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Message from the Editor

Nico Schüler, Texas State University-San Marcos, E-Mail: nico.schuler@txstate.edu

The *South Central Music Bulletin* appears, with this issue, with a slightly modified layout, to allow for longer articles and for footnotes. Starting with this issue, we would like to remove our previous word limits. However, short articles are still strongly encouraged. In addition, we are inaugurating three additional categories: "Opinion Articles" are part of, or provide the basis for, much needed discussions on important topics in our field; "Bibliographies" allow the publication of (annotated) bibliographic research that may further scholarly work on specific topics; finally, "CMS South Central Member's News" will inform our readers about achievements of our members. (It should be noted here, that CMS South Central Members may not necessarily reside or work in the states of Arkansas, Oklahoma, and Texas, although these are the primary geographic target areas.)

As always, the members of our peer-review board worked very hard and made excellent suggestions to the authors to improve the articles. I would like to thank them for their contributions!

I would like to call for new submissions for the Spring 2005 issue of SCMB, to be released in January. The issue will again contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions**;
- **articles** that deal with issues related to the mission of CMS and / or with our region (generally, any music-related topics are being considered);
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in this or previous issues;
- **bibliographies** on any music-related topic, especially (annotated) bibliographies related to the mission of CMS and / or to our region;
- **reviews** of books, printed music, CDs, and software;
- **reports** on recent symposia, conferences, and concerts;
- **member's news** with achievements, etc.;
- **Call for Proposals** for upcoming music conferences;
- **announcements** of regional conferences, concerts, festivals, research activities, honors, etc.

I would like to call for submissions that fit any of these categories. Submissions by students and / or by non-CMS South Central members are, as always, very welcome. The **submission deadline** for the Spring 2005 issue is **November 10th, 2004**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines see http://www.txstate.edu/scmb/ .

Visit the CMS South Central Website:

1. Go to http://www.music.org/southcentral.html
2. Log in with your CMS user ID and password.

Visit the *South Central Music Bulletin* (SCMB) Website:

1. Go to http://www.txstate.edu/scmb/
2. No log-in necessary.

President's Message

[Note from the Editor: This message was written for our website in May 2004. Since websites will be updated and President's Messages will change from time to time, we will preserve them here in our Journal / Newsletter.]

Welcome to the College Music Society South Central Chapter's Web Site. Our chapter has been very fortunate to secure the services of Nico Schüler who has graciously volunteered to run the Chapter's web site. Please send him information, such as articles on CMS-related subjects, reviews of books, CDs or conferences, or announcements of conferences or festivals in the South Central Region. If you haven't visited the chapter's refereed publication "The South Central Chapter Bulletin", please do so. In just two short years this publication has done much to disseminate research and learning throughout our organization.

Our South Central Regional Meeting was held at Henderson State University March 11-13, 2004, at Henderson State University. Phillip Schroeder organized a very effective meeting that made good use of Henderson's excellent recital hall. In addition, this year's attractive program booklet was very helpful in helping members to choose exactly which of the wide variety of presentations they should attend. As always, the presentations by our members represented the depth and scope of our chapter. At the business meeting, kudos were sounded for Nico Schüler's editorship of the "South Central Music Bulletin" and elections were held. Nico Schüler and Andy Hudson were re-elected to their current posts, and Stacey Davis was elected as Treasurer, replacing Deborah Schwartz-Kates who is leaving us for the University of Kansas. Our chapter is on firm ground financially, thanks to a slight increase in our conference fees.

Next year's conference will be hosted by Nancy Barry and Paula Conlon at the University of Oklahoma in Norman, March 10-13, 2005.

Richard Davis
President, College Music Society South Central Chapter

CMS South Central Annual Meeting 2005: Call for Proposals

March 10-13, 2005 • University of Oklahoma (Norman, Oklahoma)
Hosts: Dr. Nancy Barry & Dr. Paula Conlon

Call for Research Papers, Posters, Lecture Recitals, and Materials for Display in the Reading / Listening Room
Submission Guidelines:

1. Proposals relating to all fields of college music are welcome. Retirees and students are strongly encouraged to participate.
2. Presentation formats: (a) Paper presenters are allowed 20 minutes, followed by a five-minute question-and-answer session; (b) Research poster presentations will be displayed in a prominent location and will be included on the program in a special session; (c) Topics and proposals for panel discussions are encouraged; panel presentations may be allotted up to 50 minutes, depending upon content; (d) Scholars, artists, and composers are invited to submit books, scores, CDs, and tapes for display in a *Reading / Listening Room* that will be available throughout the conference. While every attempt will be made to keep this room secure, presenters are reminded that the conference committee cannot be responsible for any lost items.
3. All participants must be current members of the College Music Society.
4. See the Proposal Cover Sheet (next page) for complete submission guidelines.

Call for Performers and Compositions (2 concerts)
Resources are available for a wide variety of voices, instruments, and ensembles. Composers are also encouraged to submit proposals that include providing performers.

Concert 1: open to all performers presenting music of any style. *Submission Guidelines*: Please include the following: complete information for a concert program – the title, composer, year composed, composer birth / death, movements, performers, etc., a biography for each performer, and a recording of the submitted music and performers if available. See the Proposal Cover Sheet (next page) for complete submission guidelines.

Concert 2: new compositions, chamber music. *Submission Guidelines*: Please include the following: complete information for a concert program - the title, composer, year composed, composer birth, movements, performers, etc., a biography for each performer if the composer is providing players, and a recording of the submitted music if available. See the Proposal Cover Sheet (next page) for complete submission guidelines.

Student Competition Guidelines
Student CMS members are invited to submit their papers, performances, and compositions for consideration for a special award including a $100.00 stipend. (A limited number of these awards will be presented for student works of outstanding merit) In addition to the submission materials outlined above and the Proposal Cover Sheet, student members wishing to be considered for the Student Award for Outstanding Merit must submit the following:

- *Paper or Research Poster*: Four (4) copies of the full-length paper
- *Lecture-Recital*: Four (4) copies of the full-length paper and four (4) copies (high-quality tape or CD) of the recital performance
- *Composition*: Four (4) copies of the score and four (4) copies (high-quality tape or CD) of the composition

Please send all proposals and submissions with supporting materials postmarked no later than **Friday, October 29, 2004**, to: Nancy Barry and Paula Conlon, CMS South Central Regional Conference Co-Chairs, University of Oklahoma, School of Music, 500 W. Boyd Street, Room 138, Norman, OK 73019-2071. Presenters, performers, and composers will be notified no later than Friday, December 10, 2004. Biographies and a short presentation synopsis or program note will be required for the conference program via e-mail or attachment. Please feel free to contact Nancy Barry at barrynh@ou.edu if there are any questions.

CMS South Central Annual Meeting 2005: Call for Proposals

March 10-13, 2005 • University of Oklahoma (Norman, Oklahoma)

Proposal Cover Sheet

Name (one only*) _____
*For purposes of communication related to the selection process, please submit with *one* proposer only. If accepted, all names on the list of all persons involved will appear in the program.

Institutional affiliation (if applicable) _____

Institutional address _____

Work city – state – zip/postal code _____

Work telephone – email _____

Home address _____

Title of proposal _____

Are you a current member of CMS? ____Yes___/___No_____
(Program participants must be current members of the College Music Society.)

Please check the format of your proposed presentation:

____lecture-recital ____performance

____panel ____research poster display

____paper ____Reading / Listening Room submission

____Please check here if you wish to submit this proposal for consideration for an Outstanding Student Award. (See Student Competition Guidelines for complete details.)

Include (A) a single copy of this *Proposal Cover Sheet*, (B) a single copy of the list of names, institutional affiliations, addresses, and phone numbers of all persons involved, even if it is only the proposer, (C) four (4) copies of the proposal abstract, (D) four (4) copies of the list of audio-visual equipment required (even if none is needed), and (E) four copies of any supporting materials.

Please send all proposals and submissions with supporting materials postmarked no later than Friday, October 29, 2004 to:

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CMS South Central Regional Conference Co-Chairs
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Articles

Singer's Notes: Seven Shakespeare Songs of Madeleine Dring

by Richard Davis
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Preface

Nothing charms more than a useful discovery. I came upon the songs of Madeleine Dring while thumbing through the inventory at Chappell's in London in 1996. The salesperson, always so knowledgeable in London stores it seems, knew quite a lot about the composer, because she too had been a student at the Royal College of Music (RCM). She was quite excited that Thames Publishing had begun issuing Dring songs in a multi-volume project and that no less than seven of her songs were to be found on the Syllabus of Examinations of the Royal Schools of Music. With just this small amount of sales pressure (!), I purchased *Seven Shakespeare Songs* for an all Shakespeare recital I was doing. I never imagined I would find her songs so interesting that I would want to know them all, or that I would eventually make a trip to England to meet her husband, Roger Lord. The following article contains a brief biography of the composer and singer's notes on the *Seven Shakespeare Songs*

Biography

"Madeleine Dring was born on the moon and can therefore claim to be a pure-bred lunatic. Arriving on a speck of cosmic dust she came face to face with the human race and has never really recovered." (Hancock-Child 2003, 1.) Despite this quotation from one of her notebooks, Madeleine Dring was not born on the moon. She was; however, born Madeleine Winefride Isabelle Dring in Hornsey, London, in 1923 with more than her share of wit. She was musically precocious and had her father's gift of sitting at the piano and accompanying any tune she heard. She had perfect pitch and could easily shift the accompaniments she improvised to any key. She had a fine soprano voice inherited from her mother and entered the Junior Department of the Royal College of Music on a violin scholarship at age ten. Further scholarships allowed her to stay at the RCM through her baccalaureate degree, studying composition with Herbert Howells, Gordon Jacob, and Ralph Vaughan Williams. Her association with Angela Bull's children's shows at the RCM gave her an interest in theatre that flowered in her composing for everything from cartoons on BBC-TV to west-end musical revues.

In 1947, she married Roger Lord, who was soon to become the principal oboe for the London Symphony. They had one son, Jeremy, born in 1950.

Dring wrote for whatever she fancied. There are many chamber pieces for ensembles featuring her husband, piano pieces for fellow lovers of the instrument, intimate revues to satisfy her yen for theatre, and children's theatre. Her extended works include *Cupboard* Love, a one-act opera with only three characters: He, She, and the corpse of the dead husband. She also wrote a popular *dance drama* called *The Fair Queen of Wu.* There are currently 58 songs in print out of about 70 songs extant.

Madeleine Dring always said the only problem with being able to compose was that no one asked her to perform anymore. Apparently her energy was so abundant that creative challenges presented themselves as a lack of time, more than a lack of inspiration. Madeleine Dring died of a cerebral hemorrhage in 1977.

Seven Shakespeare Songs

The *Seven Shakespeare Songs* were published by Thames in 1992. They were the first of six volumes now published by them and, with the exception of one song, represent all the Shakespearean lyrics set by Dring. Three of the songs – "Under the Greenwood Tree," "Come Away Death," and "Blow, blow the Winter Wind" – were previously published as a set by Lengnick in 1949. These songs spring from her later days at the RCM and were the

only set of her songs published during her lifetime. Because Dring left no diaries after 1943, nor did she routinely date her compositions, we have only the music to provide clues as to when the remaining four songs of the set were written. Alistair Fischer, in his dissertation on Madeleine Dring, places them in the late 1960s. (Fisher 2000, 19.)

The poetry of the *Seven Shakespeare Songs* is from four well-known plays and one book of miscellaneous poems. The first song of the set, "The Cuckoo," is from the end of *Love's Labor's Lost*, a play whose mission it is to prove that labor toward love is never lost. The theme of the play is drawn by opposing pairs: men against women, the cold and learned against the romantic naive, high minds against low ones, and, metaphorically, spring (the cuckoo) versus winter (the owl). Dring chose to set only the spring section, rather than risk an oratorio-length dialogue between cuckoo and owl.

While many songs in Shakespeare plays function only as entertainment, there are others that truly reflect the moment. The song of the owl and the cuckoo at the end of this play function both ways. Nothing ends a play so well as a rousing song, and this one also serves as a summation; not of plot, but of process.

It seems that the British are born understanding the references, nuance, and wisdom of Shakespeare's poetry, while Americans are sent scurrying for reference books to transform the obscure into meaning. In "The Cuckoo," 'pied' means sections colored differently; 'ladysmocks' means watercresses, or cuckoo flowers; 'cuckoo-buds' are crowfoot or buttercups; 'turtles tread' means turtle-doves mating; and "rooks and daws" are Old World birds. The poem is structured in two stanzas of six lines plus a two-line refrain that exhibits the colorful singing of the cuckoo. The theme of this section of poetry, if you take it at face value, is that spring's inherent stirrings of the heart can be troublesome to the married man. It would be interesting to compare the Dring version to the original song as it was heard in the play, but the original music does not exist for any of the songs in this set, except for "It was a Lover." The well-known version from Thomas Morley is found in *The First Book of Ayres* (1600). (Seng 1967, 89.) In the case of the remainder of the songs in this set, the earliest version is usually one by Arne (1710-1778) in the *Shakespeare Vocal Album* (1864). (Ibid., 12-25.)

While there are a good many Dring songs in song form, "The Cuckoo" is not among them. Set in F, in 6/8, its 42 bars fall into a nearly symmetrical double binary with a two bar introduction and coda. The melodic material for the voice and piano is structured around two motives. The first is the descending third of the cuckoo's song and the other is a fast, descending melisma used so often that it promotes the giddy atmosphere of spring.

"The Cuckoo" exhibits a number of features that define Dring's style. None of the features are unique, but when used in combination a very clear compositional voice emerges. Some of them are:

1. an equivocal tonality in the introduction which is stabilized by the entrance of the voice part (mm. 1-2);
2. a long harmonic sequence based on the circle of fifths that necessitates a melody built on chords (mm. 3-10);
3. a cadence featuring the flattened leading tone reminiscent of the Stanford / Parry school of English pastoral composing (m. 19);
4. a reversal of the piano and vocal lines (mm. 22-26);
5. a brief display of counterpoint (mm. 26-27);
6. a repeat of musical material but always with variation (mm 30-41);
7. a coda that reviews the introduction (mm. 41-42).

This song will be particularly gratifying for the agile male singer, who can act the part of an excited, but thwarted lover. The opening melody, because it begins so high in the range, and the final melisma are reminders that art song is not always easy to sing. Dring's rhythmic setting of the text is flawless in this song, as in those that follow.

"It was a Lover" is from Act V, scene 3 of *As You Like It*. Audrey and the Clown are to be married tomorrow and they intercept two pages and ask them for a song. The song was immediately popular and was embodied in a few months after the first performance of the play in Thomas Morley's "*First Book of Ayres*". The song may have been sung part style, and may have been done to counter the very fine child choristers that were available at a

rival theater—the Blackfriars. Marketing is marketing, even in Shakespeare's time.

The song is without plot function in the play, but all of the songs in *As You Like It* transmit the atmosphere of the scene in which they occur. The text "hey, nonino" and "hey, ding a ding" are just common nonsense syllables of the time. "Ring time" refers to the exchange of wedding rings. The "prime" refers to springtime. "Acres of the rye" refers to the agricultural practice of separating acres of farmland with turf banks, the unplowed part of a field. A "carol" is a song with a ring dance. "It was a Lover" advises all couples in spring to capture the moment.

"It was a Lover and his Lass" is set in E, in 4/4 time, and traverses seventy-eight bars before fully articulating a symmetrical song form with an eight bar introduction. The introduction and the A section are like a good magic trick – the result of misdirecting the audience's attention. Beginning with the melody of A, the harmony strongly articulates the tonic and dominant in the introduction, to be supplanted by a surprisingly jazzy harmonization of the same melody when the voice enters. Some other interesting features of the song are:

1. planing (mm. 23-24);
2. another misdirection (mm. 30-35); it appears that the singer's scale modulation is headed toward g minor only to be turned to the more expected dominant;
3. an unprepared sequence (mm. 42-43) gives the impression of 'tuning up' before singing the carol;
4. a vamp leads to an interesting sequence (mm. 50-53);
5. an incomplete harmonic sequence on the circle of fifths (m 72-75) leads us back to the home key for the singer's last note.
6. a double substitution for the dominant (C^7 replaces vii/V) in the penultimate chord (m. 77), reminding us how changeable spring really is.

The melody for this song is not based as heavily on the chord structure as it was in the preceding song – this is a tune. Dring wrote songs for herself, and there are several places where a good ear is required for negotiation of accidentals. The song is also just a bit wide-ranged, but so crowded with interesting ensemble one scarcely notices.

"Take o Take those Lips Away" is from *Measure for Measure* (IV/1). In a subplot, Marianna has tricked her fiancée, a corrupt governor, into revealing his lascivious nature. "Take o Take" is sung by a boy as melancholy entertainment for Mariana, as she grieves for her lost love. Shakespeare offers this little nugget of wisdom after the song:

Tis good that music oft hath such a charm,
To make bad good, and good provoke to harm.

This song is unusual in that so much liberty has been taken with the text. Repeating and reordering sometimes suggests that musical needs are being served before the words. 'Seals of love" refer to written instruments under seal. We would call it sealed with a kiss.

"Take o Take" is 56 bars long, in 6/8 time with a wider form than we have seen so far (AABAC). The delineation of the larger sections for purposes of arriving at a form masks the aural impression of the song. It actually sounds more like a baroque ritornello composed around a sequence and a dance rhythm. Whether it is an intended pastiche or the result of a happy coincidence of style choices matters not in the least, it's a beautiful song. Some interesting facets of the song are:

1. a vocal melody spun out of the introduction's sequence (mm. 5-8);
2. a reversal of piano and vocal melody (mm. 13-20);
3. an harmonic sequence of increasing dissonance through chord substitutions (mm. 21-26);
4. a varied repeat of A (mm. 27-34);
5. a very interesting two-part writing technique, which pits a diatonic scale in the melody against chromatic scale in the bass, with both lines ascending (mm. 35-38); the rising affect supports "but my kisses bring again;"
6. a vocal line that ends in Baroque style with a long melisma and a trill (mm. 41-45).
7. a re-ordering of the text that allows a ritornello summation (mm. 45-56).
8. a final 'knock you in the head' clue as to the derivation of the style of the song – a mordent (m. 56).

"Under the Greenwood Tree" is from *As You Like It* (II/5). It is a pastoral romance. The characters are banished from the court and find their true life and love in the forest. Songs about the green wood tree abound in early plays, but the original music for this text has not been discovered.

A full understanding of this poem requires some explanation of context. First, it has bantering dialogue in between the stanzas, and that dialogue results in a third stanza that is not set here, probably because of its coarseness. There is a gag on the word "ducdame" (come hither?) which relates the third stanza to the second and propels the scene to end in a great insult. The first two stanzas of the poem set in the song are actually an ironic comment on the *mise en scène*. "Live in the sun" refers to being free of courts and rulers, and "Turn his merry note" is to tune or adapt his note.

"Under the Greenwood Tree" is the first of the earlier set of three songs published by Lengnick. Astute listeners may hear a change in compositional tone between these songs and the later ones of the set. It cannot be denied that "Under the Greenwood Tree" expresses the vivacity of a young composer. Set in C, in 4/4, in heavily modified strophic form, the song begins with a musical description of the poet skipping into place (via arpeggi) under the tree to begin his song. In fact, the whole song could be seen as a study in the way rhythm and figuration can support a mood. Some other interesting features are:

1. an accompaniment based on interesting figures, rather than being shackled to support of the melody (mm. 4-16);
2. an area of ambiguous harmonic direction (mm. 19-20);
3. a repeated strophe (sort of) not in C, but in b, and a text repeat that allows a sequence and melismatic elaboration of "pleased." (mm. 20-27);
4. a quick tonal shift that amounts to a tricky place for the singer's ear and technique (mm. 29-30);
5. a coda built on the opening arpeggi that sounds like the poet collapsing exhausted into a heap.

"Come away, Death" is from *Twelfth Night* (II/4). Orsino asks the clown to sing "the antique song he heard last night," and what the clown gives him is a song that exactly describes Orsino's morbid fascination with love. The dramatic function of the song is to outline what Orsino is feeling in a vocabulary that goes beyond the spoken word. It reflects the psychological state of the character, much like an aria would in an opera. The original music for the song is unknown. The phrase "in sad cypress" refers to a cypress coffin.

The contrast between "Under the Greenwood Tree" and "Come away, Death" could not be higher. Not just because of the subject matter, but because of the completely different approach the composer used to realize them. It's as though all the musical parameters were pushed to their widest extent in "Greenwood Tree" and then collapsed and compressed for "Come away, Death."

"Come away, Death" is 43 bars long, in 4/4, in a, and is in a sophisticated double binary form. It begins with drama sufficient to the text – the plaintive unaccompanied voice. The vocal melody throughout the song centers on the note A. This sort of subtle drone has a strong psychological effect, reinforcing the text. Other affects found in the song are:

1. word painting at "fly away" (m. 5);
2. hands in different keys (C and a, mm. 9-12);
3. a whole section articulated by a descending bass line; initially, it accompanies to the ascending whole tone scale of the voice (mm.13-22);
4. increased rhythmic motion portrays the only passionate outburst in the song (mm. 32-37);
5. a droning, fading A that brings the body home (mm. 40-43).

For the singer, particularly the dramatic singer, this song displays a variety of emotions that are not easily found in such a short space. Unlike many Dring songs, this one features a melody not derived from harmony, nor obscured by thick texture. It is one of the premiere settings of this text.

As You Like It act two, scene seven is the source of "Blow, blow thou Winter Wind." The Duke has been banished, and this song from Amiens recounts the unkindness of the court. It is a very rich scene. It also contains the soliloquy recalling the ages of man, which begins "All the world's a stage and all the men and women merely players."

"Blow, blow" could be classified as a holly and ivy song, which was pretty common in Elizabe-

than times. Holly symbolizes the festive atmosphere of Christmas, and the ivy the normal life. The "heigh-ho" refrain mentions holly as a sarcastic dig on the hard times the exiles are currently living. "Heigh-ho" are more of those nonsense syllables so famous for use in refrains or to make the meter of a poem come out right. In Shakespeare's time "warp" was used to mean weave, thus "and so the water's warp" means that first crystalline outline you see in ice when it is formed. The original music is not known.

