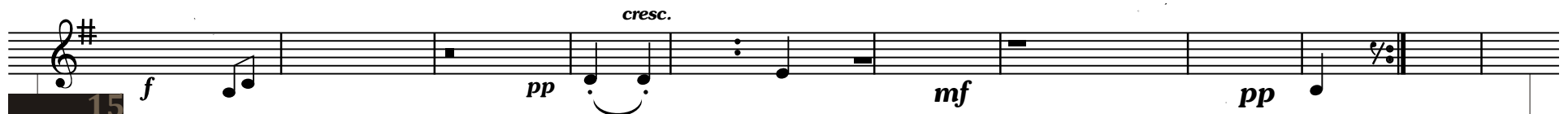


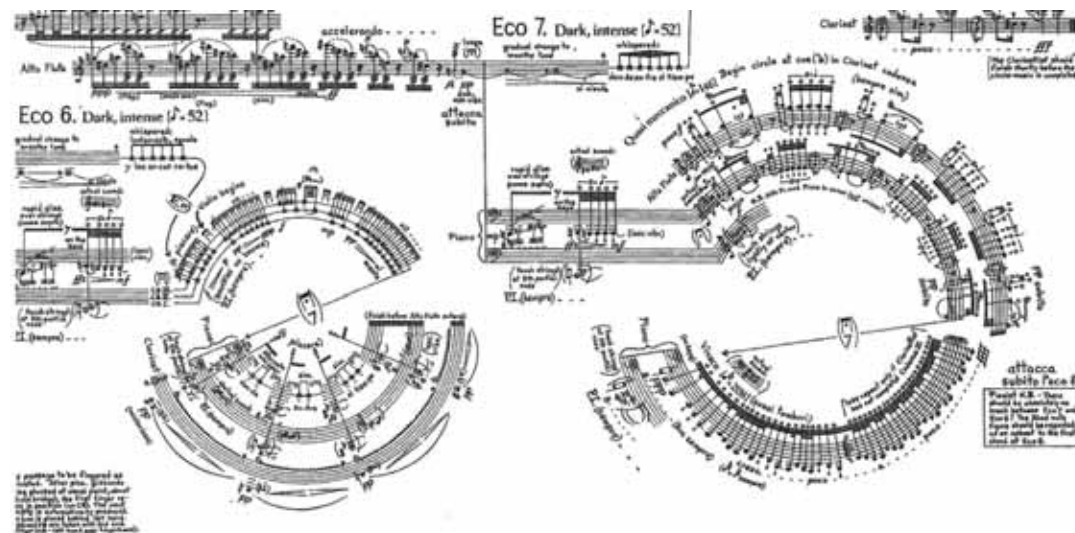
“Music is the wine which
inspires one to new
generative processes, and I
am Bacchus who presses
out this glorious wine for
mankind and makes them
spiritually drunken”.

Ludwig van Beethoven



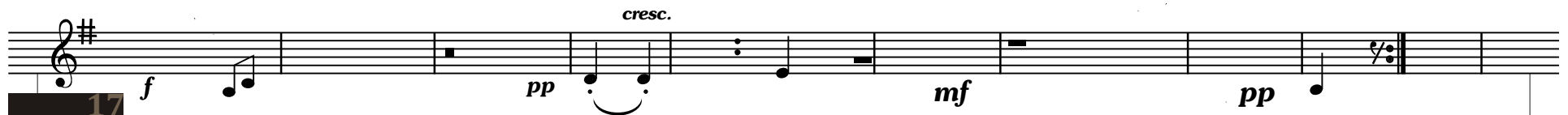
THEORETICAL INVESTIGATION

A musical score on a single staff, likely bass clef, showing a sequence of notes and rests. The score includes dynamic markings: *f* (forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). There are also numerical markings: *2* and *1*. The score concludes with a double bar line and repeat signs. The text "theoretical investigation" and the number "16" are overlaid on a black bar at the bottom right of the score.



