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Why Concert Music is Wonderful: Three Ways to Approach Western Art Music

Conrad Winslow

Rollins College, cwinslow@rollins.edu

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Why Concert Music is Wonderful:

Three Ways to Approach Western Art Music

Conrad Winslow

*A Senior Honors Project Submitted in Partial Fulfillment of
Requirements of the Honors Degree Program*

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Faculty Sponsor: Dr. Daniel Crozier

Rollins College

Winter Park, Florida

To Pop-pop Andrews

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Table of Contents

Introduction.....	<i>4</i>
Kinetic Listening.....	<i>15</i>
Programmatic Listening.....	<i>23</i>
Absolute Listening.....	<i>34</i>
Conclusion.....	<i>43</i>

I

Introduction

“The more we are surrounded by music, the less we participate.”¹

There are three modes of listening to music which correspond to increasing mental involvement. These listening methods are tools for appreciating concert music and enjoying the deep structure that great art music contains. Organized by level of accessibility and amount of investment on the part of the listener, they provide listeners a rudimentary Rosetta stone for enjoying and even *understanding* concert music.

Why is it that so few people listen to concert music, anyway? A hundred years ago, everybody admired great composers of concert music. But the situation changed during the 20th century. American conductor and composer Leonard Bernstein spoke of a gulf between composers and audiences, furthermore describing the gulf as “frozen over.”² He was referring to concert music, commonly and bluntly known as “classical music,” directed at an audience willing to invest themselves completely for the duration of the music (note: to avoid confusion with the historical period, the term “concert music” will be used in place of “classical music” for the rest of this essay). It sounds like a tall order to a public accustomed to mall muzak, but people readily give their undivided attention to films and television-based programs on a regular basis. The comparatively small number of people who *do* devote themselves to concert going—to thorough digestion of art music—are stereotyped as élitists who pay little heed to the musical opinions of anyone in a baseball cap.

¹ Robert Jourdain, *Music, the Brain, and Ecstasy* (New York: William Morrow and Company, 1997), 238.

² Leonard Bernstein, *The Infinite Variety of Music* (New York: Simon and Schuster, 1966), 10.

Therefore, another gulf has been hewn in the last century: between popular and concert styles of music. It is critical to recognize how recently this split has occurred. Even one hundred years ago, common people dreamed of attending the symphony—it was one’s only chance to hear beautiful music in a grand way. Since then, however, recorded music has filled our ears everywhere we go; people no longer need to attend a symphony for a polished performance. The American Federation of Musicians in 1929 fought what they perceived as the downfall of music with advertisements citing “canned music” as the enemy who sought to destroy the “Art of Music.”³ While such a broad, unrealistic demise certainly did not occur, the position of music within human culture has, unbeknownst to nearly everyone in animate generations, *changed*. Many sundry styles of music have sprung up based entirely on the principle of recorded sound. It is impossible to replicate these recordings exactly (The Beatles’ *Sergeant Pepper’s Lonely Hearts Club Band* is a good example), and one finds no need to perform these albums anyway, because technology has enabled everybody to enjoy this music privately. Consequently, the value of communal music-making has diminished greatly: People do not need to *make* music to *experience* music.

The 19th century was a zenith for such communal performance. Every European bourgeoisie household had a piano and a family member who could perform amateur-level music, provided gratuitously by publishing houses.⁴ Americans, too, fell in love with manageable piano pieces and songs: music publishers sold 30 million copies of sheet music annually by 1910. From that time forward, although Tin Pan Alley production houses in New York

³ Mark Evan Bonds, *A History of Music in Western Culture* (Upper Saddle River, NJ: Pearson Education Inc., 2006), 531.

⁴ *Ibid.*, 433.

continued to flourish, radio play and record sales cannibalized the sale of sheet music.⁵ The American Federation was right in the sense that the art of *common performance* has dwindled significantly. Music listening today is largely a passive art.

Passive listening is suitable, even required, for many styles of music (ambient music, elevator music), but when a listener wants to discover in music deeper connections and meaning, she will have to find music that contains enough complexity. It may come from the realm of popular music, but all great concert pieces should contain such depth. Robert Jourdain, in his book, *Music, the Brain, and Ecstasy* calls it “expert music,” suitable for expert listening.⁶ One cannot find deep relationships in music that does not have any. Jourdain describes the phenomenon an expert listener experiences:

With repeated exposure a listener acquires a map of a composition’s main events. With hundreds of signposts foreseen, the listener can unleash his anticipations early and accurately, negotiating a composition’s twists and turns with the finesse of a motorist traveling a familiar mountain road.⁷

To engage in such rewarding experience, the listener must find music endowed with deeper levels of connectivity. Every art form has a comparable dichotomy between surface-level expression and *literature*. Whereas ambient music can be like reading a Sunday Wal-Mart advertisement, Mahler’s 9th Symphony is akin to Tolkien’s *Lord of the Rings*. Try as you might, there simply is not enough material in a Wal-Mart ad to foster intellectual and emotional engagement—unless one responds with an impassioned diatribe on the deleterious effects of Wal-Mart’s marketing in small town America, clearly a *negative* aesthetic response. A positive aesthetic response coupled with emotional and intellectual involvement requires great musical literature.

⁵ Robert Middleton, “Popular Music,” Grove Music Online, ed. L. Macy <<http://www.grovemusic.com>> (30 October 2006).

⁶ Jourdain, 266.

The problem facing many potential listeners today is that they do not know how to approach Mahler's symphonies or Brahms' chamber music, let alone the oeuvre of Webern or even Bartók. Where does one begin with something so unfamiliar? It is no wonder musical leaders find it so difficult, a half-century after Leonard Bernstein's *Young People's Concerts*, to introduce younger generations to classical and concert music. Language may be a part of it, especially in opera. British composer Benjamin Britten argued for translations of operas, claiming not to enjoy operas in foreign languages himself.⁸ He was right: it is easy for a teenager to enjoy a song about emotional difficulty and breaking up because the song is about him. It is far more challenging for a young person to latch onto a German lied (art song) and even more difficult—beyond the threshold of willingness for many—to negotiate the rapids of a *wordless*, unfamiliar symphonic monster, such as Strauss' *Also sprach Zarathustra* (there is more after the 2001 bit).

But the problem is deeper than words themselves. There is no universal language in music, contrary to the popular notion that music *is* a universal tongue. In one sense, the statement holds water. Yes, two individuals from different countries who share an understanding of Western musical conventions during the Classical Era can enjoy a piece by Mozart, although they cannot speak to each other. But an African tribal leader may have great difficulty comprehending the Western diatonic scale system, and most Western minds have just as much trouble understanding classical Indian ragas or tribal scale systems. Ray Jackendoff provides examples of cultures whose scales have little basis in the overtone series (the acoustic principle of additional, ghost-like tones on top of a single tone); this is a difficult concept for Westerners to grasp, because Western modes—rooted in the overtone series—

⁷ Ibid., 265.

⁸ Paul Kildea, ed., *Britten on Music* (New York: Oxford University, 2003), 112, 208, 239.

underlie nearly all Western music.⁹ Music is indeed a form of communication, but there are many languages in its domain.

Just as in language, there are rules and building blocks one must understand to effectively experience music the way it is intended to be perceived. Leonard Bernstein (and, later, Joseph Swain) analyzed links between linguistics and music, working with Noam Chomsky's research in the field of linguistics. He divides (Western) music into three universal elements, framed in linguistic terms: phonology, syntax and semantics. Phonology refers to the actual sounds used by certain music. Syntax is manner in which music is constructed, the grammatical ordering of various types of sounds. Finally, semantics refers in a more general sense to the comprehensive meaning of music and the deep structure of music (which may not even be present in some popular music).

Phonology is the most superficial of the three elements, because even a brief hearing of Renaissance music and 20th century nontonal music will reveal differences in the sounds used—melodies, harmonies and timbres. Syntax requires a bit more study, but it is easy for one to grasp differences between a Samuel Barber piano sonata and a Mozart sonata. Classical works contain, almost without exception, symmetrical phrases and a balanced rhythmic pulse. Sonata form defined the period, underlying most works. In contrast, 20th century works express unprecedented freedoms in syntax, displaying asymmetrical phrases, rhythmic displacement and “rhythmic dissonance” (uneven rhythmic accents that intentionally disrupt one's natural sense of balance).

Semantics is the element that leads to perhaps the most miscommunication between composers and listeners. For example, what people fail to realize about “atonal” music is that composers of such music avoid tonal implications *precisely for* haunting and expressive effects.

⁹ Ray Jackendoff, “The Unanswered Question,” by Leonard Bernstein,” *Language* 53, no. 4 (1977): 888-90.

They recognize the natural existence of tonality and the impossibility of eliminating it entirely in a world of twelve tones.¹⁰ One's ears naturally try to make sense of the discordant sounds, striving to resolve sonorities and failing to do so (this game is half the fun of listening to non-tonal music). Perhaps an "alien" world—a world away from one of tonal resolutions—is just what the composer is painting; perhaps, instead, it is a valid interpretation of our own world, one that we might prefer not to see. Remember that Schoenberg lived in Germany during World War I, after which Germany was in shambles. Imagining his highly expressive music in *this* context is not so difficult! Schoenberg, in his own words, wrote music as an "expression of feelings, as our feelings...really are, that is, erupting spontaneously and jumbled from the unconscious mind."¹¹ Totally opposite Schoenberg's expressionism, Bernstein also describes the "new objectivity" of the 20th century, especially in context of Igor Stravinsky's works. Stravinsky was adored by many and scorned by Theodor Adorno for his veneer of "objective expression." What this means is that neo-classical music written by Stravinsky and others is somewhat akin, semantically, to works from the 18th century. Emotions are present, but veiled beneath a cool shell. When they rise, burning, to the surface, the impact is tremendous.¹² Emotions in romantic and expressive music, a very different language, are instead laid bare for all to perceive. Linguistic elements—phonology, syntax and semantics—help elucidate these differences between the many dialects, indeed languages, of music.