Composers are always drawn to the challenge of using musical means to portray the fury of nature. When the instruments at hand to meet that challenge are only two, the task becomes difficult indeed. Dring learned a great deal about short resources, making great drama when she was composing for the orchestra in Angela Bull's productions at the RCM. Some of that orchestral thinking is found in "Blow, blow."

"Blow, blow" is a lively 40 bars in 4/4 time and cast in g. The poetic form is verse and refrain and the music follows in double binary. Two strong gusts of wind begin the song. The voice enters with a chord-derived melody over, what we are coming to expect, a descending harmonic sequence on the circle of fifths. Other facets are:

1. wind sounds made of arpeggi (mm. 5, 6, 9, 10, 24, etc);
2. an accompaniment figure that bites and berates with counterpoint and offbeat accents. (m. 3);
3. a refrain accompanied by harmonic sequences (mm. 11-17);
4. the wind arpeggio howling under the agogic accented "freeze" (mm. 20-21);
5. the dialogue between voice and piano (m. 37);
6. the bright major ending for "jolly" (m. 40).

Singers who don't mind being challenged by the piano will find this song very rewarding. The harmonically based melody transmits, along with the rhythmic independence of the piano and voice, a crispness that is just right for the text.

"Crabbed Age and Youth" is from a collection of miscellaneous poems called *The Passionate Pilgrim*, published in 1599. This group of poems is unlike the sonnets of 1609, the so-called "dark lady" sonnets, because the bright light of scholarly study has not been much trained on them. Number 12, "Crabbed youth," is a sort of broken sonnet: a powerful message that is not quite cast in the form Shakespeare so excelled in. "Crabbed" is ill-tempered (crabby), "pleasance" is gaiety, "brave" is splendid, "defy" is reject, and "hie thee" is hurry.

"Crabbed Age and Youth" in comparison to the other songs of the set is minimalistic. It is composed as if throwing too many resources at it might break the delicate form of a poem composed mostly of simile. The use of notes is sparing, and an overall impression of conventionalism pervades the song, despite the fact that many compositional conceits are to be found. This is all in keeping with the matter-of-fact quality of the text. Truth is simple.

Continuing with the idea of simplicity, "Crabbed Age" is in modified strophic form. It has 46 bars in F and is in common time. Conventionally, the opening two bars of the introduction reveal the triadic melody of the vocal line in bars five and six. The plodding chords of the left hand in the introduction are age, and the right hand is youth. There may be a thematic link to "The Cuckoo" in the F scale of bar 3. Some features worth noting are:

1. word painting in many forms; ascending scale for youth (m. 13) and descending for age (m. 14), "sport" is a full sixth (m. 15) while "age is short" – a minor sixth (m. 16); "Youth is nimble" is a ascending F scale, while dissonant descending duplets show "age is lame;"
2. an area of life via arpeggi under "my love is young" (mm. 29-30)
3. a mocking echo (mm. 32-33, 38);
4. a postlude predictably built on a jazzed up version of the introduction (mm. 41-45);
5. a 'stinger' of mixed tonality (m. 46).

Despite the compositional integrity of the song, there is a squareness about the vocal lines that makes them difficult to sing expressively. When separated by sections of recitative, it is hard to keep the melody moving forward, but perhaps that is in favor of the message.

Summary

The *Seven Shakespeare Songs* offer a wealth of expressive possibilities for the thoughtful singer. Those possibilities arise from texts that are perfectly

scanned, intuitively understood, and set in a unique musical environment that enhances their meaning. As an actress, Dring knew that what made drama interesting was not direct recitation of the words, but the physical and emotional environment around them which forces them to be uttered.

Most of the compositional techniques used to create these environments are not unique. Rather like a great cook, Dring defines her recipe for song (her style) by the measure, order, and quality of the ingredients. Those ingredients include: (1) facile, highly chromatic harmony presented in quick harmonic rhythm, (2) improvisatory piano style, stemming from her own piano skills, (3) frequent use of sequences, and flattened leading tones at cadences (4) textural changes and great rhythmic variety, (5) melodies which come from the harmony, contrasted against those that don't, and (6) the ability to pastiche a musical genre.

Note:

The Seven Shakespeare Songs, along with four other sets, are published by the Thames Publishing, ℅ William Elkin Music Services, Station Road Industrial Estate, Norwich, Norfolk, NR13 6NS, UK. E-Mail: info@elkinmusic.co.uk, Internet: http://www.elkinmusic.co.uk

Literature:

British Music Information Centre, http://www.bmic.co.uk

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Career Development for Music Students: Towards a Holistic Approach

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Students enrolled at a school of music receive a solid background in the musical arts during their undergraduate years: history, theory, applied lessons, etc. This course of study has been shaped in part by history, individual departmental culture, the National Association of Music Schools (NASM), state mandates, and models of successful programs elsewhere. The purpose of this curriculum is an attempt to respond to the nature of the larger economic market for their graduates and produce "professional" musicians. This manifests itself in many ways; composition, music history and theory majors are encouraged to attend graduate school with the goal of teaching, research, procuring commissions or publishing. Performance majors are encouraged to develop teaching studios, receive further graduate training or embark on a performance career. Music education majors receive vital experience during their "student teaching" semester(s) in addition to a rigorous academic and applied curriculum that meets mandated standards. Yet many music majors are not earning a meaningful living despite the skills they receive during their college years. (See Alper and Wassall 2000.) The purpose of this paper is to explore the inconsistencies of career development in college music programs and outline a number of issues that I hope can lead to a larger debate about the topic.

When I interviewed a number of collegiate music administrators in Texas about this topic, most agreed that job placement after degree completion was an important issue.[1] Almost all pointed to their music education programs first as proof of their commitment and success in this context. Indeed,

[1] Note that these interviews were in no way scientific. However, trends were clearly detected as these informal interviews progressed.

these students find positions upon graduation with placement rates in the ninetieth percentile. This is an encouraging statistic and demonstrates the successful preparation of these students for the job market. However, when queried about job placement for students pursuing other degrees (performance, theory, history, etc.), administrators admit the outcome is less encouraging. Interestingly, music departments address the issue of professional development for non-music education majors in a myriad of ways with varying emphasis, methods and results.

Perhaps the most common, and traditional, career path that applied music majors are encouraged to pursue is private teaching. This can be a lucrative venture for some students and many in the past have had financially successful and meaningful careers working with young musicians in this context. In fact, some programs have partnered with local communities and encourage K-12 students to come to their departments and take private lessons with their undergraduate applied music majors as a part of instrumental pedagogy curricula. While this is an effective way to prepare undergraduates who wish to teach privately, it addresses only a fraction of the possibilities that performance majors have in the marketplace. Of course applied majors can always perform publicly, yet other than initial and intermittent referrals from their undergraduate instructors, the development of this career path is left almost entirely to the student.

Students who graduate with a B.A. in music have a slightly different experience. Though this tends to be a "catch-all" degree plan for a number of reasons, career preparation for these students depends entirely on the student's initiative and the resources available. Certainly the academic advisor plays an important role, yet advisors, with all of their experience, cannot deliver a complete view of the larger marketplace for these undergraduates - nor should they be expected to do so. In these cases, most administrators agree that the student has the responsibility for developing his or her own career. However, can a student be expected to develop a professional career in an ever challenging and ever changing marketplace based on the knowledge, experience and academic / professional contacts that they make in their early twenties?

Obviously, the most challenging degree in this context is composition. What does an undergraduate do with a composition degree? Attend graduate school. And after that? Taking this question to its traditional Ph.D. capstone, the options are few: teaching at the college level and selling one's own work. For those who are not successful with these paths, delving into a technological tangent (i.e., the computer industry) remains the traditional alternative.

One may argue that career service offices provide the solution. This resource is crucial for music students and such centers are staffed with informed, knowledgeable and extremely dedicated individuals. In smaller institutions, however, career counselors are faced with the challenge of providing services to a group of diverse students with diverse desires, temperaments, and professional goals, which can lie far outside the arts. Indeed it seems to be the rare music student who takes advantage of this resource voluntarily and develops a successful career path in the musical arts by this method alone.

Another popular method of addressing professional development at the undergraduate level is the internship model. These opportunities provide valuable learning and professional experiences in the job market. The larger issue with internships, however, is availability. Not all students have the flexibility (or financial resources) in their degree plan to participate. Additionally, colleges must invest the time to recruit, develop and maintain relationships with the partnering businesses. The question of a quality experience on all sides of the internship equation remains a challenge for some smaller departments.

The "state of play" it appears, is the following: music department administrators see a need for student professional development and in some respects, they succeed in implementing methods integrated into the degree plan - music education curricula (and some church music programs) being the primary examples. However, music education training is a captive market. There is one primary market (public school districts and private K-12 schools) and a single private market (for-profit music

schools) that hire qualified individuals from a single source - institutions of higher education. In essence, there is no competition for training and little market segmentation. For music education majors, this is exactly what they are paying for: training and preparation, which allows them to function in these markets after certification.

Knowing that meaningful performance careers are scarce, most programs assist their students through a "patronage" model. In this case, applied instructors connect their students with performance opportunities as they become available. Though laudable (and in some cases very successful), this method rarely addresses the long-term career needs of the students. The contributions of faculty should not be diminished in this context, but this does raise some questions of equity and benefit. For example: Are all of the performance students in a given studio receiving the same quality opportunities? Are they being prepared to duplicate and exploit these opportunities in the larger job market?

Other degree holders are not as fortunate. B.A. graduates either attend graduate school (theory, history, composition, music therapy, etc.) or pursue financial stability by means outside of their musical training. These degree holders are not usually given the same career development opportunities (mandated by their degree plans) as music education majors and seldom receive the benefits of the "patronage" system mentioned above. Some larger institutions, however, attempt to address this gap by adding intermittent single semester elective classes that possess aspects of arts administration, entrepreneurship or higher education administration curricula.

Some administrators, when speaking about undergraduates, suggest that responsibility for professional development lies with graduate programs. Certainly, advanced musical studies address career development in more detail. This may be the preferred model; however, graduate programs provide little more than an extension of undergraduate career development opportunities in this context. Once again, the onus lies with the student.

The "state of play" for students is somewhat different. Many upper-level undergraduates have only given cursory thought to their post-baccalaureate career. Indeed, some make plans to attend graduate school, but others, and by far the majority, simply have no idea about (or ignore) the issue. Yet students from both sides of this spectrum seek this kind of guidance, and often believe that professional development courses should not only be offered, but is the obligation of the department for "taking their money", to quote one student. Unfortunately, motivated students (when left to their own designs) are hard-pressed to make informed career decisions by merely speaking to a few faculty members. (For many, this is the only resource that they have available). Frequently they act on rumor, incomplete information or modeling - not knowing how the person they are modeling achieved their status.

There appears to be a schism between some administrator's perception of the musical marketplace and the possibilities that the marketplace provides. Though every administrator is proud of successful students, there are some students (I would argue the majority) who are competent musicians and who could operate in the larger market at different levels if they were given the skills to that end. These are the students who fall through the cracks and seek out other lines of employment for financial security and abandon their musical education. In the end, faculty time and effort (not to mention the student's financial investment) is seldom given the opportunity to blossom. Many students take advantage of direct and tangential musical opportunities outside of their studies when they arise, but many times, these opportunities are fleeting. This is not to say that these opportunities are inconsequential, as they can be important learning experiences, which lead some to meaningful jobs in the modern musical marketplace, but is there equity in the process? Departments cannot require students to take advantage of these opportunities and many go unfilled. Generally speaking, this is not simply a matter of a student's lack of interest, but a matter of education. If students are actively taught that their career is their responsibility and that managing a career starts in their first semester of college, a paradigm shift can occur; instructors and students become partners in both an academic and professional development setting. Though some may suggest that this happens naturally, equity across the student population re-

mains a concern. Further, another paradigm shift occurs, which has significant and positive ramifications. The department (not just the private instructor or advisor) becomes an active partner with the student and guides their fledgling career with departmental resources; integrating career services offices, internships, practicums, etc. A sense of greater equity within the student body may occur, as students see the mission of the department shift from one of degree granting to degree application.[2]

Given that music departments have addressed the job market in the past and put forth measures to meet those needs, it seems that a reconsideration of the modern and ever-changing marketplace and the manner in which it is addressed at the college level is needed. Music departments have succeeded in some regard recently, as Music Business curricula have become more popular. These programs have afforded students career paths; however, these opportunities are limited. Music Business programs tend to expose the student to the mainstream music "industry" - a market which is difficult for most students to penetrate in any meaningful and long-term manner. Further, these curricula teach who the "gatekeepers of the industry" are in this environment and tend not to provide a curriculum that bypasses these obstacles. And still further, it seems difficult for anyone to predict how the record industry will address its own distribution problems in the long term. Therefore, it is difficult to teach the "Business of Music," when the industry has little idea how it will distribute, promote, or market its product in the future - or if the industry will exist at all. This is not to say that these degree plans are inconsequential; in fact, many offer valuable cross-disciplinary curricula not available to the average music student. The question is not whether these degree plans are valuable learning experiences - they are -, and knowing how that industry operates in the market is crucial. Yet this information exists in the abstract for most students. I would argue the following: if a student wishes to be successful in the "Music Industry", a B.A. in Music Business certainly gives students an introduction to the industry. This is only a beginning step, however, and should be strongly augmented with the skills necessary to bypass, utilize, and manage the "gatekeepers" of that market.

By reconsidering the job market for music degree holders, entrepreneurially speaking, one can detect that the opportunities for students are more numerous than one would dare to expect.[3] Music is needed for computer applications, personal edification, entertainment, education, worship, and occasional situations on an ever increasing basis. More importantly, there is an ever increasing potential for newer markets based not only on technology, but in the alternative health and computer industries to name but a few.

Music permeates our culture even more today than just ten years ago, due to technological advances alone. The challenge is to prepare students to operate within these underutilized and already existing markets. They should be taught not only to channel their natural creativity to meet this market need, but given the tools to develop new markets, which can translate into meaningful careers.

A career development curriculum for college music students based on the realities of the present market is needed now more than ever. By inserting a curriculum of sufficient breadth into degree plans, music departments would provide students with the tools necessary for them to have a realistic chance at financial stability after graduation

[2] The mission of liberal arts colleges tends to vary from that of public institutions in this context. Therefore, professional development curriculum may not be a concern for those departments of music.

[3] Entrepreneurship should not be considered the domain of business or economics programs. Instead, it is closer to a philosophy (or set of principles) which is frequently applied both in modern and historical contexts outside of a business model. Entrepreneurship is simply identifying a need in the market, filling that need and receiving renumeration of some kind for a service or contribution. Musical scholarship, for example, is subject to entrepreneurial principles; a scholar sees a need for clarification of an issue (a need in the market) and sets about writing an article on the topic with the intent of publishing that creative work (filling the need). When brought into the larger market (of scholars), that work is either accepted, rejected, or ignored. The author then receives the outcome of that market consensus - whether it be accolades, further support from colleagues, or admonition. If the work is well received, the author will see demand for more work on the topic from the market. Contrastingly, if the article is rejected, the scholar may well turn his or her attention to other issues to fill market needs.

with their art alone. If career development is left to the advisor or career offices, the student receives a less than complete view of the market and the methods needed to penetrate that market by failing to combine these resources and augmenting them with others both inside and outside university boundaries. By having career development classes integrated into the degree plan, all students would be exposed to a curriculum that empowers them to penetrate markets and bypass the "gatekeepers" who stand in the way of their goals.

Unfortunately, some institutions have designed degree plans which require near 140 credit hours for certain major areas of study. Is there room for more classes and how would they fit into the curricula? These are tough questions with tougher answers, yet integrating career development into the degree plan fulfills what music departments have done in the past - create curriculum specifically designed to meet the needs of the greater market. This is where NASM has provided leadership, and this role should not be taken for granted. By requiring music students to have a grounding in music theory, history, and applied instrumental studies, colleges graduate students with a basic skill set that may be applied in various ways in certain professional markets. However, since the job market for musicians has changed drastically in the past decades, it follows that degree plans and standards should change as well.

If one examines the relationship of an institution of higher education and their students using the consumer / supplier model, the need for an entrepreneurial curriculum becomes more acute. Students are consumers of an intellectual product who have certain expectations of the supplier. It follows that students expect not only an education, but the tools required to use that education in the job market - much like engineering majors. Are music departments fulfilling these expectations? Are they given the resources required to meet this expectation? For music education majors, certainly. For the rest, full disclosure about the difficulty in procuring meaningful musical employment is laudable, but not enough. Offering the resources necessary for students to have a chance at earning a meaningful living through their art is, in the end, what I believe both parties want.

As mentioned above, NASM has a role to play in this regard. They suggest: "Students should be especially encouraged to acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers." (NASM 2003, 86.) Though some students' queries about career development are answered by instructors and advisors, entrepreneurship is a discipline of its own, which should be taught by those experienced in its theory and application. This does not mean that music majors should descend upon business programs *en masse*. Entrepreneurship is a template with which creative ideas are developed, tested, structured, and finally put into practice. Musical entrepreneurship is unique. Skills, markets, and aesthetics are different for entrepreneurs in other disciplines. An entrepreneurial professional development curriculum would allow students to operate within a marketplace based on their own temperament after graduation. Students would then be free of entrenched economic systems and outdated market-belief structures. Ultimately, students become empowered to channel their own creativity into a meaningful, musical career.

The benefits of teaching entrepreneurship to music students far outweighs the discussion of placement in the degree plan. Successful students will contribute to both local and national economies. In turn, these students are better positioned to support their undergraduate institution after graduation. For those choosing not to pursue a musical career after graduation, entrepreneurial principles they have learned can be applied in other contexts. Additionally, departments that have entrepreneurship curriculums in place are better positioned for recruitment and retention. Parental concerns about musical training would be, at least somewhat, eased when they learn that their child will not only receive a strong liberal arts and musical education, but also offered the skills to be an active part of the creative economy in different and varied contexts.[4]

[4] Richard Florida. *The Rise of the Creative Class*. New York, New York: Basic Books, 2002.

Intersecting with this suggestion is the fact that different departments have different missions, student population, demographics, and administrative pressures. These are challenges, which every department deals with uniquely. Yet, if music departments continue to follow the path of professional development as it presently exists, students, local and larger communities, faculty, and audiences (to name but a few) are denied the artistic fruits that are sown everyday in college music programs.

Most music departments provide for the career development of less than half of the degree plans offered. If music students receive a holistic professional development curriculum via the entrepreneurial model, the benefits for both the student and the department are enormous. An entrepreneurial curriculum would give the students a cross-disciplinary skill that is translatable to many occupations and ultimately allows students to be on a more equal footing with graduates from "professional" programs. In the end, providing undergraduates with professional development education during their baccalaureate years demonstrates a further and tangible commitment to their education on the part of the institution. Whether students acknowledge it or not, they are concerned about their future and their musical careers. Administrators are concerned as well and have, in some respects, addressed this issue. However, the musical marketplace and student expectations have changed. Perhaps now is the time to address this reality.

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I'm Looking Through You: A Glimpse through Musical Bifocals at the Historical Significance of the Beatles and the Aesthetic Qualities of their Music.

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Popular music is a topic that is most often left for discussions in everyday discourse, having received only a very modest amount of critical acclaim from scholars in the field of music, who all too often discard the subject into categories of 'lighter' discussion. In fact, the very term 'popular music' is defined in the *New Grove Dictionary* as the type of music "considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than an élite" (Middleton and Manuel 2001, 128). This definition is Eurocentric, for it subjectively places judgments not only on the music as a

whole but also on the listeners as well. As the definition does suggest, though, certain styles and genres of music are classified as 'popular,' due in part to their ability to influence large numbers or groups of people. Popular music has become a valuable resource in an effort to achieve a more synchronic approach to studying music, one in which a variety of fields and methodologies are combined, including, among others, sociology, anthropology, and musicology. Sociologically speaking, there is a personal connection between the styles and genres of popular music and the manner in which people perceive themselves, in other words, their personal and social identities. For instance, much of the youth culture in the United States has been shaped in large parts over the years through the images, values, and behavioral patterns made accessible through the popular music genre known as rock and roll. One such rock and roll group that continues to influence both the popular music and youth cultures in the United States is the Beatles.

This article briefly discusses the impact of the Beatles from two separate points-of-view. The first, under the heading 'Historical Significances,' discusses the influence of the band's music and legacy on various aspects of today's youth and popular music cultures in the United States. The second, under the caption 'Aesthetic Qualities,' examines the reception of the Beatles amongst today's musical scholars and educators, and reveals how the band has managed to transcend the boundaries of 'popular music' into the world of art music[1].

Historical Significances

Looking at today's popular culture within the United States, it is easy to find aspects of the Beatles' ongoing popularity and influence. A recent example which comes to mind is an event that took place on February 7th, 2004. This date marked the 40th Anniversary of the Beatles' official arrival in the United States, and served as a great reminder of the band's undiminished, universal appeal. For weeks, images of the Beatles reappeared on newspaper and magazine covers, such as the *Rolling Stone* magazine, to commemorate the anniversary. Yet, this is nothing new for the band, whose music and legacy is celebrated every day, within the walls of various shopping malls, department stores, grocery stores, CD and record stores, bookstores, as well as television's Home Shopping Network and QVC, through a variety of merchandising forms (i.e., MUZAK, audio / visual recordings, books, T-shirts, posters, among other items). Likewise each year, thousand of avid fans flock to Cleveland, Ohio, every August to enjoy the annual three-day music festival known as "Abbey Road on the River." The event is one of the largest in the United States and features concerts by a variety of Beatles' cover bands. Although marketing and nostalgia may account for some of the Beatles ongoing appeal, the majority of the continuing popularity centers largely and rightly on the group's music.

