this movement in the way Newcomb suggests may therefore empathize with the protagonist, feeling in imagination his (or her) nostalgia and attraction. Or they may feel sorry for the conflicted protagonist. (Robinson and Hatten 2012, 88)

While the impetus for the two responses to *The Awakening* discussed above may differ—one spurred by the experience of a colonial drama, the other by the materials used to create it—the responses still relate to issues of Inuit and colonizer relationships and emerge from the aesthetics of the work.

Of course, the possibility also exists to experience both responses simultaneously. As Shank argued through his interpretation of community as a form of collective leaning, conflicting views need not be overcome nor suppressed. One may be repelled by the cultural appropriation that takes place in the work, while also engaging with the drama and music on an emotional level. Ultimately, the work can convince the listener to feel, to be affected by its music

or the colonial issues that surround the work. Listeners can respond to European-Canadians taking control of Inuit lands, or to European-Canadians taking control of their voice, or they may experience conflicting emotional states somewhere in between.

Comparing Case Studies – Rhetoric, Affect, and Politics

While Oswald's *Spectre* and Hatzis's *The Awakening* differ greatly in their aesthetics, duration, and general compositional approaches, both works evoke political messages and political responses through their subject matter. Furthermore, the two works create their respective musical voices through both the string quartet and electroacoustics, albeit to dramatically different effect. Despite their differences, their political subject matter and rhetoric try to convince the listener of a particular political disposition. To further develop the ideas divulged in the case studies, I compare both works in a number of respects, including: dramatic interactions between the string quartet and the electroacoustic voice; effectiveness of musical rhetoric; enchantment; and affective response in relation to their rhetoric. Through this exercise, I enforce the concepts addressed earlier in this study, particularly the potential for music to be considered as politically affective.

Both string quartets establish their dramatic subject matter through significantly different means, which impacts their respective narratives. Hatzis uses the electroacoustic voice to establish a cultural context, to draw in elements external to the musical tradition in which he operates, and to pit cultural forces against one another. However, it is through the interactions of the electroacoustic voice and the string quartet that both elements become meaningful. While much of the drama arises within the electroacoustic voice, the string quartet becomes more dramatic itself as a result. This is clearest in the resolution theme. Rather than relying on the musical qualities of the theme (the minor mode, frequent

repetitions, accompanying semitones, etc.) to drive the emotional impact exclusively, these generally 'sad' characteristics are empowered through the context established by the cultural elements introduced in the electroacoustic voice. Similarly, the cultural elements become more meaningful in the context of the work's musical drama through the 'sad' characteristics of the string quartet's voice: the string quartet emphasizes and dramatizes the juxtaposition of cultural voices through their interaction. Ultimately, it is not just the relationship between the sound of trains and the recordings of *katajjaq* that creates their dramatic context, it is their relationship in light of the failed resolution theme, the persistent sigh-like gestures, and other musical elements such as the final elegy of the work that invigorate the musical drama as a whole. Both the electroacoustic voice and the string quartet imbue their musical counterpart with emotional impact, empowering each other for dramatic effect.

Spectre, on the other hand, finds its drama not *through* the interaction of the voices but *in* them. As discussed above, Oswald uses recordings of Kronos to create his electroacoustic voice, a uniform voice on the macro-level with dynamics that slowly rise and fall as the piece progresses, and wildly divergent on the micro-level with 1000 voices moving independently. At the micro-level, each of the 1000 electroacoustic voices and the live string quartet contribute to the "virtual moment" with equal democratic weight. However, in the interaction between the two elements, they both come to represent the weakness of audible and visual media; one medium exposes the limitation of the other. The electroacoustic voice implicitly argues for the inability of music to capture a

moment of time in music through its indecipherable density, and the string quartet exposes the inability of visual media to capture the unseen (in this case, the overwhelming auditory data at the heart of the work). While the interaction between the string quartet and the electroacoustic voices define the work's drama by exposing the potential limitations of each medium, the voices do not bring the work to a final, dramatic conclusion; rather, the individual voices continue to occupy their respective medial spaces, never resolving their differences, until they all fade away.