Now that we understand all music does not speak in the same tongue, it is important to know that complex, foreign music is not as opaque as a foreign language. In fact, most listeners today are already well versed in a great deal of musical languages. "Modern music

¹⁰ Leonard Bernstein, *The Unanswered Question* (Cambridge MA: Harvard University Press, 1976), 289.

¹¹ Arnold Schoenberg quoted in Bryan R Simms, ed., *Schoenberg, Berg, and Webern: a companion to the second Viennese school* (Westport, CT: Greenwood, 1999), 137.

¹² Bernstein, *Unanswered*, 378.

lovers are true polyglots,”¹³ reports Joseph Swain, who extended Bernstein’s work on linguistics and music further. It is true that one must become familiar with the grammar of a particular language of music to unleash one’s expectations, but it takes little more than listening to do the trick: the parallel between linguistics and music ends here. There are, however, aforementioned modes of listening which greatly affect one’s experience of a piece.

The first, most accessible way to appreciate music is **kinetic listening**. Very kinetic pieces are a wonderful starting block because of their accessibility. Although many kinetic pieces do not have substantial artistic value, kinetic forms have played significant roles in human history, and it is often satisfying for listeners to recognize them in concert works. Purely kinetic music is written to provoke movement from humans, be it celebration, mourning, functional synchronization or anything else: kinetic music is movement. Techno music, for example, demands participation and movement from its audience, not reverent stillness. Wartime drum cadences were composed to synchronize marching soldiers, not to entertain peacefully a bedridden grandmother. Dance music represents an enormous segment of kinetic music, so much that styles of music have formed *because* of their associated dances. Even the lyrics of kinetic songs are often about dancing, from the Renaissance song, “Chi la Gagliarda” (Come Dance the Galliard) by Baldassare Donato to current hip-hop songs, such as “Side 2 Side” by Three 6 Mafia.

Rhythm is a crucial element for kinetic music. It is critical in human motor control, especially in cyclical rhythmic movements, like walking and running (and dancing).¹⁴ Percussion is a powerful way to establish and reinforce a strong rhythmic pulse; hence, it plays a significant role in primarily kinetic music. Because of our deep-rooted connection to

¹³ Joseph Swain, *Musical Languages* (New York: W.W. Norton & Company, 1997), 176.

¹⁴ Michael H. Thaut, *Rhythm, Music, and the Brain* (NY: Routledge, 2005), 88.

percussion, the public connects with kinetic music better than other forms of composition. A composer can write in dissonant styles devoid of a tonic center and still maintain the attention of the public ear—at least in today’s climate—as long as there is a strong pulse (usually supported by percussion instruments) to which people can bob their heads or tap their feet. Concert pieces, too, often have strong rhythmic (kinetic) elements and have the potential for deeper appreciation; one can first approach them in a kinetic way.

The second way to approach art music leads to such deeper appreciation. It is also relatively familiar to average listeners, and may or may not involve music with a vigorous pulse. **Programmatic listening** is a process of relating sounds to extramusical concepts, things or places. It requires more mental involvement than a kinetic approach; one must not only “feel” the music, but begin to “get it” as well. A listener with programmatic ears can relate musical gestures and motives to external concepts suggested by the composer or the text. Therefore, programmatic listening generally requires programmatic pieces or songs. Music of this type must contain an explicit extramusical element sewn to the piece by the composer. Programmatic music should not be judged only by its own merit; there is always an extramusical form of literature that either directs or enriches it. Programmatic pieces, then, have a clear directive by which they can be measured: is the music effective in its response to the literature?

The tangible nature of this ruler (not to mention the extramusical literature itself) has been the subject of controversy more than once. During the 19th century, scholars and composers argued vehemently on both sides about the value of program music. Richard Wagner was one of the most outspoken advocates of program music, claiming music could realize its

full potential only with the “fertilizing seed” of words.¹⁵ Others, like Eduard Hanslick and Johannes Brahms, believed passionately that music should exist alone. More recently, rap and hip-hop songs have been the subjects of controversy not for their musical content (Vanilla Ice excluded) but for their lyrics. Nevertheless, audiences tend to enjoy programmatic pieces and connect to them more easily than abstract pieces—nearly all popular music is programmatic—because of the accompanying syllabus.

A final note about programmatic listening clarifies its scope: listeners can and do create their own programmatic connections. For instance, a listener may hear a madman in a piano prelude that was never bestowed an official programmatic title or connection. Someone listening to an orchestral work from the mid-20th century, sparsely scored with various instruments alternately grabbing focus, may imagine an African savannah scene at dawn. Listeners often relate musical bits they hear in concert pieces to other pieces or songs. A musical gesture in one piece may conjure a vivid image in a listener’s head of some previous experience with another piece. This sort of re-appropriation is nevertheless still programmatic listening.

Lastly, the most abstract approach to music appreciation is **absolute listening**. This process is not employed all of the time, even in the most expert of listeners. Absolute listening requires dedication on the part of the listener; she must focus entirely on the details of the music and ride the emotional effects of a piece. Absolute music, created for this type of appreciation, has no explicit, accompanying literature, either in image, lyrics, libretto or programmatic text. Proponents of absolute music in the 19th century argued that music’s unique world is inherently separate from our own and that we must experience music in an absolute way. Music critic Eduard Hanslick, in his manifesto, *On the Musically Beautiful*, stated:

¹⁵ Bonds, *History of Music*, 396.

“Because music has no prototype in nature and expresses no conceptual content, it can be discussed only either in dry technical terms or through poetic fictions. Its kingdom is truly ‘not of this world’.”¹⁶ It turns out the program-absolute debate was never the elegant dichotomy one seeks and rarely finds, as Franz Liszt, a great champion of program music, composed absolute works as well.¹⁷ The division between conservatively programmatic and purely absolute music is sometimes murky, but certainly one must use absolute ears more often for pieces that have no program or text.

We can distinguish programmatic and absolute music in theory. While some scholars and theorists have made the argument that all music is to some degree programmatic, there is in fact a distinct separation between programmatic and absolute music. Absolute music is *intrinsically* metaphorical, while programmatic music is *extrinsically* metaphorical. A composer who declaims, “The piccolos’ cry in my triptych represents the fleeing birds during the eruption of Mount Saint Helens” is indubitably writing a programmatic piece. Beethoven’s “Moonlight” Sonata (Piano Sonata No. 14, Op. 27, No. 2), however, is totally absolute, despite the attached moniker, which was bestowed by German poet and music critic Ludwig Rellstab several years *after* Beethoven's death.¹⁸

The wonderful thing about absolute music and its intrinsic metaphors is that it expresses what other art forms fail to convey. As Hanslick long ago said, music is inherently an abstract art. He included a wonderful quote by Emanuel Geibel in *On the Musically Beautiful*:

Why does it never work out when you try to describe music in words?

Because it, a pure element, disdains images and thoughts.

¹⁶ Eduard Hanslick, *Vom musikalisch-Schönen*, trans. Mark Evan Bonds (Leipzig: R. Weigel, 1854) quoted in Bonds, *History of Music*, 398.

¹⁷ Bonds, *History of Music*, 398.

Feeling, itself, is merely a smooth, visible riverbed

Upon which the resounding stream of feeling, swelling and subsiding, rolls away.¹⁹

Absolute pieces represent what most people think of as “classical music”; this is music in its purest form, usually devoid of descriptive titles. In the 19th century, Romantic sensibilities governed popular notions about art, and absolute music (because of its abstraction) was viewed as the highest expression of human experience. The Romantic era was a zenith for absolute music.²⁰

However, Romantic sentiments have not enjoyed the same degree of popularity in the 20th century. People generally want to understand concretely the reason a work sounds a particular way, and absolute works by their very nature tend to obscure those reasons. Aaron Copland recognized in 1957 the difficulty of convincing some people to relish abstraction.

Simple-minded souls will never be satisfied with the answer to the second of these questions [that one cannot articulate the meaning of music in words]. They always want music to have a meaning, and the more concrete it is the better they like it.²¹

Absolute works have no master to anything concrete: they hold no debt to anything but themselves. When there is nothing around a work by which to critique it, many people have difficulty grasping the worth of the piece. This does not mean it is impossible, though. We will look at ways one can dissect and digest absolute music. While it is the most difficult to grasp, it is also one of the most rewarding kinds of music to experience.

¹⁸ Eric Blom, *Beethoven's Pianoforte Sonatas Discussed* (London: J.M. Dent & Sons, 1938), 108.

¹⁹ Geibel quoted in Eduard Hanslick, *On the Musically Beautiful: A Contribution Towards the Revision of the Aesthetics of Music*, trans. Geoffrey Payzant (Indianapolis, IN: 1980), xxii.

²⁰ Bonds, *History of Music*, 383.

²¹ Aaron Copland, *What to Listen for in Music* (New York: McGraw-Hill, 1957), 12-13.

II

Kinetic Listening

Kinetic listening is the most accessible way to enjoy music. It essentially means paying attention to the rhythm of music in a bodily way. Millions of people do it everyday and hardly consider it. When people move to music, they employ kinetic listening. This process involves little intellectual engagement; too much thinking inhibits kinetic listening. It is difficult to imagine a dance where participants analyze the music that moves them—people would likely stop in their tracks. In other words, listening kinetically involves *feeling* the music, not understanding it. Although most concert music demands something more from its audience, many concert pieces are at least informed by or are grounded in kinetic styles. Therefore, it is not an incorrect impulse to connect to concert pieces in this way—initially. One cannot do so for every concert piece, but many exciting works exhibit enormous amounts of kinetic energy that can be thrilling on a visceral level.

In the 20th century, many concert composers absorbed popular styles from North and South America and incorporated them in concert works. Aaron Copland wrote several works informed rhythmically by Latin styles, and one cannot help but physically move to these pieces. Leonard Bernstein's *Divertimento for Orchestra* has a couple movements with snippets from Sousa-type marches. The concert piece in which those little bits of jest reside is something more than a kinetic piece, but the musical jokes lend vitality and humor to the piece. In the “Samba” movement, Bernstein uses percussion to emphasis his cultural reference point (Brazilian dance). Bongos, congas, maracas and Cuban cowbells saturate this movement with their Latin accents. It is no accident: Bernstein wants the audience to connect to the piece in a kinetic manner. In fact, there is so much rhythmic energy in the piece that

the audience is forced to deal with it in a kinetic way; it is impossible to avoid kinetic aspects of this divertimento.

