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An Audiotactile Musicology

Vincenzo Caporaletti

If there is an elementary commonality holding together the disciplinary sub-fields representing early twenty-first century musicological discourse within their fragmented horizon, it is no doubt to be found within the firm conviction of the intrinsic social and anthropological nature - not to mention the whole set of repertories, practices, texts, forms, ways of (en)acting, objects and conceptual spheres of the phenomenology of cultural becoming – all of which ultimately take us back to the core notion of music. One of its historically rooted consequences – going back to the critical instances of early ethnomusicology[1] followed by musical anthropology proper, then spreading with the New Musicology in the nineteen-eighties – is the radical critique of a model of positivist musicology initiated by Guido Adler. Such a model sought to identify the score's musical text as the privileged site of the negotiation of sense and meanings within an ideology of the work of art[2] whose status was mediated through scales of values and canonizing institutions articulating the field of possible musical knowledge through criteria firmly acknowledged today as effective political acts[3]. In the last thirty years, an extensive literature has devoted much attention to such topics, including crucial contributions from anthropological[4] and sociological[5] fronts, not to mention the realm of critical musicology[6].

Music analysis was to become the scapegoat of all this iconoclastic fervor due to a number of reasons, foremost among which is the privileged expression of the stronger ideological ties with the tradition of late modern thought. Criticism addressed to a blind faith in the heuristic value of various historically accredited methodologies, against an alleged analytical objectivity, or skepticism towards the very possibility of *thick description* from the score, leaving aside criticism of the text itself and its hegemonic pretenses, was condensed in technical-operational levels moving towards two specific directions. The first to be acknowledged among these is that music analysis always involves extremely close scrutiny of a score, of signs lined up on paper in a bi-dimensional object of scarce relevance compared to the musical substance of sound waves instantiated in *Lebenswelt*. An *impotentia cœundi*, of some sort, unable to establish contact with a real substance, and seize its own true object, would seem to be affecting analytical work. On the other hand, analysis discloses its own absolute arbitrariness, the intrinsic and unavoidable subjectivity inherent to dividing choice in the process involving text segmentation, thereby displaying the symptoms of an *impotentia generandi*, unable to draw or generate stable meanings, only going as far as semantic

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[1] Alan Merriam, *The Anthropology of Music*, Evanston, Northwestern University, 1964; "Definition of 'Comparative Musicology' and 'Ethnomusicology'. A Theoretical-Historical perspective", *Ethnomusicology*, n. 21, 1977, p. 189-204. Clifford Geertz, *The Interpretation of Cultures*, New York, Basic Books, 1973. Steven Feld, "Sound Structure as Social Structure", *Ethnomusicology*, vol. 28, 1984, p. 383-409.

[2] Lydia Goehr, *The Imaginary Museum of Musical Works*, Oxford-New York, Oxford University Press, 1992 (Rev. Ed. 2007).

[3] Philip V. Bohlman, "Musicology as a Political Act", *Journal of Musicology*, n. 11, 1993, p. 411-436.

[4] Georgina Born, "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn", *Journal of the Royal Musical Association*, vol. 135, n. 2, 2010, p. 205-243.

[5] Tia DeNora, *After Adorno: Rethinking Music Sociology*, Cambridge, Cambridge University Press, 2003; "Musical Practice and Social Structure: A Toolkit", in E. Clarke & N. Cook (eds.), *Empirical Musicology*, Oxford-New York, Oxford University Press, 2004, p. 35-56.

[6] Nicholas Cook & Mark Everist (eds.), *Rethinking Music*, Oxford-New York, Oxford University Press, 1999.

fantasies as a result of *a priori* sets of neither cogent nor motivated choices. In other words, lacking necessity. This is the space for music analysis to share or, better still, paradigmatically demonstrate the intrinsically erratic nature of all interpretive choices since they always lack a real connection to a solid nucleus examining semantic apparatuses with motivation, inevitably subjected to the fortuitous whims of mere hermeneutic impulse, not to mention the just as polymorphous constructive faculty of language, a point I shall return to at the end of my essay. Only a fine line separates such a position from claims about analysis of musical material which pure hermeneutic exercise seems to have replaced *in toto*, liberated from arrogant and futile connections of a constraining musical *control object*.

Such broadening of the musical, identified as an eminently and empirically[7] anthropological fact in its political, economic, cultural and social conditions, no doubt represents an advance in musicological awareness. But, as Georgina Born correctly points out in reference to historical musicology, it is not merely a matter of a *practice turn*[8] or the discovery of performative dimensions. Our claim, instead, is that entirely culturalist orientations have yet to express their full potential leading their own premises up to coherent consequences. If we wish to avoid slipping into the essentialistic quicksands of disciplinary codes, as Bohlman[9] specifically points out, this vision ought to be taking one further step in order to guarantee new epistemological possibilities for the study of musical phenomena. In other words, it has no choice but to go deep into the heart of music theory. Achieving this goal, however, implies acknowledging more recent developments in research.

An innovative perspective may be opened up in the entire yet fragmented field of research and discussion about music, ranging from studies devoted to jazz and rock traditions up to what we have grown accustomed, over the past few years, to identify as *theory of audiotactile music* or *theory of audiotactile formativity*[10]. Such a model does more than merely emphasize cognitive and anthropological mediations on the basis of recent neuro-scientific discoveries. The theoretical formulation of the *audiotactile principle* (ATP) questions some of the epistemological conditions developed within the structure of Western scientific thought, not only as far as musicology is concerned, (re-)inserting the Subject in that geometric space which the Platonic/Cartesian heritage had dis-oriented it from: music theory itself[11]. Let us take a look, then, at the broad picture showing how this specific reversal occurs and out of which laying new foundations might be possible for such discourses mapping the current musicological field which, in terms of disciplinary cohesion, is still fragmented and isolated.

1. The Theory of Audiotactile Music: Some Reference Points

Posing the following question as a point of departure might be a way to properly set up such a discussion: what is the historical reason why Western theory - and the musical praxis based on a notational matrix it formalizes - has failed to look into the formative and energetic peculiarities of that dimension characteristic of jazz and rock called "groove"? Even concepts such as *entrainment*[12] do not fully explain ethno-theoretical jazz notions such as "drive" or

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[7] Eric Clarke & Nicholas Cook (eds.), *Empirical Musicology*, Oxford-New York, Oxford University Press, 2004.

[8] *Cf.* G. Born, "For a Relational Musicology", *op. cit.*

[9] *Cf.* P. Bohlman, "Musicology as a Political Act", *op. cit.*.

[10] *Cf.* Vincenzo Caporaletti, *I processi improvvisativi nella musica*, Lucca, LIM, 2005; *Esperienze di analisi del jazz,* Lucca, LIM, 2007; *Swing e Groove. Sui fondamenti estetici delle musiche audiotattili,* Lucca, LIM, 2014.