In this sense, a linear dramatic narrative emerges from the political commentary that Hatzis's work constructs, while Oswald establishes an experiential, instantaneous dramatic conflict. How does this influence the political ideas of the works and how a listener may experience them? First, the political messages of both works depend on the electroacoustic voice. Without the electroacoustic component, *The Awakening* would not have an Aboriginal cultural context, and the limitations of the audio and visual components of *Spectre* would remain unexposed. Second, the differing narrative approaches of each work establish significantly different political encounters for the listener. *The Awakening*, through its linear narrative, requires a reflexive approach. While the work establishes a relationship between the Inuit and their colonizers throughout the four movements, it only culminates in a political commentary on this relationship as the work draws to a close. The listener only comes to know the stance of the work by following the developing narrative of the music's ascribed symbolic meaning. This is closely related to Stuart Raphael's description of

narrativity, wherein he suggests that narrativity "encourages a dynamic listening strategy—namely, one that reevaluates how musical events unfold through time, are connected to each other in unanticipated and innovative ways, and are organized in some totalizing manner" (2004, 74). The listener depends on the work as a whole to grasp the narrative, and the political commentary (much like the political situation itself) results from a series of unfolding events.

In contrast, Oswald's *Spectre* provides an almost instantaneous commentary on the limits of audible and visible media. Once the electroacoustic voice takes over the live string quartet, an audience member at practically any moment would be aware of the limitations of their aural and visual experiences. However, if this listener were to only hear the final pizzicato section, the work's political commentary could slip by undetected. Nevertheless, there is still an aspect of narrativity to the work. The closing material that differs drastically from the opening encourages the listener to search for meaning; it encourages the drawing of connections from the past to understand the present. While the density of *Spectre* makes it difficult to draw these connections as a listener in real time, Oswald's work foregrounds the processes involved in listening, the processes of questioning and searching for understanding through a sensorial and affective immediacy, while hiding the actual "story," the definitive events arranged to create the narrative, from the listeners. The narrative strategies of both works appear quite different, yet, both works instill a questioning, a search for understanding past events in terms of present events, and this leads to the issue of communication.

Communication is an important aspect of string quartet repertoire; the conversations amongst the quartet and between audience and work are arguably defining qualities of the genre. How do these two works draw the listener into a conversation; how do the works convince the listener to participate? Hatzis's approach to melodic material and thematic development is more conservative than Oswald's, and perhaps more inviting. *The Awakening* moves forward with the string quartet filling its expected role, presenting clear thematic material accompanied by contrapuntal passages throughout. Or, at its most extreme, the work assumes a minimalist quality with repetitive, rhythmic passages. Furthermore, it is a very accessible work, and has been deemed by one critic (on two separate occasions) as a crossover between popular music and contemporary art music (Gimbel 2003; Gimbel 2005), and another critic praises the work's "lovely melodies [that soar] into the stratosphere" (Eisler 2005). *The Awakening* relies on wooing the audience, and coaxing them into the work. Listening to *Spectre*, however, thrusts the listener into a sound world of overwhelming power. Music and film critic Jeff Ignatius described the climactic B section of the work as "frightening and disconcerting," while critic Jason Serinus deemed a live performance of the work as an experience of "mounting horror," and after revisiting the recording, he was "forced…to stop, breathe, and clean the air" (Ignatius 2003; Serinus 2007). Listening to *Spectre* certainly has the potential to overpower the listener through its intensity, perhaps convincing the listener to stay and listen in the hope of finding resolution and answers to the almost

incomprehensible musical and dramatic question, rather than the clear, welcoming musical discourse heard in *The Awakening*.

The varied treatment of the string quartet and the electroacoustic voices in these two musical works carries over into how they engage in rhetorical strategies as well. In the same way that *The Awakening* is perhaps a more welcoming or inviting musical experience than *Spectre*, so too is its rhetoric. The musical moments of emotional translucence have the potential to lull the listener into a state of agreement—into emotional resonance—through its generally repetitive, and accessible aesthetic. The pseudo-minimalistic compositional approach makes each change within the work more dramatic and more clearly impactful—or, at least, the intentions of these moments are more obvious. The emotional impact of the final soaring D in the first violin at the end of the fourth movement (measure 424), for example, as it emerges from the repetitive presentation of the resolution theme amidst increasing complex string quartet textures, derives its rhetorical effectiveness from the clarity of the theme, the repetitive nature of the movement in general, the preceding musical-dramatic fallout, and a generally accessible musical language. The rhetorical strength imbued in this final note of the work emerges from the rhetorical strategies used throughout the work: the dramatic context, the emotionally evocative musical material of the string quartet, and the clarity of melodic and thematic passages.