The tradition of appropriating dance forms into concert works continues today. We have seen some examples from Copland and Bernstein, but contemporary composers also write pieces that reference popular styles of kinetic music. John Adams (a great deal of whose music contains a strong, regular pulse) excerpted a symphonic suite from his opera, *Nixon in China*, called *The Chairman Dances*, in which there is a strong rhythmic pulse, almost like a fox-trot from vaudevillian tradition. In another opera, *the Death of Klinghoffer*, Adams borrows from 1950s rhythm and blues in the aria, “British dancing girl.” The harmonic language of this song expands from the ubiquitous 1950s I–vi–IV–V, “Heart and Soul” progression (literally, the brass continue stepping down instead of turning at the IV chord), but the basic feel is clearly rooted in something to which people originally danced (an adept musical translation of a dancer). John Harbison wrote an opera based on F. Scott Fitzgerald’s *the Great Gatsby* from which he also created a concert overture. There are two forces at work in this piece: one is a dissonant, tense, lugubrious section, while the other is a syncopated jazz tune played by the saxophone and piano. This jazz section is driven by kinetic energy and is informed by the popular and dance music of Gatsby’s world. He uses percussion instruments, such as the cowbell and woodblock, which evoke popular music and cartoon scoring of the 1920s and ‘30s.

Other concert works are designed for kinetic listening. Minimalism of the 1960s and 70s—especially works by Steve Reich and Terry Riley—is defined by ceaseless repetition, indomitable rhythmic pulse, tonal harmony and subtle changes. It can be maddening for listeners who carry European Classical and Romantic expectations, because works like these are informed, in part, by non-Western sources: West-African drumming, Indonesian gamelan

orchestras²² and Indian classical music. Steve Reich's 1971 work, *Drumming*, is an example of his legendary phasing technique. Based on his experiments in tape shifting, phasing is an effect that occurs when two (or more) like sequences are played together, while one, played at a slightly different speed, gradually moves out of "phase." It is, perhaps, counterpoint of physics for the new millennium. The rhythmic effect is fascinating and focuses the listener's attention on small changes in the music.

Additionally, it is very significant to note that minimalist concert music like Reich's—based upon kinetic principles and requiring a kinetic ear—is more popular than perhaps all other contemporary art music combined. Audiences who attend popular culture in the United States and Europe are familiar with exactly two names in modern concert music: Steve Reich and Philip Glass. This certainly does not mean that other forms of concert music are less worthy, but it does mean that *kinetic* concert music reaches a public that understands kinetic listening. Glass and Reich are familiar and accessible because there is an impervious beat in their music (and a tonal center).

There are several types of kinetic music with which the public has long been familiar and from which composers have drawn. Some music was written to coordinate movement in large-scale situations, like battlefields. "Yankee Doodle Dandy" is a battlefield march that was written by the British to intimidate Americans in the Revolutionary War²³ and to organize troop movement (some of the youngest members in the armies of the American Civil War were boys recruited to play drum and piccolo cadences in battle). An audience that hears the P.D.Q. Bach (Peter Schickele) satirical piece, *1712 Overture*, recognizes the "Yankee Doodle"

²² Keith Potter, "Steve Reich: Thoughts for His 50th-Birthday Year," *The Musical Times* 127, no. 1715 (1986): 13.

²³ "Yankee Doodle," *The Library of Congress: American Memory*
 <<http://memory.loc.gov/ammem/today/apr19.html>> (2 April 2007).

quote and understands the allusion. The piece is rooted in something people originally heard in a kinetic way. Functional pieces, written for civic ceremonies and celebrations, are often kinetic pieces and include marches by Sousa. These pieces were written primarily for kinetic listening. Marching bands, drum cores, pep bands and dance teams perform music best enjoyed in a visceral, kinetic way.

Other kinetic songs and pieces were written for dancing. One can chart the explosion and splintering of popular music in the 20th century by the dance forms that accompany it. Until the 60s, most social dancing was a partner-based affair. Early jazz dances included the One-step, Rag, Foxtrot, Charleston and Lindyhop, each dance appropriate for specific songs and tempos. The samba and its associated dance was, in the mid-30s, the first of many Latin styles to conquer the United States mainstream, the popularity of which could not have been as great without attractive dance moves. To an average individual at the time, new music did not sound so foreign when someone familiar like Gene Kelly was moving with it on the silver screen. Music continued to tumble forward, demolishing social barricades along the way. In the 60s, the Twist, introduced with Chubby Checker's "Let's Twist Again," and other rock 'n' roll dances enabled people to dance at casual social affairs without partners and to generally flail about in a more freeform way.

When nascent rock 'n' roll was just being introduced to mainstream American audiences—black and white alike—there was no established dance form or dance move for the new music; record labels in the 1950s had to devise a way to promote their rock 'n' roll releases. Recognizing the importance of dancing to the sales of their music, Decca marketed Bill Haley and His Comets' "Rock Around the Clock" and other early rock 'n' roll releases as foxtrots, giving the public a clear conception of how to use the music.

In the 20th century, technology created the opportunity for total sensory saturation in mass media promotion, and the visual component (television and films) effectively spread styles and trends in music faster and further than at any time in the history of the world. Musical movies in the early 20th century gave small town families everything they needed to know to Boogie-Woogie. The widespread adoption of television engendered tinder-flame sensations from single songs and dances. Television promotion made the “Macarena” more than a hit novelty; this song was phenomenon in itself. It held the No. 1 spot on Billboard’s Hot 100 Singles chart for 14 weeks²⁴ and appeared everywhere, from athletic games to the Democratic Convention in 1996. Other songs with associated dances even contain dancing instructions internally, such as “Electric Boogie,” by Marcia Griffiths.

Individual song and dance crazes are only part of the 20th century kinetic music campaign. Dozens of styles of music have appeared in the last fifty years *based on* dancing and movement. The disco movement’s widespread popularity in the mid-70s could not have occurred without the associated dance moves, which were demonstrated and promoted so effectively in 1977’s *Saturday Night Fever*. As disco evolved, some producers and fans moved toward music that was not as focused on lyrics and formulaic song structure. Related to disco, techno and house music are two styles of electronic dance music that exhibit a quick, constant pulse—kick drum on every beat—and often contain synthesizers playing staccato, syncopated, triadic chords. Lyrics and vocals may or may not be present, but dancing is essential to this music. Movement is very free and unchoreographed, which allows fans to be creative in their physical expression of the music. Even heavy metal music is about movement, albeit the lack of choreography at all. Fans of hard rock, metal, grunge and other loud, dissonant,

²⁴ “The Billboard Hot 100 1996,” *Billboard.com*

<http://www.billboard.com/bbcom/charts/yearend_chart_display.jsp?f=The+Billboard+Hot+100&g=Year-

noise-filled or noise-based styles of music look forward to head-banging and moshing at concerts with other dedicated, durable fans. All of these styles, however different, share a basis in dancing.

Because it is so easy to enjoy music in a kinetic sense, the general public has long celebrated music written primarily for this end. All types of people—learned, uneducated, aristocratic and poor—have been able to enjoy music kinetically. Clergymen in the medieval and Renaissance periods disapproved of music of this type, however. The Church would never allow such poison into their sanctuary—it was sinful to *feel* music in this primitive way. The dichotomy between sacred and secular music in the Renaissance era was perhaps the prototype for the present day chasm between high art and entertainment, which, in its severity, did not exist until the 20th century. Composers during the Renaissance nevertheless wrote songs and dances by the thousands and adapted sacred motets with secular texts. The aristocrats, too, admitted the importance of primarily kinetic music. By the 16th century, many composers (aristocrats and royalty their patrons) exploited dance forms in music that was never intended for dancing.²⁵ J.S. Bach's and Georg Philipp Telemann's Suites filled with minuets, allemandes, gigue, courantes, bourrées, sarabandes, and gavottes are all secular, instrumental, non-dance pieces that are rooted in Baroque dance forms.

One can find kinetic elements in my own music. The second of the two *Sentiments* is called "The Machines." It contains a regular pattern of arpeggios through most of the piece, to which a listener could tap their feet or move their body. It is punctuated by syncopated chords that contribute to and interact with the underlying pulse. *Church and Secularity* also contains a tremendous amount of kinetic energy. There is a strong pulse throughout the

end+Singles&year=1996> (19 April 2007).

²⁵ Geoffrey Hindley, ed., *Larousse Encyclopedia of Music* (New York: Crescent Books, 1971), 156.

piece, and it is loosely written in the style of early jazz. It was composed for the Annie Russell Theatre production of Shakespeare's *Henry the Fifth*. The Archbishop of Canterbury and the Bishop of Ely discuss the problem of a bill that threatens the Church's possessions and, ultimately, its political power in England. In order to prevent the bill from passing, they decide to encourage the king to seek a convoluted claim to the throne of France, promising to support the king financially in this endeavor. There is a transition in this scene: the clergymen, dressed in business attire, are essentially business negotiators, and they change roles (and clothes) as they prepare to meet with the king. The music in the beginning of the scene is very relaxed and very secular. By the end, it becomes clear that the bass line is a Church chant. The jazz style has vanished.

Thus, this piece operates on two levels. There are programmatic elements (something extramusical that is explicitly connected to gestures in the piece) *and* kinetic elements in this piece. The bass line quietly carries the piece, representing the subtext of the *Henry* scene: piety is suppressed (at the start), and secularity plays freely on the surface. Also, the style at the end represents the Church itself: it is slow and rhythmically constant. Kinetically, syncopation dominates most of the piece, there is a steady pulse and swing rhythms fill the piece (they are loose and prescribe a relaxed style of movement). One could listen to it without any knowledge of its dramatic context and (perhaps) enjoy it. An audience could marvel at the technical skills of the performers and the creativity of their improvisation. A swing-dancing group could dance to this piece and know nothing about Shakespeare's history play or the postmodern interpretation of the 2007 Rollins College production. But there is another level to experience in this piece, which will be discussed later.