In the liner notes to the 1964 Beatles' album *Beatles For Sale* (Parlophone, 1964), the group's publicist Derek Taylor wrote that "the kids of A.D. 2000 will draw from the music much the same sense of well being and warmth as we do today. For the magic of the Beatles is, I suspect, timeless and ageless. It has broken all frontiers and barriers. It has cut through differences of race, age, and class. It is adored by the world." To reach a better understanding as to the extent of the Beatles' ongoing influence, a survey was recently distributed to hundreds of college students at Southwest Texas State University (now Texas State University–San Marcos). The students who participated in the survey were born after 1970, therefore had no recollection of the 1960s or the original 'Beatlemania.' Of the total 416 students who participated, most indicated that they had some knowledge of the Beatles. In fact, only 4 students (less than 1% of the total population), indicated that they had never heard of the Beatles' music. When asked which attributes of the Beatles' music were most attractive, most of the students, on average, were drawn to the Beatles' lyrics, more specifically the songs that focused on themes of 'Love' or 'Social Concerns.'

[1] Much of the information provided within these two sections of the article comes directly from materials and data researched and collected between 2002 and 2003 for the M.M. thesis *Got to Get You Into My Life: The Influence of the Beatles' Music on a Post-Beatles Generation* by Dennis Cole, Southwest Texas State University, 2003.

What is most significant is that at a moment's notice, with no lists of songs available, and without the ability to communicate with other participants, when the students were asked "Which [Beatles'] songs do you like the most?", they were able to 'collectively' create a list of ninety-four songs of the Beatles, including songs from every Beatles' album. The songs most often listed by the students included 'Let It Be,' 'A Hard Day's Night,' 'Yellow Submarine,' 'Help!,' 'Hey Jude,' and 'Eleanor Rigby.' The student's list of ninety-four songs illustrates very well that the Beatles have continued to remain popular and influential amongst today's youth culture. For with the exception of a few popular musicians (i.e., Elvis Presley, The Rolling Stones, The Beach Boys, or Led Zeppelin), the majority of popular musicians have remained popular or influential amongst their contemporaries over the years due to the success of only a handful of their songs. In other words, throughout the history of popular music, most popular musicians are either "one-hit-wonders" or only have five to ten songs that have stood the test of time. Very few popular musicians have a catalogue of music that can compare with that of the Beatles. In the book *Tell Me Why*, author Tim Riley writes: "As a microcosm of the rock experience, nothing equals the Beatles' catalogue: it integrates the best of what came before and signals the array of styles that would soon follow. They [the Beatles] may not be responsible for everything, but nearly everything that comes after would be impossible without them" (1988, 11).

Much of the popular music culture in the United States, from the 1960s through today, has been influenced by the music of the Beatles. One of the students participating in the survey commented on the Beatles' influence, stating: "Even though I do not personally enjoy their [the Beatles'] music, I do respect them, since they influenced many of the bands I do like today and since music would not be the same without them." In a very similar comment, another student wrote: "The Beatles' music inspired a lot of bands that I pay attention to today."

In Terence O'Grady's *The Beatles: A Musical Evolution*, ethnomusicologist Henrietta Yurchenco is quoted as saying: "Without question, they [the Beatles] have extended the popular music language of our time. . . . Though a number of folk-rock groups have been musically experimental in the past few years, no other has shown the wild inventiveness of the Beatles" (quoted in O'Grady 1983, 174). This 'wild inventiveness' that Yurchenco refers to, is the source of influence for many other bands throughout the 1960s through today. Some musicians, such as Brian Setzer (lead singer of the 1980s Rockabilly band The Stray Cats and of the 1990s Revival Swing band The Brian Setzer Orchestra), were drawn to the Beatles as a source of musical inspiration. In *Parents Aren't Supposed to Like It: Rock & Other Pop Musicians of Today*, Judson Knight writes: "Brian Setzer first became interested in music when at the age of six he discovered the Beatles. He begged his parents to give him a guitar, and learned how to play" (2002, 374). Other musicians, such as Brian Wilson (of The Beach Boys), were challenged by the Beatles' popularity and success throughout the 1960s. In the CD liner notes to the 2001 re-release of the 1966 Beach Boys' LP *Pet Sounds*, David Leaf writes: "To Brian [Wilson], The Beatles, especially the songs of Paul McCartney (Brian's bass-playing musical twin who was born only two days and one ocean apart), were always a major inspiration" (Leaf 2001, 9). After hearing the Beatles' *Rubber Soul*, Brian Wilson began writing songs for his band's next album, *Pet Sounds*. Wilson felt the need to compete with *Rubber Soul*, which he described as "artistically interesting and stimulating" (ibid., 5).

From the 1960s through today, many bands have drawn their influences from the Beatles. These influences can be separated into two parts: (1) imitation of musical styles, compositional or performance techniques used by the Beatles, and (2) covering a specific song composed by the members of the Beatles.

During the 1960s, the Beatles' success, measured in terms of both record sales and critical acclaim, far outdistanced that of their competitors (e.g., The Beach Boys, Bob Dylan, or The Rolling Stones). Many bands throughout the 1960s imitated compositional or performance techniques used by the Beatles as a means to gain popularity. The following discussion will focus on several aspects of musical style within the music of the Beatles that

have had influence on popular music throughout the 1960s and later into the following decades, continuing through today.

For the purpose of this discussion, it should be noted that many scholars have debated the extent of influence exerted by the Beatles onto their rock and roll and popular music contemporaries from the 1960s through today. At issue is the argument between the terms 'innovative' and 'influential.' Some scholars would refer to the Beatles as the most innovative and influential band of the twentieth century. But this idea is not universally accepted. Some scholars refuse to give the Beatles credit as innovators, instead choosing to credit earlier influences, such as those by Motown. In fact, much of the Beatles' early musical styles can be traced back to earlier forms of rock and roll and popular music, including the Motown sound. Yet, advocates of the Beatles would still argue that being 'influential' doesn't necessarily require being 'innovators'. Some scholars point out that not all innovations have direct influence, and that being innovative is not necessary to be influential. Much of the Beatles influence came in their popularity. After achieving success in the US charts with such singles as 'I Want To Hold Your Hand' and 'She Loves You' (both 1964), the Beatles dominated the radio airways across the US. In any case, the following paragraphs will point out many features within the musical style of the Beatles, whether original or not, which have had the most influence on rock and roll and the popular music culture from the 1960s through today.

As the Beatles became more popular and financially successful throughout the 1960s, their musical style evolved, as the band gained the freedom to experiment with various styles. This change of style originally became apparent in 1966, when the Beatles released the album *Revolver*. During 1966, the Beatles were the cause of several riots throughout Japan and the Philippines, and created religious controversies in the US. The band began receiving negative press for their decision to speak out against the Vietnam War and for their admissions regarding their experimentations with drugs. After the releases of *Help!* and *Rubber Soul* and the intense touring throughout 1965, the Beatles began 1966 with a vacation. The members of the Beatles each went their separate ways to enjoy their time off. McCartney remained in London, attending concerts of avant-garde composers Luciano Berio and Karlheinz Stockhausen. McCartney became interested in electronic music and the visual avant-garde and soon began collecting works by Henri Margritte and other twentieth century surrealists. Each of the Beatles created studios in their homes to experiment with new sounds. The band returned to the recording studio on April 6th, 1966, to begin work on the latest LP, entitled *Revolver*. The album *Revolver* marked the beginning of a new experimental phase for both the Beatles and rock and roll; therefore, the Beatles' influence on the popular music of the 1960s can subsequently be divided into two sections: 1964-1965 and 1966-1969.

During 1964-1965, the early stages of the Beatles' music seemed to have very minimal influences on other popular musicians. The most notable influences during this early period for the group came with the two singles 'Norwegian Wood (This Bird Has Flown)' and 'Yesterday' (both from 1965). 'Norwegian Wood' represented the first recorded use of the Indian sitar by a rock and roll group. Terence O'Grady writes: "While the instrument quickly became very popular after 1965, it was generally used in a non-Indian melodic fashion comparable to Harrison's use in 'Norwegian Wood.' No idiomatic usage of the sitar comparable to Harrison's on *Revolver* and *Sergeant Pepper* was made by any group until 1968, when folk singer Richie Havens incorporated the sitar (and the 'electric sitar') in his album *Somethin' Else Again*" (1983, 178).

The single 'Yesterday,' with its classical string accompaniment, was one of the most influential innovations for the Beatles. George Martin worked alongside Paul McCartney to juxtapose a string quartet accompaniment underneath the single's popular ballad style. In 1965, the use of string accompaniments would not, in itself, differentiate any rock or pop single; however, the effect achieved on 'Yesterday' by the Beatles was unprecedented in popular music. According to Terence O'Grady, "following the Beatles' tremendous success with 'Yesterday,' the popular charts were filled with

various emulations of the Baroque-rock or Classical-rock styles. In December, 1965, the Rolling Stones recorded a version of 'As Tears Go By' which stressed the Baroque implications and, in 1966, recorded 'Lady Jane' which featured a neo-Classical instrumental sound obtained by the use of a dulcimer and acoustical guitar as well as a harpsichord" (ibid., 179-180).

In 1966, the Beatles released the album *Revolver*, which signified a new phase, not only for the Beatles, but for rock and roll as well. During 1966, the Beatles moved away from the performance medium and into the recording studios. The band was beginning a new experimental phase, which would push rock and roll in a new direction. According to Terence O'Grady, "The Beatles' influence in the years 1966-1968 can be summarized in four categories: specific imitations of the Beatles' compositional or performing style (e.g., vocal arrangements); the development of the psychedelic guitar style; the use of electronic or concrete music effects; and the concept of album unity" (ibid., 180).

The first category, according to O'Grady, is the imitation of the Beatles' compositional or performance styles throughout the 1960s, including vocal arrangements. There were several bands to be influenced by the Beatles' vocal harmonies; some of these bands were The Beach Boys, The Knickerbockers, The Lovin' Spoonful, and The Monkees. Several singles, including The Knickerbockers' 'Lies' and The Lovin' Spoonful's 'Day Dream' and 'Summer in the City' (all of 1966) were reminiscent of the Beatles' early vocal style. The band The Monkees were created in the image of the Beatles. The band was created to star in a television series in 1966, loosely based on a variety of exploits found in the Beatles' film *A Hard Day's Night*. Even The Monkees' first single closely resembled the style of Beatles. The single 'Last Train to Clarksville' (1966) made use of many vocal sonorities and instrumental characteristics related with the Beatles' single 'Paperback Writer,' which was released only two months prior (ibid.).

The second category to be influenced by the Beatles throughout the late 1960s was the development of drug-influenced, psychedelic sounds. The Beatles' single 'I'm Only Sleeping' from *Revolver* (1966) was one of the first Beatles songs to employ psychedelic sounds. The sounds were conceived in the guitar solos, written and then recorded backwards by George Harrison. The psychedelic guitar style of Harrison in 'I'm Only Sleeping' seemed to have an immediate influence on other guitarists of the period, including Jimi Hendrix and Eric Clapton. The first album of Jimi Hendrix (of the Jimi Hendrix Experience), *Are You Experienced?*, showed traces of the emerging new psychedelic style. The British group Cream, whose lead guitarist was Eric Clapton, formerly of The Yardbirds, released the 1967 single 'Sunshine of Your Love,' a song which has a harmonic likeness to the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' (ibid., 181).

Another band to bear resemblance to the Beatles' psychedelic style was the Rolling Stones. In *The Beatles as Musicians: Revolver through the Anthology*, Walter Everett writes: "The Rolling Stones came of age in the late 1960s; *Aftermath* (July 1966) was their first LP to contain only Jagger / Richard originals, but their next efforts, *Between the Buttons* and *Their Satanic Majesties Request* (both from 1967), were heavily dependant on the Beatles" (1999, 95). The opening to the single 'She's A Rainbow,' from *Their Satanic Majesties Request*, through the overdubbing of spoken dialogue evokes a psychedelic atmosphere similar to the opening of the Beatles' *Sgt. Pepper Lonely Hearts Club Band* (1967).

The third category of Beatles' influence during the 1960s was the use of studio-generated, electronic or concrete music effects. The single 'Tomorrow Never Knows' (*Revolver*, 1966) is one of the first songs of the Beatles to make use of electronic effects. John Lennon imagined the song having thousands of monks chanting in the background. To achieve this effect, Harrison played an ostinato figure on his guitar. Harrison's guitar ostinato was added on top of Ringo's heavily compressed drums and then recorded onto a tape, which was later looped in the studio. Lennon's voice was then amplified through a Leslie speaker (Everett 1999, 35). The Beatles' 1967 album *Sgt Pepper's Lonely Hearts Club Band* was filled with extra-musical ef-

fects, including canned laughter, farm noises, an alarm clock, among others. In *Magical Mystery Tour* (1967), the band overdubbed spoken dialogue from the Shakespeare play *King Lear* at the end of 'I Am The Walrus' and added cymbal sounds recorded backwards into 'Strawberry Fields Forever.' On *The Beatles* (a.k.a. 'the White album,' 1968), John Lennon's voice was recorded backwards and added at the end on the song 'I'm So Tired.' Many electronic effects were incorporated in the avant-garde composition 'Revolution 9' (1968), which was influenced by Karlheinz Stockhausen's 1955-1956 composition *Gesang der Jünglinge*. The Beatles composition includes tape loops, radio noises, and the sounds of honking cars, cocktail parties, crowds, and choirs.

In many instances, the incorporation of electronic effects by the rock bands of the late 1960s and throughout the 1970s was an extension of the Beatles' style. Several musicians, including Keith West, Jimi Hendrix, The Rolling Stones, and The Electric Prunes, incorporated similar electronic and concrete effects to that of the Beatles. According to Walter Everett, the "ambitious group Tomorrow was led by backward-tape aficionado Keith West, who composed *The Teenage Opera*, staged in London in 1967; their eponymous LP (February 1968) included a cover of 'Strawberry Fields Forever'" (1999, 96). Two months after the release of *Sergeant Pepper*, the single 'Third Stone from the Sun' from Jimi Hendrix's first album *Are You Experienced?* exhibited an extensive use of concrete musical effects. O'Grady adds: "The Beatles' taped effects, however, were offered not as programmatic gimmicks but as extensions of the traditional rock sonorities, capable of being assimilated into the overall context. It is with this intention that Hendrix also incorporated them into his first album" (1983, 181). The Rolling Stones made use of studio effects in their album *Their Satanic Majesties Request*, released five months after *Sgt. Pepper*. As previously stated, the single 'She's A Rainbow' demonstrated overdubbing techniques similar to the Beatles. The Electric Prunes' 1967 single 'I Had Too Much to Dream' presented simple studio effects, such as sound modulation and tremolo effects (ibid.).

The fourth category to be influenced by the Beatles during the late 1960s was the concept of album unity. In *The Beatles: Sgt. Pepper's Lonely Hearts Club Band*, Allan Moore writes: "It is quite possible to see the continuities of *Sgt. Pepper* in terms of territory familiar from nineteenth-century Austrian and German song-cycles. Take Schumann's *Dichterliebe*, for instance: a series of songs sharing tone and substance, but without a narrative thread, and where the recall at the end of the final (sixteenth) song of the postlude to the twelfth song functions in a manner analogous to that of the reprise of 'Sgt. Pepper's Lonely Hearts Club Band'" (1997, 81). The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) is usually credited as being the first 'concept album', although many believe that Frank Zappa's 1966 release *Freak Out* should be considered the first.[2] In any case, the Beatles' *Rubber Soul* (1965) displays the group's desires to have a more unified album. In *The Beatles*, Allan Kozinn discusses whether or not *Rubber Soul* can be considered a song-cycle. In his book, Kozinn asks: "Can *Rubber Soul* really be regarded as a cycle? In a way, it shows greater thematic unity than *Sgt. Pepper's Lonely Hearts Club Band*, which is usually called the first 'concept album'. Nearly all the songs are love songs, and although that is hardly uncommon on a pop album, each song here looks at love from a distinct perspective" (1995a, 130).

The Beatles attempts to have a greater unity within individual albums, as seen in both *Rubber Soul* (1965) and *Sgt. Pepper's Lonely Hearts Club Band* (1967), had significant effects on later albums throughout the decade. In the liner notes to the Beach Boys' *Pet Sounds*, David Leaf writes: "Maybe just as equally important was the fact that Brian [Wilson] also immediately understood that *Rubber Soul* represented the future of the business" (Leaf 2001, 8). *Rubber Soul* (1965) and *Sgt. Pepper's Lonely Hearts Club Band* (1967) were the only albums of the Beatles that failed to produce any singles in the United States. This created the perception that the entire album could be conceived as a work of art. Several bands made overt attempts

[2] A 'concept album' is an album that has been manufactured to have every song on the album, along with the album's cover art, unified within a single concept.

to achieve comparable album unity, including Chad and Jeremy, The Electric Prunes, and Van Dyke Park. In September 1967, Chad and Jeremy released the album *Of Cabbages and Kings*, which included a five-part 'Progress Suite,' featuring both vocal and instrumental sections on the first side of the album. Throughout the next months, The Electric Prunes released their album *Mass in f Minor*, and Van Dyke Park recorded the album *Song Cycle* (O'Grady 1983, 183).

Even after the Beatlemania of the 1960s, the Beatles' influence continued to dominate popular music culture for several decades through today. In *The Beatles as Musicians: from Revolver to the Anthology*, Walter Everett writes: "The Beatles' experimental timbres, rhythms, tonal structures, and poetic texts in *Rubber Soul* and *Revolver* encouraged a legion of young bands that were to create progressive rock in the early 1970s" (1999, 95). Several bands throughout the 1970s to be influenced by the music of the Beatles included Frank Zappa and the Mothers of Invention, Badfinger, and Klaatu.

In the spectrum of popular music, Frank Zappa and the Beatles can be viewed as polar opposites. Both Zappa and the Beatles were similar in that they both achieved success amongst the critics of both popular music and art music for their experiments with ideas of the avant-garde. Both Zappa and the Beatles were influenced by the avant-garde composers of the time, and both incorporated these influences into their music. As the Beatles, Frank Zappa incorporated many electronic effects into several of his albums, including *Freak Out*, which was released simultaneously with the Beatles' *Revolver* in August of 1966. The studio effects incorporated by Zappa included tape loops and backwards recordings. As the Beatles, the effects were used with a sense of 'art consciousness,' although satirical in context. Similar avant-garde electronic effects referred to as *musique concrete* were incorporated into Zappa's 1970 album *Burnt Weeny Sandwich*.

The Beatles were only capable of experimenting with the avant-garde, because, after 1964, they no longer needed to worry about commercial success. Having financial security, the group was free to experiment with new styles of music. Frank Zappa approached popular music from the opposite point of view. Zappa, more than likely, viewed himself as an art composer who released albums of popular music as a means of survival. It was the financial success and commercialism of the Beatles that disgusted Frank Zappa. With the 1968 album *We're Only In It For The Money*, Zappa targeted the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* with his tongue-and-cheek parodying of the cover art. Unlike the loveable, huggable, mop-top image marketed by the Beatles, Zappa's music tended to be very crude and filled with vulgarities. In 1988, Zappa performed a variety of Beatles songs while on tour, including 'I Am The Walrus' and his rendition of 'Lucy In The Sky With Diamonds,' which he renamed 'Louisiana Hooker with Herpes' (Watson 1993, 516).

In the late 1960s, the band Badfinger was discovered by the Beatles and eventually signed to Apple Records. In an article for the *Rolling Stone* magazine, Mike Saunders writes: "Without doubt, Badfinger's most noticeable trademark is Pete Ham's ability to write, sing, and even look uncannily like Paul McCartney. And it even goes beyond that, for the group's similarities to the Beatles, in their late Beatles studio-type sound and the good group singing that the late Beatles so direly lacked, are really boggling. It's as if John, Paul, George, and Ringo had been reincarnated as Joey, Pete, Tom, and Mike of Badfinger" (Saunders 2003). The 1970 album *No Dice* contains the single 'No Matter What,' which has similar musical attributes to several of the Beatles songs. The rhythmic pulse and background clapping is reminiscent to the Motown-influenced sound of early Beatles songs, such as 'I Want To Hold Your Hand,' 'Love Me Do,' 'I Saw Her Standing There,' 'She Loves You,' and 'From Me To You' (all from 1964). The harmonic progression of 'No Matter What' is similar to McCartney's 'Oh! Darling' from the LP *Abbey Road* (1969).

Another band to show several influences by the Beatles was the 1970s band Klaatu. The band's debut album *Klaatu* was released in August of 1976. Klaatu's sound was so similar to the Beatles, many rumors spread throughout the decade that

Klaatu was in fact the Beatles, reunited under a new name. In an article published in the *Rolling Stone* magazine, Jim Powers writes: "The following February [1977], Steve Smith, a writer for the Providence Journal in Rhode Island, wrote an article titled 'Could Klaatu Be the Beatles? Mystery Is a Magical Mystery Tour.' The article began the rumor that Klaatu was 'more than likely either in part or in whole the Beatles.' These conjectures, fueled by a series of articles in trade magazines like Billboard created a huge amount of hype and Capitol did nothing to deny or confirm the rumors" (Powers 2003). Powers continues stating: "Throughout 1977, record sales soared and radio stations ran 'Is Klaatu the Beatles?' promotions. Reportedly, some of the 'clues' as to whether or not Klaatu were the Beatles included backward messages, Morse code, references to the group's identities in the song lyrics, and the word 'Beatles' hidden in various places on the record jacket. After several months of conjecture, the group's identity was revealed at the end of the year – it wasn't the Beatles after all, it was Terry Draper (songwriter, vocalist, drummer), John Woloschuck, and Dee Long. Immediately, their record sales declined, and due to a backlash generated by the Beatles hoax their four subsequent albums failed to sell" (ibid.).

