

## Abstracts

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### *An Investigation of Neural Processes in Music Cognition Using Quantitative Electroencephalography* Jonathan Bruce Barber, PhD, University of Melbourne, 1999

Neurocognitive research has had minimal impact on the education and training of musicians. The studies reported in this thesis were essentially exploratory, undertaken with a view to determining whether quantitative electroencephalographic (qEEG) research methods could demonstrate neural correlates of music cognition. New objective data, thus derived, may have the potential to be referenced to other established sources of information to review current theory and practice in music education. Such data would also have more far-reaching implications, with potential relevance to the increasing use of music in medical, therapeutic and diagnostic procedures.

An initial pilot study was conducted in which spectrally analysed data from musically trained subjects and from subjects without music training were used to produce topographic maps. On the basis of visual inspection of these maps, it was concluded that they contained sufficient indication of music-related qEEG responses to warrant further investigation. Subsequently, four further studies were undertaken. The first three used two subject groups, one comprised of trained musicians, the other of people without musical training. These studies were differentiated by the type of auditory stimuli used. All stimulus conditions were referenced to a silent resting state for comparison of levels of relative brain electrical activation.

The first three studies aimed to determine whether qEEG variables differentiated the stimulus conditions from a rest condition and whether the various stimulus conditions were differentiated. A further aim was to establish whether the responses of the two groups were differentiated. In all three studies results indicated that active conditions were consistently distinguished from rest and that stimulus conditions were also differentiated. The responses of the two groups were also consistently differentiated. However, the sheer abundance of variables deriving from the six conventional qEEG frequency bands, nineteen electrode sites and up to five different stimulus conditions, contributed to results that were difficult to interpret. Nonetheless, some general observations were derived from these studies. The two groups were strongly differentiated in their responses, with prefrontal, frontal and parieto-occipital brain regions being the focus of most of the differences. The topographic distribution of changes in response to different conditions varied not only according to group, but also according to the different frequency bands. Overall, music-related changes in qEEG activation were widespread across all scalp regions suggesting that music appeared to be a function of many brain regions rather than being clearly localised or lateralised to either cerebral hemisphere.

The fourth study used a substantially different design. A test-retest paradigm was employed to evaluate the consistency of qEEG responses over time, and coherence analysis was used in addition to the analysis employed in the earlier studies. As well as a melody task and a resting condition, a pre-task silent condition was added to determine whether it might serve as a better reference than the resting state. The most striking result of this study was the emergence, in the coherence analysis, of cortical regions that consistently appeared to serve as focal points of brain activation. These focal centres were revealed in the context of widely and somewhat symmetrically distributed changes in activity associated with the melody tasks. The results permitted some tentative proposals to be made with regard to the role of specific cortical regions in the processing of music. In addition, for the first time in these studies, data could be usefully related to a neurocognitive framework invoked as a suitable context for the interpretation of qEEG results. Furthermore, earlier suggestions that the lower frequency bands appeared to serve as an index of musical training were reinforced. Finally, the pre-task silent condition allowed some observations to be made with regard to both generalised arousal responses and those responses that appeared to be more task-specific.

It was concluded that qEEG methods can provide objective data with the potential to elucidate neural processes in music cognition, however, further research, cognisant of the many issues arising from these studies, is needed to extend and confirm these results.

### *The Status of Music Literacy in Selected Melbourne Primary Schools in the Mid-1990s*

Kathleen Bennetts, MA, Monash University, 1999

The present research examines the role of music literacy in the context of a selection of Melbourne primary schools in the 1990s. It seeks to determine the importance of notation skills as they are perceived by teachers.

In order to gain insight into current attitudes and practices, a questionnaire was sent to selected teachers. An effort was made to include a range of schools, including government and non-government schools, and schools of varying socioeconomic status. The responses of the thirty teachers who completed the questionnaire formed the basis of this study.

An analysis of the results furnished the researcher with information pertaining to the significance or otherwise of music literacy in contemporary education. The identification of differences between the attitudes and practices of state and private music educators was of significant interest. The status of music literacy in the private sector could be described as 'essential,' whilst 'a useful tool' best describes its status in the government sector.

This research provides information specific to the issue of literacy, and also provides a snapshot of primary music education in general, in its endeavour to place literacy within the context of the overall music curriculum.