The image shows a complex musical score for 'Eleven Echoes of autumn'. It features two circular orchestra diagrams, one for 'Eco 6' and one for 'Eco 7'. Above the diagrams are musical staves with various annotations such as 'accelerando', 'ritardando', 'pizzicato', and 'arco'. The score includes dynamic markings like *pp*, *f*, *mf*, and *pp*. There are also performance instructions like 'attacca subito Eco B' and 'Begin circle of one (2) to Clarinet soloist'. The diagrams show the placement of instruments like Flutes, Clarinets, Saxophones, Trumpets, Trombones, and Percussion.

FIG. 2.1 Eleven Echoes of autumn



A musical staff in G major (one sharp) showing a sequence of notes and rests. The dynamics are marked as *f*, *pp*, *mf*, and *pp*. A *cresc.* marking is placed above the staff. The staff ends with a double bar line and repeat dots. A page number '17' is visible in the bottom left corner.

INTRODUCTION

“The power of music to influence mood and create scenes, routines and occasions is widely recognized and this is reflected in a strand of social theory from Plato to Adorno that portrays music as an influence on character, social structure and action”. (De Nora: 2000)

Many languages in southern Africa incorporate music, dance and other arts in one word. This indicates that the nature of these actions is something common in many African countries. Music is a powerful medium. In a country of diverse cultural heritage, music also serves as a primary means of expressing individuality and communicating personal views on almost any subject as human activity permeated by music. Music gives the sense of belonging and the sense of self. It is important for the sustained growth of South African music that different cultures interact, or are at least made aware of the existence of each other as contemporary South African music reflects both the power struggle and the diversity in society, not to mention all the layers of time and cultural change.

Knowledge about music (and dancing and lyrics) was an instrument of power both for individuals and society.

The purpose of this investigation is to explore concepts from psychology, sociology and social-linguistics that determine and develops a theory of music's constructive role in the construction of personal and social life and highlights the aesthetic dimension of social order and organizations in late modern societies. (De Nora: 2000)

The South African society is steeped in hierarchy and stereotypes. People create hierarchies be it men versus women, black versus white, gay versus straight or driver versus pedestrian. It is easy to fall into the pitfall of stereotyping a person whose first language and culture differs from yours. Ultimately violence is a result of not seeing others as equal and embracing individuality. Dr Richard Griggs, who has been studying violence and crime in South Africa for almost a decade says that violence in South Africa will not be eradicated until South Africans stop stereotyping each other. “The belief in hierarchy is the golden thread in violence in South Africa” says Griggs. (Business Day 2007) The purpose of this dissertation is to investigate and ultimately suggest that architecture and music share a common thread to act as a building material of conscience and social structure by acting as a cultural vehicle and instrument for social change, which would ultimately result in the birth of a South African identity. Music and architecture therefore acts as a device for social ordering. Simon Frith once said, “the question we should be asking is not what does popular music reveal about the people but how it constructs them”. (1987:137)



COMPOSING ARCHITECTURE

A musical idea is embodied within the score but the performers and audience is essential to give the musical idea existence. Architecture on the other hand is three dimensional forms embodied in space but the occupants ultimately give definition to how spaces are defined and used. Without the audience or occupant, music is simply an art of sound in time the same way architecture is simply an art of space. (Miller: AA Files 53: 2006)

The theoretical connection between architecture and music is not a new concept as the idea of structure in architecture has been coupled with the idea of structure in music. Both architecture and music share a similar bond of structure and function being well connected. This “coupling” of architecture and music comes up in schools often. Composer Phillip Glass has in the past giving talks to music and architectural students regarding the connection between architecture and music. Glass has also been commissioned to compose original scores for buildings such as the opening of the Milwaukee Art Museum and Peter Eisenman's Wexner Centre.

