

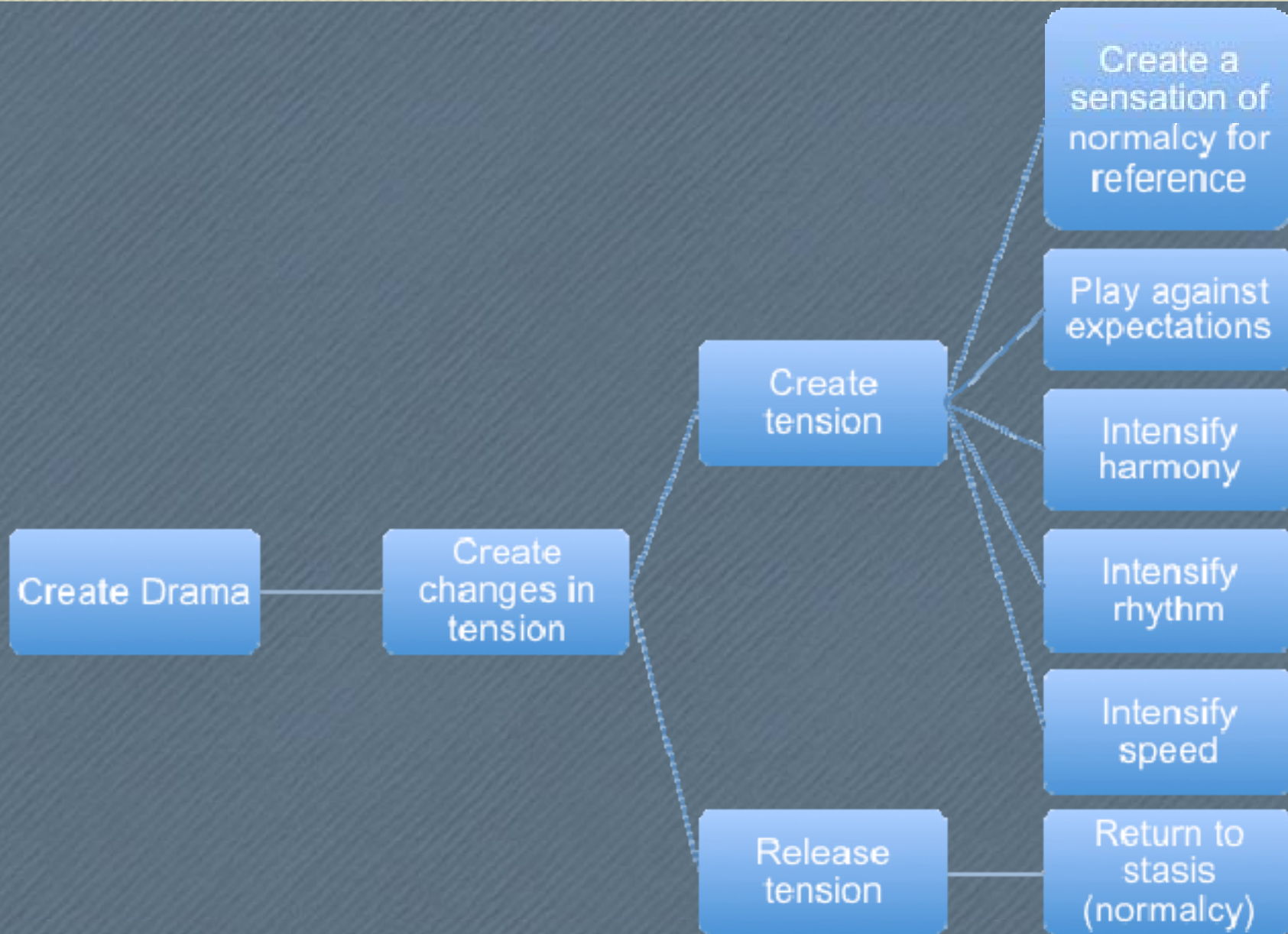
Why we Don't Drive to Dvořák
FAST Composition and
Musical Analysis