### *The Role of the Étude in the Development of the Australian Tertiary Violinist*

Malcolm A. Cole, MMusEd, University of Western Australia, 1997

The purpose of this study is to document the role of études in past and current violin teaching practices. The thesis analyses reactions to études to identify their role as perceived by violinists, teachers and students. Chapter 2 traces the origins and development of the étude. Chapter 3 documents violin teaching practices from the seventeenth century to the present.

To research the contemporary role of the étude, tertiary level teachers, their students and professional violinists were interviewed. Respondents were asked open-ended questions concerning their exposure to the use of and ideas about violin études. These interviews were recorded and transcribed, then analysed according to three developmental domains:

1. Psycho-motor development;
2. Cognitive development;
3. Affective or aesthetic development and response.

Lessons at tertiary level conducted by two of the interviewed teachers were also recorded and analysed to determine current teaching practices with études. Analyses within the three aforementioned domains provide insights into what is traditionally a private area of violin teaching and learning in the studio and revealed that the use of études continued to be widespread, but tended to be restricted to the development of technique using only a limited repertoire of études.

Findings of the study indicate in part that use of a broader range of études may take a role within the cognitive domain and serve as bridging media between the two possible extremes of student behaviour: overuse of the psychomotor domain with underdevelopment of the affective domain, and its inverse, over-indulgence in the affective domain, which may leave technical skills under-developed.

### *The Influence of the Jali Tradition on Post-Colonial and Contemporary West African Popular Music*

Graeme Counsel, MMus, University of Melbourne, 2000

This study examines the development of new styles of popular music in West Africa during the post-independent era. In particular, it focuses on the styles produced in Mali, Guinea, Senegal and The Gambia from the mid 1960s to the late 1990s.

The contemporary political map of West Africa has its origins in the late nineteenth century when the region, with the exception of Liberia, was partitioned into several states. These were administered by either the French, British or Portuguese, and these colonial powers governed until the early 1960s, with Guinea-Bissau the last to gain its independence in 1975. With independence, many West African governments embarked upon ambitious cultural campaigns, instigating policies aimed at restoring and rejuvenating their traditional arts. The prime focus of these 'cultural revolutions' were the indigenous musical traditions. In order to rejuvenate and reinvigorate their musical heritages, the governments actively promoted the modernisation of the traditional repertoires. This was achieved through a variety of means, including

supplying new groups with modern 'western' instruments, encouraging the writing of new songs, and establishing regional and national orchestras.

The scope of this study limits itself to an examination of the role of the hereditary musicians of the Mande of West Africa. These musicians are commonly referred to as *griots*, though are known locally (and in this study) as *jali*, with *djeli* and *jalo* amongst several other variants. The *jali*, who were formerly the musicians in the royal courts, fulfil numerous roles in Mande society including genealogist, oral historian, and praise singer for the nobility. They are also present at many of the major ceremonies which include naming days and funerals. Significantly, the *jali* maintain an extensive musical repertoire of oral narratives which describe the important events of their culture's history.

The role of the *jali* in the development of new musical styles in the post-independent era was fundamental. As custodians of Mande culture and history, they were designated as being the appropriate vehicles to convey the policies of the governments of the era, and they were also used to promote the ideologies and personalities of their nation's leaders. The majority of the personnel of the state-sponsored ensembles and orchestras were *jalis*, with many of the musicians gaining international acclaim.

The thesis includes field recordings conducted by the author covering two compact discs, in addition to an extensive discography. As an appendix is a complete list of long play records released by the Guinean Syliphone label, which is the first discography of its kind to be published.

### *A Phenomenological Study of Pivotal Moments in Guided Imagery and Music (GIM) Therapy*

Denise Erdonmez Grocke, PhD, University of Melbourne, 1999

A phenomenological study was undertaken to investigate pivotal moments in Guided Imagery and Music (GIM) Therapy, from three perspectives: the client's experience, the therapist's experience and the music which underpinned the moment. The questions posed were: how do clients experience moments in GIM therapy which are pivotal—are there features of these experiences which are similar to all participants? How do the GIM therapists perceive these moments identified by their clients as pivotal—are there features which are similar to the GIM therapists? What are the features of the music which underpin the pivotal moments—are there similarities in structure and/or elements?

Seven clients were interviewed about their experiences of pivotal moments in GIM. The interview protocols were analysed using the Giorgi-Colaizzi method of phenomenological inquiry. There were twenty-four composite themes which emerged from the analysis, and four of these, common to all clients, were: that pivotal moments were recalled in vivid detail; they were emotional experiences; they were embodied experiences; and they impacted on the clients' lives. The essential component was that the pivotal experience was a moment of radical change.