[11] This is indeed the condition characterizing much contemporary thought beyond our application in the context of music theory: in Edgar Morin's "complex thinking", to quote only this particular instance, the opposition between Subject and Object ends up dissolving as a result of emphasis being placed on the inseparability of the observer from the observed systems – which is exactly what happens in the experience of groove.

[12] Justin London, *Hearing in Time*, Oxford-New York, Oxford University Press, 2012, p. 6-7; 12-16.

"feeling" in the sense of a "feeling for sound" understood in its existential nature as articulating a groovemic flow. This is a question whose fundamental terms ought to be, at the very least, framed with support from historical and philosophical[13] criteria, keeping in mind that the theoretical process leading up to the system of Western music theory, an ambiguous cognitive medium set up in complementary relation to semiographic codes, did occur within modern historical time flow where scientific methods were configured in order for them to reach the centre of Western thought. Within such a vision, as Jaspers and, more specifically, Heidegger[14] have noted, ways of conceiving and structuring reality, based on "computing thought" of some kind, were configured on a prior constitution of data in the anticipating foreseeableness of being, then to be submitted to proof and experimentation. In view of such a goal, a foundational split between Subject and Object inevitably occurred, enabling the latter to offer objectivity without letting subjectivity "perturb" and resolve it through mathematical concepts, thus turning complicated and differentiated "visibles" into simple "invisibles". In the case of music theory, this specific, prior constitution is especially relevant: if, as Wittgenstein and Heidegger, among others (and Saussure, in other ways), have demonstrated, the language medium affects thinking, then the immanent principles of the music-theoretical code have held creative praxis emanating from them[15] close to itself.

Such an objective position - "in front" (*ob-jectum*; *Gegen-stand* in German) of the Object - is congruent with the process of nullifying the outburst of experience, of disintegration of the irreducible inflections and declensions of creative singularities, and is inextricably bound to the theoretical set-up of Western music theory's[16] various schools and tendencies. In addition, it has set up a structural homology in that same, strict allographic nature[17] gradually integrated within art music itself through the split between composer and performer which the same technology of musical writing had predisposed. Elementary facts of musical anthropology teach us that such a condition is strictly congenial to the *ethos* of modern music.

Harmonic structures and voice-leading norms in harmonic tonality are self-enclosed objective entities[18] and, as "structures", they naturally implement Cartesian-Leibnizian rationality while musical notation carries, within its own structural functionality, this specific way of organizing the "rational" with Kant's *a priori* forms of space and time firmly formalizing, respectively, pitches and durations. These are the measurable and objectivizable "strong" foundations which the very code of notation is built upon as a cognitive model through which

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[13] For more comprehensive ways of addressing this issue, *cf.* V. Caporaletti, *Swing e Groove, op. cit.*

[14] *Cf.* Karl Jaspers, Psychologie der Weltanschauungen, Berlin, Springer, 1919; *Allgemeine Psychopathologie*, Berlin-Heidelberg, Springer Verlag, 1973; Martin Heidegger, *Off the Beaten Track*. J. Young & K. Haynes, eds. and trans. Cambridge, Cambridge University Press, 2002; *The Principle of Reason*, Bloomington/Indianapolis, Indiana University Press, 1996 [1957].

[15] With regards to the musical dynamics between theory and praxis, and granted that practice has always preceded theory, one must also acknowledge that, once consolidated through a theoretical phase, the latter does in turn influence subsequent creative practices. As for the ways language affects thinking, it may be worth recalling how recent orientations in cognitive science tend to emphasize areas "freed", as it were, from cognition regardless of linguistic processes (as in specific aspects of categorization).

[16] Gianmario Borio, "Free Forms in German Music Theory and the Romantic Conception of Time" in G. Borio & A. Carone (eds.), *Musical Improvisation and Open Forms in the Age of Beethoven*, London, Routledge, 2018, p. 62-84, has traced a series of efforts that music theory, especially of German tradition, has produced in the attempt to reconcile subjectivity, and the values emanating from it in the improvisational process, with a vision embedded in the objectivity of compositional textualization, seeking – perhaps in vain, given the kind of "visual matrix" cognition, as we would be inclined to call it – a *Zusammenhang* of a syntagmatic-linear kind (instead of re-discovering its *ratio* in supra-segmental and "autographic" values, according to Nelson Goodman's conception in *The Languages of Art*, New York, Bobbs-Merrill, 1968, p. 113, as I believe it happens for the realization of groove).

[17] *Ibid.*

[18] Such self-grounded structures strengthen and irradiate the visual matrix.

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musical thinkability constructs and adapts itself, drawing from it the same aesthetic and axiological criteria all through its progressive implementation along the classic-romantic-modernist historical phase [19] and leaving to erratic historical processuality the task of performatively qualifying such "secondary qualities" as those of timbral, dynamic, agogic, and supra-segmental parameters, thereby also identifying interpretive/performance styles whenever these are brought back to a linguistic system. Not to mention, finally, the historical eclipse, through this process, of improvisational formativity such as it encapsulates all of these issues where the same concept of objectification for creative as well as macro-formal aspects is also at stake.

Is there a way we could possibly convert once more this originary split and retrieve, at least in theory, the Subject's dramatic and existential dimension so relevant in jazz and rock, namely those repertories we are presently dealing with? Karl Jaspers answered this question by referring to "originary presence". Transposing such a perspective to music, the latter would no longer be configured, *in its very theoretical representation*, as Object, as a reified, quantified and mathematized datum of Western music theory. Instead, it would draw significance from a disposition through which "[…] for observation, the object is no longer the thing but the Subject-Object-Relationship (*Subjekt-Objekt-Verhältnis*) as a whole"[20], thereby enacting a form of phenomenic knowledge/experience going through a pre-eminent psycho-corporeal mediation of musical processes, for instance, with the concrete formative and aesthetic affirmation of morphological inductors of sensori-motor affective energies escaping control of rational/intentional attitudes. Such sensori-motor phenomena can only be activated by freeing the sense of time and pulse governing them from objectifying exo-somatic bonds[21] as a result of quantitative and mechanical reification of time resulting from modern geometrization of sensation while connecting the pulse factor in its own metric sub-stratum[22] to the body's phenomenological experience and placing it in the vital, energetic order of natural rhythms.

Everything changes in that perspective: the concepts of meter, pulse, and rhythmic grouping acquire existential, acoustic and embodied resonance. One of the most technically striking consequences is that meter as an abstract, mathematized and single-value concept disappears in favor of metric "polysemy": a well-known, widely acknowledged instance in pop, rock, jazz, world music, etc. is the juxtaposition of two measures of 4/4 dislocated by one quarter note configuring the so-called *backbeat* where the harmonic rhythm in its most simplified representation designates one meter while the snare drum marks strong accents of the other, out-of-phase meter, according to a primordial somatic identification of pulse through prescriptions about articulation, complementing both the upper and lower limbs, not to mention bilateral bodily motion[23].