Matthew C. Lane

Forward

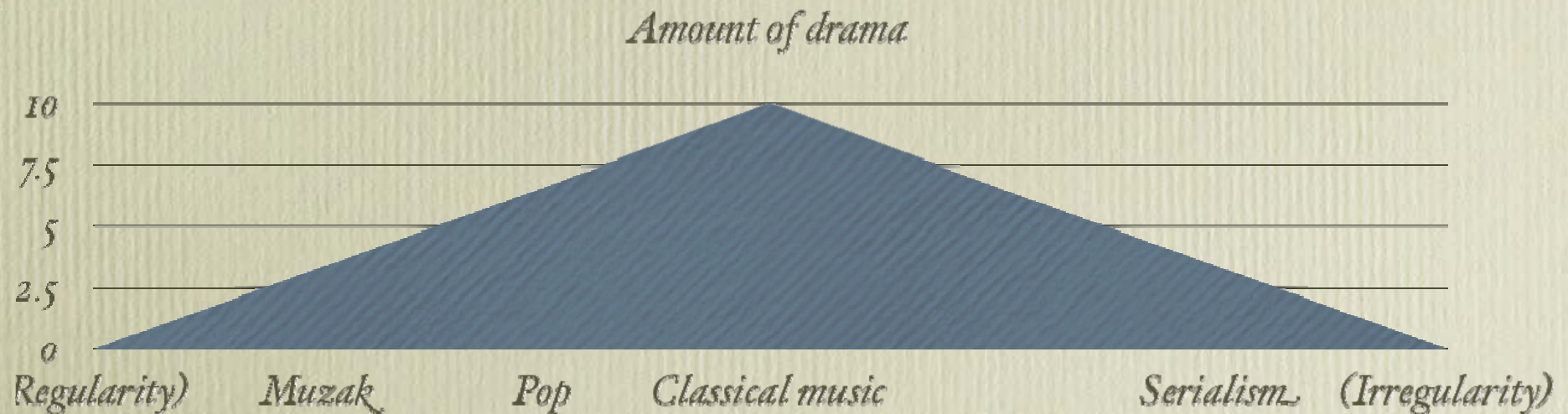
- Began using FAST during M.Mus. at Université de Montréal
- Lighter side to the application of FAST
- Countering the estranged artist theory
- Composition is guided by analysis of existing perceptually successful music

Function Analysis:



Does all music seek the same dramatic goals?

- Classical - maximum drama
- Pop - moderate drama
- Muzak - low (but existent) level of drama



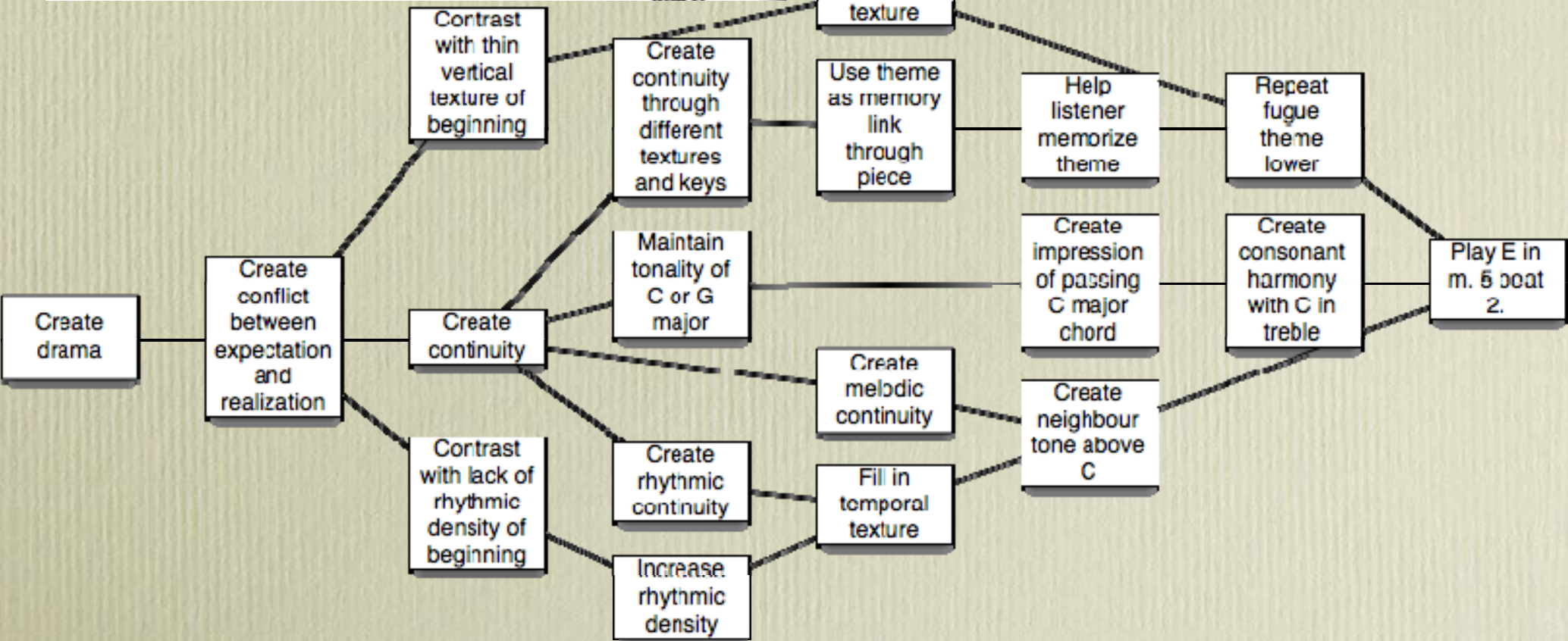
Symbiotic relationship between analysis and composition