The trick to enjoying concert works is to recognize that "feeling" the music is only the first step. One must move beyond this initial excitement to fully experience a work. Of

course, the piece must contain substantial complexity that allows a listener to move beyond a kinetic level of understanding; most popular music offers few opportunities for thorough, intellectual digestion of music. Popular songs may be fun to dance, but they seldom stand up to the intense scrutiny that a concert hall supplies.

III

Programmatic Listening

Stepping further into the realm of music appreciation, we reach programmatic listening. In this endeavor, one usually finds pieces endowed by their composers with specific programmatic elements. These elements are musical choices that specifically reference something external to the world of music. For example, cartoon music from the 1940s is full of literal programmatic gestures because the philosophy (and technology) of the time required cartoon action to be accompanied by musical action—sound effects were supplied almost exclusively by musical translations (a modern foley pit is essentially a non-musical percussion section). During a forest fire in Disney's *Bambi*, the hapless deer are confronted at every turn by blazing flames—and cymbal crashes. The percussion section extensively covers Tom and Jerry's pranks. Some percussion instruments, such as the flex-a-tone, are associated so deeply with animation that many people would be surprised to hear them out of context. Look for programmatic music, such as art songs, choral works, tone poems, symphonic songs and film scores. Listen for the musical reflection of nonmusical elements connected to the music.

It is sometimes difficult to know if a piece is programmatic or not. The title may be indicative of the programmatic meaning, and the presence of lyrics certainly dispels the question. A listener may also ask herself what the gestures in a piece represent. In contrast to programmatic music, the connection absolute music has to life is less direct, in a surface, literal way. Conversely, absolute music is more emotionally direct. Musical motives in absolute music might represent feelings or emotional states, rather than the sound of tree branches during a storm, or some other direct metaphor.

Concert tone poems are perhaps the most polished and refined forms of programmatic music, and film music is probably the most familiar, but programmatic elements exist even in the earliest forms of music. Early humans may have imitated birds and big game for hunting. They probably embellished stories with music and sound effects. Steven Mithen synthesized research in ethnomusicology, paleoarchaeology and neurology to speculate about the evolution of music. He suggests that it has a longer history than linguistics, and that early humans produced pre-linguistic sounds that were musical in nature. He believes that Neanderthals living in Europe between 250,000 and 30,000 years ago communicated through the use of holistic expressions that conveyed complex emotional states. These utterances also communicated “extensive and detailed information about the natural world via iconic gestures, dance, onomatopoeia, vocal imitation and sound synaesthesia.”²⁶—perhaps the earliest form of programmatic music. Other early forms of programmatic music include Greek choruses, which commented on the action in early predecessors to opera and musical plays. Music has long functioned as a way to remind us of our experience on this earth, and the emotional story provided by music can be powerfully augmented by concrete, “real world” punctuations that help us draw connections between the music and the experience it describes.

The earliest notated Western music was written to serve God. It was believed the original chants were passed from God to Pope Gregory I and the monks who performed and copied them treated them very piously. People could not perform them at inappropriate venues or even inappropriate times of year.²⁷ The liturgical chants were as immutable as the liturgical calendar they served. The chants as we understand them represented God Himself,

²⁶ Steven Mithen, *The Singing Neanderthals* (Cambridge, MA: Harvard University, 2006), 234.

²⁷ Bonds, *History of Music*, 47.

certainly an extramusical force. They did not contain programmatic gestures, but instead were in themselves programmatic. There was no better way, in the pious medieval mind, to use music.

People did, however, use music in many other ways. Even in the middle Ages, composers wrote sacred pieces that were not chant-based, and many of them contained programmatic elements. Hildegard von Bingen, one of the most successful female composers in all of music history, wrote a liturgical drama that revolves around a struggle for the soul between the devil and 16 virtues. The most significant programmatic choice in this music drama is the non-musical devil. While the virtues sing melodies (the work is mostly monophonic, individuals singing alone or accompanied by lute or harp), the devil just yells his lines.²⁸ In Bingen's mind, the unholy has no music to offer. There were many other liturgical dramas as well, unrelated to established chants but nevertheless performed within masses and church services.

From this time, composers wrote increasingly complex music, decorating chants and writing secular songs filled with polyphony (multiple voices singing different lines, often in canonic imitation) and stuffed with puzzles, both musical and—reflecting the growing importance of notation—visual. We begin to see beautiful word painting in the 15th century. Josquin des Prez's motet, "Absalom, fili mi" (Absalom, my son) contains the text: "Let me live no longer, but descend into hell, weeping." One can hear this descent literally in the music; it ends in a very low register for all four voices.²⁹ Now, all songs are essentially programmatic, because the act of setting words introduces something external to the music, but one can always swap out words to a song and still have a product: the "Star-Spangled Banner" began

²⁸ June Boyce-Tillman, "Hildegard of Bingen at 900: The Eye of a Woman," *The Musical Times* 139, no. 1865 (1998): 34.

life as a drinking song! However, explicit programmatic (musical) gestures can effectively augment the drama of a song. Josquin des Prez (possibly another Josquin) wrote a highly programmatic frottola called “El Grillo” (the Cricket) in which he jovially describes the singing cricket.³⁰ The music gestures follow the words closely, and attempt to imitate the cricket. Composers began to discover the joy of molding music to words.

The 16th century was a watershed for word painting. Madrigals appeared by the thousands, through-composed (composers avoided musical repetition across verses) to reflect the meaning of the texts. Many of these songs are meticulously crafted so that every musical gesture can be justified by the text. “Solo e pensoso” is an outstanding, gorgeous example by Luca Marenzio. Translated, “Alone and Pondering,” it contains extraordinary chromaticism, unmatched in common practice until the 19th century. The piece is filled to the brim with programmatic gestures, so much that every line of text can be explained musically. In the beginning, the soprano line ascends in half steps carefully for the first minute of the song, and then cautiously and deliberately descends. The translated text is “Alone and pensive through the most deserted fields I go with measured steps, dragging and slow.” There is no mistaking Marenzio’s heedful attention to the words. Next, the words speak of fleeing, and are accompanied by lively melody and imitative counterpoint. Immediately following that is a more stagnant section where the singers proclaim, “From any spot where the trace of man the sand imprints...” The musical journey is almost literal. The word “escape” in the next line is set to a quick, melismatic melody in each voice. Marenzio avoided generic text setting throughout the song, and the result is extremely effective. Whether or not it conjures the exact images of

²⁹ Bonds, *History of Music*, 139.

³⁰ *Ibid.*, 149.

the text to mind is debatable, but the programmatic gestures in this song enrich and further cement the bond between music and words.³¹

Jean-Féry Rebel wrote an early program piece with phenomenal dissonance for its time. Without the programmatic connection, people would have despised (and many probably did) the dissonant sounds of the introduction. One cannot overstate the amazing harmony in this piece. It would be remarkable even in a piece by Ravel or Strauss; it sounds like something from Penderecki (his music is featured in the films *the Shining* and *the Exorcist*). What Rebel was trying to depict in *Les éléments* was the chaos of the universe before Creation. He is very specific about programmatic meaning in his music:

[The introduction] represents the confusion that prevails among the elements before that moment in which, subject to invariable laws, they assume the place prescribed for them by the order of Nature. [The bass] expresses the Earth through the tied notes, played percussively. The flutes, with their rising and falling lines, imitate the flow and murmuring of water. The air is depicted by long-held notes followed by cadences in the piccolos. And finally, the violins represent the active nature of fire through their vigorous and brilliant strokes....I have dared to connect the idea of the confusion of the elements with a confusion of harmony....These notes proceed to a unison in a progression that is natural, and after a dissonance, we hear a perfect chord.³²

This is one of the first instrumental “program pieces,” early versions of tone poems that would appear a century later.

There are programmatic elements in my own music, too. My piece *Church and Secularity* is programmatic. Understanding the context of the piece allows listeners to draw connections between the music and external concepts, such as the power of the Church in the medieval era. While attending the play, audience members may not actually pay attention to the music, but they will certainly be aware by the end of the scene that something in the

³¹ Ibid., 166.

music has changed. The feeling is completely different; we reach a point of near-Baroque polyphony at the end of a piece that started out in swinging jazz style. The music underscores the subtext of the scene, which is about the business of the Church and its powerful influence in the political system of medieval England. Present all along is the role the clergy must play (and the bass line of the piece).

The second of the two *Sentiments* is “The Machines.” The title suggests a very programmatic work, and the piece is characterized by regular arpeggios in the right hand—indicative, perhaps of a machine. One might visualize machines pounding away through this movement. However, this is an example of a work that lends itself to both programmatic and absolute interpretation. I have not supplied a program for the piece, just as Beethoven never created a program for his “Moonlight” Sonata. The title exists as a marker for the content of this movement and as a seed to spark the listener’s interest. There is nothing wrong with approaching this piece in a programmatic way. If a listener imagines vivid images of machines, it is wonderful that the music enabled someone’s flight of fancy. If a political activist hears the incessant arpeggios as the driving energy of worldwide terrorism and organizes a political demonstration, then it is wonderful that this piece was able to communicate some bit of truth to that person. Nevertheless, I did not specifically embed an extramusical story in this piece, and I challenge the listener to *also* experience this movement in a more abstract way, which we will discuss later.

In the song, “A Good Wife,” Ulysses’ wife, Penelope, complains about her husbands’ philandering. She wonders what she did wrong to deserve such little regard. Near the end, Penelope essentially screams in frustration. The music gives her the chance to express this because the melody is in a very high register for a soprano. She goes on to complain about

³² Ibid., 287.

the right thing not making sense with a melody that moves in a very unusual way. Word painting cannot explain every note of this piece, which would be caricature, but programmatic elements help enrich the meaning of this song.