In the 1980s, the band The Dukes of the Stratosphear showed many similarities to the Beatles. The band XTC released several albums throughout the 1980s, as a 1960s-influenced psychedelic rock band named 'Dukes of the Stratosphear.' In a CD review of the Dukes's 1987 album *Psonic Psunspot*, for the *Rolling Stone* magazine, Michael Azerrad writes: "Hints of the Fab Four are all over the record – 'Shiny Cage' is a half-serious attack on the bourgeois treadmill, with *Revolver* ricocheting all over the place. Ending with 'I Am the Walrus' laughter, 'You're a Good Man Albert Brown' sounds like an imitation of The Monkees imitating *Sgt. Pepper*" (Azerrad 2003). The single 'The Mole From The Ministry', from *Psonic Psunspot* (1987), features many electronic effects, including the overdubbing of spoken voice, similar to those in the Beatles' 'I Am The Walrus,' (1967) and an extended instrumental coda with backward-recorded material, an effect similar to the one in 'Strawberry Fields Forever' (1967). Both 'Collideascope' and 'Shiney Cage' from the album give lyrical allusions to the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967).

In 1989, the American rap and alternative rock group Beastie Boys may have been the first group in the rap genre to show influences by the Beatles. The single 'Sounds of Science' from the 1989 album *Paul's Boutique* samples the Beatles' single 'The End' from *Abbey Road* (1969). The Beastie Boy's albums, from *Licensed to Ill* (Def Jam, 1986) through *Anthology: the Science of Sounds* (double CD, Capitol, 1999), have similar characteristics to the albums of the Beatles.

As the Beatles, the Beastie Boys' musical style constantly evolved from album to album. Each album characteristically has a sound quality or musical style unique to that individual album. With each album, the Beastie Boys, like the Beatles, became more innovative with their studio techniques. The 1989 album *Paul's Boutique* (Capitol / EMI) is a post-modern narrative of spliced studio mastery. It takes bits and pieces from sources of music as distinct in character as the Beatles, Curtis Mayfield, the Ramones, Bob Marley, and the soundtrack to the film *Jaws*, and created songs out of fragments of modern culture. The band released the album *Check Your Head* (Capitol / EMI) in 1992. In the early 1990s, the popular music culture in the United States was comprised of alternative 'grunge' rock and the mainstreaming of rap. *Check Your Head* quickly became popular by not rooting itself within a particular genre of popular music. The album incorporates the distorted sounds of punk, early 1970s soul-jazz, and traditional hip-hop. *Ill Communication* (Capitol / EMI) was released in 1994 and featured the use of outside musicians, such as rappers Q-Tip (of A Tribe Called Quest) and Biz Markie. The album explains many of the band member's values and beliefs, ranging from Buddhism and corporate corruption to marriage. In 1998, the Beastie Boys released *Hello Nasty* (Capitol / EMI). Like *Ill Communication* (1994), *Hello Nasty* incorporates a blend of vocal styles from outside musicians, including Biz Markie and legendary reggae musician Lee 'Scratch' Perry. The album blends together tra-

ditional hip-hop, the dub freestyle techniques of Lee Perry, with several acoustic tracks.

In 1964, the Beatles became the first British band to achieve success in the United States with both their first No. 1 single on the US charts, 'I Want To Hold Your Hand,' and their landmark performance on the Ed Sullivan Show to a record audience of seventy-three million viewers. The Beatles' original success therefore made it possible for other bands in England to travel across the Atlantic, creating what is now referred to as 'The British Invasion.' British bands, including The Dave Clark Five, Herman's Hermits, The Rolling Stones, The Animals, The Yardbirds, Gerry & the Peacemakers, and The Who, were all able to have success in the United States, due in part to the original success of the Beatles.

In the 1990s, several British bands achieved new success in the United States. The British bands Oasis and Radiohead have both been successful in the US charts, and many popular music culture magazines, such as *Rolling Stone*, have compared them to the Beatles. Oasis was similar to the Beatles, in that they were responsible for the creation of a second British Invasion that lasted throughout the 1990s and into the new millennium. In the May 2nd, 1996 issue of the *Rolling Stone* magazine, Chris Mundy states: "Oasis' attitude seems to be, if it sounds like the Beatles, record it" (Mundy, 2003). Oasis' popularity throughout the 1990s earned the band the title 'the next Beatles'; however, the band is just one of many bands throughout the recent history of British popular music that intentionally expressed the goal of being bigger than the Beatles.

The band Radiohead received comparisons to the Beatles after achieving success both in England and the United States. As the Beatles, Radiohead was introduced to the world as a pop band, but after several releases received critical acclaim for their innovative work in the recording studios. In *Parents Aren't Supposed To Like It*, Judson Knight writes: "A number of critics noted with interest the fact that, whereas Oasis had positioned themselves as 'the next Beatles' – a claim made by numerous bands ever since the Beatles themselves became international superstars in 1964 – it was Radiohead that most clearly deserved comparison with the Fab Four. As the Beatles, who spent a then-unheard-of four months recording *Sgt. Pepper*, Radiohead in the late 1990s found themselves in a position to take their time crafting an album" (2002, 349).

Other popular musicians and bands from the 1990s have been noted for their influences from the Beatles. One of the most notable bands to draw influences from the Beatles was the punk band Offspring. The single 'Why Don't You Get A Job?' from the band's 1998 album *Americana* (Sony), offers a direct imitation of the Beatles. The Offspring's song is in a reggae-style and is a blatant parody of the Beatles' 'Ob-La-Di, Ob-La-Da' (1968). The song has a similar harmonic progression as 'Ob-La-Di, Ob-La-Da,' and, with exception to the change of lyrics, Offspring's song is almost a complete cover of the Beatles' song.

Apart from simply imitating successful attributes of the Beatles' music, many bands have chosen to cover the Beatles' music. In *The Recording Industry*, Geoffrey P. Hull defines the term 'cover' as "recordings or performances of a song by artists and performers other than the artists who originally recorded the song. A 'cover' band does mostly cover versions of songs originally recorded and performed by other artists" (1998, 270). In her article "The History of Rock's Pasts Through Rock Covers," Deena Weinstein gives several reasons why bands chose to cover previously released material: "Covers are done in every conceivable way now, ranging from radical modification to slavish imitation. The reasons for doing covers in the postmodern moment are as varied as the ways in which they are done: the commercial advantage of familiarity, homage, introducing obscure artists to a wider audience, gaining credibility, criticizing the past, appropriating a song from one genre into another, demonstrating one's roots, finding the original song to express the cover artist's views or feelings as well as if not better than anything they could write, and lack of creativity" (1998, 146).

There are many reasons why bands have chosen to cover the Beatles' music. The commercial success of the Beatles is one possible reason for covering Beatles songs. The Beatles had forty-five singles enter the charts throughout the US and Eng-

land, twenty-seven of which reached No. 1. In S*ound Effects*, Simon Frith examines the Beatles' early success. Frith writes: "In 1963-64, the turnover from Beatles music leapt from nothing to 6 million; by the middle of 1964 Beatles records were bringing in $500,000 a month, and that year EMI's pretax music profits rose 80 percent. Over the next ten years the Beatles sold the equivalent of 545 million singles" (1981, 134-35). One explanation for covering the songs of the Beatles can be found in the commercial success of the Beatles. Deena Weinstein stated one reason for covering tunes as "the commercial advantage of familiarity" (1998, 146). A common cliché in the record industry is 'the next Beatles'. After the Beatles disbanded in 1970, the record industry has sought out the next band that will guarantee the label a platinum album. Perhaps by covering one of the many successful Beatles singles, bands or record labels might find themselves one step closer to achieving success.

On September 13th, 1965, the Beatles released the single 'Yesterday' in the US charts. The single eventually made it to No. 1, where it remained for four weeks (October 9th through November 5th). Since its time in the charts, 'Yesterday' has become probably the most frequently covered song of the Beatles. In *American Beatles: From Popular Culture to Counterculture*, Timothy Mahaney writes: "by 1980, over 2,500 versions of 'Yesterday' had been recorded by various artists" (1993, 136).

The following paragraphs will describe and itemize several albums containing covers of Beatles songs that have been released throughout the past few decades. First is the soundtrack to the 2002 motion picture *I Am Sam*. The soundtrack is comprised of covers of Beatles songs by many of today's popular musicians in the United States. The soundtrack to the motion picture *I Am Sam* (BMG, 2002) includes, among other songs:

Rufus Wainwright – 'Across the Universe'
Sarah McLachlan – 'Blackbird'
The Wallflowers – 'I'm Looking Through You'
Eddie Vedder – 'You've Got to Hide Your Love Away'
Ben Harper – 'Strawberry Fields'
Sheryl Crow – 'Mother Nature's Son'
Ben Folds – 'Golden Slumbers'
The Black Crowes – 'Lucy in the Sky with Diamonds'
Nick Cave – 'Let It Be'

One reason given by Weinstein for covers was "appropriating a song from one genre into another" (1998, 146). In 1995, Motown released an album of Beatles covers by some of the most popular Motown artists. The CD *Motown Milestones: Motown Meets the Beatles* (Motown / Pgd, 1995) includes, among other songs:

The Supremes – 'Hard Day's Night'
The Four Tops – 'Eleanor Rigby'
Stevie Wonder – 'We Can Work It Out'
The Temptations – 'Hey Jude'
Marvin Gaye – 'Yesterday'
Diana Ross – 'Long and Winding Road'
The Supremes – 'Come Together'
The Supremes – 'You Can't Do That'
The Four Tops – 'The Fool on The Hill'
The Four Tops – 'Michelle'
Martha Reeves & The Vandellas – 'Something'
Gladys Knight & The Pips – 'Let It Be'
Smokey Robinson & The Miracles – 'And I Love Her'
Diana Ross – 'Imagine'

In 1997, Hip-O Records released an album containing covers by several popular musicians of the 1970s and 1980s. The CD *Meet the Covers: A Tribute to the Beatles* (Hip-O Records, 1997) includes, among other songs:

Earth, Wind, & Fire – 'Got to Get You Into My Life'
Aretha Franklin – 'Let It Be'
Little Richard – 'I Saw Her Standing There'
Richie Havens – 'Here Comes the Sun'
Wilson Pickett – 'Hey Jude'
Ike & Tina Turner – 'Come Together'

Several Country & Western artists in the United States have released covers of the Beatles. The 1995 Capitol release *Come Together: America Salutes to the Beatles* incorporates Beatles covers by Country & Western artists. The CD includes, among other songs:

Tanya Tucker – 'Something'
Willie Nelson – 'One After 909'
Collin Raye – 'Let It Be'
Shenandoah – 'Can't Buy Me Love'
Randy Travis – 'Nowhere Man'
Huey Lewis – 'Oh! Darling'
Kris Kristofferson – 'Paperback Writer'

In 1965, Country & Western Chet Atkins released an album of Beatles covers. On the RCA album *Chet Atkins Picks on the Beatles* (RCA, 1965), Chet Atkins sings: 'I Feel Fine,' 'Yesterday,' 'If I Fell,' 'Can't Buy Me Love,' 'I'll Cry Instead,' 'Things We Said,' 'Hard Day's Night,' 'I'll Follow the Sun,' 'She's a Woman,' 'And I Love Her,' 'Michelle,' and 'She Loves You.'

Deena Weinstein points out that another reason for covering an artist's material includes "introducing obscure artists to a wider audience" and "gaining credibility" (1998, 146). In 2002, Lakeshore Records released an album of Beatles covers by upcoming acoustic female vocal singers and songwriters. The CD *Beatles Tribute: Number One Again* (Lakeshore Records, 2002) includes:

Leslie King – 'Something'
Nikki Boyer – 'I Want to Hold Your Hand'
Lisa Ferguson – 'The Long and Winding Road'
Melissa Quade – 'Help!'
Katherine Ramirez – 'We Can Work It Out'
Erin Alden – 'Hello, Goodbye'
Brielle Morgan – 'Eleanor Rigby'
Theo Ray – 'Hey Jude'
Jil Guido – 'Lady Madonna'
Jess Goldman – 'Let It Be'
Hathaway Pogue – 'Penny Lane'
Maureen Mahon – 'All You Need Is Love'

In England, several of the country's popular artists and jazz musicians released two albums of Beatles covers. The CD *All You Need Is Covers* (Cstle, 1999) includes, among other songs:

Petula Clark – 'Tu Perds Ton Temps'
('Please Please Me' in French)
The Trends – 'All My Loving'
Gregory Phillips – 'Don't Bother Me'
Jackie Lynton – 'Little Child'
Shirley Abicair – 'This Girl'
Max Bygraves – 'A Hard Day's Night'
Mark Wynter – 'And I Love Her'
Me and Them – 'Tell Me Why'
Glyn Johns – 'I'll Follow the Sun'
Isaac Scott – 'Help!'
Sacha Distel – 'We Can Work It Out'
Parrafin Jack Flash – 'Norwegian Wood
(This Bird Has Flown)'
The Settlers – 'Nowhere Man'
Overlanders – 'Michelle'
The Truth – 'Girl'

The CD *Help! The Songs of the Beatles* (Cstle, 2001) was released as a sequel to *All You Need Is Covers* and includes, among other songs:

The Krestels – 'Please Please Me'
The Joneses – 'She Loves You'
Lakeside – 'I Want To Hold Your Hand'
Victor Sylvester – 'And I Love Her'
The Sneakers – 'Things We Said Today'
PP Arnold – 'Eleanor Rigby'
The Tremeloes – 'Good Day Sunshine'
John Schroder – 'Lucy in the Sky with Diamonds'
James Moody – 'Hello Goodbye'

Proponents of art music tend to separate popular music on the basis on being of lower value or of less artistic integrity than art music; however, in *The Beatles: Great Classics*, Allan Kozinn writes: "by 1967, the Beatles found themselves virtually adopted by classical composers and serious-minded critics on both sides of the Atlantic" (1995b, 31). In 1966, musicologist Joshua Rifkin released an album of Beatles covers. The album *A Baroque Beatles Book* (Elektra) was a collection of Baroque idiom arrangements of Beatles songs. Since Rifkin's 1966 album, many separate albums of 'classically' arranged Beatles covers have been released. In 2001, Schola Musica released *The Beatles Gregorian Songbook*, a collection of Beatles songs arranged in the ancient tradition of Gregorian chant. The album includes covers of the songs 'Nowhere Man,' 'Strawberry Fields Forever,' 'Tomorrow Never Knows,' 'Within You Without You,' 'The Inner Light,' 'Blackbird,' 'Mother Nature's Son,' 'Because,' 'The Word,' 'All You Need Is Love,' and 'Let It Be / The End.'

During the mid-1960s, the Boston Pops Orchestra under the direction of Arthur Fiedler recorded several orchestral versions of Beatles songs. In 2000, RCA released the CD *Arthur Fiedler and the Boston Pops Play the Beatles*, which includes covers of, among other songs, 'Eleanor Rigby,' 'And I Love Her,' 'Ob-La-Di, Ob-La-Da,' 'Hey Jude,' 'With a Little Help From My Friends,' 'Yellow Submarine,' 'I Want to Hold Your Hand,' 'Penny Lane,' 'Hard Day's Night,' and 'Fool on the Hill.'

In 2001, Naxos released the album *Beatles Go Baroque*. Like Joshua Rifkin's album *The Ba-*

roque Beatles Book (1966), the CD *Beatles Go Baroque* consists of Beatles songs arranged by Peter Breiner in the compositional style and techniques synonymous with the Baroque Period. The CD *Beatles Go Baroque* (Naxos, 2001) includes: Beatles Con Grosso No. 1 (In the Style of Handel): She Loves You – A Tempo Guisto; Beatles Con Grosso No. 2 (In the Style of Vivaldi): Girl; Beatles Con Grosso No. 3 (In the Style of J. S. Bach): Eight Days a Week – Rondeau; Beatles Con Grosso No. 4: Here Comes the Sun; and more.

There are several other albums of 'classically' arranged Beatles songs that exist, including *Come Together: An A Capella Tribute to the Beatles* (Nu Millennium, 2002), *Bach to the Beatles*, (ASV Living Era, 1993), *Beatles Baroque, Vol. 1* (Atma Records, 2001), *Beatles Baroque, Vol. 2* (Atma Records, 2002), and the 3-disc set entitled *The Music of the Beatles* (Madacy Records, 1998), performed by the RRSO Symphony Orchestra.

Several jazz musicians have arranged the songs of the Beatles. For the 1986 GNP Crescendo Records CD *Stan Kenton and His Orchestra: Live at Redlands University*, Kenton and his orchestra performed a live version of the Beatles' 'Hey Jude.' For the 1972 double-album release *M. F. Horn / M. F. Horn Two*, Maynard Ferguson and his Big Band also played a version of the Beatles classic 'Hey Jude.' In 1996, Herbie Hancock recorded a version of John Lennon's 'Norwegian Wood (This Bird Has Flown)' on his album *The New Standard* (Verve, 1996).

In 1966, the Count Basie Orchestra recorded several versions of Beatles songs. In 1998, Verve released the album *Basie's Beatles Bag*, featuring 'Can't Buy Me Love,' 'Michelle,' 'I Wanna Be Your Man,' 'Do You Want to Know A Secret,' 'A Hard Day's Night,' 'All My Loving,' 'Yesterday,' 'And I Love Her,' 'Hold Me Tight,' 'She Loves You,' and 'Kansas City.'

In 1969, George Benson released an album of jazz-inspired arrangements of songs from the Beatles' LP *Abbey Road* (1969), entitled *The Other Side of Abbey Road* (A&M Records, 1969). Included on the album are covers of 'Golden Slumbers,' 'You Never Give Me Your Money,' 'Because,' 'Come Together,' 'Oh! Darling,' 'Here Comes the Sun,' 'I Want You (She's So Heavy),' 'Something,' 'Octopus Garden,' and 'The End.'

In 1999, jazz guitarist John Pizzarelli released an album of Beatles covers, entitled *Meets the Beatles* (RCA Victor). The album features arrangements by legendary jazz arranger Don Sebesky of 'Can't By Me Love,' 'I've Just Seen A Face,' 'Here Comes the Sun,' 'Things We Said Today,' 'You've Got To Hide Your Love Away,' 'Eleanor Rigby,' 'And I Love Her,' 'When I'm 64,' 'Oh! Darling,' 'Get Back,' 'The Long And Winding Road,' and 'For No One.'

Even as scholars continue to debate the extent of the influence the Beatles have had on rock and roll and popular music through the beginning of the twenty-first century, the Beatles producer George Martin continues to defend the band. In the liner notes to the 2000 compilation of Beatles' No. 1 singles entitled *One*, Martin writes: "Those four young men, John, Paul, George, and Ringo, broke so many barriers and they will be remembered for being the most significant music creators of the twentieth century" (Martin 2000). Many music critics withhold giving the Beatles credit as musical creators, citing earlier sources of music, such as Motown, as more innovative. However, much of the Beatles' appeal comes not from their innovations, but instead from their consistence and superiority over their contemporaries.

Aesthetic Qualities

In the music industry of today, it takes constant promotions to gain popularity, either through radio, music videos, concerts, tours, interviews, or guest appearances on television talk shows. It seems that the music alone is not enough to sustain a musician's popularity; it is as much about being seen as it is about being heard. Potential audiences are created through a concentration of media outlets, as music is distributed to the mass public in the form of radio airplay, music videos, merchandise advertisements (e.g., clothing), and ultimately sold in the form of sound recordings (e.g., records, tapes, and CDs). As successful as this selling strategy seems to be, there is one band that continues to challenge the system.

It has been over thirty years since the Beatles disbanded, yet their popularity continues to blossom. In 1995-96, the Beatles' *Anthology* was released and earned around $100 million (MacDonald 2001, 22). Likewise in 2000, the album *One* debuted at No. 1 in the US charts and, like the *Anthology*, sold millions. In April 2003, the Beatles' *Anthology* was re-released in the DVD format and debuted at No. 1 in the charts. Today, it is hard to find someone who has not heard of the Beatles. In *American Beatles: From Popular Culture to Counterculture*, Timothy Mahaney writes: "Even the most casual of observers usually possess a faint glimmering of knowledge concerning the group's background, and may recall trivial tidbits pertaining to their personal affairs and the relationship that they shared with one another" (1993, 3). This section of the article examines the various aesthetic qualities associated with the Beatles and their music which have contributed to their massive ongoing appeal and influence, and discusses how the group has managed to transcend the typical boundaries of popular music in the world of art music. This portion of the study also discusses the reception of the Beatles amongst various scholars and educators in the field of music, many of whom have chosen to incorporate aspects of the band into their teaching methods.

In 1966, John Lennon described how the Beatles were more popular than Jesus Christ. These comments by Lennon created many controversies amongst the conservative Christian population at the time. To some degree, the Beatles' dominance, within the popular cultures of both the United States and England, has raised the group almost to the level of demigods or prophets, as their "anthems" continue to be sung around the world. To many people, the Beatles are viewed as the 'Horatio Algier' of popular music culture. The Beatles 'rags-to-riches' story is one that inspires hope in many people, both young and old. In *The Beatles: A Collectors Guide to Beatles Memorabilia*, Courtney McWilliams writes: "The story of how the Beatles were born is an example of what young people can do if they put their minds to it. They literally conquered the earth in a fervor, which has not been equaled in the history of music" (1997, 5).

In a recent questionnaire distributed to professors at Southwest Texas State University, the question was asked: 'What do you like most about the Beatles' music and why?' One professor responded: "The Beatles were my first introduction into alternative ways of thinking. Their music made an impact on the way I thought about the world." Another professor simply wrote: "Their ability to story tell." Much of the Beatles' lasting appeal comes from their ability to teach important lessons about life.

The timeline of the Beatles is a good representation of the cycle of life and death. A theatre professor at Southwest Texas State University wrote: "It follows human growth from the young and foolish to maturity." In *Tell Me Why*, Tim Riley states: "The Beatles and their generation were the first to go through puberty together with rock 'n roll on the radio" (1988, 11). Songs like 'I Want To Hold Your Hand' represent the innocence of childhood. The album *Revolver* signifies the end of childhood innocence and the beginning of the growth into adulthood. With *Revolver*, the Beatles begin the existential phase of questioning life. The maturation into adulthood is represented in the more complex music of *Sgt. Pepper* and *Abbey Road*. Finally, the album *Let It Be* (much like George Harrison's 1970 solo album *All Things Must Pass*) represented life's understanding and acceptance of death. In *The Beatles: A Collectors Guide to Beatles Memorabilia*, Courtney McWilliams writes: "The Beatles were human beings, even at the height of fame, and it is the humanness that eventually broke them apart. It is also what will keep their music alive for years to come" (1997, 5).