Two GIM therapists were interviewed about their perceptions of the moments identified by their clients as pivotal. The interview protocols were analysed using the Giorgi-Colaizzi method of phenomenological inquiry. Fourteen themes emerged from the analysis, of which six were common to both therapists. These themes were: that the therapists recalled the moments identified by their clients as pivotal; therapists also identified other moments as

pivotal to the client; they could anticipate that a pivotal moment might occur; and they might choose not to intervene during the experience. The therapists felt emotional during the pivotal moment; and might look for observable changes in the client's body language or facial expression.

In the third part of the study, the music program selected for the GIM session was analysed using a Ferrara-Giorgi phenomenological method of analysis. The fourteen music selections were found to have similar features: eleven selections were composed in the late Classic/Romantic period of music development, and thirteen of the fourteen were written in a structured music form. Seven of the selections (50%) were works of Brahms.

An analysis of the one music selection which underpinned each precise pivotal moment, was analysed using the Structural Model of Music Analysis, a method of analysis developed by the author for this study. Features common to the four music selections were: that there was a formal structure in which repetition was evident; they were predominantly slow in speed and tempos were consistent; there was predicability in melodic, harmonic and rhythmic elements, and there was dialogue between solo instruments and orchestra, or between groups of instruments, or in vocal parts.

Pivotal moments in GIM therapy are defined as intense, embodied experiences as the client confronts distressing imagery which is resolved, and this resolution brings about radical change in the person's life. They are distinguishable from other types of experiences in GIM therapy. These results are discussed in light of the contribution to the clinical practice of GIM therapy, and recommendations are made for future studies.

### *Group Music Therapy with Urban Koorie Elders Who Have a Probable Diagnosis of Dementia: A Descriptive Approach*

Beth Fogerty, MMus (Therapy), The University of Melbourne, 1999

This music therapy project was designed to evaluate whether music therapy was influential in decreasing agitation and increasing peer interactions for Koorie Elders diagnosed with probable dementia. Another purpose was to examine the impact of culture on the design, implementation, and evaluation of music therapy activities with Koorie Elders.

Three Koorie Elders from an urban Koorie hostel, The Centre, participated in six weeks of bi-weekly sessions, totaling twelve sessions. A descriptive multiple case-study approach was used to document the Elders' responses to, and the effectiveness of, three music therapy techniques: movement, improvisation, and Progressive Relaxation Exercises.

While each Elder benefited from the music therapy program, the effectiveness of the individual activities varied amongst the Elders. Singing—a task originally used to bridge the activities—was the Elders' most preferred activity. It elicited more peer interactions and provided a greater awareness of the group dimension than the other activities.

Improvisation was beneficial in promoting peer interactions, though at times one Elder experienced increased agitation. Fortunately, this agitation dissipated during the improvisations. Also, as the project progressed, the Elders introduced song improvisation more frequently than instrumental improvisations. At this time, improvisation also became an aspect of each activity within the sessions.

Movement with music included movement using a sheet, balloons, or scarves. The most effective activity to increase peer interactions was the balloon, as it was a familiar activity that the Elders could direct. No agitation was observed during this activity.

Of all the activities, Progressive Relaxation Exercises were found to be the least effective in increasing peer interactions. The Elders ignored my directions during progressive relaxation, massage, and deep breathing tasks, preferring to talk, watch staff, or play instruments. Nevertheless, staff remarked that the music therapy sessions provided a relaxing experience for the Elders, as agitation was not observed at the end of each group.

Each activity's success was found to be intrinsically related to the Elder's familiarity with the activity, who directed the activity, and my understanding of urban Koorie culture. Ten themes emerged, standing out as quintessential guidelines for music therapists working with urban Koorie Elders.

These guidelines point to a transcultural music therapy paradigm that is built on mutual trust and cultural understanding. Transcultural music therapy enables the music therapist and client to learn about each other's culture and to devise a group culture founded on elements from both cultures. As such, transcultural music therapy promotes a shared music therapy experience for the music therapist and client.

Results indicated that by encompassing the guidelines of transcultural music therapy, the Elders were able and willing to decrease their agitation levels and increase their peer interaction levels. Additionally, using this culturally sensitive approach to music therapy ensured that respect was maintained for the Elders, the dignity of the Centre's staff and their respective roles in Koorie society.