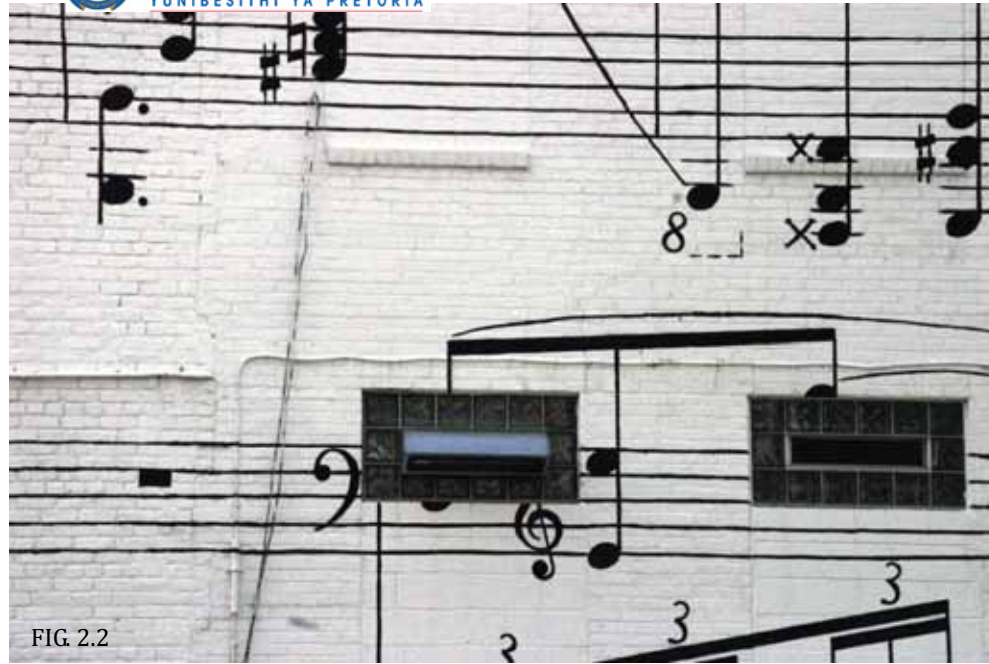


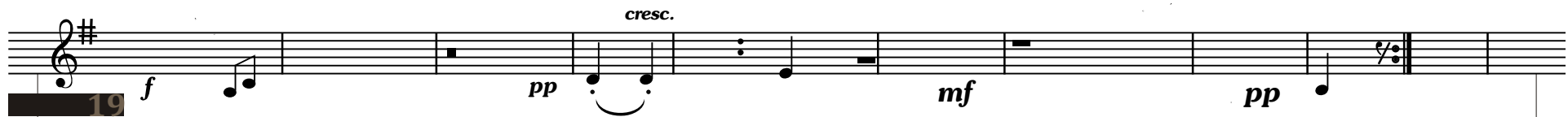
FIG. 2.2



FIG. 2.3



FIG. 2.4



THE RHYTHM OF STRUCTURE

Glass draws inspiration from rhythm having within it the idea of articulated structure. Rhythm is an articulated music movement that is often a repeated movement which of course corresponds with contemporary architecture in terms of the idea of rhythm of structure.

Simon Shaw Miller, a writer for the *Journal of the Architectural Association School of Architecture* suggests that parallels can be drawn between the narrative writing of architecture and a musical score by “exploring the identities and versatilities between the concepts of notion, composition and event”. (Miller: AA Files 53: 2006)

In music, composition refers to sounds embodied in written form and in this way the music is communicated to the performer. In architecture the composition refers to plans or the “blueprints” of the building. The score is an object that embodies the work, but does not encompass the fullness of its identity. Sound becomes fixed to space, existing only in architectural spaces and results in music and architectural space complementing each and further enriching the experience of both. Scores, notation, instruments and spaces all play a part in music's fabric, important and necessary to its identity but individually insufficient for its existence.