From 1958 to 1972, the New York Philharmonic, under the direction of Leonard Bernstein, presented a series of televised concerts, known as the *Young People's Concerts*. Each concert, carefully scripted by Bernstein, was designed to expose the youth in the United States to the various composers and musical terminology within art music. In an effort to simplify various musical terms for the youth, Bernstein would often begin his lectures by citing examples from other genres, such as popular music. Recognizing the popularity of the Beatles,

Bernstein would often use the band's music as a foundation for developing larger concepts.

One example comes from the November 6th, 1964, concert, entitled *What is Sonata Form?*, as Bernstein used the Beatles song 'And I Love Her' to present an example of musical form (Gottlieb 1992, 230-32). On November 29th, 1965, Bernstein taught the youth about the horizontal (melodic) and vertical (harmonic) relationships of intervals during the concert *Musical Atoms: A Study of Intervals*. After explaining both terms (horizontal and vertical) separately, Bernstein proceeded by combining the two terms within several musical examples. Bernstein's response, after presenting the examples, was: "If that sounds familiar to you, it should. It's the pattern of the song 'Help!' as sung by the Beatles" (ibid., 263-64). A third example is from the November 23rd, 1966, concert, entitled *What Is a Mode?* During the concert, Bernstein used the Beatles songs 'Eleanor Rigby' and 'Norwegian Wood' to expose the youth to the different church modes ('Eleanor Rigby' is an example of Dorian, and 'Norwegian Wood' is an example of Mixolydian) (ibid., 300 and 307).

Recognition should first be given to Leonard Bernstein, for his desire to expose the youth of the United States to art music and for his ability to communicate his knowledge of art music, both to knowledgeable scholars and to the uneducated public. These concerts presented Bernstein's ability to simplify the musical vocabulary to terms that children could comprehend. One way in which he achieved this goal was to incorporate other forms of music, which he knew would be familiar to the youth.

Recognition should next be given to the Beatles. The fact that Bernstein often referred back to the Beatles' music justifies, to some degree, that there is 'something' within the band's music that transcends their popularity, that 'something' is artistic integrity, or value. In the field of musicology, popular music has always been separated from art music. According to Allan Kozinn, popular music is a form "for which the most benign response in the classical world was bemusement" (1995b, 31). Scholars of art music often degrade popular music by describing the music as typically of lower value and less complex than art music.

Throughout his career, Bernstein often came to the Beatles' defense. In Kozinn's article for the October 1995 issue of *BBC Music*, Bernstein is quoted as saying: "I discovered the frabjous falsetto shriek-cum-croon, the ineluctable beat, the flawless intonation, the utterly fresh lyrics, the Schubert-like flow of musical invention and the Fuck-You coolness of the Four Horseman of Our Apocalypse, on the Ed Sullivan Show of 1964" (ibid., 33). The *Young People's Concerts* are significant for several reasons. Bernstein's use of the Beatles' music is quite possibly one of the first examples regarding the recognition of artistic integrity within popular music by a well-respected figure of art music. Bernstein's decision to use the music of the Beatles as a teaching model has become a trend that has continued through today. The Beatles serve as good teaching models for a wide variety of subjects, from music theory and history classes to marketing, sociology, and early childhood development. The following paragraphs will examine how the Beatles have impacted today's classrooms.

In *From Basketball to the Beatles*, author Ben Mardell chronicles his personal search for compelling early childhood curriculum. His final chapter, entitled 'Sgt. Pepper and Beyond: The Beatles, the Talking Heads, and the Preschool Band,' describes a unit in which Mardell, a non-musician, uses the Beatles to explore music with his preschool students. Mardell writes: "While I hadn't seriously listened to the band in a decade, watching the children play the Beatles brought back happy memories. My junior year in college I wore out the copy of *Abbey Road*. As a preteen I enjoyed the group's lively lyrics, colorful costumes, and risk-taking haircuts. For a new generation of potential fans, the band's childlike qualities – their playfulness, frivolity, boisterous energy, and penchant for colorful clothing – seemed like powerful attractions" (1999, 145).

One of the student's parents, who happened to be a 'classical' pianist, responded to Mardell's decision to use the Beatles' music as a model for teaching by saying: "Why don't you teach them real music?" Critics often disapprove of the use of popu-

lar music, believing it to be of lower value than the classics. Mardell, on the other hand, discussed how the students gained a "heightened musical awareness" after studying the music of the Beatles. Mardell writes: "Superficially, the children's vocabularies expanded to include *lyrics*, *chorus*, *verses*, *instruments*, and *solos*. More substantially, the way the children listened to music changed. They became more careful, informed listeners. They now paid attention to the instruments used, focusing on the harmonica in 'Love Me Do' and the piano introduction to 'You Never Give Me Your Money.' They noticed vocal qualities, distinguishing between John's rougher and Paul's smoother voice" (ibid., 161).

Mardell discusses how some educators try to furnish children's minds with skills and knowledge. Mardell would agree that skills and knowledge are important, but that education involves more than just cognition. To Mardell, educational experiences, whether intentional or unintentional, are important, because they influence the children's disposition to learn. Ultimately, Mardell considered his musical unit in which he incorporated the music of the Beatles successful, since it helped the children's feelings for music grow (ibid., 161-62).

The Beatles have found their way into many college lecture halls as well. Two courses at Southwest Texas State University devote several lectures to the Beatles each semester[3]. The first course is The Sociology of Popular Music (SOCI 3333). This course is designed to explore the relationship between the popular music culture of the United States and other aspects of society throughout the twentieth century. The second course is a music history class, designed to chronicle the history of popular music and jazz, entitled The History of Rock, Pop, and Jazz (MU 3375). Within the School of Music at the University of Oklahoma, Professor Carl Rath has an entire course devoted to the music of the Beatles. There are various universities around the United States which are dedicated to teaching about the Beatles, including the University of Indiana at Bloomington, the University of Hawaii, Yale University, the University of Minnesota, the University of Chicago, the University of Connecticut, the University of Alabama, the University of Virginia, and the University of Idaho, among others.

For years, traditional musicology has made many distinctions between the genres of Western art music and popular music. Yet, as the Beatles continue to gain respect amongst the scholars of art music, the separation between the two music forms lessens. As Tim Riley points out, "strict musicology falls far short of explaining how well the Beatles communicated with their audience and why their records are as important as any artist legacy of our age" (1988, 8). In the October 1995 issue of *BBC Music*, Allan Kozinn chronicles the many musical scholars who have grown in their admiration for the Beatles. In 1966, soprano Cathy Berberian convinced her husband, composer Luciano Berio, to write a collection of Beatles arrangements. In 1992, violinist Itzhak Perlman revealed that his after-dinner habits involved making his children listen to movements of Mahler and records of the Beatles (Kozinn 1995b, 32). Kozinn adds: "Composers as stylistically and geographically far flung as Leo Brouwer, Toru Takemitsu, Peter Maxwell Davies, John Cage, Frederic Rzewski, and Terry Riley have published Beatles arrangements" (ibid.).

In the questionnaire, distributed to Southwest Texas State University professors and radio disc jockeys in the Austin and San Antonio areas, the word most often used to describe the Beatles' music, by those participating was 'timeless.' As Paul R. Kohl describes in his article "A Splendid Time is Guaranteed for All: the Beatles as Agents of Carnival": "The music of the Beatles transcends time and space and personality. It is certainly not alone in this; all great art must be transcendent" (1996, 81). In *The Beatles, popular music, and society: A thousand voices*, Ian Inglis describes the music of the Beatles "in terms that go beyond the purely musical to encompass the intellectual" (2000, 4). According to Inglis: "It is important here to distinguish between two of the most salient criteria by which intellectual contributions are assessed – their longevity and their impact" (ibid.). Much of the appeal from musical scholars stems from the

[3] The listing of courses was based on the fall 2002 and spring 2003 catalogues, and was accessed on April 30th, 2003, at Southwest Texas State University's website, http://www1.swt.edu/catsweb/rg/OPEN_FAL_IDX.HTM.

recognition of artistic integrity, or value, within the Beatles' music. Often, the Beatles were pursuing musical ideas that were not far from many of the most respected composers of art music. Leonard Bernstein often referred to the Beatles as the Schuberts of our time. Like Schubert's art songs, the Beatles usually composed songs for solo voice and instrumental accompaniment. The Beatles songs, such as 'Yesterday' (1965), 'Norwegian Wood' (1965), 'Michelle' (1965), 'Eleanor Rigby' (1966), 'For No One' (1966), and 'Julia' (1968), are similar to Schubert in that they have simple melodies, with a universality of folksong. The Beatles' *Rubber Soul* (1965) and *Sgt. Pepper's Lonely Hearts Club Band* (1967) have similar musical characteristics to the nineteenth century song cycles of Schubert, Schumann, and Beethoven.

Like Beethoven, the Beatles were revolutionaries. In Kozinn's article for *BBC Music*, musicologist Joshua Rifkin is quoted as saying: "The Beatles revolutionized the very molecular structure of pop music, transforming a language of strong appeal but apparently limited resources into a viable means of subtle artistic expression" (1995b, 33). Many comparisons can be made between the Beatles and Beethoven. Both allowed their respective genres to move in new directions by expanding the dimensions within. The Beatles expanded rock and roll and popular music in several ways. The band incorporated non-Western traditions into their music, such as Hindustani music of northern India, and experimented with many avant-garde electronic effects. The Beatles also expanded the lyrical content within many of their songs. In *The Beatles, popular music, and society: A thousand voices*, Ian Inglis writes: "The archetypical pop song has always been, and continues to be today, the love song – the lament for lost or unrequited love, the celebration of mutual and / or genuine love, and the comment about the nature and significance of love. In place of love, their [the Beatles] new themes explored alienation and estrangement ('A Day in the Life'), rebirth ('Here Comes the Sun'), escape and solitude ('Fool on the Hill'), political involvement ('Revolution'), nostalgia and regret ('You Never Give Me Your Money'), the effect of drugs ('Tomorrow Never Knows'), interpretations of childhood ('Penny Lane'), divisions within the counterculture ('Come Together'), the boredom of excess ('Good Morning, Good Morning'). In doing so, the Beatles were in effect realizing their ability to make larger artistic statements within their pop format" (2000, 10). Like Beethoven, the Beatles have set many precedents, which for years have remained unmatched.

Although the Beatles, as a band, existed for less than a decade, their artistic and cultural legacies cannot be measured. As time transpires, the Beatles' popularity will continue to grow amongst the millions of people in the United States, from the future generations of youth to the scholars in the field of musicology. The possibilities of the Beatles' music, the many complex worlds living within the incredibly rich repertoire of the band, are just a few of the many attributes to the Beatles' music that are beginning to be explored.

'The End' (Abbey Road, 1969)

In closing, it is clear to see the historical significance of the Beatles, both in terms of 'longevity' as witnessed by the continuing mass appeal of the band by many of today's youth in the United States, as well as their 'impact' to the ongoing development of the United States' popular music culture. Much of what has transpired, both yesterday and today, in the popular music culture in the United States has been directly influenced by the music of the Beatles. But how much will the aesthetic qualities of the band be recognized by future scholars in the field of music? . . . in the words of John Lennon: "tomorrow never knows."

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Opinion Articles

Teaching is Difficult … Have You Thought About Performing?

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The innocuous title of this paper would no doubt make some teachers snicker and some performers furrow in anger. It is of no argument that students studying music in higher education have at least experienced indirectly the chasm between two of the most common choices of music as a profession: performing and teaching. Horror stories are often told of less than stellar performance students being goaded towards choosing teaching as an alternate field of study, because they "just can't cut it" in performance. It is an elitist perspective at best. At worst, it threatens the very foundation that musicians strive (or pretend) to maintain, and that is the joy of music itself.

Should a teacher be any less capable a performer as any other "professional" musician? Should a performance degree *also* emphasize teaching skills? Do teachers need to be performers of the highest possible caliber *and vice versa*? Are performers teachers by nature, influencing students indirectly through their modeling of excellent performances? Do most "performers" also teach at some point (or *all* points) in their lives? These questions are only the beginning of the journey towards a unification of teachers, performers, and their practices. Questions like these are also catalysts in the promulgation of an enhanced societal view of music's necessity and of its value in our educational system. In this discussion, I plan to explore the many psychological partitions that exist between the teacher and the performer with hopes to giving rise to the threatening implications of a one-sided philosophy of music's existence. As a result of these explorations, I would like the reader to objectively identify with the terms "teacher" and "performer," for I believe that all musicians should exemplify them mutually.

We must break the term "musician" into the constituent parts already mentioned: teacher and performer. When someone is both, to the best of their abilities, then they would have achieved the status of musician, or one holistically trained in music: to do and to share. The reality is that between the performer (viewed mainly as a performing artist) and the teacher (viewed mainly as a classroom teacher) exists a symbiotic relationship in that one *feeds* the other. One function enhances the other, making it stronger. To be lacking in one, removes from the other a sense of completeness or ability. It is my belief that to be both simultaneously, to break down barriers of mutual exclusivity, is to impart music upon the world in a manner that is most beneficial in any setting, be it the performance hall or the classroom.

Unfortunately, the idea of the performing teacher retains an idealistic form, due much to the fact that music in our higher educational system has not opened the doors to receiving this brave, "new" concept. Instead, some influential powers push weaker musicians towards teaching (even when their interest lies elsewhere), and place upon a pedestal those of the highest performing ability. One is taught to perform, the other is taught pedagogy, and all the while ignoring the fact that performing is an *extension* of pedagogy (Howe 1962). The profession must begin a transformation of thoughts of musical segregation to the ideals that could exist, but are marginalized by way of a fixed paradigm. By simply realizing that a musician needs both qualities to succeed at the highest level, and by trying to become both teacher and performer to the best of one's abilities, the quality of music and music education can continue forward.

Throughout history, musicians have filled a dual-role in society of music educator and performer. Music educators in the early United States sought to produce other music educators who could also perform (Mark and Gary 1992). Performer-teachers in earlier times traveled, establishing "pop-tent" singing schools throughout their journeys, producing students who became performer-teachers

in their own musical settings. The lack of printed materials and standardized pedagogy made rote teaching the prevailing method of content delivery. Until the advent of printed method books and the development of other teaching methods and curricula, teachers relied on their performing abilities to demonstrate quality music. These singing school masters were accomplished performers, in a sense, but in no doubt owed much of their success as teachers to their ability to model good singing. The public viewed these teachers as musicians, for there was no need to make distinctions as to their specialty. Singing schools provided opportunities for young musicians to develop their talents in all areas of music. Sadly, especially in the 20th century, distinctions began to be made between someone who was a music educator and someone who was strictly a performing artist.

Whether or not our current perceptions of teachers and performers can be explained by any one common event is not important. The most pressing issue is to identify possible explanations of how this distinction came to fruition and possible solutions to assuage the division. The beginnings of some teaching careers in music have started with failure. These "failures" are a result of not being successful as a performing musician, or the proverbial professional stage player of world-renowned acclaim. In many higher education institutions, this lack of achievement leaves many relegated to the teacher-training program, even if teaching was never a priority in their musical pursuits. The general belief among many higher education faculty and students is that not being able to perform at a high enough level for acceptance into a "performance" program offers only one alternative, often phrased as "Have you thought about music education *instead*?" More devastating is that the applied music faculty of some higher education institutions often see teaching as a second-rate profession, one reserved for those unable to meet the "more rigorous" performing-based programs. These opinions have disseminated into the student body and remained in circulation. Nevertheless, the division of the two worlds of performance and teaching is not merely a psychological one, but is a physical reality in many institutions of higher education. These schools offer both performance and music education programs as separate fields of study, leading to different degrees, but these schools fail to provide any real difference in their delivery. Many teaching degrees contain a balanced curriculum of performance and pedagogy, but some performance degrees are lacking in pedagogical training. For example, my Bachelor's degree in music from a small university was one of two music degrees offered. Almost every music major chose the route to teacher certification, thereby electing to take the state required education classes and other pedagogical classes as they related to the current state of public school music teaching. The performance degree differed very little from the education degree. In fact, the only difference was a foreign language requirement and some additional general arts classes outside of music. The actual performing (recital, proficiencies, etc.) requirements for performance students were no different from those required of my music education degree. The same number of studio lessons and the same applied teachers were involved with both degree plans. While this may have been more of a consequence of the small college with limited music faculty and students, it raises an interesting point. Why did the education degree focus equally on performance and pedagogy, but the performance degree required *no* teaching skill development of the performance students? This is a more common scenario than one might think, existing in a variety of settings from smaller colleges to universities to music conservatories. Given our current trends, separation is likely to continue, as there is not any one cure available for changing the way musicians see themselves and their respective professions. There is no problem with the way one sees his own professional subset of music, but instead the problem lies with how members of one subset envisage the other subsets and their interrelation. A reversal of the elitist attitudes from the performance side of the argument and a willingness of all music educators to rise up and become the best teachers they can be through a comprehensive approach to music, including performance ability, will be a great stride towards the unification of these two ideals.

In fact, many European music schools are now proactively addressing this problem and have begun exploring ways to provide a fulcrum in the balance of performance and teaching in their programs. They have begun to see the importance of a balanced curriculum and how their graduates actually put their degrees to work and in what settings they choose to do so, mainly teaching due to fierce competition of performance-only jobs. Music schools in England, Austria, and Scandinavia have recently begun reintegrating "artistic" studies of a performing nature with instrumental and vocal pedagogy. The Danish Royal Academy of Music seeks unity within their student body by requiring an initial year of study with no "specialization" required. Only later in the program is a specialization chosen (Mark 1998). European countries have felt the reverberations of these professional divisions similar to ours, but are beginning to take steps in the right direction towards bringing musicianship as a whole back to the forefront.

With all of the information presented to this point, I have yet to delve into the realm of *why* I believe these things are important, and why their separation only impedes our profession's growth. I have said that if you want to be a true musician, more than just a performer and more than just a teacher, you must excel at both. If you want to excel at *what you do*, you must excel at *what others do* as well. That is, to be good at one thing requires that you also be good at its related things, whatever they may be. With the points I intend to make in the remainder of this discussion, I hope to shed some light on why it is important to be both performer and teacher.

To ask for proof that performers can benefit from the acquisition of teaching skills is to deny one simple truth. This rather indistinct truth is that performers are *already* teachers. A commonly accepted definition of the verb "teach" is "to impart knowledge." While you could define teaching with those three simple words, the meaning is obviously much deeper than that, if not buried within stereotypical imagery. The word "teacher" alone can conjure up a stereotypical image of an aged woman in a flowered dress, wearing thick framed army-issue glasses, hunched over a student in a traditional classroom desk. This person is "imparting knowledge" to someone else. No one would disagree that teaching occurs outside the classroom as well. Parents teach their children, ministers teach their congregations, children teach their pets, and so on. All of these relate to some extent, because they commonly use a verbal communicative method.

This leaves us with the oft-ignored nonverbal learning. Everyone could possibly think of several instances in which learning took place without the typical verbal interaction of "teacher-student." Perhaps a grandmother gave a young child a certain look when that child reached for a fragile porcelain figure on her display shelf. That child learned something from that interaction, without the need for a verbally communicated "lesson." Therefore, if someone can learn something from any doer of an observable action, then this must be the case no matter the method of informational conveyance. Learning does not require verbal communication or the traditional classroom form of teaching. Even a simple interaction, verbal or not, can suffice for learning to take place.

Good performance provides a model from which learning and improvement can be derived. Ask any music educator about modeling as a teaching tool and they will concur that sometimes words just cannot dictate fully a meaning or requirement, whereas a simple performance of the correct technique or a recorded example can bring much understanding to a lengthy explanation. The behavioral modeling and social learning theories of general education base their arguments wholly on this topic. They describe that most of what we learn as humans is promoted through modeling or demonstration (Arends 1994). We learn what to do, at least approximately, from watching or listening to others.

These examples lead to the next logical conclusion, as relating to music, that a simple performance, without a traditional speaking / teaching construction, is still educating those who are listening. There is still a natural interaction taking place, whether or not what everyone comes away with is expressible is not the point. That which is "learned" would rely on the audience member's unique participatory perspective. The point is the performer of any observable task, be it musical or not, is a

teacher *by nature*. In the performing artist's case, one could definitely say that I have attended many concerts, in which I walked away with something learned. Perhaps it was not a statement or factoid I could express in definitive terms, but I definitely learned *something*. If the performer is already teaching on a passive level, then it follows that a performance strengthens further by the inclusion of active teaching as well. Is a concert, in which the director simply runs through the entire program, as effective as a concert, in which he stops and gives a little information on each piece or some other background information? The audience who is actively taught in addition to the preexisting passive teaching already taking place, even if only in minute ways, would walk away having a more profound sense of enjoyment and appreciation for the performer(s) as a whole.

If we were to ask "What can teaching do for me as a performer?", then we have another set of arguments for learning to teach. No matter the level of skill, the truth is that the odds of becoming a professional performer are similar to those of becoming a professional athlete. Wilson (1998) estimates that less than one percent of graduating music students can support themselves as concert artists alone. If some other form of wage-earning employment must supplement their income, then teaching is at the top of that list. At this very moment, private lesson teachers and music directors that are, and have always been, performance students fill our public schools. Another kind of paradoxical, if not humorous observation is to look at the typical performance faculty of any higher education institution. Some of these performers have attended the most prestigious music schools and earned as advanced a degree in music performance as possible and find their home teaching all day, every day. Since the "teach as you have been taught" method is widely accepted and implemented (Durrant 1992), the fact that performance majors are not required to train in pedagogical methods is dumbfounding.

