



A Phenomenological Study of Pythagorean Tuning in the Creation of New Music

Introduction

The aim of this study is to compare frequencies in music, particularly those used in Pythagorean and Equal Tempered tuning. The study then aims to look at their application, noting that the environment in which the frequency is applied whether live or recorded may be of relevance to the experience. The final step involves detailed analysis of what is experienced, for the producer, performer or the listener what outcome is perceived. This project has been approved by the Human Research Ethics Committee.

What will I be asked to do?

Should you agree to participate, you would be asked to contribute in two ways. Primarily as a producer by completing the production of 1 track in Pythagorean Tuning. You will produce the track as agreed with the primary researcher and in-line with your current production skills. Secondly you will be asked to keep a log of your experiences throughout the period of working on the track.

How will my confidentiality be protected?

As a producer, your work as an artist will be appropriately credited and associated with any future use of the track produced. (with your permission). Regarding data that is collected through the completion of your experience log all endeavours will be made to limit the identification of the statement source in the final thesis. However please note that due to the very small sample size, it may be impossible to guarantee anonymity/confidentiality of participant identity in the final report.

How will I receive feedback?

Once the thesis arising from this research has been completed, the final report will be made available publicly. Should you wish to be forwarded a copy of the final report this can be done at your request. It is also possible that the results will be presented at academic conferences and in other public settings.

Will participation prejudice me in any way?

Please be advised that your participation in this study is completely voluntary. Should you wish to withdraw at any stage, or to withdraw any unprocessed data you have supplied, you are free to do so without prejudice.

Where can I get further information?

Should you require any further information, or have any concerns, please do not hesitate to contact either of the researchers on the numbers provided below. Should you have any concerns about the conduct of the project, you are welcome to contact the Executive Officer, Human Research Ethics, The University of Melbourne, on ph: 8344 2073, or fax: 9347 6739.

How do I agree to participate?

If you would like to participate, please indicate that you have read and understood this information by signing the accompanying consent form and returning it by post or by scanning and emailing. The researchers will then contact you regarding specific production arrangements.

Mirra Jensen (PhD Student)

School of Contemporary Music | Melbourne Conservatorium of Music
Faculty of the VCA and Music | The University of Melbourne
Email: mirra@mirrajensen.com

Dr. Robert Vincs (Supervisor) Senior Lecturer in Music

School of Contemporary Music | Melbourne Conservatorium of Music
Faculty of the VCA and Music | The University of Melbourne
234 St Kilda Road, SOUTHBANK 3006
Ph: 9035 9437 Fax: 9035 94351 www.rvincs@unimelb.edu.au