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[19] While pursuing our line of argument on the basis of ideal types and broad categorizations. Beyond obvious and macroscopic linguistic differentiations, of particular interest here is the cognitive model underlying musical experience identified by this historiographic periodization in terms of cognitive anthropology.

[20] K. Jaspers, *Psychologie der Weltanschauungen*, *op. cit.*

[21] This process applies as much to theoretical representation as to the performance practice it comes from, in line with our mediological assumptions whereby the internal logic of representation connects and permeates messages generated out of their code.

[22] Obviously, this particular processual dynamic (which, as we shall see, I'll be tracing back to the notion of *audiotactile principle)* is also active within non-metrical structures, as witnessed by numerous examples in musical traditions (*avaz* in the music of Iran, *ālāp* in Hindustani tradition and *taqsîm* in Arabic worlds; or in European free music and in indeterminate music). What is still at work, in such cases, is the existential prerogative, under the guise of idiosyncratic sound production, of gestural marks, in the projection of its intentionality acting within the macro-form of real time creation.

[23] *Cf.* Vincenzo Caporaletti, "La fenomenologia del ritmo nella musica audiotattile: il tempo doppio", in V. Caporaletti (a cura di) *Ring Shout–Rivista di Studi Musicali Afroamericani*, vol. 1, 2002, p. 77-112.

From an epistemological point of view, the heart of such an argument seeks, especially in terms of *poiesis*, to emphasize the pre-eminent value of musical *creation and ideation* within properties other than extrinsic and structural ones [24], namely, those properties given by implementations of *schemes of order relations*[25] in compliance with the model which Western music theory follows, within expressions and instantiations, however, of existential subjects and their lived experience understood as a whole, including the phenomenon seeking objectification in the very language of the body temporally inscribed in such *order schemes*[26]. And this is where the sensori-motor factor comes into play, along with the African-American notion of "feeling" understood as interior resonance of formal sentiment in addition to the personalization of sound parameters, and of idiosyncratic inflection pointing to, and subjectively shaping, phonic, rhythmic, and timbral substance. All of these qualities are substantially grounded in the refusal of the nuclear/discrete conception of the sound-note understood as a geometric point in a Cartesian (tonal) field whose classic, formal sound perfection represents homologous eidetic essence in the pure sphere of abstraction.

Let us, however, maintain our focus here exclusively on sensori-motor factors. We have established that the cognitive code/model emanating from notation and from the music theory it is an expression of – which I define as *visual matrix*[27]– mathematically processes sound pitches and durations (a condition also maintained within multi-parametric serialism and its assumption positing an isomorphism between pitch and duration)[28]. Through this path, we relinquish the formalization and the legalization of the existential subject's expressive qualities we are confronted with, including all of its derivative aesthetic values, epistemologically setting them aside as contingent and "secondary" qualities (according to, as Kant used to say, the criterion of wine from the Canaries, which we cannot do science with).

Once this new perspective is identified, pulse is no longer representable[29] as a *simple* succession which the scientific-mathematical perspective would objectify in its sub-servience to melodic-harmonic flow. In an order of things where "secondary qualities" are retrieved at last – thanks to, as we shall see further on, the technology of sound recording – thus becoming, on the phenomenological battlefield, epistemological objects entitled to an intrinsic status of their own, as opposed to a derivative one, pulse manifests itself as energetic *quid* endowed with its own value, intrinsically "motivated" as direct *analogon* (or a self-resembling fractal modality) of

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[24] "Extrinsic and structural", since the structures (harmonic, scalar, modal, etc.) of Music Theory are extrinsic in that they are located outside the Subject, by definition scientific, as, for instance, the notions of Euclidean geometry. Experienced time or the Subject's identity – through the ATP – does not permeate them in their "structural" substance. On the other hand, time affects such ways of being as groove or feeling (in the sense jazz jargon confers upon these terms) which, without the Subject and without experienced time, would be lacking ontological relevance and could not, by any means, be reduced to structures.

[25] See Michel Imberty, "Langage, musique et cognition: quelques remarques sur l'évolution nécessaire des problématiques psychologiques des vingt dernières années", *Circuit: musiques contemporaines*, vol. 13, n. 2, 2003, p. 103: "The *schemes of order relations* organize the logic of succession within a containing time independent of contained events. Every event - every note or chord, for instance - sees its own position defined in relation to the set of other events, namely through syntax".

[26] *Ibid.* "The *schemes of order* make up the set of the subject's intuitions of temporal successions with no awareness of the elements constituting such successions. They are therefore intuitions of a sensori-motor or representational nature whose contents cannot be dissociated from these ordered sequences themselves".

[27] V. Caporaletti, *I processi improvvisativi*; *Swing e Groove, op. cit.*

[28] Such an assumption sanctions the complete spatialization of time, the ultimate destination of a tendency inaugurated with the Cartesian structuring of Western notation system as symbolic reference (*cf.* Ter Ellingson "Notation", in Helen Myers, (ed.), *Ethnomusicology. An Introduction*, New York-London, Norton, 1992, p. 153-164), within both axes of space and time corresponding to pitches and durations.

[29] And we might go as far as saying "no longer perceptible and instantiatable/realizable as a *simple* succession", granted that the system of representation guides and orients perception, as Ernst Gombrich wrote in *Art and Illusion: A Study in the Psychology of Pictorial Representation*, London, Phaidon, 1977, p. 73: «the artist will tend to see what he paints rather than painting what he sees».

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temporality of existential, lived experience. It therefore transcends the moments of the sequence[30] by projecting them onto a *further level* that is no longer a rhythmic-metric one (as a result, no longer within music theory's univocal competence) identifying, instead, continuous sensori-motor in-spiration while assuming aesthetic and, I would add, truthful value in itself.

Every musician has a way of expressing such energetic fervor, her own idiosyncratic way of "keeping the tempo", if only through simple articulations, even when they are just presupposed, while still inducing it with clever allusions, with a phonic realization whose dependence on its own corporeal *habitus* is direct. Such is the theoretical precondition of a pulsating construct carrying in itself the existential validation of lived experience, of the subject's Being-in-it turning into an object, inextricably linked with it, in theory at least, in a representation merging Subject-Object-Relationship. I define such an existential articulation, implicit or made explicit, as *continuous pulse*[31]. And from this new theoretical nucleus of *continuous pulse* (which, nominalistically, is never "the" *continuous pulse*, but "a" *continuous pulse*, the one Elvin Jones or various Elvin Joneses at different times of the day put into being from time to time; or John Bonham; Bob Dylan's guitar arpeggios or Keith Richards' rhythm guitar articulations, and so on...) sensori-motor phenomena processed by *mirror neurons* at the level of regrouping, namely of surface rhythmic figurations, stand out within performance dimensions and in the structural interstices where the game of *participatory discrepancies*[32] unfolds. Needless to say, such discursive lines may be extended to other aspects of sound such as timbre, dynamics and so forth, also including such expressions as those where isochronous or inter-regulative agreement about pulse is missing.