Am I trying to send all college performance majors through a rigorous teacher-training program? No, but consider how innate ability or self-discovered skills can "be enough" for a performer to gain some performance opportunities and notoriety, whereas a teacher must receive extensive training in the teaching and learning processes, and teaching job descriptions usually require a college degree and further certification(s). This tells me that if it is widely accepted that to be an effective teacher, one must train formally to some degree in the teaching field, then this should include everyone who will teach at some point in their lives. If the majority of performers end up teaching in some form, should we not give them some pedagogical training in hopes of helping to ensure their success?

The most extreme and detrimental situation that could come of "teaching as an alternative" is the performer who only teaches "for the money." Teaching out of financial necessity alone will do nothing for the advancement of our profession, much less positively impact the growth in musicianship in his students. This is not to say that a student cannot learn something from their performer, even if this is the case. What I am suggesting is that if you are going to teach out of necessity, even without some semblance of desire, then at least be the best teacher you can possibly be.

In another recent study, Persson (1996) suggests that performers with no pedagogical background or training can be detrimental to students' progress. Students of a well-regarded and highly accomplished professional performer with no teaching experience (other than the students used for the study) were surveyed and asked for their perceptions of their performer's successfulness in imparting knowledge. The young students characterized the subject's performance as a teacher as inadequate, lacking in direction, and lacking a goal-oriented structure. More importantly, the students *felt* unsuccessful as a result of her teaching. Thus, these implications are even more powerful, having come from young children and not a knowledgeable external judge of the performer's educative ability. The researchers attributed the subject's teaching deficiencies to the lack of implementation of basic psychological principles of teaching and learning.

In addition to furthering the students' abilities through effective teaching, it is widely suggested that teaching an ability or concept reinforces one's own abilities and understanding (Miller 1982, Osland 2002, Schmied 1964). The somewhat trite

statement, "If you really want to learn something, you must teach it," definitely applies here. Many accomplished performers have made similar types of statements regarding how teaching ability has positively influenced their own performances. Among the most common perceptions are that teaching forces performers to organize and articulate into words and concepts that which is happening musically and mentally within themselves. They have also noted that teaching others is essentially the same as teaching oneself. Critical listening skills applied to the self when working towards a flawless performance can also be applied to students in order to bring out their highest possible achievement and vice versa. Teaching students is also an exercise in problem solving. By searching for solutions to performance problems and finding inventive ways to explain concepts, one's own abilities will undoubtedly improve. Knowing the intricacies and processes of teaching positively influences one's own understanding of the learning process.

We have established that performing is a teaching tool by nature. If this is so, then the inverse must also be true. If the stereotype continues to consume the definition of what a teacher is, then this argument fails. However, consider some alternate viewpoints. Upon examining a typical music classroom through a different lens, one might begin to see the correlation of a class of students to an actual audience. By watching the most gifted and effective teachers work, it becomes clearer that they are actually performing. Their performance of the task of imparting knowledge and the performance of their routine job requirements are undoubtedly, in the simplest sense, performances. Think a little more about the audience-students relationship. That comparison seems justified without need for much explanation, but to investigate the teachers-performers comparison as it relates to their respective audiences brings clarity to the teacher's difficult job. Performers maintain a certain distance from their audience, whereas a classroom teacher must actively seek out an interaction and promote its growth. Performers do not require that their audience maintain complete concentration upon their efforts, for you could arrive during the last portion of a long performance and still leave with a semblance of completeness or satisfaction. Classroom teachers must not only maintain their audience's complete attention, but must simultaneously maintain the group's focus, achieve their musical objectives, constantly vary their methods in inventive ways, deal with classroom anomalies such as disruptive behavior and interruptions, and must maintain a fresh environment by performing their duties every day of the week for an entire school year. Suddenly, the performing artist's job cycle of "practice-perform" seems less convoluted.

For any performing teacher to be effective, their audience must also view them as a performer. This alludes once again to the image of the typical teacher. If you asked the common man if the conductor of the Chicago Symphony were giving a performance through his conducting every time he stood in front of his group, leading them to a common goal, the answer would most likely be "yes." If asked the same question of a middle school orchestra director, the response would most likely be that they are not performers, but rather teachers. Is there really a difference? Certainly, the performance abilities of the groups are significantly different, but if that is the only criterion of concern and for the application of the second-rate "teacher" label, then in that thought process lies a flaw of huge proportion. If the middle school orchestra director were to conduct a program with an average middle school orchestra and then conduct that same program with the Chicago Symphony, would it be as fair to label those two performances differently? Conducting the Chicago Symphony to me seems less demanding, since the musicians arrive with preexisting outstanding musical achievement. However, giving a roomful of young students the skills to perform music in an orchestra over the course of two or three years, when they arrived knowing nothing, is indeed a true performance. If this is sound logic, then any teacher, no matter the setting, who strives to make every day a performance and does so with success, has earned the title of "performer."

Upon surveying many dual-role professionals that perform and teach successfully, Wilson (1998) observed there is usually a confirmation that performing and teaching are reciprocal, but more is borrowed from performing to aid in teaching than

vice versa. The question often asked is: "How can you teach what you cannot do?" Teaching can be a performance by nature, but to be able to teach effectively requires that same person to reach a certain level of proficiency in that subject area beforehand. The fact that one of the primary purposes of music's existence is for performance (in some manner) infers a disposition that to teach music, one should have first reached a significant level of understanding through the actual doing of music.

There are many more positives in maintaining a high level of performance ability within a teaching setting. Having been a performer and experienced first hand the developmental processes and preparations that go into developing musical knowledge perfectly positions that person to convey musical knowledge to others. Teachers, with their unique learning experiences and background, can directly communicate to students with greater credibility. A deeper insight to musicality, rather than just its surface features, is the direct result. A highly developed skill in music also raises the standards under which the teacher teaches. Performance skill demonstrated directly by the teacher can also be a great motivator for students, elevating the teacher to a higher status of credibility and formulating a student's desire to emulate that same level of professionalism.

These statements should not be misinterpreted to say that to be able to perform at a high level will automatically make one a fantastic teacher, as this is simply not true. In fact, the main disagreement of these views is that we all know a great teacher that is lacking in performance ability, and I agree that this is a possibility. Teachers themselves must strive to be good teachers, but to be able to perform music at a high level will qualify them to do a better job. That "great teacher" we all know with little performing ability certainly can be influential and impart knowledge very successfully, but add the ability to perform at the level he or she expects of everyone else and the teacher's magnificence increases exponentially. Obviously, one who teaches full-time does not usually maintain the same performance abilities throughout their career. The job of teaching generally disallows attention to such maintenance, but the experiences of having reached that level at one time will still benefit the teacher and student for life. It would also be unfair to expect all music educators to become players of a virtuosic level, unless they endeavor to teach other virtuosi. Howe and Sloboda's study (1991) investigated students' perceptions of their former teachers and their abilities. Generally, students reported that their early teachers lacked in performance ability and that this was a major factor in their pursuing more accomplished teachers. The teachers lacking in performance skills were less likely to hold their students' confidence and respect and therefore students viewed their teaching as less successful, without concern for it actually *being* less successful.

Given the teaching role almost all musicians are likely to consider, by choice or force, performance degrees are a handicap to their holders. That is not to say the opposite is untrue. Music education degrees that do not emphasize development of performance skills and musicality are equally unfavorable. There is an underlying need to train performers, as a dual-role professional, in the areas of performance and pedagogy and school methodology to help augment the teaching that they will undoubtedly do, even if teaching for financial reasons alone. Essentially, we are asking: "Why be a teacher in addition to the performer that one may already be?" The answer is merely this: to improve. If the performer does in fact teach, then why must he teach well? I believe the answer to this quandary lies in another simple question: "Am I teaching or just giving lessons?" Teachers also should acquire and maintain a high level of performance ability and quality. We must tend to the apparition of teaching being a second-rate profession and that music educators are lacking in basic skills of musicianship. Teachers should be constantly searching for ways to abolish the snobbish viewpoints of others who look down upon them. If society views teachers as lacking in performance ability, the obvious antidote is to raise our level of performance.

Although some would like to pretend that performers and teachers live separate lives with separate goals and abilities, the truth is that the two are inseparable. To be one is, by nature, to be the other. To ignore one, while developing the other, forces an imbalance upon the equation of "teacher

plus performer equals musician." The main problem is the one that is most difficult to change: the attitudes. One common positive attitude that we all share is that music is important to us, and therefore, we are constantly searching for a way to spread music and its joy throughout the world. Teachers teach, so that audiences will support, or one day become, the performing artists (Rappaport 1985). Performers perform, to share with their audience a love for music, and instill a desire to perpetuate its existence and value. This natural relationship, the reciprocation through which music naturally cycles, is the key. We as teachers and we as performers are dependent upon one another, for without one we would not need the other.

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Some Thoughts on William Caplin's Formal Categories and Their Application to Compositions of Different Historical Periods

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I would like to begin my paper with appreciation of Caplin's creative approach to the theory of musical form (Caplin 2001)[1]. He put a strong emphasis on the formal functions of the different sections that make up a piece of music – something that has been commonly neglected by a great number of theorists, who simply found it safer to label conventional structures and to talk about their size. Caplin also reconsidered basic terms, such as "period" and "phrase", and suggested new terminology to describe the formal design of non-periodical themes. The term "sentence", borrowed from Arnold Schönberg, meets perfectly our notion of a thematic unit, which corresponds in size and meaning to the period, but possesses a non-periodical structure. (I will talk about Caplin-Schönberg's understanding of periodical vs. non-periodical structure in a while.) The author of *Classical Form* found it necessary to enhance the first chapter, "Preliminaries", with a section on harmonic functions and progressions. Here, however, Caplin departs from Schönberg's notion of functionality (the latter talks about subdominant function and gives the cadential 6-4-chord a relative independence related to its chordal structure and to the fact that it could serve as a resolution of other dissonant chords) and embraces a pure Schenkerian approach, referring to the subdominants as pre-dominants as well as considering the cadential six-four as a dominant with two non-chord tones. While I have strong

[1] While Caplin's book (Caplin 2001) focuses on classical music, the goal of this paper is to discuss the application of Caplin's formal categories to Romantic and modern music. All references to Caplin are specifically to Caplin 2001.

I have strong objections to Caplin's presentation of functionality in harmony, I prefer not to digress from the general tone of positive and well-meaning appreciation of his book. Maybe the only bias that cannot go without mentioning, since the author builds his criterion of period upon it, is his narrow definition of the latter. According to Caplin, a period is a thematic unit, where the second phrase repeats the first in some way and brings a fuller cadential close (ibid., p. 12). It was Schönberg, who first expressed this thought, and it found its appreciation with Caplin. Obviously, it excludes the contrasting period from the parameter of periodical structures, and we should be aware about this fact when dealing with the tools for analysis provided in this book. In fact, passages generally determined by most musicians as a contrasting period, a double period, or a three-phrase period are to find its place in Caplin's book under the so-called "hybrid structures" (although I doubt if he mentions the last two at all). Once we have gotten used to such an approach, it becomes easier and even pleasing to analyze a piece of music, "armed" with Caplin's tools. We simply go through the composition using his terms and criteria, and we find out that they work well for works created during the classical period. A good starting point is the complete understanding of the meaning of the term "sentence". This is described as an eight-measure structure (in most typical cases), which consists of two phrases, both having specific functions. It is these functions that make the sentence differ from the period. They are determined as a *presentation* and a *continuation*. The *presentation* characterizes a two-measure basic idea, which is repeated immediately. The *continuation* features *fragmentation* and *harmonic acceleration.* The third formal function that is essential for the sentence theme-type is the *cadential function,* which is usually a structural part of the continuation phrase.

Once we have understood the meaning of the formal functions of the sentence, we could compare and contrast it to the period and "hear" the difference in a way we have not been able before. The period is also an eight-measure structure, consisting of two phrases. The first phrase also opens with a two-measure basic idea, but instead of being immediately repeated, it is followed by a different material described as a "contrasting" idea, which leads to some kind of incomplete cadence. The second phrase repeats at least a part of the first phrase (its basic idea portion or more) and concludes the whole unit with a stronger cadence, usually a perfect authentic cadence. The *antecedent–consequent* relationship implied by the two halves of the period is based on both the repetition of the basic idea in the second phrase and the different harmonic cadences (weak to strong) that shape their endings. The repetition of the melodic content of the first phrase as well as the harmonic balance achieved in the periodical structure makes is seem more balanced and proportionally more symmetrical than the sentence. I prefer not to engage myself in a discussion about which one is more *tight-knit* than the other; all the more the author does not do it either.

However, the author makes specific implications through the categories of tight-knit and loose-knit. For example, the thematic units of period, sentence, hybrid, and compound themes as well as binary and ternary forms are defined as tight-knit themes, whereas the transition, the development section, and the coda in a sonata form reveal "looser formal regions". Caplin uses the latter term to refer to the subordinate theme and the recapitulation, too, although I think that generalization in that direction would be more than frivolous; there is a considerable number of subordinate themes, which are more tight-knit than the main ones. There could also be found almost literal recapitulations of the exposition material, but the exposition, on the other hand, is not regarded as a looser region.

Here we came to the understanding of the terminology applied by William Caplin. I believe that if we use, as a point of departure, the thematic unity of the melodic material, the relative harmonic stability, and the consistency of rhythm over given segments of melody, we can come to an agreement that this is what makes the difference between tight-knit and loose-knit structures. There is also something else that the author points out in connection with the end of the opening sentence in Beethoven's op. 2/1 piano sonata: the application of the liquidation technique, that is the abandonment of those specific features (motives and rhythms) associated

with a particular theme and their replacement with conventional passages that could be encountered in almost any composition within a given historical period. Although Caplin reveals this procedure in relation to the form of sentence (a tight-knit structure), we could easily find its application on a larger scale in any of the looser structures. As a matter of fact, the techniques of fragmentation and liquidation either mark an upcoming cadence or announce the beginning of a looser passage. The most part of transition-like structures as well as vast portions of developing sections are made up of conventional lines. Harmonic instability, on the other hand, is achieved in a variety of ways: sequential technique (diatonic or chromatic model-sequence motion), tonicization of close or remote key centers, deceptive resolutions, including "resolutions" of a dissonant chord to another dissonant chord, cadential motion suddenly interrupted by essentially new material, evolving harmonic progressions over a pedal point, etc.

Having spoken about Caplin's categories applied to the analysis of classical works, I would like to mention a few examples, which, in my view, reveal the efficacy of his analytical approach. The exposition of Beethoven's piano sonata op. 2/1 in F minor begins with an eight-measure sentence, where the three formal functions of presentation, continuation, and cadential function are clearly marked by specific means, such as a statement of a basic idea and its repetition, fragmentation, harmonic acceleration, liquidation, and closure with a half cadence. The transition also has its stages of presentation and continuation and going through a half cadence, it "stands" on the dominant of the subordinate key, thus preparing the new subject to come in. The unusual entering of the second theme over a dominant pedal creates tension; the harmonic instability arises from the dominant-tonic conflict and reveals a structure that is looser than that of the first theme, although the subordinate theme is a sentence, too. The cadential function is prolonged by means of *expanded cadential progression*: "the individual harmonies of the cadential progression are lengthened compared with their relatively compressed appearance at the end of a tight-knit phrase" (ibid., p. 20). Ultimately, the subordinate theme is closed by a complete cadence, but as Caplin says, it is distinctly looser than the main theme. The vast region that the passage occupies (21 measures vs. eight of the main theme) is a result of the application of the techniques of *extension and expansion*. These, along with the harmonic instability of the structure, lend a different character to the sentence itself, making it a looser formal region.

As regards the formal functions in the development and the recapitulation of a sonata-allegro form (within the classical period), Caplin's method seems to work quite efficiently. This could be observed in the Finale of Haydn's A-flat Major piano sonata. The *pre-core* is a complete thematic unit (a period) that opens with the main-theme material and closes with an imperfect authentic cadence. The *core* (m. 46) is held in *forte* and represents a sequential passage, which leads to a *retransition* (that is pretty much a core-like structure) and a *standing on the dominant.* These terms suggested by the author of "Classical Form" shed a light over the "vague and obscure region" of the developing section as such; we seem to have been used to analyzing only the exposition and the recapitulation of a sonata form, thus leaving out the development as something that is not "worthy" of our attention. In fact, this appeared to be the region of our weakness in musical analysis. The recapitulation in the above example brings a post-cadential function, inserted between the subordinate theme and the closing section. This could be defined as *interpolation*. Although we cannot speak about a *coda* here, there are many classical works that feature such a function, for example the latest Haydn, Mozart, and Beethoven symphonies, a number of Beethoven piano sonatas, string quartets, etc. This is an independent section, which could incorporate ideas from all of the previous sections and could exemplify the so-called "compensatory functions": passages that realize some of the implications made before.

I would like to mention Beethoven's string quartet op. 18/6 as well as Mozart's second movement of the "Haffner" Symphony as relevant examples that illustrate the categories introduced by Caplin. Interesting about the Beethoven example are the vast regions that the tight-knit structures occupy (thus becoming less tight-knit).

Romanticism, as a way of expressing an artist's personal feelings, offered new means that lead to either extending the proportions of the compositions or reducing them to a miniature. The tonal plans of Romantic works expanded enormously by introducing unexplored remote key areas. This justified exaggeration could be traced back to some of the most prominent works by Beethoven, such as the Ninth Symphony, Eroika, Hammer Clavier, and Waldstein sonatas, some of his string quartets, etc. A strong contrast between different thematic lines and sections underlines the new esthetic of Romanticism. Although Caplin's book was inspired by, and written on, the instrumental music of Haydn, Mozart, and Beethoven, his theory seems to work well with examples of both Schubert and Schumann, with a few exceptions. Being not so familiar with Schubert's A minor sonata, I would mention that it represents a manifestation of an enormous increase in size of the tight-knit structures. For example, the expositional thematic group implies a huge parallel period that stretches over 44 measures! Its gigantic antecedent phrase (a phrase group by itself) elides with the beginning of the consequent in m. 26. The latter opens with the same material as the first and draws a compressed rhythmic contour, which is followed by the other, fragmented portion of the phrase "mutant" (which returns the material from m. 9 on, but this time transposed) and closes with a perfect authentic cadence. Here, I would employ terms such as *harmonic acceleration*, *fragmentation* and *liquidation* to describe the way the last phrase group unfolds.

Schumann's quintet in E-flat major offers a no less interesting picture than the one above. It combines both conciseness and broadness in the exposition of the thematic material. The exposition itself consists of three tight-knit units, determined as a main theme and two subordinate themes. This event also has its predecessors; if we take a look at Beethoven's D-major sonata op. 10/3, we will find a three-theme exposition, too: the main in D major, the first subordinate in B minor and the second subordinate in A major. Some theorists use the term "intermediate theme" to designate the second unit. The opening passage (main theme) in Schumann's work is an asymmetrical nine-measure period, whose antecedent phrase closes with a perfect authentic cadence and elides with the beginning of the transition. This is the "concise" part of the exposition. The second theme (the intermediate theme) begins in the remote key of G-flat major. It opens like an eight-measure period whose consequent phrase *fails* (as Caplin would say) to realize. Rather, a deceptive cadence occurs and the second theme extends over a large area, going through its own transpositions until the modulation in F major (standing on the dominant of the subordinate key B-flat major), which closes the theme. The term "phrase group" seems most reasonable to me to designate the long 24-measure structure of the intermediate theme. I cannot recall Caplin using of this term, however. He uses the term "looser sentential function" instead. However, if we decided that this was a four-measure basic idea, which was extended by transposition and then standing on the dominant occurred (the F major area), it would be the continuation phrase that would lack. On the other hand, if we consider the possibility to divide the structure in two parts – a 16-measure antecedent and an eight-measure consequent (thus matching the term *expanded periodic design*, used by Caplin on p. 111) the fact that the whole large period would be made up of a single thematic unit, which is transposed along, does not give us the needed contrast to justify such a structure. Whatever it is, I think that we cannot avoid the term "phrase group", and this would be one term to add to Caplin's categories in order to describe the meaning of these longer structures.

The *lead-in* passage that connects the second with the third theme is transposed in the recapitulation to fit the home key. I would apply again the term "phrase group" to determine the shape of the third theme. The *evaded cadence* at the end of this passage is a result of elision with the initial lead-in, after which the whole theme is repeated and extended via the same lead-in and additional material. The development contains at least one *core*, representing the *model-sequence technique*, and a *pre-core* passage opens the section. The recapitulation brings us to the Coda-like unit, which is something that occurs *after the end*, according to Caplin. However, if we cannot say for sure that this Coda incor-

porates some compensatory functions, we could use a new term like a "tail", for example.

I think that some of Caplin's functional categories, such as *expanded periodic design*, *looser sentential functions*, *evaded cadence* as well as *looser formal regions*, would be useful to articulate the difference in structure and organization between many Romantic compositions and Classical ones. These terms are often used by Caplin to emphasize the so-called "deviations from the norm" in the Classical style. It is namely the line of loosening, expanding, and evading symmetry that the organization of many pieces written in the nineteenth century follows. As I mentioned before, Beethoven is like a bridge between Classicism and Romanticism, and since Caplin's terms are adequate to cover Beethoven's epoch, they could endure even further periods of time and face more unusual compositions, which represent *deviations from the norm.* History of music shows that what once used to be a deviation, later on it became a norm. This is something related to the continuous enrichment and expansion of artists' palette.