Spectre sits in stark contrast to the clear musical drama of *The Awakening*, but employs a rhetorical strategy that equally establishes emotional resonances with the listener. While the work does not use conventional melodic forms to

entice the listener, its overwhelming—potentially anxiety inducing—sonic palette entices the listener in an entirely different way than the melodically driven *The Awakening*. *Spectre* does not thrust listeners into a sound world; it slowly goads them into it through the electroacoustic crescendo of the B section. Once listeners immerse themselves in the electroacoustic mass, *Spectre* disorients them through seemingly unrelated visual stimuli. Discomfort and coercion become the rhetoric of *Spectre*. This rhetoric emerges because the complexity and density of *Spectre* ask the listener, as a member of the art music community, to search for understanding and to try and make sense of the overwhelming noise. The experience of listening to *Spectre* does not coerce listeners to remain in the sound world directly, but may convince them to submit to a simulated discomfort, to freely experience the aesthetics of the work in hopes of finding a consequent to the seemingly incomprehensible electroacoustic voice.

These differences of invitation in *Spectre* and *The Awakening* seem to embody opposing examples of Bennett's concept of enchantment. Enchantment, the suspension of modern drives for aesthetic experience, is described further by Bennett as follows: "To be enchanted is to be both charmed and disturbed: charmed by the fascinating repetition of sounds or images, disturbed to find that, although your sense-perception has become intensified, your background sense of order has flown out the door" (2001, 34). The rhetoric of *The Awakening* seems to be enchanting in just this manner. The sounds of *The Awakening* draw listeners in, charming them through novelty and emotional appeal. The sense of order for informed listeners, their understanding of the Inuit's relationship with Canada,

however, comes to the fore as they try to negotiate the work's narrative with the complexity of the Inuit's relationship with Canada. After all, enchantment is not a naïve state, one based on direct impression of thought, but a state that may open new pathways of thinking, new pathways for critique. The charming, enchanting nature of *The Awakening* draws a listener's attention, but can also inspire a critique of its claims.

The charming and disturbing qualities of *Spectre* seem to emerge from the opposite end of the enchantment, especially when compared to the normative orientation of *The Awakening* in regards to Bennett's concept. Although it is a fascination with the sound of the work that may entice a listener, and a distinct loss of sense resulting from the overwhelming aural experience that reveals a space for contemplation, the usual definitions of both charm and disturbance distinguish the experience of *Spectre* from *The Awakening*. The sound of *Spectre* can be considered disturbing, causing anxiety in the listener. The result, as discussed above, is a kind of charm, an alluring feature that may convince the listener to stay and play in the sounds. It is as though the intentionally disturbing nature of the aural experience imbues the work with a charming essence. So while both works conform to Bennett's enchantment, there still remains a fundamental difference between them. These works seem to polarize the concept—one with a charming disturbance (*The Awakening*) and the other with a disturbing charm (*Spectre*)—while ultimately remaining true to it. The result is two works that inspire drastically different affective responses.

While the emotional responses to the rhetorical treatment of musical voices

in these works provides one level of understanding, the effect of emotional response on the interpretation of rhetoric provides further context for the experience of both works. To continue developing and contextualizing this theoretical idea, and the other ideas in this study, I will now refer to my personal responses to *Spectre* and *The Awakening* directly. This process will allow me to clarify these ideas in reference to specific affective responses, rather than affective possibilities.

In *Spectre*, anxiety dominates my personal response to the work: I constantly feel that I am missing something, that I am excluded, that I do not know how to consolidate the two media exploited in the work. Because of this, I find myself seeking out rhetoric in the work, listening again and again, and searching for the conviction and meaning of the work. According to the musicologist V. Boura, "music tends to communicate its ideas by repeating and establishing them, a fact that reinforces memory in the audience" (2007, 137). It is therefore unsurprising that as a listener becomes more comfortable with the rhetoric of a work (whether through musical repetition, or repeated listening) the interaction between emotional response and rhetoric can start to influence each other and give the listener a clearer idea of both. As I listened to *Spectre* over and over, I started to feel that the anxiety was intentional, which inspired me to discover why this would be the case. This affective response inspired my search for understanding, ultimately arriving at the conclusion that the work was exploiting the limitations of different media to instill these responses. My emotional response encouraged me to search out a particular meaning for this

reaction, one not only grounded in the analysis of musical structures and forms, but also grounded in the experience of the work as a whole.