- Analysis of precedents before creation
- Learning about effective music requires knowing the function and the *why's* towards it
- Assumed function: *create drama* (test)
- *Partial FAST* gives us an objective test of the utility of an element of the music

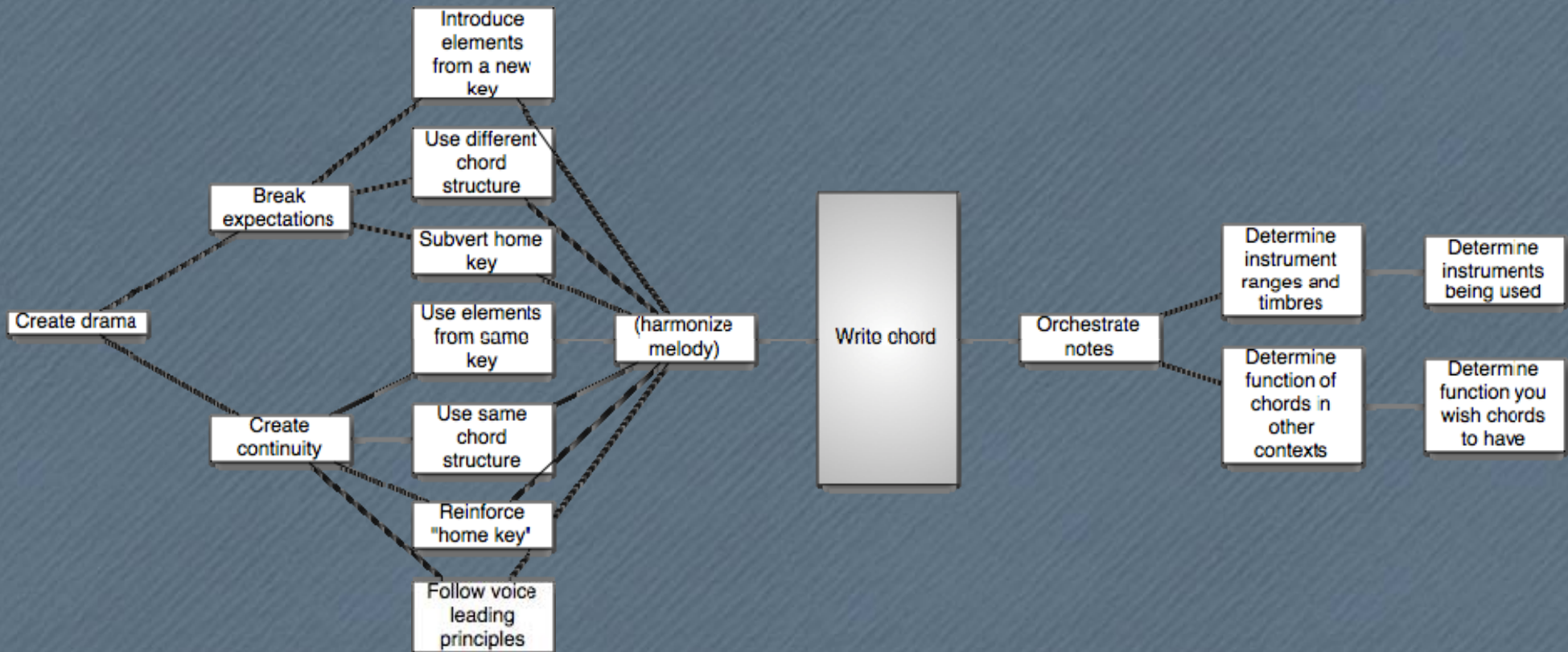
Bach Fugue in C from WTC



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Analysis and FAST



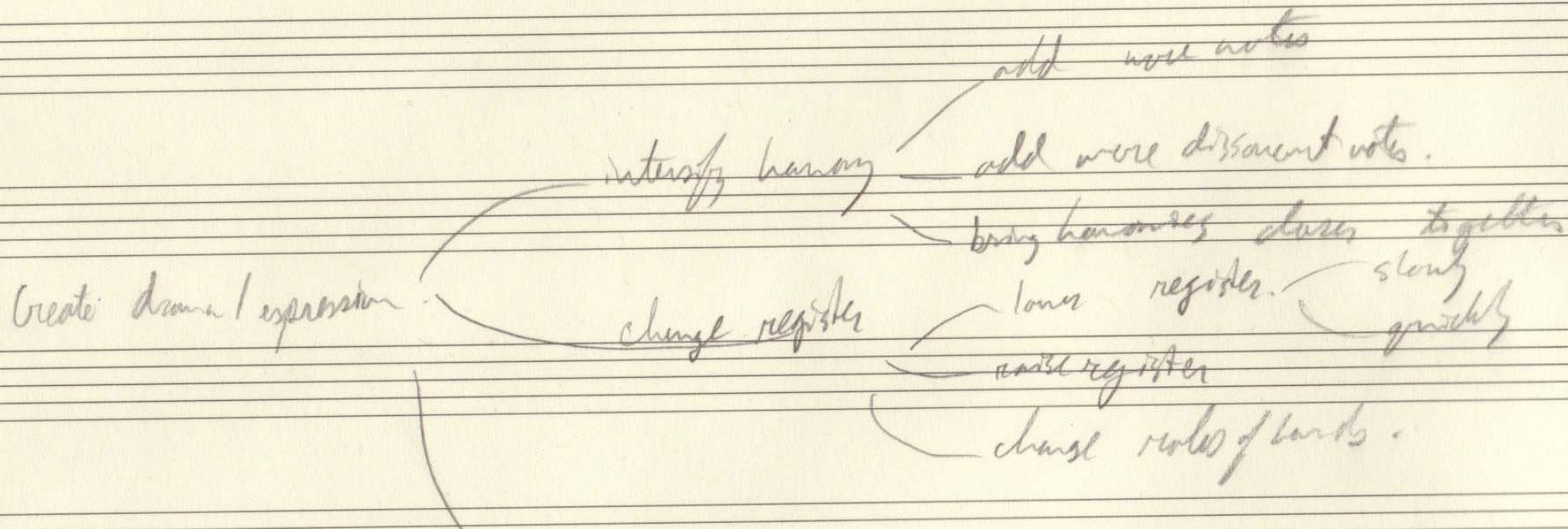
Function-based thinking and the problem with modern classical music