### *Arvo Pärt's Te Deum: A Compositional Watershed*

Stuart Greenbaum, PhD (Comp.), University of Melbourne, 1999

A critical analysis of Arvo Pärt's *Te Deum* (1984–85) is conducted in light of his tintinnabuli style. The origin of this style is traced back to 1976, placing *Te Deum* in the middle of the tintinnabuli period. *Te Deum* is a major work lasting nearly half an hour, written for three choirs, strings, prepared piano and tape.

The introduction to the thesis provides an overview of the composer and styles with which he is aligned. Definitions of minimalism, spiritual minimalism and tonality are contextualised, with reference to Pärt's compositional technique, aesthetic and development. The work is analysed syntactically and statistically in terms of its harmonic mode, its textural state and orchestration, its motivic construction, and the setting of the *Te Deum* text. The syntactic functions of these parameters are viewed in dialectical terms. Analysis is conducted from the phenomenological standpoint of the music 'as heard,' in conjunction with the score. Notions of elapsed time and perceived time, together with acoustical space, are considered in the course of the analysis. The primary sound recording is compared to other sound recordings, together with earlier versions of the score and revisions that have accordingly taken place.

The composer, Arvo Pärt, was interviewed concerning the work, and the analysis of that work. Pärt's responses are considered in conjunction with other interviews to determine why

he pursued or tackled some questions more than others. Several aspects of the analysis conducted are reviewed and either justified or modified.

*Te Deum* is compared to other tintinnabuli works to determine the extent to which it breaks from, or upholds, tradition and the influence it has on works that follow. Finally, the extent to which it may be viewed as a compositional watershed within Pärt's tintinnabuli style is assessed.

### *Olivier Messiaen's Apocalyptic Vision*

Barbara McRae, PhD, University of Queensland, 1998

It can be shown from Olivier Messiaen's writings, and particularly those which actually accompany his compositions, that he passes from a period of subjective mystical thought (represented most particularly by the text of *Trois petites liturgies de la Présence Divine* of 1944), through a period of theological rigour (of which the climax is his use of Aquinas's *Summa Theologica* in the *Méditations sur le mystère de la Sainte Trinité* of 1969), to a synthesis of the 'marvellous' and the subjective response within a biblical and therefore theological framework.

Within this general progression Messiaen's interests are reflected in his use of complex symbolism, which is in turn coloured by the 'surrealism' found in some of the works with religious associations, but more particularly in secular works such as *Cinq rechants* and *Harawi*. Despite the views of some that he had at this time lost, or at least suffered a weakening of his religious faith (a theory to which his then personal circumstances could lend some support), Messiaen seems to have made the rationalisation—if it was not his original intention—that the works of the so-called 'Tristan' trilogy display human love as a 'pale reflection' of divine love. In a similar manner, Messiaen's other less obviously sacred interest—that of bird song—can be seen to have, and has been explained by Messiaen as having, a religious dimension. It also finally became a part of the apocalyptic vision of his late works which synthesize the mystical and the theological within the context of Christian eschatology.

Finally, this thesis sets out to show how in retrospect the beginnings of Messiaen's interest in apocalyptic subjects can be seen in some of the earliest works. It further shows how, despite Messiaen's protestations to the contrary, his works reveal a progression from compositions with a clearly mystical content, through a period of theological refinement in which the more subjective elements of the earlier works are notably absent, to a synthesis of the mystical, the theological and the 'marvellous,' which finds its most obvious religious counterpart in what has become known as apocalyptic literature and its themes.

### *Music and the Ordinary Listener: Music Appreciation and the Media in England 1918–1939*

Megan Joy Pricor, PhD, University of Melbourne, 2000

This study examines the nature and impact of the music appreciation movement in England between 1918 and 1939. Protagonists of this movement, notably Percy Scholes and Sir Walford Davies, sought to foster a love of 'good' music amongst the listening public, through written and verbal expositions of composers, works and music history. The thesis draws on hitherto untapped archival resources of the British Broadcasting Corporation, Oxford University Press

and Percy Scholes' own papers (held in the National Library of Canada). It contextualises the movement both musically and socially, examining diverse efforts to inculcate musical taste. Inexpensive music appreciation books such as Dent's *Master Musicians* series and Kegan Paul's *The Music-Lover's Library* were immensely popular. A case study of the contribution to music appreciation of Oxford University Press, with its *Musical Pilgrim* series, is followed by an exploration of Percy Scholes' contribution to the popular literature on music. Scholes' *Oxford Companion to Music* crowned his association with the Press.