The conventional musical grammar of *The Awakening* clarifies the work's rhetoric and results in a different search for meaning. It is clear at the onset of the work (as indicated in the programme note) that the composition portrays a losing battle for the Inuit and wants the listener to feel sorrow and regret for their cultural loss. It was only with broader research into the political issues that I became aware of a potential misrepresentation within the work; that the Inuit's relationship with their colonizers is more complicated than a win-lose cultural battle. However, it was my interest in the aesthetics of the work that inspired my search for information. It was with the enticing ideas of a dying, exotic culture within my own country of Canada that I embarked on this research venture. With new information in hand (a broader ecological sphere of affordances), I supplemented my emotional response to the same rhetoric of the work. Music I once found exotic and enticing became exploitative and melodramatic. In an instance such as this, listeners act as the final "arbiter[s]" of rhetoric, grappling with different levels of understanding around the same musical material.

Ultimately, what I want to emphasize as far as the experience of the works themselves is the difference between their potential to influence affective responses. Obviously two different pieces of music are bound to instill different affective or emotional responses, and even the emotional responses to each specific piece often vary. However, what may remain unclear are the different mechanisms through which this is accomplished. My affective response to *The*

Awakening derives from narrative, from the progressive presentation of musical ideas that relate to each other in a significant way. The resolution theme that I find so emotionally riveting is a product of its contextual relationship with the narrative, and the empathy I feel towards the drama of the work. Nevertheless, I can only feel this way towards the theme as a result of countless encounters with the music of my culture and my art music training. I find the resolution theme so engrossing because I have been trained (educated) to feel that way, to understand the theme as an expression of sadness because of its modality, and to place that within the context of a "dying" culture. The result is a highly intellectualized symbiosis of culture and context, processed within myself and given personal meaning relative to the ideas of the composer.

Oswald's *Spectre*, unsurprisingly, differs from Hatzis's work. Listening to *Spectre* instills a kind of anxiety in me as I react to my own insecurities in the face of the unknown. Rather than responding to a dramatic depiction, my inability to overcome the disparity between aural and visual stimuli instigates my anxious affective response. The symbiosis of culture and context remains. My expectations for continuity as a result of my art music training fuel my insecurities in being unable to find it. *Spectre* seemingly exploits this expectation. Anxiety, according to Protevi, is among the class of "emotions most susceptible to political manipulation" (2009, 187). This class of emotions also includes panic and rage (ibid.). It is the susceptibility of the political subject to these affects that allows for the affect to invade the individual, taking them over; it is also this susceptibility that makes these affects dangerous for the subject within a regime of power. In

this sense, *Spectre* can be seen as a sinister agent, potentially forcing a listener into a anxious state, forcing the listener to submit to its will. The difference in affective response to *Spectre* and *The Awakening* also relates to the difference through which each work instills these responses. *Spectre* instills anxiety through direct affective manipulation, while *The Awakening* does so through empathetic dramatic depiction. Yet, neither response is more "real" than the other; I, the listener, feel both responses.

The difference in my affective response between the two works seemingly results from both the rhetorical and the contextual. Both musical structure (phrasing, dynamics, etc.) and subject matter influence my affective responses to these works. I would also argue that both of these works exemplify music as an agent, as another subject to which listeners can respond (and critique). Music communicates and affects listeners through its rhetoric, and can influence a listener's interpretation of a political subject (as the discussion of these two works illustrates). While neither work contains a vocal-musical acknowledgement of the political issues they portray, both communicate a particular political stance through their emotional appeal. These works try to draw listeners in, and make them feel *something* towards not only the music itself, but what that music represents.

The relationship between musical representation and affective responses raises a significant issue for the experience of affect in music: the difference between what one hears and what one knows. And here lies a particularly significant consideration for political affective responses: where the political is

found, located, and known. Beginning with *Spectre*, there is no indication of the musical snapshot to be found within the music. As a listener, without the programme note, there would be no way of knowing the composer's intentions, nor the logic behind the electroacoustic voice. Nevertheless, my first experience of *Spectre* was certainly one of anxiety. It was not an affective response to music's incapability to capture an individual moment, but it resulted from the wall of sound in the music. Because I know that the work originated within my cultural sphere, and that it is a piece of art music, this knowledge instills my quest for logic and my search for meaning. The experience of this work establishes a space for reconceiving the music in light of further discovery.

My experience of listening to *The Awakening* strongly resembles that of *Spectre* in this regard. Like Oswald's work, the musical qualities of *The Awakening* and my inherited cultural codes ground my affective response. I interpreted the sadness of the resolution theme, the aggressive rhythms of the string quartet, and the pensive qualities of the final movement based on education and experience. The relationships I hear between the notes and phrases of the quartet, the sound of trains, the sounds of *katajjaq,* and the cultural loss of the Inuit are inspired by the composer's intentions, but there is an affective response that is related to, yet divisible from, the narrative. Ultimately, the affective response to these works can be discussed independently of the messages, but the responses are inevitably linked with them once the messages have entered the sphere of affordances.