Another significant segment of programmatic music is film music. Perhaps the ideal form of programmatic music, film music leaves no ambiguity about what thoughts should bloom in a listener's mind; one is forced to consider what the composer and filmmakers fancy. A listener cannot, while the music remains attached to the picture, repurpose the score for any other meaning. Also, because movies demand specific emotional effects from music, all styles and techniques must be utilized. Therefore, audiences are everyday exposed to styles and pieces of music they would never approach alone. Stanley Kubrik's *2001: A Space Odyssey* introduced millions of viewers to the avant-garde choral works of György Ligeti. John Williams regularly uses 20th century techniques like polytonality (multiple keys sounded together) and nontonality—techniques that repel many listeners—in many popular films. David Shire composed the score for *The Taking of Pelham One Two Three* using strict serial procedures (serialism is a compositional framework designed to prevent the formation of tonal centers in music), and Jerry Goldsmith wrote similarly dissonant and nontonal music for *The Omen*.³³ The stories in these films made the music appropriate, and the public accepted the music without complaint.

Films are not straightjackets for music, though. There is good reason for arguing that famous programmatic composers of the past would have fallen in love with film. Berlioz insisted upon writing detailed programs for his pieces, the most famous of which is *Symphonie Fantastique*. Franz Liszt and Richard Wagner argued vehemently for the sake of program

³³ Fred Karlin and Rayburn Wright, *On the Track: A Guide to Contemporary Film Scoring* (New York: Routledge, 2004), 236.

music, and probably would have been indebted to the art of underscoring motion pictures had it been available to them. Liszt said, “The purely musical composer...does not have the capacity to derive new formulations from this [musical] material or to breathe new powers into it.”³⁴ Walt Disney elevated tone poems to a new level by animating Paul Dukas’ *Sorcerer’s Apprentice*, uniting the piece to a fantastic interpretation of the program (motion pictures like *Fantasia* can certainly breathe power into music, although the reverse effect is far more common). Music serves as counterpoint to film and helps form a total package of artistic expression. What better *Gesamtkunstwerk* (Richard Wagner’s term for a work that assimilates all the arts) than a film?

One can see a couple techniques of scoring in my composition, “Holiday,” which accompanies a short clip taken from the Sibelius Software education website. There is no dialogue, and the length of this clip precludes any opportunity for a significant dramatic arch. However, I have scored this clip with a relatively dark tone, not always playing the surface events. I adopted a tone that suggests the carefree people in this clip are naïve, as if their holiday celebration ignores darker issues. Popular culture of the 50s was in many ways a period of naïveté, and this score turns a retrospective eye on the period. It does not judge too harshly, however. There is a certain element of rustic Americana in my score, found in the Samuel Barber-esque theme in the middle, especially. In the second main section, one can see individuals on a roller coaster, the wooden beams flying by. The quick rhythm in the clarinets, piano and violins reflect this bubbly visual image. There are several hard hits in this clip (spots where music directly accentuates a visual event), including the first appearance of

³⁴ Franz Liszt, *Gesammelte Schriften* 4 (1882): 49-50, 69, trans. Mark Evan Bonds quoted in Bonds, *History of Music*, 397.

the double diver act at 00'17," and the return of the opening theme at 00'52.8." The music accompanies the film by playing both with and against it.

We have seen significant types of programmatic music, but programmatic listening is not restricted to film counterpoint or formal tone poem setting. People use programmatic ears in many settings without considering the process. It may be new to some listeners in a concert setting, but audiences around the world are comfortable translating music to something external.

Protest music, for example, is a well-known class of popular music, and a good example of programmatic listening. Audiences of the 1960s and '70s protested the Vietnam War by celebrating music whose lyrics explain clearly their position on the war. Some songs shout their message outright, sometimes obnoxiously so, while others suggest by allusion the war is not working. A good example of the former is Joe MacDonald's "I-Feel-Like-I'm-Fixin'-to-Die Rag."

Come on mothers throughout the land,
Pack your boys off to Vietnam.
Come on fathers, don't hesitate,
Send your sons off before it's too late.
You can be the first one on your block
To have your boy come home in a box.
And it's one, two, three,
What are we fighting for?
Don't ask me, I don't give a damn,
Next stop is Vietnam;
And it's five, six, seven,
Open up the pearly gates,
Well there ain't no time to wonder why,

Whoopie! we're all gonna die.³⁵

There is no poetic ambiguity or sense of ambivalence toward the subject. The sarcastic tone of the text is effective in a tongue-in-cheek setting, but the song is more akin to a jackhammer than a needle in conveying its message. Other songs are subtle (and more successful) in their treatment toward and attitude about the war. Joan Baez's "Saigon Bride" adroitly utilizes color as a metaphor for politics and race:

Men die to build their Pharoah's tombs

And still and still the teeming wombs

How many men to conquer Mars

How many dead to reach the stars?

Farewell my wistful Saigon bride

I'm going out to stem the tide

A tide that never saw the seas

It flows through jungles, round the trees

Some say it's yellow, some say red

It will not matter when we're dead.³⁶

Musicians did not even need to use lyrics to protest the Vietnam War. Jimmy Hendrix did so at Woodstock Festival in 1969 by performing the "Star-Spangled Banner" on his distorted electric guitar. Interspersed with electro-acoustic sounds that imitated machine guns and bombs, the performance was a violent and irreverent interpretation of the national anthem. The audience, actually listening with programmatic ears, understood the *extramusical* implication of his distortion-filled improvisation; they celebrated the performance as an act of protest. Although this music was performed in a popular setting—at a festival filled with

³⁵ Joe McDonald, quoted in Michael Taylor, "An Unlikely Hero: Anti-war anthem gives Country Joe a platform for crusade to honor vets," *The San Francisco Chronicle*, 29 May 2000, A-1.

³⁶ Music by Joan Baez, lyrics by Nina Duscheck, "Saigon Bride," *The Joan Baez Web Pages* <<http://www.joanbaez.com/Lyrics/saigon.html>> 28 April 2007.

dancing (kinetic appreciation), drugs and general partying—this music could easily be classified as a concert, programmatic piece.

Programmatic listening is more involved than kinetic appreciation and more rewarding to experience. One makes connections between music and the world around it. It can be a thrilling first step for someone intimidated by concert music to hear a piece and really understand its concrete meaning. But programmatic listening is a quick study compared to absolute listening; not all pieces have a representational meaning. Wordless music can never be *truly* representational, after all (any extramusical meaning imposed on music is external). To engage in absolute listening we must enter the realm of the purely musical.

IV

Absolute Listening

“I feel it is important to say here that those of you who want to be either good composers or good listeners (or both) should be able to think of music in this abstract way.”³⁷

—Benjamin Britten

While programmatic pieces have a clear or explicit connection to something nonmusical, absolute music does not. Composers of music ostensibly labeled absolute may connect their pieces to something tangible in their lives, but absolute music is generally free of explicit connections to extramusical things. Absolute listening is a third form of music appreciation that requires a great deal of investment on the part of the listener.

Now, some may suggest that no one truly experiences music in an abstract way. Mark Johnson has performed in the field of linguistics extensive research on the nature of metaphor. He believes that metaphors are not flowery literary devices but are instead foundational cognitive processes we use to create *image schemata* of the world around us—an image schema, according to Johnson, “is a recurrent pattern, shape, and regularity in, or of, these ongoing ordering activities.”³⁸ Johnson believes we relate metaphors, such as the many implications of “balance,” to our bodily experience. Similarly, we may often relate musical shapes and gestures to our bodily experience, listening programmatically (or, in a visceral sense, kinetically). Imagine, for example, the dissonant strings in the third movement of Bernstein’s *Chichester Psalms*, representing the agony of childbirth.

There is, however, a deeper level of music appreciation which accepts a broader range of semantics. Joseph Swain explains that the semantic implications of a single word are always bounded by the basic concept(s) of the word. A single chord has a much wider semantic range. One must accept that a group of individuals may never agree on one precise phrase to describe a musical passage.³⁹ Major chords do not always mean “happy.” Take a piece that contains an episode characterized by a series of maddening major chords, strident to the point of cancer. A listener may experience deep relief—even at the sound of minor chords—at the termination of such an episode. Hence, absolute listening demands that the listener not limit the meaning of a piece to loaded “emotion” words or phrases; listening to music in an absolute sense requires dedication, imagination and even elasticity.

Music certainly means something, however. No other art form arrives so quickly at the core of human experience. A painting may be cause for celebration or tears, but it remains tethered to its representation of concrete form (even if it strives avoid real form) and to one’s prior experience of that form, object or action. Poems and prose depend upon the readers’ subjective connotations, understanding and personal experience with the words. Granted, music also depends to some degree on individual experience and can be a very subjective thing, but the difference is that music tends to cut directly to emotions, bypassing tangible objects.

Absolute music at its very best communicates an emotional state or journey of emotions. It also reaches through time, surpasses fashion and speaks to the common experience of humankind: love, angst, tragedy and fury. Even within the stiff frame of Classical restraint, Mozart transcended his era over and over again with the expressive power of his music. Says

³⁷ Kildea, *Britten on Music*, 62.

³⁸ Mark Johnson, *The Body in the Mind* (Chicago: The University of Chicago, 1987), 29.

Leonard Bernstein of the subject, “Over it all hovers the greater spirit that is Mozart’s—the spirit of compassion, of universal love, even of suffering—a spirit that knows no age, that belongs to all the ages.”⁴⁰

Absolute music, such as much of Mozart’s work, is both a recent and an ancient phenomenon. Absolute instrumental pieces, composed for abstract perception, did not appear in volume until the 16th and 17th centuries. However, the ancient Greeks believed strongly in the abstract power of music, in both negative and positive contexts. According to the doctrine of ethos, Aristotle proclaimed, “Music has the power of producing a certain effect on the moral character of the soul,”⁴¹ while Plato admonished, “A change to a new type of music is something to beware of as a hazard of all our fortunes. For the modes of music are never disturbed without unsettling of the most fundamental political and social conventions.” Plato encouraged music written in the “[Greek] Dorian and Phrygian modes: the former because it imparted courage, the latter because it imparted thoughtfulness.”⁴² Here, Plato is discussing the inborn properties of music. Although Greeks considered poetry and song united, philosophers of the time recognized the direct emotional effects of music *without* the help of text or programmatic attachments. One can also find in the myths of the Greeks a deep respect for the power of music. In the *Odyssey*, the sirens lead sailors to their island, and the sailors’ demise, with their enchanting melody. Significantly, Odysseus also receives wisdom from the sirens’ song after his men bound him to the mast of his ship. Hence, the sirens’ devastating melody is both dangerous *and* beneficial.