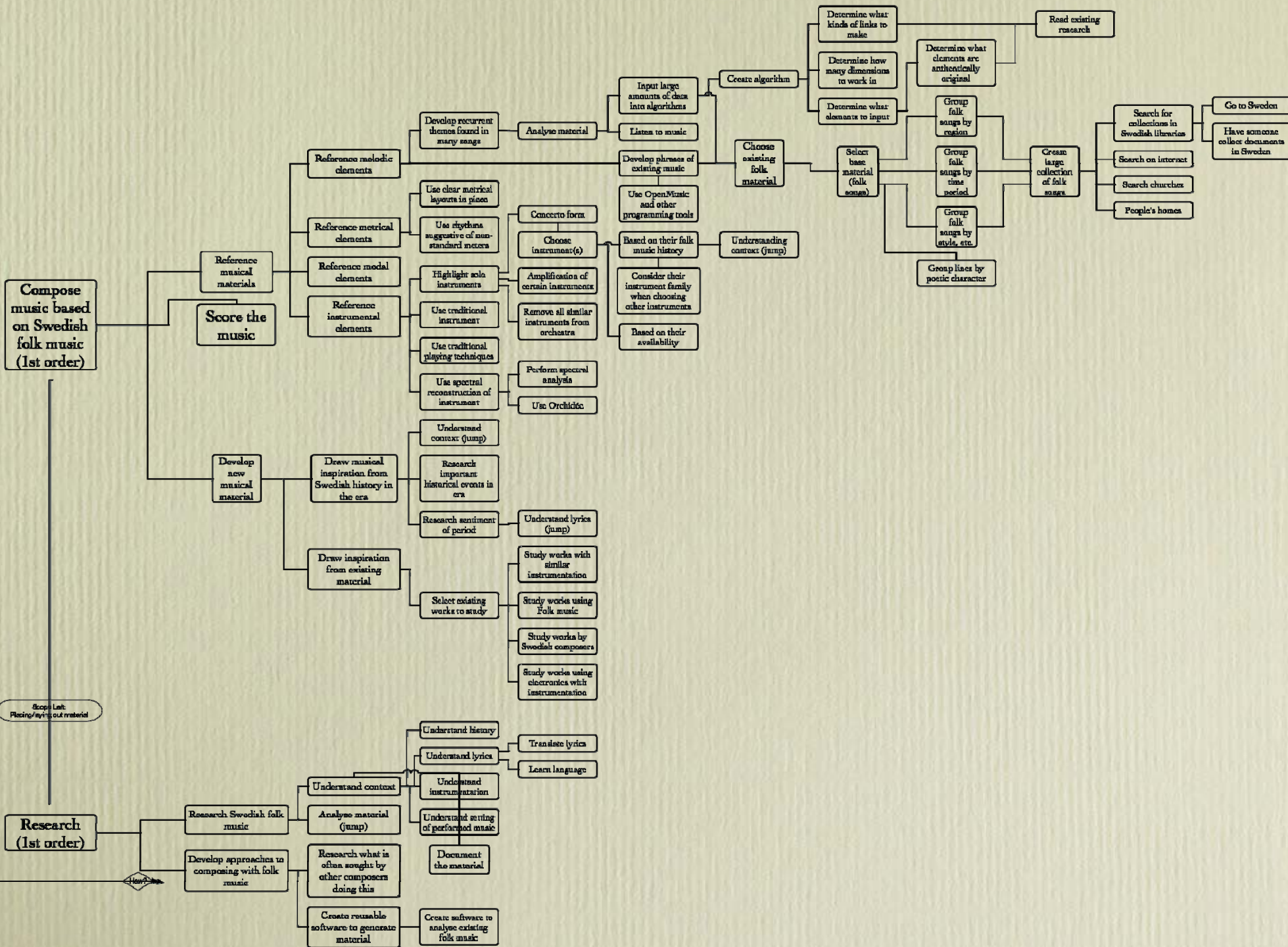
- *Function awareness*
- Disenchantment with modern music: it doesn't have a perceptible function.
- Composers should convey their function
- Listeners should be "Function-Aware" when choosing music
- Is classical music's function still relevant?