In providing a space for self-redefinition, the two works contribute to the fantasy of subjectivity. In the virtual field, according to Bennett, enchanted participants engage in "tentative explorations of the outer edges of the current regime of subjectivity. These engagements with the frontier foreground the possibility of new configurations of identity" (2001, 146-147). Perhaps these configurations of identity, these encounters with other selves, are a fallacy. Orlie writes: "One of the vicissitudes of our development of a fantasy of ourselves as distinct persons is a sense of alienation from all of nature of which we are actually part and parcel" (Orlie 2010, 132). Orlie raises an important point: human agency is the result of chemical processes, emerging systems, and the introduction of entropy into a vast social system. Nevertheless, the listener (as a subject) participates in this fantasy, and for that the significance of redefinition must be considered. In the conclusion of *Political Affect*, Protevi writes:

> We need to insist on the political economy of consciousness, for much of the sociopolitical practice tries to render irrelevant the effects of subjective agency by rendering behavior predictable, either in mass—by neoliberal economic practices that seek to produce the conditions that will, in turn, produce 'rational' (predictable) behavior—or by discipline for individuals and small groups. (Protevi 2009, 189)

By establishing a space for audience members to consider their other selves, these works allow the listener to develop a sense of independence—the continued development of their own subjectivity. The importance is not whether the ideas in the works are true or not, nor even if individual subjectivity is a fantasy or not.

These works as objects of aesthetic contemplation let listeners prepare themselves against potential manipulation of affect for social control. Awareness is key for the arbiters of rhetoric, and the only way to be aware of the flows of power is to engage them, to feel them, to be a part of them. The potential anxiety, disgust, sorrow, anger, or fear instilled by a musical work is one means by which a listener can engage in these potentially overpowering affects, preparing themselves against an onslaught. The emotions are real, the subject matter is real, but thankfully the danger is not. But that is not to say that it may not be.

Conclusion

Both *Spectre* and *The Awakening* afford affective responses for a listener. These responses are intimately tied not only with the music itself but also with the subject matter of these works. The subject matter contextualizes the aesthetic experience of the musical medium, and can colour the listener's interpretation in various ways. While the above discussions of both works differ considerably, they emphasize the significance of affective response and situate affect's relationship with the experience of rhetoric, self-identity and subjectivity, and politics.

Rhetoric plays a key role in the evocation of affect. While the case studies explore this relationship, they do not specifically address whether rhetoric is found in the aesthetics of the work or the context. I argue that the aesthetics of these works conjure their rhetoric, but only in light of their contexts. *Spectre*'s rhetoric, its conviction, is found in the overwhelming aural and visual experience of the work. *Spectre* can be understood as convincing listeners to attempt to comprehend the sheer complexity of the visible and audible duality the work exploits, thus convincing them to experience the subject matter. While it is the aesthetic experience of *Spectre* that instigates this, it is only in the context of its performance. *The Awakening* attempts to convince the listener of a particular political stance through emotional appeal and exotic sound objects. This emotional appeal would be weakened without context for the electroacoustic sounds, and the power of the resolution theme's failure in the third movement, for example, would also be lost. Both works persuade listeners to engage with their

subject matter, and both works do so through their aesthetics in light of their context.

In a world of inescapable rhetoric, as Stanley Fish argues, rhetoric's relationship with affect is certainly worth noting, especially in light of political affect. As addressed above through Protevi, the polis must be generally aware of the affective impact of rhetoric and the potential for manipulation (2009, 186). The two case studies and the relevant literature emphasize the potential benefit of affective responses to music. If, as Krumhansl argues, affective responses to music are true emotional responses, than studies that explore the relevance of these affective responses should be encouraged. To feel true anxiety or true sadness (for example) in response to a musical work could have significant implications for the development of musical works that address social issues, and using the affective power of music to move the audience to action. Further, as discussed above, musical experiences could be powerful resources for listeners to encounter various affective experiences. These encounters would allow listeners to defend themselves against affective manipulation and train themselves as arbiters of rhetoric.

