

Another approach to music, Seeger's analysis of the "moods of music" (1960), was predicated on a different set of assumptions and objectives. He also used graphic representations suggestive of melodic contour analysis. He assumed that three dynamic functions—tension (+), detension (-), and stability (=)—operating on the four basic resources of music (pitch, dynamics, timbre) constitute the elements of a music logic and in combination form its formal units (moods). "Any individual mood can be considered to consist of components added together until they define a unit of logical mood" (Seeger 1960:252).

Variance in extent or magnitude of the functions is included in a formalism that represents the direction of any progression (x) and its vertical direction (y). In combination these make up two binary possibilities (xy) and four ternary possibilities (xxx, xxy, xyy, and xyx). Graphed melodic relations in tense and detense modes, these combinations yield six basic moods (formal patterns) of music (Table 2).

Seeger comments that the extent or magnitude of the functional components does not affect the mood or formal pattern (1960:236), that is, the moods represented by dots in Table 2 could span an octave, third, or any interval without affecting the formal pattern. However, when he defines the extent of each of the basic moods by adding the tonicity or centric function, the extent in fact becomes important. Example 12 gives five variants of Seeger's basic "D" mood. While the sequential pattern of directions in all five variants is ++-, the extent of the "-" determines the variant. If it is an interval equal to the second "+," variant D₄ is produced, but if its extent is greater than the total of the first two "+"s, variant D₂ is the result, and so

12 (Data used by permission of the American Musicological Society, Inc.)

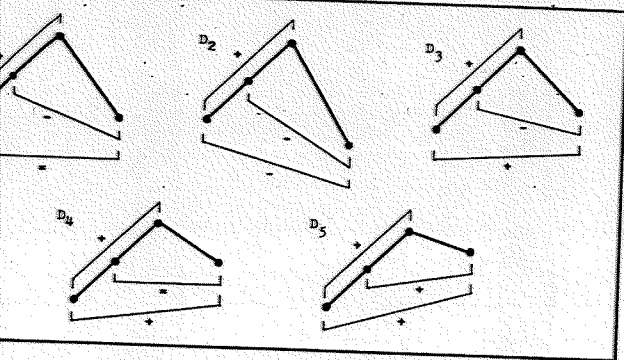


TABLE 2
(Data used by permission of the American Musicological Society, Inc.)

TENSE		DETENSE	
BINARY			
	A	xx	a
	B	xy	b
TERNARY			
	C	xxx	c
	D	xxy	d
	E	xyy	e
	F	xyx	f

TABLE 1

TWELVE BASIC MOODS IN TERMS OF THE SIMPLE TONAL FUNCTIONS

Tense				Defense			
symbol	stenograph	graph	BINARY	graph	stenograph	symbol	
+			A tanz- beat •• ••	a tanz- beat •• ••		-	
+			B •• ••	b do •• ••		+	
TERNARY							
+			C •• ••	c •• ••		-	
+			D •• ••	d •• ••		-	
-			E •• ••	e doa •• ••		+	
+			F •• ••	f doa •• ••		+	

Comment.

B. Example function levels.

Progress in minimal and

- A
- B
- C
- D
- E
- F

Comment

<u>Length</u>	<u>#Descriptions</u>	<u>#Possible(CC_n)</u>	<u>Ratio Possible</u>
2	3	3	1
3	27	13	.481
4	729	75	.103
5	59,049	541	.009
6	14,348,907	4,683	.0003

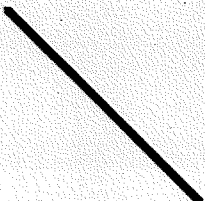
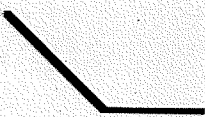
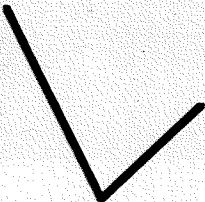

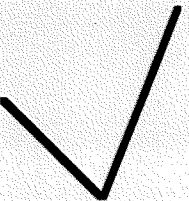


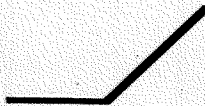
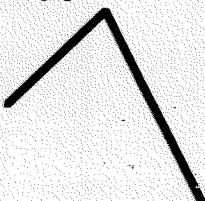
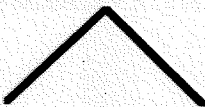
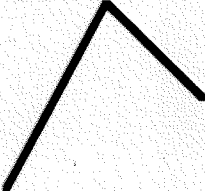

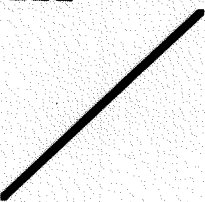
For morphologies of length three, the 13 possible combinatorial contours are:

		221
000	001	222
012	111	210
022	122	200
002	100	220

The 14 impossible combinatorial contours are:

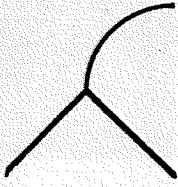
		211
	101	212
	102	202
021	110	201
020	112	
011	121	
010	120	

The thirteen possible ternary contours

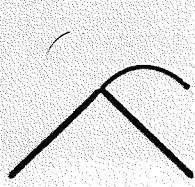
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100 	111 	122 	200 	
210 	220 	221 	222 	

The 14 impossible ternary contours (L = 3):

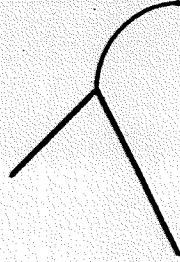
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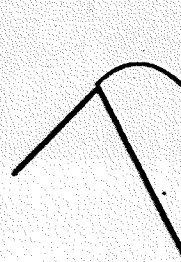
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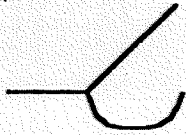
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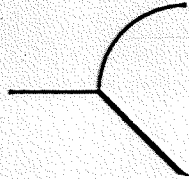
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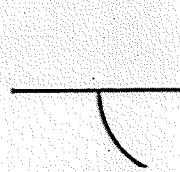
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102



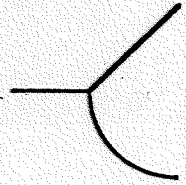
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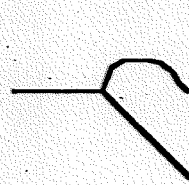
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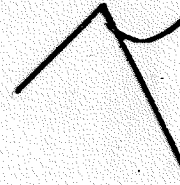
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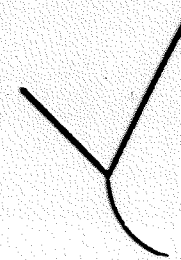
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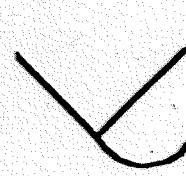
201



202



211



212