The public-service policies and programming of the British Broadcasting Company (established in 1923) were of profound importance in the development of music education for the mass public. Programming of the long-running *Foundations of Music* series is assessed to determine the content of the music appreciation 'canon' of works, and BBC publications which supported such programmes are also examined. Percy Scholes and Walford Davies were prominent BBC figures who broadcast to the 'ordinary listener' on a regular basis throughout the inter-war period. The nature and impact of educational gramophone records and, perhaps the most striking medium of music appreciation, annotated player-piano rolls produced by the Aeolian Company, are similarly explored in detail.

Throughout the study, documentary evidence—particularly that of letters from individual listeners—of the reception of these various music appreciation endeavours is incorporated. This facilitates a comprehensive understanding of the place of serious music in the lives of English people during the 1920s and 1930s, restoring the balance in a field of scholarship hitherto focused narrowly on the achievements of composers during the English Musical Renaissance.

### *A Spiritual Sound, a Lonely Sound: Leaf Music of Southeastern Aboriginal Australians, 1890s-1990s*

Robin Ryan, PhD, Monash University, 1999

The history of music played on leaf reed aerophones in Australia may be divided into six periods. The first period ('pre-contact') extends across the era of British settlement (variously 1788-1830s); indigenous beliefs underpin six hypothetical solutions for the roots of leaf blowing in the Aboriginal societies. During the second period ('missionary music,' 1840-1910s), hymns were played on gumleaves by Lutheran immigrants (from c. 1839), Salvation Army-instigated Aboriginal gumleaf bands (from 1892) and itinerant evangelists (from the 1900s). In the third period ('touring gumleaf band,' 1920s-1940s), leaf playing was widely practised within and beyond Aboriginal communities as performers combined secular musical styles with indigenous performance techniques. Prominent ensembles from Lake Tyers, Victoria and Wallaga Lake, NSW were subjected to political exploitation before and during World War II. In the fourth period ('post-war dissemination,' 1950s to 1977), bandsmen splintered into solo buskers, duos and trios.

The fifth period ('gumleaf competition') began in 1977, when local government officials at Maryborough, Victoria revived the non-Aboriginal tradition and included Aboriginal soloists on terms determined by non-Aboriginal adjudicators. Some traits of indigenous musical behaviour were evident when Aboriginal leafists performed the same compulsory tunes as



non-Aboriginal leafists at the annual Australian Gumleaf Playing Competition (1977-1997). Three competitors independently selected Yellow Box (*E. melliodora*) leaves when they participated in a leaf instrument state-of-preference test. The timbre, wide tessitura, lightness, durability and pliability of a Yellow Box leaf is germane to its physical and chemical structure, including its morphology, texture, venation, moisture content, and quantity of oil glands and air spaces.

In non-competitive contexts, Aboriginal musicians use a variety of native leaves. Non-Aboriginal musicians find leaves introduced from Europe, Asia and elsewhere easier to play because they are less tough and more palatable than eucalypts. Sound quality is determined by leaf physiology as well as human playing techniques and creativity. A simple acoustic model explains their sound production regardless of their size, shape and texture or the manner in which they are folded, held and blown. Non-Aborigines have mostly ignored Aboriginal cultural usage of the leaf in their attempts to appropriate gumleaf music as a national icon. Conversely, a mere handful of Aboriginal leafists appropriate the gumleaf for nativistic revival.

In the sixth period, which dates from 1988—the bicentennial year—to the present, Aboriginal exponents perform leaf birdcalls associated with their clan cultures, thereby strengthening their Aboriginal identity. The perpetuation of a healthy indigenous gumleaf music tradition is dependent on continued live human engagement with the Australian flora and fauna, and the transmission of indigenous techniques to future generations of musicians.