³⁹ Swain, *Musical Languages*, 54-55.

⁴⁰ Bernstein, *Infinite Variety*, 81.

⁴¹ Bonds, *History of Music*, 14.

⁴² Plato, *Republic*, Book 4, 424b-c, in *The Collected Dialogues of Plato*, ed. Edith Hamilton and Huntington Cairns (New York: Pantheon Books, 1961) quoted in Bonds, *History of Music*, 14.

One can find many references to the raw power of music throughout Western history. The Church exercised tremendous influence on the world after the reign of the Roman emperor Constantine, and it was not silent on the issue of music in society. It is important to state here that absolute music and absolute listening are often connected to instrumental music. Modern listeners must not take for granted how recent a development instrumental music is. As technology enabled the construction of increasingly complicated instruments, instrumental music became more acceptable in society, a trend the Church dismissed. In medieval times, church officials spurned instrumental music, at best as empty (which, if true, would not have bothered the clergy so much), at worst as seditious. One patriarch, thought to be Saint Basil, said on the subject, “Among the useless arts are cithara playing, dancing, aulos playing and all others whose product disappears when the activity ceases.”⁴³ This opinion is milder than the one held by Saint Augustine, who stated in his autobiographical work, *Confessions*, “Yet when I find the singing itself more moving than the truth which it conveys, I confess that this is a grievous sin, and at those times I would prefer not to hear the singer.”⁴⁴ Augustine is circumspect of music *with* liturgical text, let alone instrumental music, which represented a miniscule fraction of music written in the fourth century. The possibility of enjoying music for its own sake would not have entered the early medieval mind.

The 19th century was the golden age for absolute music. The reigning philosophy of the day glorified the composer as high priest. The public treasured poets and artists as individuals who were able to reach some common source of artistic knowledge that lie unavailable to most people. According to Romantic philosophy, composers communicated

⁴³ Basil, *Homily on Psalm 1*, trans. James McKinnon, in *Music in Early Christian Literature*, ed. James McKinnon (Cambridge: Cambridge University Press, 1987), 6 quoted in Bonds, *History of Music*, 91.

⁴⁴ Augustine, *Confessions*, Book X, 33, trans. and ed. R.S. Pine-Coffin (London: Penguin Books, 1961), 238-9 quoted in Bonds, *History of Music*, 30.

with an otherworldly realm of artistic expression, and absolute music was lauded for its ability to voice what words could not. Felix Mendelssohn said,

People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear, while words are understood by everyone. But for me it is exactly the opposite...What the music I love expresses to me are thoughts not too *indefinite* for words, but rather too *definite*.⁴⁵

Today, programmatic music is far more common than absolute music, and most people demand music be sewn to a story or an image. If music is not programmatically connected to something external, many people initially fail to grasp it and give up.

It is a tragedy that many people do not develop the ability to experience music in an absolute way, but anyone can learn. Let us, then, analyze the process of absolute listening. A composer creates absolute music much like an engineer drills a tunnel. To listen to music with an absolute ear—to traverse such a tunnel—is to carry a lamp through it, experiencing the many twists and contours within. Such a metaphor may be a stretch, but the notable feature is the lamp. In the world of musical spelunking, one's point of view is always limited to the immediate sphere of illumination the torch provides at any one moment—no more. Upon exiting this tunnel, one may try to peer back and decide if it was “right,” “boring” or “moving,” but there is simply no way to view the experience as a whole. No matter how one approaches it, it is difficult to navigate absolute music, which is why knowing a piece intimately makes it so enjoyable: a map is wonderful tool to bring to a dark cave. There is nothing quite like loving and experiencing a piece whose every subtlety one knows as well as one's own body. Now, it is certainly not wrong to listen to a new piece with programmatic ears; indeed, this process helps a listener grasp the shapes and contours of an unfamiliar

piece, and gives one something tangible in order to connect to the piece. However, there is a kind of ecstasy available to a listener who is willing to invest himself in a piece and experience it with absolute ears.

Musicians clearly have the advantage when it comes to absolute listening, because they have been trained to listen for details in music. Nevertheless, untrained individuals can engage in this process, too. One must focus intently on musical features in a piece. There may be a theme that gets passed between instruments. Listen to the change in tone. At the beginning of *Sonar*, the oboe plays a theme accompanied by strings, piano and vibraphone. Listen carefully for the moment when the flute joins the oboe; perceive the new strength of the sound, the brilliance of the timbre. This theme reappears several times in the piece. Try and pick it out, listening for the downward fourths that define it. In a fugue, listen for the relationship between multiple voices as they each give their own take on a given melody (subject). At the end of *Church and Secularity*, the initial bass line becomes a subject for imitative counterpoint. Enjoy the harmonies that arise between the voices as they engage in a small bout of imitation.

This kind of detail-oriented listening requires good music that continually divests new information upon repeated listening—significant information, not just a maraca that was not noticeable on the first hearing. This is where much popular music fails. Although the line between great art and entertainment can be a fuzzy one, it is often clear when music does not offer enough complexity to serve the needs of absolute listening.

Even more impossible to define is “good music.” One measure may be consistency and flow (even if the nature of the piece is ragged, it can still flow well and tell a consistent

⁴⁵ Felix Mendelssohn, trans. in Oliver Strunk, ed., *Source Readings in Music History*, rev. ed., ed. Leo Treitler (New York: Norton, 1998) 1201.

story). English composer Benjamin Britten strived always to write music that is inevitable. Shunning rigid systems of composition, he wanted each succeeding note to sound equally inevitable and surprising, wanting the whole composition to feel “right.”⁴⁶ However, only the collective emotional experiences of the audience and the individual memories of the listeners can create consensus about the effectiveness of the piece. In other words, the public, over time, determines the longevity and worthiness of a piece of music.

Ultimately, music is written *for* the listener. As much as we discuss the specific intention of the composer, the most important concept is how the listener perceives the music. What may be a deeply programmatic piece for a composer may be heard abstractly, without a shred of external connection. A wonderful example of this concept is John Adam’s *Harmonielehre*. A brilliant, shimmering symphony in three movements, *Harmonielehre* tells three stories. The first was inspired by the composer’s dream about an enormous tanker rising from the ocean. In the dream, he was

Driving across the...Bay Bridge, and looking out saw a huge tanker in the bay. It was an image of immense power and gravity and mass. And while I was observing the tanker, it suddenly took off like a rocket ship with an enormous force of levitation. As it rose out of the water, I could see a beautiful brownish-orange oxide on the bottom part of its hull. When I woke up the next morning, the image of those huge [E-minor chords with which the work begins] came to me, and the piece was off like an explosion.⁴⁷

From programmatic roots arrives a piece not likely to be received by listeners in a programmatic way; the first movement, after all, is untitled. Potentially programmatic music like this may come to represent many disparate experiences, places or things to different listeners. Of course, it is important when studying music to understand why a composer wrote a specific

⁴⁶ Kildea, *Britten on Music*, 229.

piece and what it meant to the composer. Ultimately, however, it does not matter what the composer wants one to think about a piece. Music belongs to the listener, and if a piece of music means something profound to someone—no matter how different the significance is from the composer's intentions—it is successful to her.

It is important, however, to recognize the different modes of perceiving music. In my piece, *Sonar*, there is a pulsing figure and a harmonic change that repeats. Although one could, ostensibly, listen to this piece with programmatic ears (relating the pulsing to that of an actual sonar device), one should try instead to listen intently and simultaneously let the music wash over her. Become absorbed in the music, listening very carefully for details in the music. Listen for additional places in *Sonar* where the original melody appears; hear it in a completely different context, coupled with a trumpet, accompanied by dry, pulsing strings. This essay is only a starting place for appreciation of this type. There are many books on music appreciation that may serve the listener well. Learning music history gives one an acute sense of context for our 21st century cornucopia of styles, and allows one to accurately identify musical contexts and homages in other concert works.

Over the last century, the shared inspiration between the composer of abstract music (in a concert setting) and the audience has diminished to practically nothing. The composer has become the magician in an act drawing very little attention, but the composer is not bemused. He reveals not his secrets. The 20th century was, in several fields, an era of artificial languages,⁴⁷ and the listening public was unable to learn the tongues of many composers. Leonard Bernstein was keenly aware of this development in the mid-60s, when he said,

⁴⁷ John Adams quoted in Michael Steinberg, "Harmonielehre," in *The John Adams Reader*, ed. Thomas May (Pompton Plains, NJ: Amadeus Press, 2006), 101.

⁴⁸ Swain, *Musical Languages*, 119.

“...[Art music] has acquired the musty air of academicism.”⁴⁹ He and many others believe music is a form of communication amongst people, and it loses its charge when that line between composer and audience is dropped. Britten also had strong feelings about composer isolation: “The craze for originality, one result of the nineteenth century cult of personality, has driven many artists into using a language to which very few hold the key, and that is a pity.”⁵⁰ He believed it was useless to write in a language no one understands.

Therefore, it is true that some music written in the 20th century is unnecessarily difficult to approach. However, the blame does not belong only to composers. Many concert works from the last one hundred years are profoundly effective, and remain obscure from listener ignorance.

⁴⁹ Bernstein, *Infinite Variety*, 10.

⁵⁰ Kildea, *Britten on Music*, 215.