In the absence of explicit or implicit *continuous pulse* – if its own, even tacit, psychological and cultural representation, and therefore poietic wisdom extending out of it, is absent – but simply the "pulse" of conventional music theory, sensori-motor phenomena are not simply configured by themselves or, alternatively, are *toto genere* different and significant. Such groovemic specifities range from the most intangible level, given by the specific inner "movement" of a simple guitar arpeggio, to the most adventuresome poly-rhythmic layerings in James Brown or Sly and the Family Stone or Herbie Hancock's mid-Seventies Columbia recordings[33]. The latter examples no doubt solicit extraordinary bodily responses, posing such a self-centered sensori-motor factor as the primary messenger. Nevertheless, groovemic kinesis is also a characteristic to be found in other contexts like progressive rock, for instance. Semantically, Martin Barre's " Aqualung"[34] solo cuts through the piece's dark and ominous atmosphere (clarifying the idea that Aqualung, that old, foaming at the mouth fool, is just the other, repugnant side of the more conservative middle-class). And, to quote another piece simultaneously recorded (in the adjacent recording studio) with the one we have just mentioned, what comes to mind as well is John Bonham's universally acknowledged drum entry, at 4'18" in " Stairway to Heaven"[35], where the slightly out-of-pulse attitude[36], the at once hesitating and assertive shifting - compared to the particular line of *continuous pulse* (put into being, that is, and up to that point, with no intervention from percussion instruments) – almost tangibly renders a sense of titanic exhaustion and

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[30] Such "moments" refer to individual touch, of sound made explicit through the sequence of articulations; the sequence being that of (theoretical) impulses within pulse. *Cf.* the 1963 discussion between A. M. Dauer & G. Kubik, in V. Caporaletti, *Swing e Groove, op. cit.*, p. 106.

[31] The English-language formulation is, in this case, motivated by the homage paid to David Epstein who used this term in *Beyond Orpheus. Studies in Musical Structure,* Cambridge, MIT Press, 1979, though in a different definition from my own.

[32] Charles Keil, "Participatory Discrepancies and the Power of Music", *Cultural Anthropology*, n. 3, 1987, p. 275-284.

[33] *Cf.* for instance, Herbie Hancock, *Headhunters*, LP Col KC32731, 1973.

[34] Jethro Tull, "Aqualung", in *Aqualung*, Chrysalis/Island Records LP, ILPS 9145, 1971.

[35] Led Zeppelin, "Stairway to Heaven", in [IV], Atlantic 2401012 LP, 1971.

[36] V. Caporaletti, *Swing e Groove, op. cit.*

disillusion while also absorbing within it a categorical imperative all through the arduous ascent towards the pinnacles of transcendence[37].

Ultimately, what the collective imaginary and much specialized scientific literature called "groove" is only an epiphenomenon[38], the most striking instance of an endemic and substantial sensori-motor structural factor in all music from jazz and rock traditions (but obviously also in world music), with various degrees and modalities of perceptive intensification and aesthetic finalization. But if, at a receptive level, we were to reduce the phenomenon of groove to the mere end of *dance music*, we would do no more than seize parts, however worthy of consideration, of the problem, thereby setting up an obstacle to a whole series of aesthetically revealing instances characterizing the symbolist nature of much music from the rock tradition grounded in *continuous pulse* (and, let it be said in passing, implicitly lending support to detractors of musics "outside" the Western art tradition by granting the latter jurisdiction over these minds' spheres: here, however, I shall refrain from dealing with issues in strategies and dynamics of cultural politics[39]).

Though the notions of *continuous pulse* and *groove* are only examples, they are especially useful in introducing us, at last, to the central point of our discussion, namely the possibility referred to earlier on: integrating music theory. What name we can give to that existential dimension which, instead of being left out, fully enters the realm of theory? What name we can give to that specific poietic and receptive psycho-physical modality we have so far dwelt upon, and especially its cognitive medium quality inducing a specific conception/perception of life and music characterizing with such depth the languages of rock, jazz, world music, and pop music itself?

I call it *audiotactile principle* (ATP), in the symbolic sense of both aural and tactile perception – as distinct from the "visual" archetype – as factors identifying two specific and related modalities in which the subject's musical cognitive experience unfolds, regardless of normocentric criteria (those active, for instance, within the conception of Saussurian *langue* or Western music theory)[40] and of exo-somatic systems of textual encoding (such as notation), or placing them under its own jurisdiction and its pretense to "prepare for life experience". There is yet another reason for the choice of this neologism: in its semantic structure, in fact, and beyond the mark of "tactility", it foregrounds "audio (technology)". Both these categories, under the "mediological" guise, respectively, of *Audiotactile Principle* (ATP) and *Neo-Auratic Encoding* (NAE), are called upon to lend support to the Theory of Audiotactile Formativity, a taxonomic model which identifies the specificity of *audiotactile music* – phenomenologically differentiating them from other systems and musical experiences such as the Western written art music tradition[41] and

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[37] We are in a position, today, to account for such a discrepancy, such microtemporal shifting [*cf. ibid.*, p. 249] and the intertwined dynamic-timbral characteristics, present in the pure sound manifestations of groove: but unless we integrate them within this horizon of reflection, it will be very much like having detailed images of an X-ray without any grasp of their anatomical-pathological significance.

[38] "Epiphenomenon" is topologically, not axiologically, understood: claiming that groove is only an iterated rhythmic formula is like pointing to the tip of an iceberg, while the phenomenon itself has much deeper qualities.

[39] In addition, as far as concrete, technical-functional modalities groovemic processes are implemented through, they can hardly be dealt with here, and even less so by way of an introduction; readers can therefore refer to my own contributions [see *Bibliography*].

[40] It is futile to emphasize the extent to which such a distinction ought to be understood as an ideal-typical one configuring broad oppositional categories. Among the examples of systems I define as "normocentric", one might also include the system of rules of "bourgeois" etiquette. Such systems are set up in opposition to ways of regulating "contextual negotiations" of interaction with the environment in which meaning, and communicative praxis itself, is regulated by interaction itself and by indications inferred, from time to time, by context itself, rather than prescriptive order of a *prior theory*. For an application of this principle – which, I can hardly over-emphasize, is an absolute priority for improvisational practices – in terms of a philosophy of language, see, for instance, Donald Davidson, "The Second Person", in *Subjective Intersubjective Objective*, Oxford-New York, Oxford University Press, 2001.