### *Hans Pfitzner: Inspiration and Intellectualism*

Derek Stiller, MMus, University of Queensland, 1997

Concern regarding Hans Pfitzner's political persuasion has left a lasting residue in modern scholarship of associating anti-intellectualism with his position on musical aesthetics. This association has been perpetuated both by those supporting and attacking his views. The purpose of this thesis is to explore Pfitzner's writings on musical aesthetics in order to determine if such a perception accurately represents and reflects the true nature of the composer's theoretical understanding of music. The three main works by Pfitzner on music aesthetics, *Futuristengefahr*, *Die neue Ästhetik der musikalischen Impotenz* and *Über musikalische Inspiration*, which were the subject of polemical debates with Ferruccio Busoni, Paul Bekker in conjunction with Alban Berg, and Julius Bahle respectively, form the basis of this investigation, each explored in a chapter.

In all of these works, Pfitzner's main concern is with the creative process in music, from which he derives his doctrine of musical inspiration. The importance of the 'musical idea' within this theory is given particular attention and its manifold ramifications explored, with musical form and analysis notably being among these ramifications. The results of investigation lead to the conclusion that the anti-intellectual label does little justice to Pfitzner's position. His theoretical approach to form is not one of abject simplicity, nor do his theories epitomize merely an anti-analytical fatuous emotionalism towards the musical artwork. Rather than anti-intellectualism, his aesthetic reveals an honesty and integrity of thought, intelligently argued and eloquently expressed.

*Table and Solo Work Song Genres from Kartli-Kakheti, Eastern Georgia:  
Context of Performance, Musical Style, and Culture Contact*  
Nino Tsitsishvili, MA, Monash University, 1998

This thesis explores the basic features of the musical style and the context of performance of the rural table (drinking) and solo working song genres in one dialect area of eastern Georgia, Kartli-Kakheti in Caucasus. The table and solo work songs chosen as the topic of this thesis are two of the most widely-practised song genres in Georgian rural music-culture. These genres have been closely associated with a particular ethnographic ritual and social contexts of life.

On the basis of my analysis of the musical style and ethnographic context of the songs, I attempt to formulate a theory of style for the Kartli-Kakhetian table and solo work songs. The aim of this theory is to incorporate and explain those specific features of the style of Kartli-Kakhetian table and solo work song genres that distinguish these song genres from the other genres of the Kartli-Kakheti dialect area, as well as from the music-cultures of other dialect areas of Georgia.

An important aspect of the theory is to examine the table and solo work songs with reference to contact to the music-cultures of the adjacent peoples of Transcaucasia—the Armenians and the Azerbaijanians, as well as the peoples of Central and West Asia. The thesis attempts to draw on reliable comparative musical and ethnographic data from the aforementioned geographical areas and to outline the significance of further research in this contact, in consideration of some existing ethnomusicological theories about culture contact and transculturation (Kartomi, 1981; Nettl, 1978).

Analysis carried out on the basis of seven taxonomically selected stylistic-contextual factors has demonstrated that the table and solo work song genres form a stylistically distinctive category within Georgian music-culture. On the other hand, as the table and solo work song genres differ from other styles in Georgian music-culture, they reveal stylistic resemblance to the music-cultures of the neighbouring Armenians and Azerbaijanians, as well as the peoples of West and Central Asia.

The distinctive place of the Kartli-Kakhetian table and solo work songs within the Georgian culture and commonalities with the neighbouring music-cultures can be explained on the basis of cultural contact between the Kartli-Kakheti people and those of the adjacent territories of Transcaucasia as well as West and Central Asia. Indeed, the eastern part of Georgia has been in close political, economic and cultural contact with its eastern and southern neighbours. From the Bronze Age (third millennium BC) to the twentieth century AP (AD), trade activity, migrations, and military inroads from Persia, Central Asia and Mesopotamia were commonly experienced by Georgians, resulting in intercultural synthesis.

*What is the Musical Portrait?*

Ellina Zipman, MA, Monash University, 1996

The portrait is a genre existing almost in all spheres of creative work: painting, the graphic arts, sculpture, literature, theatre, films and music. The portrait is a representation or description of a human personality as a whole which can be created either by pencil, paints, clay, stone, the actor's mastery, and by words or sounds.

The musical portrait is one of the five basic types of the art of portraiture, which in addition include the pictorial, sculptural, theatrical and literary portraits. Musical portraiture has nothing to do with the representation of musicians or the musical instruments in painting or graphics, i.e. iconography, but is the representation of human personalities in music by musical means.

The musical portrait is created by means of sound and is depicted by means of associative representation. The foremost characteristic of a musical portrait, in comparison with other instances of the portrait genre, is representation by displaying a likeness or similarity of emotions expressed through music to the emotions experienced in real life by the person portrayed.