

**Magnus Bunnskog**

**↑meta/language↓**

piece for 16 solo voices,  
5-part choir and electronics

within what portion of language

"chord"

"simultaneity"

"major second"

identical extensions

Now this analysis, it should be clear, neither denies cognitive status to nor confers to it on either the "traditional" or the "new" terms

"directional limits"

"fully observational"

"totally metaphysical"

Observation Language	Theoretical Language	Metaphysical language
"simultaneity"	"chord"- <i>"triad"</i> - <i>"tonic triad"</i>	<i>"chord of nature"</i>
"simultaneity succession"	<i>"harmony,"</i> <i>"progression"</i>	<i>"harmonic propulsion"</i>
"pitch contour"	<i>"span"-<i>"register"</i>-</i> <i>"phrase"-<i>"structure"</i></i>	<i>"logical form"</i>
"pitches"	<i>"pitch classes 'A' flat"</i>	<i>"musical sounds"</i>

"the time of initiation of a"

"the time of termination of a"

"earlier than"

"later than"

But if no one can seriously be said to regard music as "autonomous", in the sense of being empirically anomalous and thus beyond the scope of normal conceptualization, then, if music is still not regarded as cognitive in the sense of "thought", what are the alternatives?

"logic"

"emotive"

1. "the stream of experience"
2. "the stream of auditory experience"
3. "the articulation of auditory experience into individual sounds"
4. "the separation into "domains of relevance" of individual sounds  
(e.g. as evidences of presences of physical objects, or as evidence for potential "readability" as language)
5. "the identity of language-types involved  
(what aspects of the data and "possible" relational information about them are to be noticed, and how: as "music", or as "speech"; then between this step and the next, the decision among alternatives like "a piece", "an utterance", "a poem", etc.).

the framework in which music is regarded as a cultural manifestation, particularly insofar as this involves an attempt to infer *universals* about all musical manifestations on the basis of inferences from observations made within some *particular* culture or group of cultures

if a "noble" vision of musical endeavor is still desired, there hardly seems anything inferior about one that regards the activity of every musical thinker, as observer or performer or composer, as a participation in the propagation of man-made "possible worlds", perceivable and palpable, and yet unconstrained by the exigencies and contradictions of the physical, but only by the bounds of human perceptual and intellectual capacities, whose powers are thus at the same time both demonstrated and expanded.

# ↑meta/language↓

TEMPO:  
All 4 Quartets and 5-part choir  
have individual tempi  
but have common starting points

Commissioned by Nordic Music Days 2012  
and Föreningen Svenska Tonsättare

Magnus Bunnskog 2012

S1 Si - mul - ta - ne - i - ty chord, tri - ad, to - nic tri - ad chord\_of na - ture

A1 Si - mul - ta - ne - i - ty chord, tri - ad, to - nic tri - ad chord\_of na - ture

T1 Si - mul - ta - ne - i - ty chord, tri - ad, to - nic tri - ad chord\_of na - ture

B1 Si - mul - ta - ne - i - ty chord, tri - ad, to - nic tri - ad chord\_of na - ture

S2 Si - mul - ta - ne - i - ty suc - ces - sion har - mo - ny, pro - gres - sion har - mo - nic pro - pul - sion

A2 Si - mul - ta - ne - i - ty suc - ces - sion har - mo - ny, pro - gres - sion har - mo - nic pro - pul - sion

T2 Si - mul - ta - ne - i - ty suc - ces - sion har - mo - ny, pro - gres - sion har - mo - nic pro - pul - sion

B2 Si - mul - ta - ne - i - ty suc - ces - sion har - mo - ny, pro - gres - sion har - mo - nic pro - pul - sion

S3 Pitch con - tour span, re - gis - ter, phrase, struc - ture lo - gi - cal form

A3 Pitch con - tour span, re - gis - ter, phrase, struc - ture lo - gi - cal form

T3 Pitch con - tour span, re - gis - ter, phrase, struc - ture lo - gi - cal form

B3 Pitch con - tour span, re - gis - ter, phrase, struc - ture lo - gi - cal form