[41] All through this essay, arguing on the basis of broad ideal-typical characterizations, such expressions as "Western art music" or "written tradition" refer to instrumental music of the German tradition, more specifically the time

traditional music[42] – which I bring back to the languages of jazz, rock, pop, and contemporary world music in all of their many-faceted expressions. Further on, I shall be tracing an overview of the concepts of ATP and NAE and the ways in which they might shape the criteria for a taxonomy of musical experience, obviously with reference to the bibliography for an adequate, in-depth look.

1.1. The Audiotactile Principle (ATP)

Leading the notion of *audiotactile principle* back to its identity of psycho-somatic vector of specific ways of understanding and knowing music might, at first, seem hardly perceptive, given that its phenomenology is endemically spread in world cultures all over, thus identifying itself as *environment:* a cognitive/experiential frame which, in McLuhan's words, is anthropologically invisible[43] as such. From a diachronic point of view, the ATP actually takes on a distinctive conceptual meaning as a result of its noetic configuration as a cultural unit, whenever, throughout the history of Western music, the process of exosomatic externalization of *its* experiential and formative prerogatives is set through the ambiguous medium of notation/music theory[44] in light of the specific Cartesian abstractive internal logic informing it. It is therefore the latter system, imbued with scientific ideology destined to pervasiveness in modernity, which "emerges" as novelty and as a disjunctive factor of world music's integrated experience; just as the notion of composition gradually came into being, so does improvisation, unthought and un-thematized in traditional oral cultures[45].

From a synchronic point of view, the ATP may be understood as an acting interface and a psycho-corporeal cognitive medium which, within a mediological interpretive framework, induces cognition and representation of music in ways entirely coherent with its own organic assumptions. Therefore, identifying, as a result, a noetic model intrinsically related to the specific, embodied rationality[46] projected onto some kind of "doing" within active interaction with the environment. Such audiotactile cognitivity is configured without taking into account normative, exosomatic representations tied to formalized, systematic theories (unless it is implemented by reducing the extent of their operativity, aesthetically or functionally encompassing them within their own cognitive space, as its functionality has shown in the musical traditions, like jazz or rock, born in the twentieth century). I am specifically referring to theoretical models (such as

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when the notions of *Werktreue* or *Texttreue* were firmly consolidated (*cf.* L. Goehr, *The Imaginary Museum, op. cit.*), fully re-affirming the score's nomological status.

[42] "Traditional musics" are understood in their historicized course, such as they were crystallized and patrimonialized at the time of their first phonographic documentation in the twentieth century, *not* as contemporary world music. We shall see, later on, the way the audiotactile conceptual scheme, which implies the awareness of the possibility of taking such experiences away from the textual ephemerality they were left in through centuries as oral cultures – so they may be projected onto a dimension of technological fixation of the text – it has dramatically altered their cultural genetics, transfering them within the phenomenology of audiotactile music, in the form of world music (or *world beat*).

[43] "Environments are invisible", Marshall McLuhan and Quentin Fiore, *The Medium is the Massage*, New York, Bantam Books, 1967, p. 84-85. In order for the ATP's essence to be discovered, as for any other "environment", after all, including music notation for those who are relatively encultured, one must practice "the estrangement device" (*ostranenie*) such as Victor Šklovskij theoretically formulated it in "Art as Technique" [1917] in Julie Rivkin & Michael Ryan (eds.), *Literary Theory. An Anthology*, Malden, Blackwell Publishing, 1998 or, alternatively, the exercise of its phenomenological reduction (*cf.* Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy*, Dordrecht, Kluwer Academic Publishers, 1989).

[44] From an ontogenetic point of view, instead, it is configured as a phenomenon related to individual processes of musical literacy, as a repressed bodily factor, as it were, resulting from psycho-somatic rationalization at work in didactics of instrumental techniques.

[45] See V. Caporaletti, *I processi improvvisativi, op. cit.*, p. 92.

[46] Maurice Merleau-Ponty, *La structure du comportement*, Paris, Presses Universitaires de France, 1967; *Phénoménologie de la perception*, Paris, Gallimard, 1976.

Western music theory) using, in view of the production of *texts*, systems of rules based on combinations of discrete units and borrowing their own axiomatic criteria, their own operative system, the specific internal logic, from epistemic categories of linearity, segmentation of experience, categorial homogenization, uniform iterability, quantitative reductionism. These are all abstract principles substantiating the technology of Western musical notation (as opposed to other systems, such as the Indian notation of carnatic music) and the theoretical system supporting it, which I define, as a result of the symbolic form of the sense of sight, as *cognitive visual matrix.*

The Western music theory/notation system, for instance, is configured according to what Jürgen Habermas[47] calls a *media-steered subsystem* devalorizing endosomatic cognitive peculiarities in favor of exosomatic, rational, taxonomic, abstractive, logic-combinatorial, efficient ones. Thus it induces the allographic nature of music, grounding the primacy of text over gesture and the resulting specialization and functional division separating composers from performers who find their own identity by adhering to a system, and to its ways of explicating in concrete musical production, whose intimate creative coordinates it has no control over, despite its authentic and legitimate aspiration towards a degree of freedom. These co-ordinates depend, instead, on normative functions and supra-ordinate power dynamics[48]. Although, in living artistic praxis, such dynamics and functions were strongly attacked, throughout the last century, from artistic movements within the Western *docta* tradition, we must keep in mind that the formative instances of pedagogic and didactic agency of Western music still take such ideology for granted.

With its *top-down* attitude, the audiotactile principle brings to life, instead, in communicative artistic action, the utopia of a system whose rules are set by individuals through their own endosomatic mediation and contextual/interactional negotiation. What is thus enacted, is a form of phenomenic knowledge/experience of bodily mediation of musical, and extra-musical, processes with the concrete formative and aesthetic affirmation of morphological inductors of sensori-motor energy escaping control within temporal microstructures characterized by intentional/rational attitudes (factors even less noetically perceptible by Western music theory which the ethno-theories of world music give such diverse names to as, in jazz, *groove, swing, drive, participatory discrepancies, behind* or *ahead of the beat*, but also *lāya* and *laykārī* in Hindustani music, *balanço* in Afro-Brazilian music, *répriz* and *lokans* in the music from the Island of Guadeloupe, *ombak* in the tradition of Indonesian *gamelan*, *flow* in hip hop and so forth)[49]. Furthermore, through the ATP's vital mediation, in its projection onto macro-form, what becomes even more relevant is the truly existential essence, with the axiological primacy of creativity in the immediacy of lived experience, provided by extemporizational and improvisational musical processes. Creative, holistic and endosomatic nature of ATP rejects, in addition, the ontological distinction between performer and composer, or welcomes it, at the very least, in a new regime of authorial sharing.