It is also in the negotiation of affect that issues of subjectivity, intersubjectivity, and self-identity arise. Listeners may encounter various 'other selves' through their experiences with *Spectre* or *The Awakening*. In *Spectre*, for example, the listener may encounter their anxious self as I did. While anxiety was the affective state most prominent for me as a listener, it was also an encounter with the unknown and how I might negotiate such an encounter: a mix between

fear and a desire for knowledge. In *The Awakening*, I encountered sadness and uncertainty towards the cultural depiction of the Inuit. I was saddened by the dramatic depiction and the music that accompanied (and coloured) it, but I also continued to question the use of Inuit cultural resources within the composition, and whether the work addressed the complexity of the Inuit/colonizer relationship. These responses make for a complex personal experience of the work, and also a complex encounter with various aspects of my self; these complex emotions and experiences need not be transcended nor suppressed, but provide further experiences for listeners to discover who they are (or who they might be). In both *Spectre* and *The Awakening*, the works inspire these intrapersonal encounters, much like the affective responses themselves.

Both of the identity crises that emerge from these listening experiences relate to community relationships. In being affected by these musical works and the content of their political messages, the listener engages in an intersubjective contribution to the construction of their subjectivity. An outside force instigates these experiences of the self; another subject (the music) speaks to instill these thoughts in the listener. Additionally, these experiences mark the various communal allegiances that not only contribute to a listener's interpretation of the work, but also the allegiances that emerge from the experience. Listeners will interpret these two string quartets in light of their sociocultural influences and then "lean" towards others that feel similarly towards these works. Through this "being-in-common," listeners can establish communities of like-minded individuals in this regard, even if other community members are unlike-minded in

other respects. These communities emerge from the communication of listener responses, making these responses incredibly significant for the polis of the listener.

One possible means of communicating these responses is through affect, which returns this discussion to political affect itself. Affective responses to musical works are valuable in this regard because they can be visceral, immediate reactions to musical works. In the context of *Spectre* and *The Awakening*, these responses can also imply significant beliefs in relation to the political issues these musical works present. While Protevi's theory involved interpersonal communication and shared affective responses, the response of listeners to musical works can be relayed to the polis, wherein this level of communication can take place and communities can coalesce around issues of power. This scenario involves listening on a personal level, listeners engaging with a musical work on their own and moving into their larger community to communicate their ideas. Another, more direct, circumstance would be in a concert experience (or some other group listening scenario), wherein listeners can communicate their affective responses directly to those in the same musical experience. While a research project involving multiple participants is beyond the scope of this particular study, it does illuminate possibilities of future research.

There are numerous avenues of future research that could help support the theoretical and analytical concepts discussed in this study. One possible example would be to build on Krumhansl's psychophysiological study of affect in light of Ping Zhang's observation of the similarity amongst affective reactions. The study

would involve measuring the psychophysiological changes of a number of isolated participants to a particular musical work and observing the correlation between their affective responses. From there, the next stage would be to explore how these responses are affected by group experiences, measuring the responses of multiple participants while collectively listening to the same musical work. This second step would particularly emphasize the communicability of affect. Another avenue would be to look at historical case studies of politically affective responses, much like Protevi does in *Political Affect*. While Protevi addressed a broad range of events (the life of Terri Schiavo, the Columbine shooting, and Hurricane Katrina), the goal of this study would be to analyze collective responses to a musical event. One potential case study is LiveAid, a large concert held in 1985 that raised funds to combat famine in Ethiopia. Or, one could consider the collective responses to the premiere of the *Rite of Spring* in 1913 Paris. My last suggestion would be to consider the role of affect in online music communities, such as YouTube or Soundcloud comments. These are a battleground of conflicting opinions with users often sharing some opinions while definitively opposing others. These research ventures would take the theoretical concepts discussed, elaborated, and applied in this study and explore their realization with multiple participants in a wider (potential global) community.

In this study, I analyzed and discussed *Spectre* and *The Awakening*, two musical works composed by members of my larger national community. Through this process, I was able to consider Protevi's *Political Affect* and how affective responses to music can participate in the polis despite lacking another human

subject. In both *Spectre* and *The Awakening,* the political subject matter can influence a listener through the rhetoric of their presentation. As listeners respond to these (or other) works, their responses can easily be communicated back to their community through various means, including empathy, which can in turn affect the relevant polis of the listener. Listeners can influence the flow of power relative to their communities by feeling a particular way as a result of a musical experience, and leaning towards said community or communities. In joining others through affective interpretations, listeners come together through mutual beliefs to empower each other. Through the empowerment of their interpretive communities, listeners join together as a potentially powerful force, thus demonstrating the principle idea of this study: affective responses to music can be political.

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