S4 Pit - ches pitch clas - ses, A flat mu - si cal sounds

A4 Pit - ches pitch clas - ses, A flat mu - si cal sounds

T4 Pit - ches pitch clas - ses, A flat mu - si cal sounds

B4 Pit - ches pitch clas - ses, A flat mu - si cal sounds

3 Sopranos All [a] [e] [a] [m] the - o [o] [e] [o] [m] re - ti - cal al-al-al-al-al-al al-al-al-al-al-al

3 Mezzo - sopranos All [a] [e] [a] [m] the - o [o] [e] [o] [m] re - ti - cal al-al-al-al-al-al al-al-al-al-al-al

3 Altos All [a] [e] [a] [m] the - o [o] [e] [o] [m] re - ti - cal al-al-al-al-al-al al-al-al-al-al-al

3 Tenors All [a] [e] [a] [m] the - o [o] [e] [o] [m] re - ti - cal al-al-al-al-al-al al-al-al-al-al-al

3 Basses All [a] [e] [a] [m] the - o [o] [e] [o] [m] re - ti - cal al-al-al-al-al-al al-al-al-al-al-al

Tape

**C** **D**

S1  
pitch\_dy - ad i - den - ti - ty  
Thus the first of the cri - ti - cal vi - ces seems large - ly to a rise

A1  
pitch\_dy - ad i - den - ti - ty  
Thus the first of the cri - ti - cal vi - ces seems large - ly to a rise

T1  
pitch\_dy - ad i - den - ti - ty  
Thus the first of the cri - ti - cal vi - ces seems large - ly to a rise

B1  
pitch\_dy - ad i - den - ti - ty  
Thus the first of the cri - ti - cal vi - ces seems large - ly to a rise

S2  
du - ra - tion con - tour  
with - in what por - tion of lan -

A2  
du - ra - tion con - tour  
with - in what por - tion of lan -

T2  
du - ra - tion con - tour  
with in what por - tion of lan -

B2  
du - ra - tion con - tour  
with in what por - tion of lan -

S3  
pat - tern of re - pe - ti - tion struc - ture  
di - rec - tio - nal li - mits

A3  
pat - tern of re - pe - ti - tion struc - ture  
di - rec - tio - nal li - mits

T3  
pat - tern of re - pe - ti - tion struc - ture  
di - rec - tio - nal li - mits

B3  
pat - tern of re - pe - ti - tion struc - ture  
di - rec - tio - nal li - mits

S4  
The time and re - pe - ti - tion of "A"  
ful - ly ob - ser - va - tio - nal to - tal - ly me -

A4  
The time of ter - mi - na - tion of "A"  
ful - ly ob - ser - va - tio - nal to - tal - ly me -

T4  
ear - li - er than  
ful - ly ob - ser - va - tio - nal to - tal - ly me -

B4  
la - ter than  
ful - ly ob - ser - va - tio - nal to - tal - ly me -

3S  
*f* al - lan - guage [m] - - [n] - [o] as used by o -  
*mf* *f* *mf* *f* *mf* *f*

3Mz  
*f* al - lan - guage [m] - - [n] - [o] as used by o -  
*mf* *f* *mf* *f* *mf* *f*

3A  
*f* al - lan - guage [m] - - [n] - [o] as used by o -  
*mf* *f* *mf* *f* *mf* *f*

3T  
*f* al - lan - guage [m] - - [n] - [o] as used by o -  
*mf* *f* *mf* *f* *mf* *f*

3B  
*f* al - lan - guage [m] - - [n] - [o] as used by o -  
*mf* *f* *mf* *f* *mf* *f*

Tape

19

**E** individual pitches ad lib (port.)

**F**

S1 as the re - sult of in - suf - fi - ci - ent com - mon a - gree - ment a - bout\_ to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

A1 as the re - sult of in - suf - fi - ci - ent com - mon a - gree - ment a - bout\_ to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

T1 as the re - sult of in - suf - fi - ci - ent com - mon a - gree - ment a - bout\_ to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

B1 as the re - sult of in - suf - fi - ci - ent com - mon a - gree - ment a - bout\_ to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