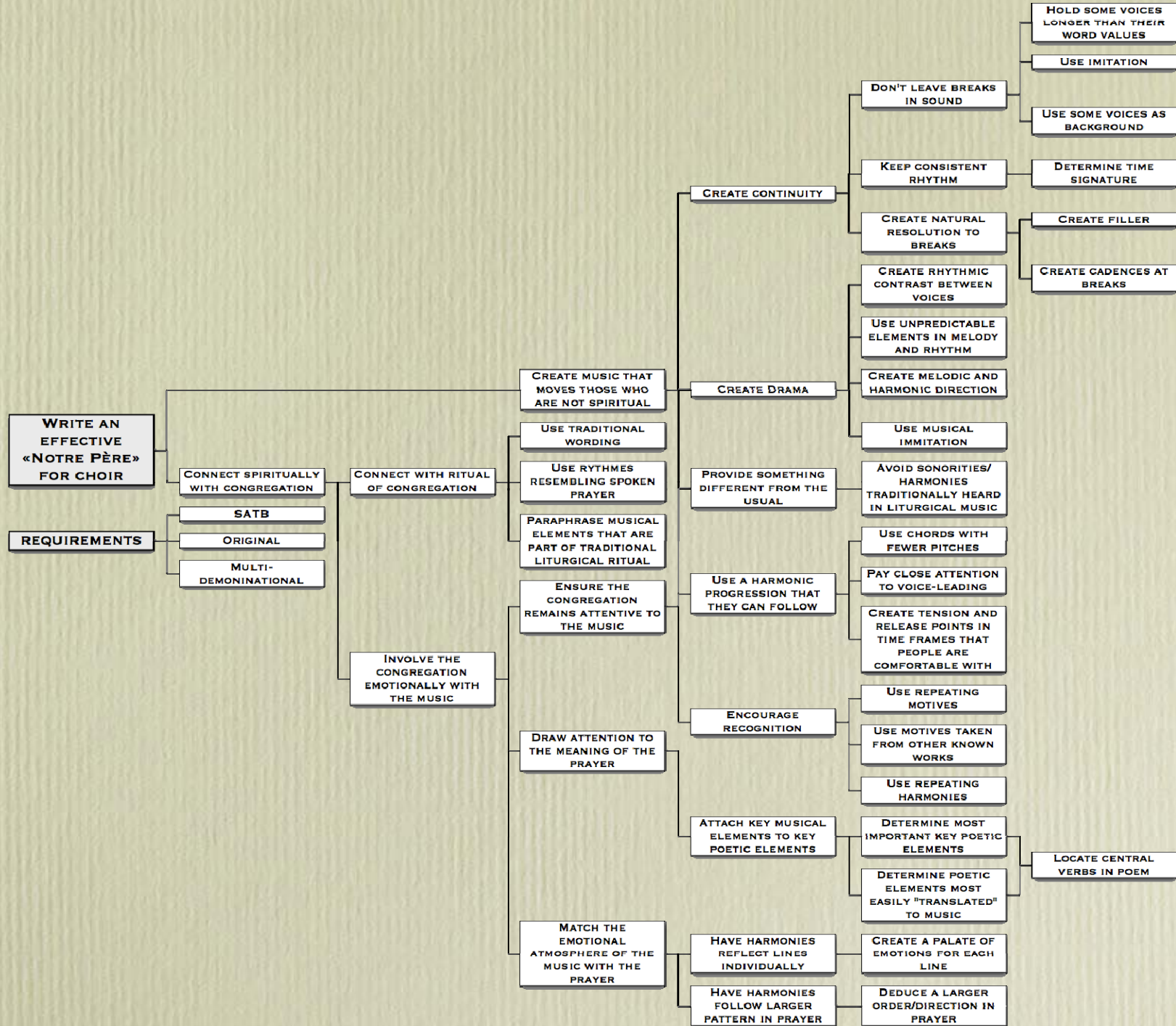
How I use FAST

- Starting from a musical “seed”
- Alternate functions on a smaller scale
 - Get from A to B
 - Create tension, reduce tension
 - Increase/Reduce
speed/orchestration/dynamic
- Other pieces may require slightly different functions.

How I use FAST







Advantages of using FAST

- Everything connected to a “seed” idea, promoting continuity
- One process can serve several higher order functions: more efficient pieces
- Justification for ideas (useful in academia)
- Prevents superfluous ideas from entering a piece