But beyond physical-gestural mediation, in improvised and/or groovemic creation, psychic mediation, *de facto* psycho-somatically related to it, takes on greater significance, with the axiological pre-eminence constitutive of empathy (feeling), of interplay as discovery of the Other, up to telepathic/contextual and foreseeing intuition of performance in its unfolding, and becoming-event in general. It is essential to keep in mind that only wherever embodiment (*corporeità*) appears as an active cognitive vector, designing this entirely peculiar way of understanding and representing music (but not only music), it becomes audiotactile, otherwise such a physical approach simply ends up being subsumed to a visual and normocentric,

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[47] Jürgen Habermas, *Theory of Communicative Action. Life World and System*, Boston, Beacon Press, 1988.
[48] Michel Foucault, *Dits et Écrits* (4 voll.), Paris, Gallimard, 1994.
[49] For an in-depth, comparative analysis of these psycho-motor effects, *cf.* V. Caporaletti, *Swing e Groove, op. cit.*

exosomatically codified cognitive order, as in the historical substantiations of written and *docta* Western musical civilizations.

1.2. Neo-Auratic Encoding (NAE)

The "processing" of texts at work in sound recording is crucial to the production of music based on *audiotactile* formative medium (provided that "texts" be understood here in the broadest possible anthropological meaning as specific expressions[50] of notation-dependent musics – a more or less "open" encoding – but also in reference to practices linked to real time creative dimensions). The outcome is a definitive textual status, phonographic capture (phono-fixation) aesthetically inducing mediological effects whose action is somewhat homologous (though firmly rooted, here as well, within event-oriented/audiotactile performative dimensions) to the notational crystallization of long-term projection characteristic of "written" composition - and individualized authoriality - of Western *art* tradition. In audiotactile music, the possibility of using sound recording media as creative instruments leads to consequences of a *cognitive* order (also active in relation to performances not subjected to recording): compared to musics of traditional/oral culture, such effects are reflected on their aesthetic image as distinctive traits.

Oral tradition repertories, though also based on the ATP, did not develop in their historical course through the formative medium of sound recording, which only intercepted them *a posteriori* as a documental ethnomusicological factor (except for these traditions' contemporary developments which we shall comment further on). Encompassing jazz, rock, pop, contemporary world music repertories and their intersections with other semiotic systems, audiotactile music were permeated, instead, in their own musical conceptualization and through formal-historical developments, by the influx of phonographic recording media. We have chosen to trace the theoretical complex and the cognitive modality resulting from such dynamics back to the notion of *Neo-Auratic Encoding* (NAE)[51], running against the conception of the loss of aura for the work of art in the era of technical reproducibility, as Walter Benjamin theorized it in 1936[52].

If there is no doubt that with technological reproducibility one must relinquish the work's *hic et nunc*, it is also true that those aspects we can trace back to the *Audiotactile Principle* find, within sound recording, the means of capturing significant clues of processual/phenomenic qualities making up, for such musical formations, a new model of "auraticity", as it were, through technological support. As it turns out, such objectified textualization is a form of "writing"[53]

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[50] Bruno Nettl defines them as objectifications of "units of musical conceptualization" (*cf.* Bruno Nettl, *The Study of Ethnomusicology. Thirty-one Issues and Concepts*, Urbana-Chicago, University of Illinois Press, 2005, p. 113).

[51] *Cf.* V. Caporaletti, "La fenomenologia del ritmo", p. 34; *I processi improvvisativi, op. cit.,* p. 121.

[52] Walter Benjamin, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" in *Gesammelte Schriften*, vol. 1, Frankfurt am Main, Suhrkamp Verlag, 1955 [1936].

[53] This homology between phonographic capture and writing is a crucial factor, and I believe that serious misunderstandings have been generated around this point inducing, as a result, "oralistic" interpretations of technological sound (re)production, most notably through W. Ong's notion of "secondary orality". Further, one can hardly over-emphasize that ethnomusicology has rather a-critically welcomed such manipulation, inducing it to process and interpret the products of phonography like jazz or world music through an oralistic paradigm. What is this misunderstanding based on? First of all, we need to take into consideration the relevant properties in view of their attribution to one or other such category (whether orality or writing). In Ong's case, primary consideration is given to the surface sound factor, the acoustic dimension which phonographic recording shares with real sound production in performance. This leads to rather hasty conclusions whereby sound becomes, once again, central in technological acoustic space, in a new thrust of orality, of an electronic kind, this time. But Adorno reminds us (in "The Curves of the Needle", in *Essays on Music*, Richard Leppert (ed.), Berkeley/Los Angeles/London, University of California Press, 2002, p. 280), that upon closer examination of the phenomenology of phonography, the latter is assimilated to writing instead (obviously, and let us make this point clear, non-digitalized writing, articulatory yet dense, analogic codification): "If, however, the notes were still the mere signs of music, then, through the curves of the needle, on the phonograph record, music approaches decisively its true character as writing. Decisively, because

more than an allegedly (secondary) orality, taking away musical form the evanescence specific to oral cultures, granting audiotactile musics access to the categories of Western modern aesthetics – authorial identity, creative originality and mobility of aesthetic norms, autonomy of works, non-functional reception – thus erasing the art vs. popular opposition. Furthermore, also worthy of emphasis is the contemporary notion of "improvisation", configured on the NAE's very same basis.

The ATP's technological "transcription"/inscription, its phonographic capture, that is, in correlation with the NAE processes – or the awareness of this crystallization's "inherent" possibility, in terms of symbolic interactionism, as *potentiality* of phonographic capture even in the absence of intentional phonographic processing[54] – circumscribes phenomenological contexts wherein the elective instances of audiotactile music proper are projected. The problem contemporary ethnomusicology inevitably faces is that in technological, computer/electronic globalization, oral traditions – patrimonialized and "frozen" at the time when orality was, for the first time, phonographically caught in twentieth century ethnomusicological impact – are definitively disappearing as they acquire the features of audiotactile music under the guise of world music, setting up cognitive neo-auratic models and thus paving the way towards entirely new, intensive processes of transformation compared to those of the past.

2. The Question of Musical Transcription

Transcription of non-written musics into notation is one of the fundamental markers of musicological-analytic ideology. Such practice was the privileged aim of the culturalist awareness which twentieth century musicological debate gave rise to, with topics tending towards disorienting the very possibility of criteria related to a music-analytical *thick description* (and the galaxies of meaning to be potentially inferred from it). The devastating criticism addressed to the practice and theory of transcription of unwritten music in conventional music notation is rooted within entirely justified reasons since it is absolutely based on objective, mediological criteria which the TAM clearly identifies. Indeed, notational transcription builds a model for musical *data*, thus turning it into a *fait musical* closely corresponding to the logic inherent to the operational system such as notation technology itself informs it. This functional logic is no more than an extension of Cartesian ideology finding its own privileged implementation within the Western "universe of precision"[55], clearly as an expression of Heidegger's «calculative thought»[56]. Aesthetically, homologous values are likewise emanated from these structural traits, causing the supremacy of a number of axiological orders hardly congruent with the assumptions of cultural traits irreducible to the Western written art music tradition.