V

Conclusion

“There is no real future in the music of Stravinsky, it is a very delicate synthesis of discoveries from the past...He stylises them with diabolical cleverness and offers them up to his contemporaries...When one hears a work by Stravinsky one has the feeling that everything that could be said has been said and that it is impossible to proceed further.”⁵¹

Today, a composer’s directive is not to strive for total novelty, which is arguably impossible, but to assemble the most personal and effective pastiche as possible. It should be a listener’s job to experience to a composer’s piece and try to hear the emotional statement in the piece. Every piece makes a statement of some kind, even if that statement is an abstract one that cannot be fully voiced in words (this is a reality of concert music with which one must make peace). Maybe a piece describes the atmosphere of an otherworldly terrain, or perhaps it expresses agony that transforms to joy. Beethoven’s Symphony No. 3 is a heroic work, according to the composer’s own words (the “Eroica” symphony). Critics often assign struggle, death, rebirth and triumph to each of the movements, respectively. However, one contemporary reviewer said the symphony sounds like a serpent “which continues to writhe about, refusing to die, and even when bleeding to death (Finale) still threshes around angrily and vainly with tail.”⁵² This reviewer, writing after the first Leipzig performance of the symphony, heard a very different shape in the piece—probably because he, like everyone else at

⁵¹ Hindley, *Larousse Encyclopedia*, 387.

⁵² Joseph Schmidt-Görg and Hans Schmidt, eds., *Ludwig van Beethoven*, trans. Deutsche Grammophon Gesellschaft mbH (Hamburg: Polydor International GmbH, 1972), 36.

the time, did not know what to make of the tremendous scope and length of this new work. Richard Wagner, conversely, felt the course of the symphony represented the fulfillment of human nature.⁵³ One can therefore see that a single piece of largely absolute music can inspire different interpretations—and this is acceptable. Every listener should be bold enough to form her own detailed opinion about the meaning of a piece.

Yet, listeners will not use only one mode of listening for the course of a piece. Like the postmodern aesthetic, which admits every style of the past, every listener will use a combination of kinetic, programmatic and absolute skills when listening to any piece. Of course, every piece is different and requires a different set of listening skills. One cannot approach Steve Reich the way he might approach Paul Hindemith. Aaron Copland recognized the mistake of approaching all “modern music” in the same way, choosing instead to classify music by levels of difficulty.⁵⁴ It is no coincidence that the most difficult music requires the highest proportion of absolute listening (and the most focus), while the most accessible music indomitably wriggles into our kinetic ears, often uninvited.

The essential lesson in this is that a listener should never give up on a piece after the first hearing. A piece one initially despises may become a powerful force in one’s life—a strong reaction is better than a neutral one, and it may change. One must be willing to accept a piece on its own terms; a second approach with the right language skills may yield happy results. Individuals who listen exclusively to concert styles of music should also heed this advice. It is critical here to illuminate an example of music released under the guise of popular music, but which may be great art. Icelandic composer and singer Björk released an album (modern-day opus?) called *Medúlla*, which was composed almost entirely for a

⁵³ Richard Wagner, “Programmatische Erläuterungen. I. Beethoven’s ‘heroische Symphonie’,” *Gesammelte Schriften* 5 (1888), 170, quoted in Schmidt-Görg, 39.

cappella human voices. Many unusual sounds—including grunts, growls and exhalations—surprise and confuse people, but, as in all new music, anyone can learn this dialect after several hearings. *Medúlla* contains complex music; some of these songs have significant dramatic arches and considerable potential for active listener engagement. It can be tough to find art music in popular styles, but it certainly exists. Perhaps, in separating art music from entertainment, the critical question to ask one's self is this: Does a musical work engage all three modes of listening at a high level?

Discrimination is something we practice daily anyway. Listeners should use it to discern the listening modes they employ, recognizing spots where kinetic and programmatic listening fail—absolute listening can carry a listener, happily, through such challenging musical terrain. The only way to sharpen one's listening skills is to listen. Visualizing music in a programmatic way may help a listener learn a piece on the first hearing, especially for absolute works, for which the listener has little external knowledge. Subsequently though, a listener should try to experience the same music in a more absolute way. With more knowledge of the general contours of a piece, a listener is free to shine his lamp in different places, to explore more subtle details along the walls. Listening to music in new ways is a rewarding process, and the author hopes the listener will find the accompanying pieces a good starting place for active listening.

⁵⁴ Aaron Copland, *Our New Music* (New York: McGraw-Hill, 1941), 244.

Appendix:

Musical Scores

Non Nobis

47

Conrad Winslow

Reverently

solo mp *ten.* *tutti mp* *fp* *solo*

Soprano
Non__ no bis Do-mi-ne Non no-bis non no - bis Non__ no bis Do-mi-ne

Alto
Non no-bis non no - bis

Tenor
Non no-bis non no - bis Non no - bis Do-mi-ne

Bass
Non no-bis non no - bis

Reverently

Reduction

7 *tutti p* *ff*

non no - bis. nos be - ne - di - ci - mus Do - mi - no Al-le-lu - ia, Al-le-lu

p *ff*

non no - bis. be-ne-di-ci mus Do-mi-no a-mo-do us-que in ae-ter-num Al-le-lu - ia, Al-le-lu

tutti p *ff*

non no bis. nos be - ne - di - ci - mus Do - mi - no Al-le-lu - ia, Al-le-lu

p *ff*

non no bis. Do - mi - - no Aa

13

ia Al-le-lu - ia Al-le-lu - ia, Al-le-lu - ia. Do-mi-ne

ia Al-le-lu - ia Al-le-lu - ia, Al-le-lu - ia.

ia Al-le-lu - ia, Al-le-lu - ia. Non No bis Do - mi -

Al-le-lu - ia Aa Do - mi -

18

Non No - bis glo No - bis glo No - bis sed

No - bis Do - mi - ne Non No - bis sed

ne Non No - bis sed

ne Mm Oo glo

22

solo mp Al - le - lu - ia._____

no - mi - ni tuo da glo - ri - am_____

ppp

no - mi - ni tuo

p tuo glo - ri - am.

Like a Promenade; ♩=113

* These *pp* harmonic figures should be merely a ghost.

2. The Machines

51

Mourning, expressive

① *pp* *Ped.* *sim.*

④

⑦ *molto rit.*

⑩ 118 ♩/min. *p* *f*

pedal clearly throughout, not muddy

⑫ *mf*

14

16

18

20

22

24

sub p

mf

3/4

3/4

Detailed description: This musical score is for a piano piece, spanning measures 14 to 24. The key signature is D major (two sharps). The time signature is 3/4. The score is written for piano, with a treble and bass clef. Measures 14-21 show a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. Measure 22 features a dynamic change to *sub p* (sub piano) and a change in the bass line. Measure 23 features a dynamic change to *mf* (mezzo-forte) and a change in the bass line. Measure 24 ends with a final chord and a 3/4 time signature.

26

29

31

33

36

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38 *f*

40 *p subito* *molto rit.*

43 *mp cresc. molto* *accel.* *ff*

46 *molto accel.*

49 *fff* *ppp* *Ghostly, slow*

I Loved You Once

Edward Borsoi

Conrad Winslow

Em/G *mf* AM F#7 C#m+2

I loved you once but that — was then
 I loved you once with all — my soul
 I loved you once And we — were hot

5 G#m F#m+2 C#

I thought our love would ne — ver die —
 I gave you eve — ry thing I had —
 We had our mo — ment in the sun —

8 Fm/A^b C7 F C

The time may come to start a — gain — But
 But love's a thing you can't con — trol — It's
 But so meone's come to take you spot — So

mf *mp* *mf* *mp* *f*

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12 A^b $A^b m^7$ $E^b m$

now I can't re - mem - ber why
o - ver now _ and yet I'm glad
let's move on _ we've had our run

mp

15 Fm/A^b Am $B^b m$ EM/B B $F^\#$ $C^\#$

I _____ loved you once. _____
I _____ loved you once. _____
I _____ loved you once. _____

19 1.3. **To Coda** 2.

1.3. **To Coda** 2.

23 B C[#]m/E B/F[#] F[#] B C[#]m/E

We were, my friend, a ve - ry nice blend Yes, we were all

mp subito

26 B/F[#] F[#] G[#]m G F[#] B/D[#]

su-gar and spice But no - thing can _____ last so

f

30 G[#] G D[#]m/F[#] C[#]m/E

thanks for the past 'cause light - ning will

mp *dim. a poco*

34 $C\sharp m^+2/D\sharp$ $Cm/E\flat$ Bm/D D^{13} **D.C. al Coda**

sel - dom strike twice. **D.C. al Coda**

CODA

38

mf *p* *mf* *p*

half pedal

43

mp *dim.* *molto rit.* *pp*

A Good Wife

59

Edward Borsoi

Conrad Winslow

First System: $\text{♩} = 85$ Gm^7 *mf* $D\sharp m/F\sharp$ $C\sharp add2$ $G\sharp m^7$ Gm^7

I tried to be a mod - el wife, I fol - lowed
and when it came to house - hold things I al - ways

Second System: $E\flat m^7$ $G\sharp m^7$ $C\sharp$ D^+ $D/F\sharp$

all the rules, the rules. But may - be I _____ should
gave a damn, a damn, So now it seems _____ a

Third System: $G\sharp m^7$ $C\sharp$ $F\sharp$ $G\sharp m^7$ E E^7

re - al - ize The rules are made _____ for fools.
bit _____ un - fair To find me where _____ I am.

mf *legato* *f* *mf* *f*

16 A F#m^{b5} B(♯5)/D# B^o/D Gm⁷

You pay a heav - y fee When you try to
There's lots of mis - er - y When you try to

mf *f* *p*

21 C^o(Δ7) D⁺(7) G(♯6)

be a good wife!
be a good wife!_____

f *p*

26

f *p*

8^{vb}

32 $\text{♩} = 52$

To do the right thing

36

does-n't make much sense. The gods just get a laugh at your ex- pense...

39

And sin-ning gets a bet-ter con- se- quence.

rall..