S2 - guage to - tal - ly me - ta - phy - si - cal

A2 - guage to - tal - ly me - ta - phy - si - cal

T2 - guage to - tal - ly me - ta - phy - si - cal

B2 - guage to - tal - ly me - ta - phy - si - cal

S3 (port.) to - tal - ly me - ta - phy - si - cal

A3 (port.) to - tal - ly me - ta - phy - si - cal

T3 (port.) to - tal - ly me - ta - phy - si - cal

B3 (port.) to - tal - ly me - ta - phy - si - cal

S4 - ta - phy - si - cal to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

A4 - ta - phy - si - cal to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

T4 - ta - phy - si - cal to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

B4 - ta - phy - si - cal to - tal - ly me - ta - phy - si - cal A ques - tion is an ex - pres

3S - thers is pure - ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - gic

3Mz - thers is pure - ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - gic

3A - thers is pure - ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - gic

3T - thers is pure - ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - gic

3B - thers is pure - ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - gic

project in rotating positions clockwise

Tape

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty car - ries

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty car - ries

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty car - ries

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty car - ries

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty a for - mal ques tion

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty a for - mal ques tion

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty a for - mal ques tion

and an ans-wer is an at-tempt at re - so - lu - tion of that an - xi - e - ty a for - mal ques tion

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

sion of in-tel-lec-tu-al an - xi - e - ty of that an - xi - e - ty

3S e - mo - tive - e - mo - tive e - mo mo - tive mo - tive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve

3Mz e - mo - tive - e - mo - tive e - mo mo - tive mo - tive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve

3A e - mo - tive - e - mo - tive e - mo mo - tive mo - tive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve

3T e - mo - tive - e - mo - tive e - mo mo - tive mo - tive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve

3B e - mo - tive - e - mo - tive e - mo mo - tive mo - tive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve

Tape

cluster **G** *ff* *f* *ff* *p* *ff* (port.)

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form an in - for-mal ques-tion a ques-tion does not have to be precise in or - der

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form an in - for-mal ques-tion a ques-tion does not have to be precise in or - der

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form an in - for-mal ques-tion a ques-tion does not have to be precise in or - der

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form an in - for-mal ques-tion a ques-tion does not have to be precise in or - der

(port.) *ff* *p* *ff* (port.)

with it the form of its ans - wer the form in - for-mal ques-tion a ques-tion does not have to be

with it the form of its ans - wer the form in - for-mal ques-tion a ques-tion does not have to be

with it the form of its ans - wer the form in - for-mal ques-tion a ques-tion does not have to be

with it the form of its ans - wer the form in - for-mal ques-tion a ques-tion does not have to be

(port.) *ff* *p* *ff* (port.)

the form of its ans - wer the form for-mal ques-tion asks for both precise in or - der

the form of its ans - wer the form for-mal ques-tion asks for both precise in or - der

the form of its ans - wer the form for-mal ques-tion asks for both precise in or - der

the form of its ans - wer the form for-mal ques-tion asks for both precise in or - der

*ff* *f* *ff* *p* *ff* *p* *ff* (port.)

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form mal ques-tion asks for both

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form mal ques-tion asks for both

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form mal ques-tion asks for both

ans - wer it asks for the mat-ter of its ans-wer but pro-vides the form mal ques-tion asks for both

poco accel.

♩=88-92

very low cluster

high cluster

51

to ex - press an - xi - e - ty and thus be a ge - nu - ine ques - tion Now a - - - na - - - ly - - - sis

to ex - press an - xi - e - ty and thus be a ge - nu - ine ques - tion this should be clear

to ex - press an - xi - e - ty and thus be a ge - nu - ine ques - tion nei - - - ther de - - - nies

to ex - press an - xi - e - ty and thus be a ge - nu - ine ques - tion cog - - - ni - - - tive

a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion Now a - - - na - - - ly - - -

a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion this should be clear

a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion nei - - - ther de - - - nies

a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion cog - - - ni - - - tive

to ex - press a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion Now a - - - na - - - ly - - -

to ex - press a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion this should be

to ex - press a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion nei - - - ther de -

to ex - press a ge - nu - ine an - xi - e - ty and thus be a ge - nu - ine ques - tion cog - - - ni - - -

an - xi - e - ty and thus be a ge - nu - ine ques - tion Now a - - - na - - - ly - - -

an - xi - e - ty and thus be a ge - nu - ine ques - tion this should be

an - xi - e - ty and thus be a ge - nu - ine ques - tion nei - - - ther de -

an - xi - e - ty and thus be a ge - nu - ine ques - tion cog - - - ni - - -

*lontano - c.b.ch.*

3S  
[m]  
p  
3Mz  
[m]  
p  
3A  
[m]  
p  
3T  
[m]  
p  
3B  
[m]