A number of factors induced by the TAM have come into play through a reformulation of the perspective out of which such firm objections[57] have been stated:

1) What was first emphasized was an ideological factor. Awareness of NAE's functionality for audiotactile music – especially in jazz, rock, pop and world music – and, therefore, of the cognitive implications of the projection and capture of energy, not only sensori–motor ones,

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this writing can be recognized as true language to the extent that it relinquishes its being as mere signs: inseparably committed to the sound that inhabits this and no other acoustic groove. If the productive force of music has expired in the phonograph records, if the latter have not produced a form through their technology, they instead transform the most recent sound of old feelings into an archaic text of knowledge to come."

[54] Digital equipment available for consumer use enables audiences the phonographic capture of live music.

[55] Alexandre Koyré, *Du monde de l'« à peu près » à l'univers de la précision*, Paris, Librairie Armand Colin, 1961.

[56] M. Heidegger, *The Principle of Reason, op. cit.*.

[57] A perspective which, we must recall, has reconfigured ethnomusicology's methodological and epistemological order, relinquishing close to all notational transcription of unwritten musics in favor of alternative forms, or criteria, of semiotic transduction (graphic representation or transcription systems in so-called "emic" notation seeking to describe general and structural schemes of the models or musical referents in use in various orders of oral cultures).

which are a function of the ATP, in the phonographic text it inscribes itself in, has set the demand of no longer considering such elements as those traced within phonic crystallization as unsubstantial, ornamental additions of a dense and anthropologically meaningful nucleus, namely, the mnemonic subjective model of a traditional nature (understood, in this perspective, as the only factor to be endowed with "reality" in unwritten musical practices of archaic oral traditions)[58]. In the music of John Coltrane or Jimi Hendrix – in their creative process, accessed through the phonofixed product – any touch of the suspended cymbal is far from being an "inessential" proof of Bartók's *Variationstrieb*, since it corresponds to, as a result of intentional formativity and creative determination, the aesthetic consistency of the *Tristanakkorde*. Compared to ethnomusicological tradition, such a different orientation has posed once more, with a dramatic sense of urgency, the problem of accounting for such imperceptible factors as those making up the form of phonographic and autographic works. In short, what is being suggested once more is the question of integral and totalizing "etic" transcription of musical data within audiotactile music for the very purpose of gaining access to the finest details through the perspective of vision and of self-conscious digital configuration of rhythmic micro-inflexions, in particular, with emphasis on those traits inaccessible to pure aural perception.

2) To this end, transcriptive methodological criteria[59] based on computer notation protocols were set up, still utilizing, at surface levels, notation's morphology whose in-depth action occurs as programmed sound algorhythms. Such computer instruments and their programming possibilities can overstep the thresholds of human perceptual resolution so as to bypass the line separating the digital from the analogic. Through computerized musical writing equipment enabling the transcription of "sounds", rather than "notes", it is now possible to perform actions upon sound micro-inflections "annotating", as it were, the musician's touch and, as I have demonstrated in several occasions, even the groove. Indeed, from a mediological point of view, computer and electronic technology avoids, in its own operational logic, the *visual matrix* encrypted in bi-dimensional notational writing so as to set up a tri-dimensional space drawing the encoding of discrete units closer to organic synthesis and to energetic-sound phenomenona-in-action. Ethnomusicologist Francesco Giannattasio called *cinematic transcription* this protocol, which I provided the first impulse for, owing to transcription's "animation" at the sound level and runs parallel, throughout the video, to temporal parameters. The purpose of this technique is to re-create the overall sound event, thus providing an *analogon* of the real phenomenon-process.

3) Thanks to this methodology, we can overcome the fundamental historical objection addressed to "etic" transcription of Bartókian descent, and its finely detailed notational encoding: criticism finding its own fundamental assumption in the impracticability, from the performer's standpoint, unsuccessful in the feat of reproducing the densely accumulated data objectively frozen in the written version unless she were to manipulate them with her own subjective "interpretation". In the case of cinematic transcription, the computer's sound controls themselves perform the notational text, shaping it very much like a *rich data field*, and becoming, aside from a description of sound, a performance prescription (for the computer) adding the considerable advantage of the tendentially objective congruence of the score, visualized on the monitor, with the actual sound phenomenon-process, aurally ready for assessment by a set of controls (according to *analysis by synthesis* protocols, a methodology widely used in experimental psychology). This is a way of circumventing the prescriptive/descriptive dichotomy[60] associated to the practice of transcription, anthropologically reformulating the etic/emic issue: hence the possibility that we might suggest the typological definition of "*etmic transcription*". Indeed, with help from such equipment, programming culturally specific traits within the notational

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[58] Simha Arom, "La trascrizione" in T. Magrini (a cura di), *Universi sonori*, Torino, Einaudi, 2002.
[59] See V. Caporaletti, *Esperienze di analisi*, *op. cit.*, p. 6.
[60] Charles Seeger, "Prescriptive and Descriptive Music Writing", *The Musical Quarterly*, vol. 44, 1958, p. 184-195.

algorhythm becomes possible (swing, in the case of jazz, pro-pulsive or de-pulsive energetic impact[61], *entrainment*, up to micro-structural dynamic-timbral profiles). In a sense, in this computer transcription methodology, the data's "etic" accumulation, in its paroxystic proliferation, turns into its own opposite, in truly "emic" transcription, culturally significant for insiders, to be read and fully enjoyed in combined sound and graphic dimensions.

Such an innovative orientation of musicological research in the field of notational transcription places traditional critical set-up in front of the possibility of a dramatic reformulation of the issue.

3. The Problem of Meaning and Ideological Construction

Once the Subject is re-established, with the ATP and its prerogatives, at the centre of musicological discourse, and once the *niveau neutre* is rehabilitated through "etmic" transcription, all we are left with is reception. What can be said of ideological and linguistic constructivism posing like a screen implacably (de)forming in front the idea of coherently drawing content from expression? What is it that might be set against the assertion of the impossibility and impracticability of objective interpretation, or hermeneutic exercises, that is not, to some extent, arbitrary? When confronted with such pitfalls, the two previous epistemological moves would certainly be ineffective or even fallacious: it would be futile to find a Subject once again, if it is to be dispersed within the vortex of infinite and unlimited semiosis. Likewise, it would be vain and illusory to establish, once again, objective arrival to the Text through transcription if it is no more than a platform for dazzling flights, in many cases no doubt to be ridiculed.