42 $\text{♩} = 120$

pp *p*

46 $\text{♩} = 85$ Gm^7 $D^{\#}m/F^{\#}$ $C^{\#}add2$

I've done the things I had to

mf

50 $G^{\#}m^7$ Gm^7 $E^{\flat}m^7$ $G^{\#}m^7$ $C^{\#}$

do So where is my re - ward? re - ward?

f

55 D^+ D/F^\sharp $G^\sharp m^7$ $C^\sharp 7$ F^\sharp $G^\sharp m^7$

'Cause all I've got to show for it Is just my room

mf

60 E E^7 A $F^\sharp m^{b5}$ $B(b^5)/D^\sharp$

and board. You get no guar - an - - tee

f *mf* *f*

65 B°/D Gm^7 $C^\circ(\Delta^7)$ $D^+(7)$ $G(\sharp 6)$

When you try to be a good wife

p *f* *sf* *p*

71

8^{vb}

78

Ah! _____

mf

82

f

86

In-teg - ri - ty and du - ty seem like lies When rogues and ras - cals

mf not too loud!

89

$\text{♩} = 85$

wind up with the prize I guess I'll have to o - pen up my eyes.

f

93

Bm⁷ Gm/B^b Fadd² Cm⁷ Bm⁷ Gm⁷

I did the day's do - mes - tic chores... The house was al - ways

mf

99 Cm7 F G^{b+} G^b/B^b Cm7

clean so clean. You'd think a wife like that would

mp

104 F⁹ B^b Cm7 G[#] G[#]7 C[#] *f*

be Just treat-ed like a queen. Come take a

f

109 A[#]07 E^b F[#]m7 *p* Bm7 G¹³ C[#]13 F[#]+(7)

look at me When you try to be a good

p ff p

116 B^(b6) *p* **molto rall.**

wife.____ Ah!____ I tried to be a good wife._____

123 **A Tempo**

mp legato *mf*

128 *cresc.*

132 *ff*

Holiday Clip

Conrad Winslow

0.0" 4.0" 6.4"

♩ = 74 1 2 3

♩ = 101

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B♭

Bass Clarinet in B♭

1 Bassoon

2 Bassoon

Contrabassoon

1, 3 Horn

2, 4 Horn

3 Trumpets in B♭

Trombone 1, 2

Trombone 3, Tuba

Timpani

Cymbal

Snare Drum

Bass Drum

Harp

Keyboard I

Violin I

Violin II

Viola

Violoncello

Contrabass

mf *pp* *f* *ff* *p* *mp*

(crash cymbal, suspended cymbal) snare drum, bass drum

Crash cymbals

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This musical score page contains measures 68 through 71 of a symphony. The instruments and parts included are:

- Picc.** (Piccolo)
- 2 Fl.** (Flutes)
- 2 Ob.** (Oboes)
- Eng. Hn.** (English Horn)
- 2 Cl.** (Clarinets)
- B. Cl.** (Bass Clarinet)
- 2 Bsn.** (Bassoons)
- Cbsn.** (Contrabassoon)
- 4 Hn.** (Horns)
- 3 Tpt.** (Trumpets)
- 2 Tbn.** (Trombones)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Cym. SD BD** (Cymbal, Snare Drum, Bass Drum)
- Hp.** (Harp)
- Keys I** (Keyboard I)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc. div.** (Violoncello, divided)
- Cb.** (Cello)

The score features various musical notations, including triplets, dynamics (e.g., *ff*, *mf*, *p*, *f*), and performance instructions such as "synth with legato (no re-attack)" and "div. a 2". The key signature is one sharp (F#), and the time signature is 3/4.

<http://scholarship.rollins.edu/rurj/vol2/iss1/12>

[illegible]

37.0"23

38.7"24

40.5"25

42.2"26

44.0"27

45.7"28

47.5"29

49.2"30

72

Picc.

2 Fl.

2 Ob.

Eng. Hn.

2 Cl.

B. Cl.

2 Bsn.

Cbsn.

4 Hn.

3 Tpt.

2 Tbn.

Tba.

Timp.

Cym.
SD
BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

51.0" 52.8" 55.7" 73

31 32 33

$\text{♩} = 81$

Picc.

2 Fl.

2 Ob.

Eng. Hn.

2 Cl.

B. Cl.

2 Bsn.

Cbsn.

4 Hn.

3 Tpt.

2 Tbn.

Tba.

Timp.

Cym.
SD
BD

Keys I

Vln. I

Vln. II

Vla.

Vc.
div.

Cb.

f *mf* *p* *ff* *arco* *subito* *con sord.*

<http://scholarship.rollins.edu/rurj/vol2/iss1/12>

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⑥

Cl. 

Tpt. 

Pno. 

Dr. 

Vln. 

Vc. 

Db. 

harmon mute

fill out 2nd and 3rd times

f

pp

TACET 1st and 2nd times
mute 

TACET 1st time
mute 

pp p

mf

D Δ 7 A \flat 9 Dm7 Cadd6 F dm7 am7 A7 D Δ 7 A \flat 9 F Δ 7add2 C \sharp 7(\sharp 9) D Δ 7(\sharp 5) A7 D Δ 7 C Δ 7(\flat 9) A \flat 9

14

Cl.

Tpt.

Pno.

Dr.

Vln.

Vc.

Db.

gliss.

3

D^Δ7 C7(♯5) Fadd6 dm⁷ G⁹ am⁷ A^b9 D^Δ7 A^b9 dm[♯]7 am⁹ D^Δ7 A^b9

D^Δ7 C7(♯5) Fadd6 dm⁷ G⁹ am⁷ A^b9 D^Δ7 A^b9 dm[♯]7 am⁹ D^Δ7 A^b9

20 $\text{♩} = 94$ **A Tempo** ($\text{♩} = 76$)

Cl. $\text{♩} = 94$ **A Tempo** ($\text{♩} = 76$) f

Tpt. $\text{♩} = 94$ **A Tempo** ($\text{♩} = 76$) f

Pno. f f

Dr. $\text{♩} = 94$ **A Tempo** ($\text{♩} = 76$)

Vln. 3rd time remove mute

Vc. 3rd time remove mute

Db. f

$F\Delta 7\text{add}2$ $C\#7(\#9)$ $D\Delta 7(\#5)$ A^7 $D\Delta 7$ A^b9 $D\Delta 7$ $C\text{add}6$ F dm^7 am^7 A^7 $D\Delta 7$ A^b9

$Ped.$ * fill

28

Cl.

Tpt.

Pno.

Bells

Dr.

Vln.

Vc.

Db.

remove mute

fill out 2nd and 3rd times

TACET 1st and 2nd times

snares off, more toms

mf

F Δ 7add2 C \sharp 7(\sharp 9) D Δ 7($\frac{9}{\sharp 5}$) A Δ 7 D Δ 7 C Δ 7(\flat 9) A \flat 9 D Δ 7 C Δ 7(\sharp 5) Fadd6 dm Δ 7 G Δ 9 am Δ 7 A \flat 9

F Δ 7add2 C \sharp 7(\sharp 9) D Δ 7($\frac{9}{\sharp 5}$) A Δ 7 D Δ 7 C Δ 7(\flat 9) A \flat 9 D Δ 7 C Δ 7(\sharp 5) Fadd6 dm Δ 7 G Δ 9 am Δ 7 A \flat 9

34

Cl. *mf*

Tpt. *mf*

Pno.

Bells

Dr.

Vln. *f* 3 3

Vc.

Db.

D^{Δ7} A^{b9} dm^{#7} am⁹ D^{Δ7} A^{b9} F^{Δ7}add2 C^{#7}(^{#9}) D^{Δ7}(⁹/₅) A⁷

Chord progression: *D^{Δ7} A^{b9} dm^{#7} am⁹ D^{Δ7} A^{b9} F^{Δ7}add2 C^{#7}(^{#9}) D^{Δ7}(⁹/₅) A⁷*

38

Cl. *f* *p* **Straight**

Tpt. *f* *p* **Straight**

Pno. *f*

Bells *pp*

Dr. *ff* solo *mf* cymbal

Vln. *pp* *f* **Straight** pizz.

Vc. *pp* *f* arco

Db. *pp* *f*

E7(#9) Fadd6 dm7 A7

44 $\text{♩} = 115$ *rit.* 82

Cl. *mf* *f*

Tpt. *mp*

Pno. *mf* *mf* *f* *p*

Bells *mp*

Dr. **TACET to end**

Vln. *arco* $\text{♩} = 115$ *mf legato* *f* *rit.*

Vc. *arco* *mf legato* *f*

Db. *mf* *f* *arco*

5/1/07

5/1/07

5/1/07

5/1/07

5/1/07

1'19"

5/1/07

5/1/07

5/1/07

5/1/07

93

3 Fl. *sharply articulated* *f* *a2* [55] [56] *mf* [57]

2 Ob. *sharply articulated* *f* *a2* *mf*

2 Cl. *a2* *mf* *f* *mf*

B. Cl. *f* *mf*

2 Bsn. *mf* *1.* *a2*

3 Hn.

3 Tpt.

Tbn.

Timp.

Perc. 1 *mf* *p* *mf*

Perc. 2 *hit sticks together*

Pno.

Vln. 1 *mf* *f* *arco sul G*

Vln. 2 *pizz.* *f* *arco sul G*

Vla. *sul G*

Vc. *div.* *sul G*

Cb. *f*

[5/1/07]

58

59

60

C

61

94

3 Fl.

2 Ob.

2 Cl.

B. Cl.

2 Bsn.

3 Hn.

3 Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

a2

f

1. solo with trumpet

f

f

a2

mf

mf

mp

f

mf

p

xylophone

L

R

p

mf

p

mf

p

mf

f

four mallets, if possible

L

R

ff

f

pizz.

div.

(pizz.)

pizz.

div.

(pizz.)

pizz.

ff

mf

mf

ff

mf

ff

pizz.

mf

f

pp

tutti

pp

pizz.

pp

pizz.

pp

5/1/07

2'20"

[illegible]

5/1/07

[illegible]