Tape



♩=70

67

**K** *mf*

S1 to nor

A1 on ei

T1 the tra

B1 sta tus to

S. *f* - sis But if no-one can se - ri - ous - ly be said

A. *mp* But if no-one ly be said

T. *mf* But if no-one ly be said

B. *mf* sta tus no-one

S. *mf* - sis to nor

A. *mf* clear on ei

T. *mf* nies the

B. *mf* - tive sta tus to

S. *mf* - sis to nor

A. *mf* clear on ei

T. *mf* nies the

B. *mf* - tive sta tus to

spoken voice (do not whisper!) *pp*

3S one: the stream of ex - pe - ri - ence

3Mz one: the stream of ex - pe - ri - ence

3A one: the stream of ex - pe - ri - ence

3T one: the stream of ex - pe - ri - ence

3B one: the stream of ex - pe - ri - ence

Tape

79

S1 con fers to it to re-gard mu - sic

A1 - ther the or new mu - sic

T1 di - tio - nal or to re-

B1 nor or the new terms to re-

S. to re-gard mu - sic mu - sic

A. mu - sic to re-gard mu - sic

T. to re-gard mu - sic mu - sic

B. *mp* ly be said to re-gard mu - sic

S. con fers to it to re-gard

A. - ther the or new

T. tra - di - tio - nal or

B. nor or the new terms

S. con fers to it to

A. - ther the or new

T. tra - di - tio - nal or

B. *mf* nor or the new terms

3S two: the stream of au-di-to-ry ex-pe-ri-ence three: the ar-ti-cu-la - tion of au-di-to-ry ex-pe-ri-ence in-to in-di-vi-

3Mz two: the stream of au-di-to-ry ex-pe-ri-ence three: the ar-ti-cu-la - tion of au-di-to-ry ex-pe-ri-ence in-to in-di-vi-

3A two: the stream of au-di-to-ry ex-pe-ri-ence three: the ar-ti-cu-la - tion of au-di-to-ry ex-pe-ri-ence in-to in-di-vi-

3T two: the stream of au-di-to-ry ex-pe-ri-ence three: the ar-ti-cu-la - tion of au-di-to-ry ex-pe-ri-ence in-to in-di-vi-

3B two: the stream of au-di-to-ry ex-pe-ri-ence three: the ar-ti-cu-la - tion of au-di-to-ry ex-pe-ri-ence in-to in-di-vi-

Tape

93

M

S1 mu - sic as au - to - no - mous\_

A1 to re - gard\_ mu - sic as au - to - no - mous\_

T1 gard\_ mu - sic mu - sic as au - to - no -

B1 gard\_ mu - sic as au - to - no - mous\_

S. as au - to - no - mous\_ in the sense\_

A. as au - to - no - mous\_ in the sense\_ of be - ing em - pi - ri - cal - ly

T. as au - to - no - mous\_ in the sense\_

B. as au - to - no - mous\_ in the sense\_ of be - ing

S. mu - sic mu - sic as au - to - no - mous\_

A. *mf* mu - sic to re gard\_ mu - sic as au - to - no - mous\_ in the sense\_

T. *mf* to re gard\_ mu - sic mu - sic as au - to - no - mous\_

B. *mf* to re gard\_ mu - sic as au - to - no - mous\_

S. re gard\_ mu - sic mu - sic

A. *mf* mu - sic to re gard\_ mu - sic

T. *mf* to re gard\_ mu - sic mu - sic

B. *mf* to re gard\_ mu - sic

3S du - al sounds four: the se - pa - ra - tion in - to do - mains of re - le - vance of in - di - vi - du - al

3Mz du - al sounds four: the se - pa - ra - tion in - to do - mains of re - le - vance of in - di - vi - du - al

3A du - al sounds four: the se - pa - ra - tion in - to do - mains of re - le - vance of in - di - vi - du - al

3T du - al sounds four: the se - pa - ra - tion in - to do - mains of re - le - vance of in - di - vi - du - al

3B du - al sounds four: the se - pa - ra - tion in - to do - mains of re - le - vance of in - di - vi - du - al