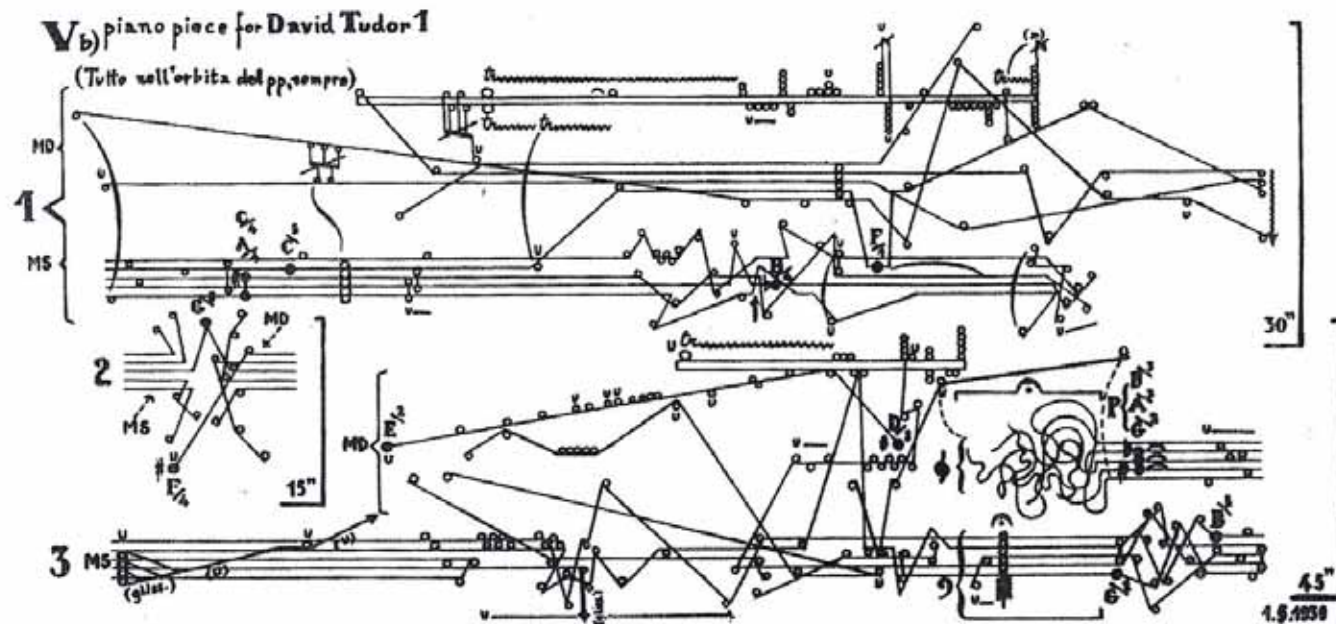


FIG. 2.5 Piano piece for David Tudor



FIG. 2.6 Equalizer board

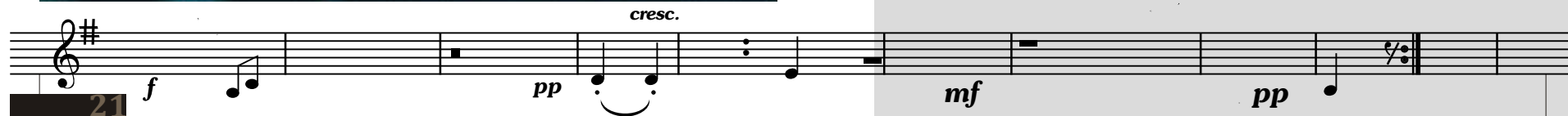
MUSIC AS DEVICE OF SOCIAL ORDERING

SOCIAL ORDERING



Music's link to self regulation and the configuration of subjectivity and agency is of concern to a range of economically and politically interested actors. Manufacturers concerned with worker satisfaction, motivation and fatigue, marketers interested in purchase behaviour, political parties and their desire to win over voters, churches and cults seeking to inspire and reinforce devotion and municipalities who wish to suppress hooligans' forms of behaviour and crime. (De Nora: 2000). Background music can even influence the time it takes to eat a meal (Milliman 1986; Roballey et al. 1985), drink a soft drink (McElrea and Standing 1992), the average length of stay in a shop (Milliman 1982; Smith and Curnow 1966), the choice of one brand or style over another (North and Hargreaves 1997b) and the amount of money spent (Areni and Kim 1993).