The late nineteenth century brought even more diversity in the exposition of formal functions that shape musical compositions. Along with the further display of traditional techniques, a new tendency of the unusual exploring of time and space opened. Mahler's Symphony No. 1 in D major begins with an introduction. This is not something new in the symphony practice and yet it is done at a large scale as if it would last forever. This introduction represents the genesis of what happens later in the first movement; it introduces and implies the motivic skeleton of the work. We could definitely say that Mahler explores the possibilities of a monothematic exposition, in which the role of the subordinate theme is taken by the transposed main theme. Does this seem familiar? Yes, we can trace this approach back to the classical era and point at Josef Haydn as a composer who enjoyed both introductions to symphonic cycles and monothematic expositions (see, for instance, the "Farewell" symphony, which has only one theme in the exposition of the first movement; see other London symphonies as well, which have slow introductions). The main theme is somewhat difficult to be explained in terms of Caplin's categories; it starts in D major as an antecedent phrase of a period with its two-measure basic idea and a contrasting idea. After that, however, the basic idea is not repeated. Rather, the contrasting idea is extended by transposition and closes the theme by means of a half cadence. The whole structure is nine measures long, and it is open; both the asymmetry and the lack of a complete cadence are more characteristic for the sentential structure than for the periodical. Besides, the contrasting idea is fragmented in the last three measures of the passage, where the motives acquire more conventional shape. This is the technique of liquidation, which again, is pertinent to the sentence theme-type. For me, the whole passage sounds like a long phrase built by two segments, the second of which is extended by transposition and fragmentation. This structure does not really meet Caplin's strict categories of sentence and period, and this is the first point I would like to make about Mahler's work. A new category, such as "an independent phrase" or "expositional phrase", seems to be relevant in this context.

There could be a separate discussion about where the second theme takes place as a whole unit. I think it is not immediately after the half cadence; rather, it is after the standing on the dominant (E) in m. 108. There, the theme is more stable, it is entirely exposed in its whole entity and corresponds exactly to the beginning of the exposition. The passage before that, I determine as a transition and standing on the dominant, regardless of the fact that fragments of the transposed theme appear in it. The closing section represents two statements (codettas) of a relatively new material and a post-cadential closure, or a third codetta. Most of these are held over a tonic pedal. The development begins with a pre-core area, and in m. 207 something like an exposition within the development section occurs. The horns make a presentation over a tonic prolongation in the main key, then the cellos continue with new material, and after the modulation to A major, a standing on A takes place. After the retransition in m. 352, the recapitulation of the horn theme occurs again in D major. This unusual function of exposition within a development section is not likely to be easily handled in either the conventional or Caplin's sets of categories, all the more that the development

opens in the main key (!). This is the second point I make about the need of expanding our analytical vocabulary when reviewing works of the late 19th century. "Fusion of an expositional part" into the development section could be one new formal function we could use in Mahler's context.

The Shostakovich string quartet op. 68 was composed much later, in 1944. In terms of structural organization, it continues the line of expanding the thematic areas through restating the essential material. For example, the main theme, which is sentential in structure (a 4-measure presentation and a 4-measure continuation phrase), is carried out four times, thus extending the main theme area considerably. So is the subordinate theme that could be determined as a hybrid passage (antecedent plus continuation). The developing section introduces a new theme at its very opening (Mahler's approach?). The whole section represents alternations of presentation-like (tight-knit or alike) structures with looser transitional regions. So, this part is abundant of thematic material. There is a core starting in m. 153 as well as a standing in a harmonic area (m. 191), which is not really a dominant of A minor. The retransition passage takes us to the recapitulation, where the size of the thematic material is reduced to three statements of each theme. The sonata principles are observed in the adjustment of the subordinate theme to the home key (A). There is a coda, which introduces again the main theme and at m. 31 brings back a fragment of the subordinate theme. Interestingly, in the recapitulation occurs the return of the main theme over an inverted tonic harmony, whose base does not really state the tonic function; rather, it acts like a dominant pedal. Besides, the lowered b-flat alters the initial motif. It creates a tritone relation between b-flat and e-natural. This also contributes to the atmosphere of tonal uncertainty and ambiguity, initiated by the dominant in the bass. We should also consider two facts: 1. Shostakovich deals freely with harmony, without following strict recipes of smooth connections between "important" key areas. Any key can appear at any given moment. Thus, the statements of both the main and subordinate themes are held in different and remote keys. (It is often the initial motion that begins in a certain key, then a modulation occurs.) 2. The development section is like a series of waves that bring notions of instability and stability, and the chromatic motion often blurs the sense of key. This is a stage where tonality is "left out" as something that takes control over things. Rather, control is established at the pitch level as well as at the motivic level; the recapitulation of the main theme occurs on the same pitches of A and E, although the B in between is altered: the subordinate theme is adjusted to fit the pitch of A, but the harmony does not support the tonic implication in the melody at first; later, the A-area shows up for a while and is left again.

Here I came to the issue of the formal functions of compositions that have been created since the classical period. I do not really think that the erosion of tonality leads by all means to an erosion of the formal functions as a whole; for example, many compositions written by the man who "destroyed" the tonal system are organized in pure classical frames. "The thematic and motivic conception of Schönberg's Piano Suite op. 25 (containing Gigue, Musette, Intermezzo, etc.) are almost classical in layout" (Morgan 1991, p. 194). Schönberg's Woodwind Quintet op. 26 represents a manifestation of standardized classical forms, such as sonata form, scherzo with trio, song form (ABA), and rondo. His theme and variations op. 31 represents a set of nine variations, rounded by an introduction and finale. All of these pieces are atonal. And they do not exhaust the collection of compositions in which the Viennese composer displays his respect to the classical form; there are many more pieces with such a character. As we realize with surprise, the highly organized Schönberg made it possible to "dress" his atonal statements in familiar forms of the past.

The example mentioned above suggests that tonal harmony, although a decisive factor in the organization of the music from Bach to the 20th century, is not such a crucial system, the lack of which could lead to a complete erosion of the formal functions. It is even a greater surprise to see that some of Schönberg's compositions match classical standards better than some of Shostakovich's works! What we expected was the opposite – the erosion of tonality that began with Wagner and Mahler and went

through R. Strauss and Stravinsky ultimately faced its total realization with Schönberg; therefore it should be the ultimate rupture of the classical forms. However the latter composer did not show any signs of breaking away with them! Therefore it would be better if we spoke of erosion of tonal relationships and its impact on the formal organization in the works of **some** composers, rather than presupposing that the decay of tonality should inevitably lead to a general dismissal of standard formal structures.

If it is possible to ignore harmony and still write a sonata form, what impact could harmony have on the formal organization of a piece of music at all? I think that the homophonic style that took over since Bach's death has been based primarily on preexisting harmonic relationships, which, on their part, have helped composers to organize their thoughts on manuscript paper. For instance, the traditional Tonic-Dominant (or Tonic-Mediant) relationship between the main and the subordinate theme in a sonata exposition suggests a transition between them. Thus, writing out a transitional passage, the composer simply extends the form further, creating another formal function. The conflict between the tonalities of the two themes needs a development section and a recapitulation, where the home key establishes an absolute control and forces the transformation of the second theme. Often, we need to hear a harmonic cadence in order to feel that a melodic phrase closes (although some musicians and even teachers are only waiting for such a cadence to occur in order to recognize a phrase; as if there are no melodic cadences and other ways to shape an end, such as an immediate repetition of the same material, rests, and other means that draw boundaries; we should not forget that original folk music in most countries is monophonic, but one can still hear phrases). Thus, in musical styles, which show strong preference to clear harmonic relationships between the "tight-knit" and "looser regions", harmony represents a powerful plunge-board for the creation of the form itself. It was the harmonic relationships and cadences that inspired Caplin to define his categories and to develop a whole theory regarding particular formal functions in the classical period. His system works well enough to the moment, where a single pitch or a single motif attracts more interest on the part of the composer than harmony itself. Shostakovich, for example, gives priority to linear and motivic statements to shape his form. The harmonic cadence as such loses its crucial effect on the formal function as it used to have before; the tonal relationships between the main theme and the subordinate theme are generally observed; however, there is a free flow of harmonies around these themes and, as I mentioned before, one could even lose the sense of tonal organization at times. Shostakovich's approach leads to the expansion of the thematic regions. Hence, Caplin's categories could not cover all the nuances that emerged in this work, since the logic of their formation did not follow the underlying harmonic implications.

The attenuation of tonality affects the formal functions in the sense of gradually removing the tonal criterion as a source of defining the form itself. Thus, at least two possibilities open up: the first is to follow Schönberg's path of shaping the form through a preexisting model and its variants. This choice, as we saw, makes it perfectly possible to evoke the classical formal functions (if the author wishes) without their tonal aura, which on the other hand is the proof that such forms endure even deprivation of the factor that is supposed to have yielded them! The other possibility is to keep music on the edge of tonality and playing with its harmonic implications to a certain extent, but giving priority to non-vertical factors to shape the form. Caplin's categories presuppose strong relations between harmony and form; therefore, if those are lacking or weak, the categories lose (at least partially) their original meaning. We need new categories to discuss the less common structures that result. The problem is that new forms do exist, but most of the newly published books are still only concerned with the standard formal types. (The standard forms could not be left out from the process of teaching, of course.)

And there is still another possibility – to write music in classical forms, using a new and rich harmonic language that incorporates a variety of vertical combinations and at the same time loosens the tonal implications. Prokofiev and Stravinsky indulged themselves to do so at different periods of

their lives (see the Classical Symphony, for example).

For me, the general conclusion that could be made out of reviewing Caplin's book is that it works well as long as harmony manages the musical process. But there is still another, more important thing to be aware of: music happens horizontally, and although harmony contributes a lot to building the form, form could exist without harmony (not in the classical and romantic era, of course). New formal functions could be created through loosening the harmonic functions, but at the same time old forms could be shaped by totally ignoring tonality. Therefore, one could suppose that the need of creating new forms has not necessarily been related to the need of leaving out the vertical tonal organization (although this could have been the case with some composers). For me, this need has been a result of the individual needs of a particular composer to express himself in a different way than the others. This could or could not involve harmony to any extent. Therefore I prefer not to relate the erosion of tonality with an inevitable and indisputable change in the form.

Literature:

Caplin, William E. 2001. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press.

Morgan, Robert P. 1991. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W. W. Norton.

Bibliography

Journal Articles in the Area of Music Theory, Published 2000-2002: An Annotated Bibliography

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Introduction

The purpose of this annotated bibliography is to present an overview of recent publications in the field of music theory. This bibliography lists 171 articles that have been published between 2000 and 2002 in the following scholarly journals: *Dutch Journal of Music Theory, Eunomios, Indiana Theory Review, Journal of Music Theory, Music Analysis, Music Theory Online, Music Theory Pedagogy,* and *Music Theory Spectrum*. The 171 articles were then grouped into categories, according to the following specific areas of music theory:

1.	Music Analysis	
1.1.	Philosophical Issues of Music Theory	22 articles
1.2.	Analyses of Specific Compositions / Composers / Time Periods	71 articles
1.3.	Methodological Papers on Music Analysis	32 articles
2.	Music Theory Pedagogy	
2.1.	Pedagogy of Written Music Theory	11 articles
2.2.	Pedagogy of Aural Skills	1 article
2.3.	Pedagogy of Music Composition	2 articles
3.	History of Music Theory	14 articles
4.	Music Cognition / Perception	1 article
5.	Music Semiotics	14 articles
6.	"Other"	3 articles

Each item in the bibliography contains a short annotation, summarizing the article.

1. Music Analysis

1.1. Philosophical Issues of Music Theory

Cherlin, Michael. "Dialectical Opposition in Schoenberg's Music and Thought." *Music Theory Spectrum* 22/2 (Fall 2000): 157-176.

This article, based upon passages from several of Arnold Schoenberg's writings, concerns Schoenberg's adaptation of dialectical concepts. The author separates Schoenberg's dialectics into three main categories: dialectics of history, of musical techniques, and failed dialectic "systems."

Christiaens, Jan. "'Il n'y aura plus de temps.' Olivier Messiaen en de metafysische muzikale tijd" ["There will be no more time.' Olivier Messiaen and metaphysical musical time."] *Dutch Journal of Music Theory* 6/2 (May 2001): 115-122.

The author shows how Messiaen's philosophical concept of time can help to deepen our understanding of how the composer connects the temporal and the supertemporal order. This paper demonstrates how the views of the philosophers, Thomas Aquinas, Henri Bergson, and Louis Lavelle, have value in an analytical approach to the music of Messianen.

Chua, Daniel K. L. "Believing in Beethoven." *Music Analysis* 19/3 (Oct. 2000): 409-421.

The author explores the unfinished work of Adorno, 'Beethoven: The Philosophy of Music', and suggests reasons why he "failed." Adorno's work was reorganized and completed by Rolf Tiedemann.

Corbussen, Marcel. "Seven times around a future of musicology, seven times around music and ethics." *Dutch Journal of Music Theory* 7/3 (May 2002): 159-164.

Based on the philosophy of Derrida and Lyotard, the author suggests a rethinking of the relationship between music and ethics. Some concepts are expounded through thoughts of a jazz performance.

Corbussen, Marcel. "Letter to an Amsterdam Friend II." *Dutch Journal of Music Theory* 7/3 (May 2002): 211-212.

The author presents a response to Sander van Maas's "Amongst Others."

Groot, Rokus de. "The Construction in Music of Fictitious Time Worlds." *Dutch Journal of Music Theory* 6/2 (May 2001): 123-127.

The author presents questions concerning the expression of time: past, present, or future through composition and how this is related or unrelated to the syntax of natural language.

Harrison, Daniel G. "Nonconformist Notions of Nineteenth–Century Enharmonicism." *Music Analysis* 21/2 (July 2002): 115-160.

The author discusses the complications with analysis of enharmonically spelled tones and keys and the aural perceptions of these. The author examines two points of view, the Platonist and the Heraclitan, and suggests working for a solution between these poles of thought.

Hisama, Ellie M. "Life Outside the Canon? A Walk on the Wild Side." *Music Theory Online* 6/3 (Aug. 2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.hisama.html accessed 10 February 2003.

The author presents a summary of analyses since 1997 that focus on elements outside the canon. The author, because of recent trends in the field, sees opportunities for research beyond traditional topics.

Knockaert, Yves. "Recente opvattingen rond het fenomeen tijd in de nieuwe muziek." *Dutch Journal of Music Theory* 6/2 (May 2001): 94-100.

The author studies works of several 20th century composers and discusses their approaches to time. Philosophies of composers such as Cage, Stockhausen and Zimmermann have differentiated between 'clock time' and perceived time.

Kramer, Lawrence. "A Prelude to Musical Ethics." *Dutch Journal of Music Theory 7/3* (May 2002): 165-173.

This paper addresses directions in the study of ethics within musicology. The author describes areas concerning performance ethics, ethics of expression or composition, and ethics of reception.

Krims, Adam. "Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies." *Music Analysis* 20/3 (Oct. 2001): 347-363.

The author discusses changes in culture relating to the popularity of certain classical recordings such as those of Charlotte Church and classical recordings which incorporate sounds from nature.

Klumpenhouwer, Henry. "Late Capitalism, Late Marxism and the Study of Music." *Music Analysis* 20/3 (Oct. 2001): 367-405.

The author discusses the influence of the philosophies of Adorno on recent musicology. This paper addresses the character of theory and musicology and aims toward a Marxist ideology critique based on Adorno's work.

Maas, Sander van. "Amongst others." *Dutch Journal of Music Theory* 7/3 (May 2002): 207-209.

The author critiques Marcel Cobussen's 'interactive dissertation' and introduces an alternate technique to address the issue of musical ethics.

McClary, Susan. "On Ethics and Musicology." *Dutch Journal of Music Theory* 7/3 (May 2002): 182-185.

The author discusses the changing values of ethics in musicology. This paper also addresses issues regarding the teaching of music history following September 11, 2001. The author presents an idea of the development of seventeenth century musical style from a cultural perspective.

Meeùs, Nicolas. "Musical Articulation." *Music Analysis* 21/2 (July 2002): 161-174.

The author proposes the study of music as a language based on levels of articulation that are present in spoken language. A relationship between notes and syllables or words is stressed.

Neytcheva, Svetlana. "The Timeless Present: On two Modes of Distorting the Illusion of Time in Music." *Dutch Journal of Music Theory* 6/2 (May 2001): 101-114.

The author discusses segments from Louis Andriessen's opera *Writing to Vermeer* and Shostakovich's Fifteenth symphony in regards to the progression of time.

Perry, Jeffrey. "Music Evolution and the Ladder of Progress." *Music Theory Online* 6/5 (Nov. 2000): http://societymusictheory.org/mto/issues/mto.00.6.5/mto.00.6.5.perry.html accessed 10 February 2003.
This paper addresses the perceived relationship between evolution and compositional genealogy, specifically among Wagner, Schoenberg, Webern, and Boulez. The author discusses the difficulties involved with getting off "the Ladder of Progress."

Schmidt, Christian Martin. "Music Analysis: not Universal, not Almighty, but Indispensable." *Music Analysis* 21/s1 (July 2002): 23-27.
The author discusses the public's recent lack of esteem for the field of music analysis. The author explores the importance and relevance of analysis, and its necessity as a learning process.

Titus, Barbara. "The End of the Arts? Gegenwartsbewußtsein in German music criticism." *Dutch Journal of Music Theory* 6/2 (May 2001): 83-88.
This article addresses the relationship between Hegel's statement the arts were ending with his views on the course of history. The author discusses the influence of this philosophy on nineteenth-century criticism.

Veselinovic-Hofman, Mirjana. "Letter to an Amsterdam Friend I." *Dutch Journal of Music Theory* 7/3 (May 2002): 210.
The author presents a response to Sander van Maas's "Amongst Others."

Welten, Rund. "I Sing the Body." *Dutch Journal of Music Theory* (May 2002): http://sca.ahk.nl/tvm/tvm-e.html accessed 12 February 2003.
The author addresses the correlation between music, body, and life. This paper, rooted in the philosophies of Maurice Merleau-Ponty and Michel Henry, offers a new perspective of music as an expression of life rather than culture.

Williams, Alastair. "Musicology and Postmodernism." *Music Analysis* 19/3 (Oct. 2000): 383-407.
The author comments on recent advances in the field of musicology, and discusses the changing role of musicology.

1.2. Analyses of Specific Compositions / Composers / Time Periods

Albjerg, Erik. "From Mellow-Textured Mood Music Into Dissonance. Gil Evans's 1948 Arrangement of *Moon Dreams*." *Dutch Journal of Music Theory* (Feb 2000): http://sca.ahk.nl/tvm/tvm-e.html accessed 12 February 2003.
This article presents a reconstruction and analysis of the score to Gil Evan's arrangement of Moon Dreams as recorded by the Miles Davis Nonet.

Adlington, Robert. "Counting Time, Countering Time: Louis Andriessen's *De Tijd" Indiana Theory Review* 22/1 (Spring 2001): 1-35
The author discusses ways in which 20th century composers can connote time or timelessness. Andriessen's use of superimposed chords symbolize a resistance to linearity in time and tonality.

Anku, Willie. "Circles and Time: A Theory of Structural Organization of Rhythm in African Music." *Music Theory Online* 6/1 (Jan. 2000): http://societymusictheory.org/mto/issues/mto.00.6.1/mto.00.6.1.anku.html accessed 10 February 2003.
Using the circular concept of time to define structural sets in African rhythms, the author discusses the properties, modes of performance, and analytical applications of such sets in African Music.

Anson-Cartwright, Mark. "Chromatic Features of Eb-Major Works of the Classical Period." *Music Theory Spectrum* 22/2 (Fall 2000): 177-204.
The author examines the chromatic elements of E^b major works by Haydn, Mozart, and Beethoven. The author discusses the use of the C-flat/B-natural enharmonic tone and compares the his findings with samples from D major movements.

Arlin, Mary I. "Metric Mutation and Modulation: the Nineteenth-century Speculation of F.-J. Fetis." *Journal of Music Theory* 44/2 (2000): 261-322.
This paper discusses the rhythmic theories of Francois-Joseph Fetis. The author discusses three orders of meter and Fetis' techniques for metric mutation and modulation. These theories are examined using several Fetis compositions and works of Lizst and Brahms.

Bayley, Amanda. "Bartók's String Quartet No. 4/III: A New Interpretative Approach." *Music Analysis* 19/3 (Oct. 2000): 353-382.

The author presents an analysis of Bartók's Fourth String Quartet with an emphasis on articulation, texture, and speech-like rhythmic elements which unify the character of the work with the melodic analysis and studies of the expressive content.

Bass, Richard. "Half-Diminished Functions and Transformation in Late Romantic Music." *Music Theory Spectrum* 23/1 (Spring 2001): 41-60.

The author presents a transformational model of half-diminished chords based on neo-Riemannian transformations and demonstrates the application of this model in 19th century music.

Bauer, Amy. "'Composing the Sound Itself': Secondary Parameters and Structure in the Music of Ligeti." *Indiana Theory Review* 22/1 (Spring 2001): 37-64.

The author discusses the difficulties in analyzing parameters such as timbre in music. This paper addresses these secondary parameters in the music of Ligeti. The author stresses the importance of these parameters in analysis.

Benitez, Vincent P. "Simultaneous Contrast and Additive Designs in Olivier Messianen's Opera, *Saint Francois D'Assise*." *Music Theory Online* 8/2 (Aug. 2002): http://societymusictheory.org/mto/issues/mto.02.8.2/mto.02.8.2.benitez.html accessed 10 February 2003.

The author analyses the use of simultaneous contrast in Messianen's Opera, Saint Francois D'Assise, similar to color contrasts in paintings. The article explores how Messianen uses the simultaneous contrast to design multi-layered textures and passages that are characterized by a single tonality.

Berry. David Carson. "The Popular Songwriter as Composer: Mannerisms and Design in the Music of Jimmy Van Heusen." *Indiana Theory Review* 21 (2000):1-51.

The author presents a study of the music of Jimmy Van Heusen. Based on a comprehensive study of 98 songs, Heusen's harmonies, linear melodic aspects and melodic constructions, and the integration of these into formal schemes are the elements which reveal a coordinated structure behind a seemingly simple surface.

Burn, David. "Further Observation on Stacked Canon and Renaissance Compositional Procedure: *Gascongne's Isat est speciosa* and Forestier's *Missa L'homme arme*." *Journal of Music Theory* 45/1 (Spring 2001): 73-118.

This paper presents additional musical examples to support Alan Gosman's "Stack Canon and Renaissance Compositional Procedure."