Tape

S1 in the sense of be - ing em - pi - ri - cal - ly

A1 in the sense of be - ing em - pi - ri - cal - ly

T1 mous\_ in the sense of be - ing em - pi - ri - cal - ly

B1 in the sense of be - ing em - pi - ri - cal - ly

S. of be - ing em - pi - ri - cal - ly a - no - mo - lous and thus be - yond the scope

A. of nor - mal con -

T. of be - ing em - pi - ri - cal - ly of nor - mal con -

B. em - pi - ri - cal - ly a - no - mo - lous and thus be - yond the scope

S. in the sense of be - ing em - pi - ri - cal - ly and thus be - yond the scope

A. of be - ing em - pi - ri - cal - ly be - yond the scope

T. in the sense of be - ing em - pi - ri - cal - ly a - no - mo - lous

B. in the sense of be - ing em - pi - ri - cal - ly be - yond the scope

S. as au - to - no - mous\_ in the sense\_

A. as au - to - no - mous\_ in the sense\_ of be - ing em - pi - ri - cal - ly

T. as au - to - no - mous\_ in the sense\_

B. as au - to - no - mous\_ in the sense\_ of be - ing

3S ex-em-pli gra-tia as e - vi - den - ces of pre - sen - ces of psy - si - cal ob - jects or as e - vi - dence for po - ten - tial re - da - bi - li - ty as lan - guage

3Mz ex-em-pli gra-tia as e - vi - den - ces of pre - sen - ces of psy - si - cal ob - jects or as e - vi - dence for po - ten - tial re - da - bi - li - ty as lan - guage

3A ex-em-pli gra-tia as e - vi - den - ces of pre - sen - ces of psy - si - cal ob - jects or as e - vi - dence for po - ten - tial re - da - bi - li - ty as lan - guage

3T ex-em-pli gra-tia as e - vi - den - ces of pre - sen - ces of psy - si - cal ob - jects or as e - vi - dence for po - ten - tial re - da - bi - li - ty as lan - guage

3B ex-em-pli gra-tia as e - vi - den - ces of pre - sen - ces of psy - si - cal ob - jects or as e - vi - dence for po - ten - tial re - da - bi - li - ty as lan - guage

Tape

S1 nor - mal con - cep - tu - a - li - za - tion

A1 nor - mal con - cep - tu - a - li - za - tion

T1 and thus be - yond

B1 a - no - mo - lous

S. nor - mal

A. cep - tu - a - li - za - tion

T. cep - tu - a - li - za - tion

B. nor - mal

S. nor - mal

A. nor - mal con - cep - tu - a - li - za - tion

T. nor - mal con - cep - tu - a - li - za - tion

B. nor - mal

S. of be - ing em - pi - ri - cal - ly

A. of be - ing em - pi - ri - cal - ly

T. of be - ing em - pi - ri - cal - ly

B. em - pi - ri - cal - ly

3S five: the i - den - ti - ty of lan - guage types in - volved what as - pects of the da - ta and pos - si -

3Mz five: the i - den - ti - ty of lan - guage types in - volved what as - pects of the da - ta and pos - si -

3A five: the i - den - ti - ty of lan - guage types in - volved what as - pects of the da - ta and pos - si -

3T five: the i - den - ti - ty of lan - guage types in - volved what as - pects of the da - ta and pos - si -

3B five: the i - den - ti - ty of lan - guage types in - volved what as - pects of the da - ta and pos - si -

Tape

S1

A1 *mp*

T1

B1

S. *mp*

A. *mf* then if mu - sic is still not re - gar - ded as cog - ni - tive in the sense of thought

T.

B.

S. *c.b.ch.* *mp* [m]

A. *mp*

T.

B.

S. *c.b.ch.* *mp* [m]

A. *mp*

T.

B.