One of the most appropriate settings for investigating music's power is the retail sector. Music in the retail sector aims to heighten "impulse" sales and "point-of-purchase" by playing on the consumer's emotions. Music may be particularly effective under conditions of uncertainty when consumers have less knowledge about a product (Areni and Kim 1993). This is perhaps because the ear is passive. The eye, by contrast attends selectively and therefore is linked more closely to consciousness. The commercial sector has therefore invested quite a bit in what exactly music can make people do. Marketing professionals have for a long time relied on using music as a building material for the production of consumption by using music to structure conduct in public and commercial settings such as terminals, restaurants and shops.



MUSIC AS A UNIVERSAL LANGUAGE

Today, the role of music in a global context is no longer something that signifies something outside of itself, a reality or the truth. Instead music has become a medium that meditates. In other words music in global culture functions as an interactive social context, a conduit for other forms of interaction. (Erlmann: 1999)

Veit Erlmann remarks in his book; *Music, Modernity, and the Global Imagination* that a global culture is in constant movement and displacement and that culture derive their multiple and fluctuating identities from those of other cultures. Erlmann further suggests that no musical society has roots that stem from “timeless tradition” but instead simply cross-index each other as a result of a “series of concrete geographical and historical conjunctions”.

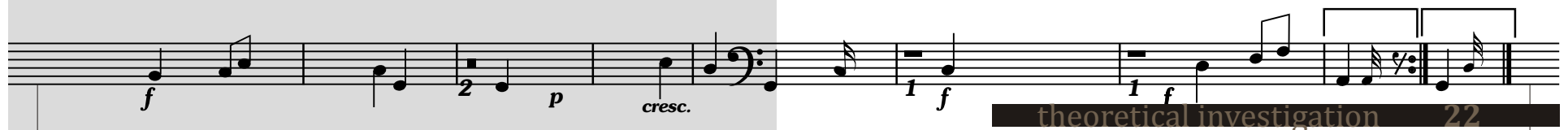
In contrast to Erlmann, J. H. Kwabena Nketia, a ethnomusicologist remarks in his book; *Ethnomusicology and African Music* that music performed outside it's social setting is deemed to be “meaningless” and of great concern to ethnomusicologists. Nketia acknowledges that music can however be understood and influenced by aural perception, imagination and background experience deeming it possible for the same piece of music to be played at various social settings. An example of such would be religious associations being able to perform open public performances outside the regular place of worship. Nketia further remarks that today's world the sharing of music of different cultures is “instructive”.



UNIVERSAL

FIG. 2.7 Singing and dancing.

FIG. 2.8 Music workshop.



CONCLUSION

The variety of silhouettes used for the iPod advertisement campaign suggests that any type or genre of music is not exclusive to any specific race or culture. The use of pink, red, yellow, blue and other bright colours form the background to a variety of silhouettes and removes any connotations made to the colour of skin. Music therefore belongs to everyone.

The ice cream truck, on the other hand, is probably the best example of how music is used to attract people as well as bring back childhood memories. A simple melody is able to trigger an influx of emotion. Music is therefore a tool for generation of memory just as architecture creates a sense of place.

Music is an extremely powerful medium that has the ability to bring together a diverse South African community. Music is a way to express individuality as well as represent a community. By providing better opportunities for local artists and musicians, the existing music culture of South Africa will be further enriched, and in doing so will play its part in composing a South African identity.



FIG. 2.9



FIG. 2.10



FIG. 2.11



FIG. 2.12



FIG. 2.13





FIG. 2.14

f *p* *cresc.* *f* *f*

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