Within the limited scope of this essay, my attention will be channeled towards two observations about this problem whose contours seem to have no boundaries. It is commonplace for collective awareness to be considering all texts as objects whose real author is, ultimately, the reader, who can and must legitimately do what she believes is best[62]. Such notions of post-modern sensibility end up leaving very little hope for attempts at bringing interpretation back to a shared *ratio* "firmly" embedded in cultural phenomena. The shift of emphasis from "data" to hermeneutic grids, to conceptual schemes supposedly framing them and inscribing them in various codes of pertinence is a task of the TAM itself, which identifies audiotactile and visual conceptual schemes as *a priori* forms of ways of knowing and representing reality. Further, the instance of freedom leaves plenty of room for elliptical syllogisms and enthymematic networks associating such an attitude to the expression of free will and the fair claim whereby we are free to do whatever we please with the text, going as far as detaching the intrinsic pleasure from the reader's desiring instance as it seeks that something of herself within the work[63].

In principle, nothing would prevent us from using a CD of J. S. Bach's *Matthäus-Passion* as a saucer (and we'd be surprised if it were forbidden: the experience of forbidding Jews from listening to Bach in Nazi Germany left an indelible trace on twentieth-century sensibility) or from using it as music for elevators. The problem, however, and one Umberto Eco alerts us to through his contribution to the "opening" of the Work[64] to once closed and crystallized spaces, emphasizing interpreting subjectivity, is that such specific functionalizations are part and parcel of cultural *usage*, not *interpretation*[65], an activity whose obligation it is, on the contrary, to carefully take into account that particular semantic and formal inner life called *intentio operis*, intimately

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[61] V. Caporaletti, *Swing e Groove, op. cit.*.

[62] Roland Barthes, *The death of the Author*, in *Image-Music-Text*, London, Fontana Press, 1977, p. 142-148.

[63] We must clearly state, however, that Barthes himself also differentiated works whose meaning was crystallized, so to speak, and the reader as passive receptor, thus reaching agreement with Greimas.

[64] Umberto Eco, *Opera aperta*, Milano, Bompiani, 1962.

[65] Umberto Eco, *Lector in fabula, la cooperazione interpretativa nei testi narrativi*, Bompiani, Milano, 1979; *I limiti dell'interpretazione*, Milano, Bompiani, 1990.

bound to the work itself and brought to light only by a philological attitude manifesting itself in what is being said as much as in what the work leaves unsaid. Indeed, Italo Calvino claimed that "writing is always hiding something for us to discover later"[66]. Naturally, the intrinsic a-semantic essence of music intensifies such a game of references in less tangible, but not any less cogent, dimensions requiring from listeners even more active co-operation strengthened by something close to psychoanalytical reason, as Lacan[67] understood it in terms of going beyond apparently and immediately perceptible data. Such discourse must also take into account Donald Davidson's position and his models of transitional interpretive theory where contextual and temporal factors whose function is relevant and crucial for the birth and unfolding of hermeneutic acts[68].

But ultimately, I believe that the very conflation between usage and interpretation is what lies at the heart of many a "*culturalistic drift*"[69], as such an attitude has been, not unfairly, I should say, described. We have now reached our second reflection framing and broadening this observation in an even larger horizon taking us closer to Luigi Pareyson's thought and especially his notions of *forming form* and *formed form*, two cardinal instances subservient to his concept of form. More than Baruch Spinoza, perhaps, whose *natura naturans*/*natura naturata* duality he seems to be echoing, grasping its meaning might depend on an Aristotelian reference. Indeed, though the Aristotelian opposition between potentiality and actuality may be well-known, the notion of 'act' was further articulated in two distinct moments: *enérgheia*, as an energetic instance triggering the process of actualization and *entelècheia*, representing the actualized product (what, in the arts, is shaped into the concrete form of an artifact or a computer file's sound content). By *forming form*, Pareyson means precisely the dynamic principle underlying the creation of *formed form*, namely poietic energy as the basis of the work's objectified morphology *where the formative process is nonetheless meant to be lasting*. The work's interpretation, performance as well as reception at the hermeneutic level, if authentic, is accurately synchronized with *forming form* whose development it follows and reconstructs, recognizing it in that *formed form* provided by the work's 'success'. Such a perspective is crucial in terms of interpretation since it dictates the norm for the hermeneutic act which, along with forming form, must co-operate with the "law" guiding the work up to its " self-making".

> *The artist must do what is yet to come into existence, and therefore must invent through performance, while the reader must seize that which already exists, performing it through recognition. [...] The artist, as much as the reader, consider the work as forming, seeing it in its dynamic and operational character, the former in order to make it in the very act inventing it, the latter in order to perform it. [...] That which must be a performance rule from the reader's part is precisely what was the artist's law forming the work; and, for the very reason that forming form guided the artist, it can still guide the reader. As forming form, the work has legal value not only for the process producing it, but also for the process interpreting it.*[70]

Once reached this stage, can we say that we have settled accounts with creation as well as with reception which, as it turns out, is complementary to it? The idea of the self-making work is, at any rate, something which those who have had the fortune of investing themselves in creative endeavors have experienced in moments of rare transcendence. And, dare I ask, is it not something curiously echoing even such allegedly native discourses of jazz and rock traditions

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[66] Italo Calvino, *Se una notte d'inverno un viaggiatore*, Torino, Einaudi, 1979.

[67] Jacques Lacan, *Écrits*, Paris, Éditions du Seuil, 1966.

[68] Donald Davidson, "A Nice Derangement of Epitaphs" in T*ruth and Interpretation. Perspectives on the Philosophy of Donald Davidson, Ernest* Lepore (ed.), Oxford, Basil Blackwell, 1986, p. 433-476. See also János Sándor Pet fi's attempt to bring interpretation back to an objective descriptive meaning in his Text *Struktur Welt Struktur Theorie. (Id. Da un ateneo all'altro, verso una costruzione di una teoria semiotica del testo, EUM,* Macerata, 2007).

[69] Laurent Cugny, "À propos d'une dérive culturaliste dans les études jazzistiques", *Les Cahiers du jazz*, nouvelle série, n° 7, 2010, p. 93-117.

[70] Luigi Pareyson, *Estetica. Teoria della formatività*, Milano, Bompiani, 1988, p. 61.

about groove, through which it would come into being thanks to those who make the music, but only to be left "floating" with a life of its own? At this point, we cannot deny that the ATP's subjectivity, the *niveau neutre* re-discovered by *etmic* transcription, and the work's norm as *forming form*, all shed light upon formativity's and interpretation's doing – which we simply end up calling "music analysis" – through an extraordinarily fascinating project since, unlike the anemic, unbearably dull and sterile drifts of *anything goes*, it enlightens and brings meaning implementing itself under the aegis of a light and intelligent play of freedom.

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