3S ble re - la - tio - nal in - for - ma - tion a - bout them are to be no - ticed and how as mu - sic or as speech then be - tween this step and the next the de - ci - sion a - mong al - ter - na - tives like a piece an ut - ter - ance a po - em et ce

3Mz ble re - la - tio - nal in - for - ma - tion a - bout them are to be no - ticed and how as mu - sic or as speech then be - tween this step and the next the de - ci - sion a - mong al - ter - na - tives like a piece an ut - ter - ance a po - em et ce

3A ble re - la - tio - nal in - for - ma - tion a - bout them are to be no - ticed and how as mu - sic or as speech then be - tween this step and the next the de - ci - sion a - mong al - ter - na - tives like a piece an ut - ter - ance a po - em et ce

3T ble re - la - tio - nal in - for - ma - tion a - bout them are to be no - ticed and how as mu - sic or as speech then be - tween this step and the next the de - ci - sion a - mong al - ter - na - tives like a piece an ut - ter - ance a po - em et ce

3B ble re - la - tio - nal in - for - ma - tion a - bout them are to be no - ticed and how as mu - sic or as speech then be - tween this step and the next the de - ci - sion a - mong al - ter - na - tives like a piece an ut - ter - ance a po - em et ce

Tape

128 **P** **Q**

S1 *mp* [n]

A1

T1 *mp* [m]

B1 *fp mf* lo - gic *mp* [m]

S. *mp* [n]

A. *fp* *f* *mf* *mp* *mp* *mp*  
 low as poss.  
 wha - t are the al - ter - na - tives? [m] [hm]

T. *mp* [m]

B. *fp mf* lo - gic *mp* [m]

S. *mp* [n]

A.

T. *mp* [m] *f* i a

B. *fp mf* lo - gic *mp* [m] *f* a o ser vr

S. *mp* [n] *mp* [hm]

A. *f* the frame-work

T. *mp* [m] *f* u

B. *fp mf* lo - gic *mp* [m] *f* a o ser vr

3S te-ra *mp* [m] *mp* [hm]

3Mz te-ra *mp* [m] *mp* [hm]

3A te-ra *mp* [m] *mp* [hm]

3T te-ra *mp* [m] *mp* [hm]

3B te-ra *mp* [m] *mp* [hm]

Tape

S1 *f* as a cul-tu-ral ma-ni-fes-ta-tion

A1 *f* er ei v bl nd pl p bl

T1 *f* i io i io i il

B1 *f* r pr fr mr v mn md o i e u

S.

A. *f* o - bl e rd er ar

T. *f* u i a m a y ng

B. *f* r cm ps r s a pr t s p tchn v mn md er ei v bl nd pl p bl

*f* in which mu-sic a e ame ime

A. *f* is re - gar - ded o th

T. whs pw rs r th s

B. *f* a o ser vr s a pr t s p tchn

S. *mp* [hm]

A. *mp* [hm] *f* in - volves an at-tempt to in-fer u-ni-ver-sals a-bout all mu - si - cal ma

T. o - bl i il e rd er ar m a y ng i fe r r

B. r pr fr mr r cm ps r o i e u nd yet

3S [hm] [hm]

3Mz [hm] [hm]

3A [hm] [hm]

3T [hm] [hm]

3B [hm] [hm]

Tape



S1 e o a te d an d

A1 from ob - ser - va - tions

T1

B1 whs pw rs r th s a e ame ime

on the ba - sis of in - ter - fe - ren - ces

A. a ou n a e ar

T. i fe r r

B. nd yet n o ai nd y th x i gn s

S. y th x i gn s n cn tr d tions

A. *mp*  
[hm]

T. e x p a n d e d

B. n pr cept ual nd nt l ct

S. ni - fes - ta - tions made with - in some par -

T. a ou n a e ar e a i v y

B. n o ai nd v th ph s cl bt n l b th bn f hm

3S [hm]

3Mz [hm]

3A [hm]

3T [hm]

3B [hm]

Tape

poco rall.

159

S1 [hm] *mp*

A1 [hm] *mp*

T1 [hm] *mp*

B1 o th e o a te d an d e x p a n d e d

S. [hm] *mp*

A. [hm] *mp*

T. e a i v y o e v y m s l th kr

B. n cn tr d tions v th ph s cl bt n l b th bn f hm n pr cept ual nd nt l ct l ap as it ies

S. [hm] *mp*

A. [hm] *mp*

T. [hm] *mp*

B. [hm] *mp*

*f* or group [hm] *mp*

ti-cu - lar cul-ture of cul - tures [hm] *mp*

T. o e v y m s l th kr [hm] *mp*

B. l ap as it ies [hm] *mp*

3S [hm]

3Mz [hm]

3A [hm]

3T [hm]

3B [hm]

Tape