

MUSICOLOGICAL REPORT

NEW RHYTHMS, NEW MUSICAL TIMES for the MUSIC COMMUNITY

Of all the elements that make up music, rhythm is perhaps the one that most unravels the nature of time, for it firmly marks its passage; although, paradoxically, as the anthropologist Levi Strauss commented, it is also "a machine for abolishing time".

On the other hand, it is probably the oldest musical element of mankind, since by its nature everything seems to indicate that it was composed in the first place. It is known the capacity of our cousins the chimpanzees to play rhythms in group for fun.

Last but not least, we can comment that rhythms are a cultural reference of the people, since their structures are usually very characteristic in each region.

In relation to the metric structures of the project "NEW RHYTHMS, NEW MUSICAL TIMES" I have developed some musicological considerations:

1.- In a first analysis of the rhythms, I find similarities with flamenco rhythms, Bulgarian music, progressive rock, Stravinsky, but in no case do the rhythms correspond to any of these music in specific, it can be said that they are products of the imagination of the author of the project, although these popular and academic references are part of his musical background.

2.- In these rhythms we find an interesting use of Mathematics and irregularity, which make them suitable for composition, some examples:

- a) They could be used to create polyrhythmics by fragmenting or combining them.
- b) In canon form, to create more complex structures developing in the stereophonic space.
- c) As a germ for pulsating orchestrations and contrasting dynamics.
- d) As a control beat for other sonic elements of the mix, such as envelope follower, sidechain, etc.

Of course, these are just personal ideas, each creator will use them differently according to their intentions and aesthetic interests.

3.- Another aspect to highlight that these rhythmic structures propose is the use of the polytimbrics. By proposing two levels of discourse, one at the base of the fundamental structure and the other in the combination of the different instruments (additions and

subtractions), this creates different dynamic or agologic levels throughout the rhythm. That is to say, a form of development of the original rhythms is proposed by the addition or subtraction of timbre that creates other accentuations or increases those that already exist.

4.- Another possible application for these rhythms is in the field of contemporary dance. Their bead structure, their discontinuity-continuity, their accentuations, make them very conducive to the movement of the body. On the other hand, the rhythms make references to certain hermetic themes, spaces of mystery that are always very fruitful for the creative imagination.

Comments to the rhythms:

1.- Splendor Rhythm

This rhythm has a curious duality, in principle it is measured as $15/8 + 1/8$, but if we were to group the eighth notes in groups of 2 it could be measured as $16/8$, which produces a paradoxical mixture of irregularity with regularity because the groupings of 2 eighth notes (crotchet pulse) produce a sensation of temporal symmetry. Then, towards the depths, 4 eighth notes (half note pulse) and 8 eighth notes (whole note pulse) could be grouped together, giving rise to polyrhythms. The most curious thing is that in this case this kind of hemiola applied to the irregular rhythm of $15/8 + 1/8$ produces a sensation of continuity, even acceleration, when usually the hemiola produces discontinuity or rhythmic tension.

2.- Kabbalah 613 Rhythm

This rhythm is an example of a theme that takes elements of mystical numerology, in this case a $6/8 + 1/8 + 3/8$ beat is proposed. Beyond the dynamic energy that characterizes this rhythm, there is the symbolism that is enriching for any creative proposal. The number 10 was also very important for the Pythagoreans.

3.- Additive or Count-up 1 2 3 4 Rhythm

The most interesting thing about this rhythm is the way it expands, producing a kind of relaxation or distension. In this type of additive subdivisions, one experiences the sensation that the rhythm becomes slow; but of course, as the rhythm is proposed, the changes are very fast and there is no time for the accent to be felt as a pulse, so the sensation is that the speed or tempo of the rhythm does not change, but the space does, which expands.

4.- Psychomagical Rhythm

This rhythm reminds me a lot of the way dancers organize and count their steps. In this

combination of $9/8 + 5/8$, it is the ternary groupings that governs the rhythm, but why, is a good question for composers, is it because they occupy a larger space of time? On the other hand, the binary groupings of eighth notes work as an element of rhythmic acceleration. Wouldn't they have to be the strong ones for that reason? Let's remember the formula for force, which is: mass times acceleration ($F=m \cdot a$). If the force increases as the rhythm accelerates, why doesn't the ear recognize it as such? Well, strange and complex organ, the ear, or is it a psychomagical or psychoacoustic phenomenon, all these speculations and questions do not try to impose any particular criterion, on the contrary, they are proposed as a compost to fertilize the field for creativity.

5.- Subtractive or Count-down 4 3 2 1 Rhythm.

This rhythm is an exact inversion of the "Additive or Count-up 1 2 3 4", in spite of this, the rhythmic sensation is totally different, we do not feel a compression but an acceleration, even a falling sensation. Why, if this subtractive rhythm is an inversion of the additive one, is not the opposite sensation produced, that is to say, compression? Well, obviously music does not respond to the logic of the eye, so the semiotic procedures that were used do not necessarily respond to a linguistic or visual logic.

Obviously, there are many more answers, and we will have to continue exploring this inexhaustible field of rhythm.

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