

Formative Processes of Durational Projection in “Free Rhythm” World Music

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This paper considers how Christopher Hasty’s concept of durational projection can contribute to an analytical understanding of a variety of “free rhythm” world music, highlighted by Clayton, Frigyesi, Wolf, Widdess, and others. Durational reproduction can be heard even in the absence of regular pulse streams, entrainment, or oscillating waves of attention. It is afforded by even the shortest, most irregular successions of events, and a large variety of temporal sensations can be attributed simply to it.

I first demonstrate the basic concepts with reference to an item of Persian classical music, in which local durational reproduction can be heard to establish and nuance the pitch hierarchy of the underlying *dastgāh* modal-complex.

I then present two larger-scale analyses. In a flute solo from Papua New Guinea, the repetition of a pitch cycle is enlivened by the interplay between two ways of hearing some recurring events—as anacrusis, or as beginning—and that ambiguity can be heard to open up an avenue for the cycle to change and develop. The second analysis treats the beginning of an *ālāp* performed by Budhaditya Mukherjee. It introduces and highlights structural pitches through a specific rhythmic gesture that relies for its effect upon listeners’ projective comparisons.