Butler, Mark J. "Turning the Beat Around: Reinterpretation, Metrical Dissonance, and Asymmetry in Electronic Dance Music." *Music Theory Online* 7/6 (Dec. 2001): http://societymusictheory.org/mto/issues/mto.01.7.6/mto.01.7.6.butler.html accessed 10 February 2003.

This paper considers analytical issues dealing with rhythm and meter, emphasizes the ways in which metrical dissonance and ambiguity are used, and discusses the use of asymmetrical patterns in electronic dance music.

Caplin, William E. "The Classical Sonata Exposition: Cadential Goals and Form-Functional Plans." *Dutch Journal of Music Theory* 6/3 (Nov. 2001): 195-209.

This paper explores the inadequacies of two traditional models of sonata exposition: 'the dual thematic model' and the 'key-area model.'

Clark, Suzannah. "Schubert, Theory and Analysis." *Music Analysis* 21/2 (July 2002): 209-243.

This paper reflects on a recent publications relating Schubert's life and music. A critical assessment of Lawrence Kramer's *Franz Schubert: Sexuality, Subjectivity, Song* is concluded by Clark's analysis of Schubert's setting of 'Ganymed.' The author concludes that 'Ganymed' demands a reshaping of the principles of Schenkerian analysis.

Cramer, Alfred. "Schoenberg's Klangfarbenmelodie: A Principal of Early Atonal Harmony." *Music Theory Spectrum* 24/1 (Spring 2002): 1-34.

The author introduces two interpretations of Schoenberg's early atonal music based upon his implication in 1911 and 1951 that the Klangfarbenmelodie was seen as a type of harmonic progression. One interpretation approaches the Klangfarbe as a sensation encompassing pitch. The other interpretation concerns the immergence of the timbre of chords.

Day-O'Connell, Jeremy. "The Rise of 6 in the Nineteenth Century." *Music Theory Spectrum* 24/1 (Spring 2002): 35-67.

This paper discusses the role of the sixth degree of the major scale in 19th Century melodies. The author addresses the importance of the role of the submediant in harmony, semiotics, and form.

Derfler, Brandon. "U Totem's 'One Nail Draws Another' as Art Music." *Indiana Theory Review* 21 (2000): 79-101.

Using a set theory approach, the author discusses how the rock band U Totem's song 'One Nail Craws Another' can be interpreted as art music.

Don, Gary W. "Brilliant Colors Provocatively Mixed: Overtone Structures in the Music of Debussy." *Music Theory Spectrum* 23 /1 (Spring 2001): 61-73.

The author presents examples, some of which are contributed by Ben Jonston, of the overtone series and symmetrical structures in Debussy's music. A method for comparing these structures in just intonation and equal-tempered tuning is also presented.

Everett, Yayoi Uno. "Musical design and signification in Writing to Vermeer (1997-99)." *Dutch Journal of Music Theory* 18/2 (Feb 2002): 93-111.

The author explores the musical design and signification in *Writing to Vermeer* (1999), an operatic collaboration between Louis Andriessen and the film maker and librettist, Peter Greenaway. By transmuting borrowed musical themes and motives through various compositional means, the composer creates an ironic opposition between the music and the text while supporting the concepts in Greenaway's stage design of image, object, and space.

Ferris, David. "C. P. E. Bach and the Art of Strange Modulation." *Music Theory Spectrum* 22/1 (Spring 2000): 60-88.

The author examines C. P. E. Bach's conception of modulation as an expressive device, which differs with the views of his contemporaries who held that it served as a way of creating form, through a comparison of his writings with those of Kirnberger and Koch. Bach cites several examples which the author uses to explain his compositional practice.

Forte, Allen. "Olivier Messiaen as Serialist." *Music Analysis* 21/1 (March 2002): 3-34.

The author explores Messiaen's brief use of serialism. Forte examines Messian's rhythmic and pitch organization, examines relations within row forms, trichordal and hexachordal organization in rows, and melodic organization in *Livre D'orgue*.

Galand, Joel. "The Large-scale Formal Role of the Solo Entry Theme in the Eighteenth-Century Concerto." *Journal of Music Theory* 44/2 (2000): 381-450.

This paper concerns the relationship between the ritornello and the entry of the solo theme in Eighteenth-Century concertos, focusing on the music of Mozart and C. P. E. Bach.

Gauldin, Robert. "The DOUTH2 Relation as a Dramatic Signifier in Wagner's Music Dramas." *Music Analysis* 20/2 (July 2001): 179-192.

The author discusses the importance of the DOUTH2 relationship, in which a half-diminished chord resolves by common tones and chromatic movements to a major-minor seventh chord. The author examines several of Wagner's works and includes some examples from Debussy.

Gilmore, Bob. "Reinventing Ives." *Music Analysis* 19/1 (March 2000): 101-123.

The author discusses some of the difficulties in researching the music and life of Charles Ives. Several publications concerning Ives are summarized or critiqued.

Grimley, Daniel. "Organicism, Form and Structural Decay: Nielsen's Second Violin Sonata." *Music Analysis* 21/2 (July 2002): 175-205.

The author presents an analysis of Carl Nielsen's Second Violin Sonata with an emphasis on the innovative harmonic movement in deep levels of the work. This paper also considers Nielsen's own writings concerning the work.

Horlacher Gretchen. "Bartok's "Change of Time": Coming Unfixed." *Music Theory Online* 7/1 (Jan. 2001): http://societymusictheory.org/mto/issues/mto.01.7.1/mto.01.7.1.horlacher.html accessed 10 February 2003.

Based largely on the works of Christopher Hasty, the author describes metrical irregularities in Bartok's "Change of Time" in a processive manner. The paper further shows how a this perspective is appropriate by a comparison with analyses based on fixed models of meter.

Horlacher Gretchen. "Running in Place: Sketches and Superimposition in Stravinsky's Music." *Music Theory Spectrum* 23/2 (Fall 2001): 196-216.

The author analyses superimposed, repeated motivic fragments in Stravinsky's music, starting from his sketches and drafts of the Symphony of psalms and the Symphony in three movements. A procedure, which indicates that these fragments originated as interpolations rather than additions, and a description of how these fragments contrapuntally interact is also presented.

Kaminsky Peter. "Of Children, Princesses, Dreams and Isomorphisms: Text-Music Transformation in Ravel's Vocal Works." *Music Analysis* 19/1 (March 2000): 29-68.

This paper explores text painting techniques used by Ravel in several of his vocal works. The author discusses Ravel's test setting to *Histoires naturelles*, *L'enfant et les sortileges,* two works from *Trois poemes de Stephane Mallarme*, *Chansons madecasses* and Fargue's 'Reves.'

Kaminsky, Peter M. "Revenge of the Boomers: Notes on the Analysis of Rock Music." *Music Theory Online* 6/3 (2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.kaminsky.html accessed 10 February 2003.

The author examines the increasing interest in analysis of rock and pop music by music theorists. After noting three important representative theorists, Tagg, Middleton, and Everett, the paper introduces an analysis of a song by Sting.

Keefe, Simon P. "Sophisticated Simplicity: a Study of Text and Music in the Early Songs of Georges Brassens." *Dutch Journal of Music Theory* (Feb 2002): 11-23.

The author analysis four early songs by Georges Brassens, La Mauvaise, Reputation, Les Sabots d'Helene, Le Croquats and Le Parapluie, and discusses the relationship between the text and the music, concluding that an aesthetic which embodies sophisticated simplicity governs the work.

Kennett, Chris. "Compromise, Conflation and Contextualism in English Music(ology)." *Music Analysis* 19/2 (July 2000): 257-277.

The author comments on the related approaches used in two English publications: David Clarke's *Tippett Studies* and Alain Frogley's *Vaughan Williams Studies.*

Kleppinger Stanley V. "Metrical Issues in John Adams's *Short Ride in a Fast Machine." Indiana Theory Review* 22/1 (Spring 2001): 65-81.

This paper presents an analysis of John Adam's *Short Ride in a Fast Machine* with an emphasis on the listener's perception of metrical structures.

Laufer, Edward. "Revised Sketch of Mozart, K. 545/I and Commentary." *Journal of Music Theory* 45/1 (Spring 2001): 144-150.

This article is an addition to Gordan Sly's "Schubert's Innovations in Sonata Form: compositional Logic and Structural Intrepretation," which presents an analysis of Mozart's K. 545.

Leach, Elizabeth Eva. "Counterpoint and Analysis in Fourteenth-Century Song." *Journal of Music Theory* 44/1 (2000): 321-351.

The author proposes the teaching of fourteenth-century counterpoint as a way of understanding style in the ballades of Machaut. Machaut's individual style may be analyzed against an arhythmic, consonant, and contrapuntal background.

Leach, Elizabeth Eva. "Interpretation and Counterpoint: The Case of Guillaume de Mauchat's De Toutes Flours." *Music Analysis* 19/3 (Oct. 2000): 321-351.

This paper presents several different interpretations of *De Toutes Flours* and emphasizes a relationship between the counterpoint and the text.

Leur, Walter van de. "The 'American Impressionists' and the 'Birth of the Cool.'" *Dutch Journal of Music Theory* 6/1(Feb 2001): 18-26.

The author examines the work of the 'American Impressionists,' Boyd Raeburn, Clause Thornhill, and Duke Ellington, who each experimented with a new orchestral jazz language. The paper discusses how their work influenced the development of 'cool jazz.'

Leydon, Rebecca. "Debussy's Late Style and the Devices of the Early Silent Cinema." *Music Theory Spectrum* 23/2 (Fall 2001): 217-241.

The author discusses a connection between the music of Debussy and theatrical devices of the silent films of that time. Film reviews are examined and certain early film editing techniques are related to Debussy's musical devices.

Leydon, Rebecca. "Towards a Typology of Minimalist Tropes." *Music Theory Online* 8/3 (Dec. 2002): http://societymusictheory.org/mto/issues/mto.02.8.4/mto.02.8.4.leydon.html accessed 10 February 2003.

The author presents a foundation for a typology of "musematic" tropes, based on the work of Naomi Cumming and Richard Middleton. Micheal Nyman's "The Man who Mistook his Wife for a Hat" is referred to in relation to a specific trope, the "aphasic."

Meeùs, Nicolas. "Toward a Post-Schoenbergian Grammar of Tonal and Pre-tonal Harmonic Progressions." *Music Theory Online* 6/1 (Jan. 2000): http://societymusictheory.org/mto/issues/mto.00.6.1/mto.00.6.1.meeus.html accessed 10 February 2003.

The author employs a theory of chord substitutions to further order Schoenberg's adaptation of Rameau's theory of fundamental bass progressions. This approach makes a description of harmonically well-formed tonal phrases possible. The author also compares the use of these progressions in pre-tonal music.

Mirka, Danuta. "Texture in Penderecki's Sonoristic Style." *Music Theory Online* 6/1 (Jan. 2000): http://societymusictheory.org/mto/issues/mto.00.6.1/mto.00.6.1.mirka.html accessed 10 February 2003.

The author addresses Penderecki's use of texture during the early 1960s, in which Penderecki's self-evident concept involved sound matter in its entirety. This process is further categorized in relation to pitch, time, and dynamic level.

Moreno, Jairo. "Challenging Views of Repetition: From *Satzlehre* to *Melodielehre*." *Journal of Music Theory* 44/1 (2000): 127-169.

The author compares three different conceptions of repetition, those of Koch, Reicha, and A. B. Marx. For Koch, repetition is not a necessity but rather it is an expansion and creates a resource. Reicha views repetition as an essential aspect of melodic construction. For Marx, repetition both serves as ideal solution to continuation and plays a fundamental role in motivic development.

Morris, Robert. "Variation and Process in South Indian Music: Some *Kritis* and the *Sangatis*." *Music Theory Spectrum* 23/1 (Spring 2001): 74-89.

The author presents analyses of two transcribed Carnatic works. This paper addresses the development of sangatis, melodic and rhythmic variations, within the common devotional song, the kriti.

Morrison, Charles Douglas. "Formal Structure and Functional Qualities in the First Movement of Bartók's Violin Sonata No. 1 (1921)." *Music Analysis* 20/3 (Oct. 2001): 327-345.

The author offers a perspective on the analysis of 20th Century Sonata Form. His analysis of Bartók's First Violin Sonata differs from previous analysis in locating some important structural elements in the piece.

Plenckers, Leo J. "Drie Schenkeranalyses van Bachs lnventio 8." *Dutch Journal of Music Theory* 5/1 (Feb 2000): 16-25.

The author critically reviews two Schenkerian analyses, one by Felix-Eberhard von Cube and the other by Allen Forte and Steven Gilbert, of Bach's Invention No. 8 and shows that both are questionable. He introduces a new interpretation that does better justice to the musical text while discussing some of Schenker's analytical concepts.

Plotnikov, Boris. "On Dialectical Structure Creating Process In Shostakovich's Prelude Op. 32 #XX." *Eunomios* (January 5, 2001): http://www.eunomios.org/contrib/plotnikov1/plotnikov1.html accessed 12 February 2003.

This text is an attempt, firstly, to demonstrate how profoundly Shostakovich's innovations can penetrate into innermost depth of classic idiom and, secondly, to present an experience in blending three analytic methods: the "school" traditional approach, semiotics influenced fundamental immanent analysis, and Schenkerian graphic techniques.

Pye, Richard. "'Asking About the Inside': Schoenberg's 'Idea' in the Music of Roy Harris and William Schuman." *Music Analysis* 19/1 (March 2000): 69-98.

The author explores the similarities between Schoenberg's idea of developing variation and Roy Harris's concept of 'autogenic development.' This paper also presents an analysis of Harris's Second Symphony from a quasi-Schoenberg perspective.

Rasch, Rudolf. "The transpositions in Constantijn Huygens's *Pathodia sacra et profana* (Paris 1647) reconsidered." *Dutch Journal of Music Theory* 5/1 (Feb 2000): 26-38.

Based on the work of Frits Noske, the author introduces simpler alternate transpositions in Pathodia sacra et profana based on a different lute tuning.

Ravenscroft, Brenda. "Finding the Time for Words: Elliott Carter's Solutions to the Challenges of Text-Setting." *Indiana Theory Review* 22/1 (Spring 2001): 83-102.

The author discusses the difficulties of setting text to music. Elliot Carter's setting of *A Mirror on Which to Dwell* is examined with an emphasis on timing, texture, and pitch duplication.

Rehding, Alexander. "Trial Scenes at Nuremberg." Music Analysis 20/2 (July 2001): 239-267.

The author discusses Alfred Lorentz's analyses of Wagner, critiques of these analyses, and the role of politics in Lorentz's aesthetics.

Ricci, Adam. "A 'Hard Habit to Break': The Integration of Harmonic Cycles and Large-Scale Structure in Two Songs by Chicago." *Indiana Theory Review* 21 (2000): 129-146.

The author addresses the 'pump-up' in popular music and shows that this modulation technique is an essential element in "Hard Habit to Break" and "You're the Inspiration."

Rosato, Paolo "Rhetorical 'Intentio Operis' in the Piano Sonata Op. 2, No. 2 by Ludwig van Beethoven" *Eunomios* (12/6/2000): http://www.eunomios.org/contrib/rhetoric/rosato1/rosato1.html accessed 12 February 2003.

The author studies the language of Beethoven in terms of his harmonic motion and "swerves" from the normal fashion in Piano Sonata op. 2 no. 2.

Rowell, Lewis. "Scale and Mode in the Music of the Early Tamils of South India." *Music Theory Spectrum* 22/2 (Fall 2000): 135-156.

The author expounds on questions concerning scale-building in world music, based on an interpretation of the modal music of the Tamil people of South India as presented in the Cilappatikaram. The paper contains a description and of the Tamil modal system and its correlation to the Tamil culture and concludes observations on learning about the early history of modes from the Tamil system.

Russ, Michael. "Accounting and Mediating: Modes, Genera, Voice-leading and Form in Milhaud." *Music Analysis* 19/2 (July 2000): 233-255.

The author comments on Deboral Mawer's analysis in *Darious Milhaud: Modality and Structure in Music of the 1920's* and offers an alternative perspective.

Russakovsky, Lubov. "The Altered Recapitulation in the First Movements of Haydn's String Quartets." 6/1 *Dutch Journal of Music Theory* (Feb 2001): 27-37.

The author introduces methods for analyzing the altered recapitulations in Haydn's sonata form. The role of the retransitional dominant in creating a turning point is crucial in the formation of this recapitulation and in leading the progression towards its conclusion. New elaborations of larger formal structures can be caused by the delay of this dominant.

Schenker, Heinrich; translated by Pascall, Robert; introduction by Wintle, Christopher. "Ihr Bild (August 1828): Song by Franz Schubert to a Lyric by Heinrich Heine." *Music Analysis* 19/1 (March 2000): 3-9.

This paper is a translation of Schenker's Analysis and description of Schubert's text painting in *Ihr Bild*.

Schwab-Felisch, Oliver. "Functions of the Unclear: Chromaticism in Beethoven's String Quartet in E-flat major, op. 74." *Dutch Journal of Music Theory* 6/3 (Nov. 2001): 188-194.

The author presents a comparative study of the compositional features and the possible interpretations of a hypothetical listener while considering the ideas of Schenker, William Rothstein, Leonard B. Meyer, and Eugene Narmour. Using a passage from Beethoven's E-flat major string quartet, op. 74, as an example, the author shows that a subtle interaction of extrapolated meanings, as well as the harmony and voice leading give the piece its goal-directedness.

Scotto, Ciro G. "Transformational Networks, Transpositional Combination, and Aggregate Partitions in *Processional* by George Crumb." *Music Theory Online* 8/3 (2002): http://societymusictheory.org/mto/issues/mto.02.8.3/mto.02.8.3.scotto.html accessed 10 February 2003.

The author presents an analysis of George Crumb's solo piano work *Processional*. This analysis shows that Crumb's symmetrical and asymmetrical set structures are part of a larger group of related elements, including aggregate partitions, transpositional combination, and transformational networks.

Smith, Peter H. "Brahms and Subject/Answer Rhetoric." *Music Analysis* 20/2 (July 2001): 193-236.

The author discusses Brahms's fusion of Baroque and Classical elements into innovative phrases. Analyses of several Brahms works including his Clarinet Trio, Piano Quartet in G-minor, Clarinet Sonata in F-minor, and Sextet in G-major are used as illustrations.

Smith, Peter H. "Outer Voice Conflicts: Their Analytical Challenges and Artistic Consequences." *Journal of Music Theory* 44/1 (2000): 1-43.

This paper addresses the limitations of Schenkerian reduction that can occur when dissonance is used as a prolongation of tonic. The author examines two Schubert works and Brahm's clarinet trio to illustrate these limitations.

Suurpaa, Lauri. "The Path from Tonic to Dominant in the Second Movement of Schubert's String Quintet and in Chopin's Fourth Ballade." *Journal of Music Theory* 44/2 (2000): 451-486.

The author addresses the motivic significance of the stepwise I-V motion in deeper structural levels of Schubert's quartet, D. 956, and Chopin's op. 52.

Sly, Gordan. "Schubert's Innovations in Sonata Form: Compositional Logic and Structural Interpretation." *Journal of Music Theory* 45/1 (Spring 2001): 119-143.

The author examines Schubert's Piano trio in B-flat, D. 898 and a movement from the Fourth Symphony, in which Schubert's 'recapitulations' occur before the return to tonic.

Smyth, David H. "Stravinsky as Serialist: The Sketches for Threnin." *Music Theory Spectrum* 22/2 (Fall 2000): 205-224.

The author presents a new perspective on Stravinsky's dodecaphonic compositional process based on a study of sketches from Threnin. This paper addresses Stravinsky's development of the row and its properties.

Tatom, Marianne. "Mining for 'Goldheart': A Sketch Study in Popular Music." *Indiana Theory Review* 21 (2000): 147-167.

The author demonstrates a method of analyzing popular music by studying the evolution of a work, "The Goldheart Mountaintop Queen Directory" performed by Guided by Voices. The evolution is traced through five recorded versions.

Tenzer, Michael S. "Theory and Analysis of Melody in Balinese Gamelan." *Music Theory Online* 6/2 (May 2000): http://societymusictheory.org/mto/issues/mto.00.6.2/mto.6.2.tenzer.html accessed 10 February 2003.

The author develops a theory based upon Balinese concepts of melodic motion in order to analyze various symmetrical and asymmetrical structures in *gamelan* music. The author also shows a relationship between structure and historical trends and advances in technology.

Tymoczko, Dmitri. "Stravinsky and the Octatonic: A Reconsideration." *Music Theory Spectrum* 24/ 1 (Spring 2002): 68-102.

The author investigates the importance of Stravinsky's use of the octatonic scale. The paper shows that this importance has been overstated consistently. The author focuses on two ideas often mistaken as octatonicism: the modal use of non-diatonic minor scales and the combination of elements of different scale collections.

Wannamaker, Robert A. "Structure and Perception in *Herma* By Iannis Xenakis." *Music Theory Online* 7/3 (May 2001): http://societymusictheory.org/mto/issues/mto.01.7.3/mto.01.7.3.wannamaker.html accessed 10 February 2003.

The author presents an analysis of Iannis Xenakis's *Herma* with an emphasis on a set-theory model. The published score disagrees with the model, and the outcome of these inconsistencies is explored.

Watson, Robert W. "Two Bach Preludes / Two Chopin Etudes, or *Toujours travailler bach-ce sera votre meilleur moyen de progresser*." *Music Theory Spectrum* 24/1 (Spring 2002): 103-120.

The author, using a Schenkerian method of analysis, discusses Chopin's influence by Baroque music, especially around 1829, the time Chopin arrived in Paris. Specifically focusing on Chopin's interest in Bach, the author shows structural relationships between Chopin's C-major etude op. 10 no. 1 and Bach's C-major prelude from Das Wohltemperirte Clavier and between Chopin's C-minor etude op. 25 no. 12 and Bach's C-minor prelude from Das Wohltemperirte Clavier.

Whittall, Arnold. "Defusing Dionysus? New Perspectives on *The Rite of Spring." Music Analysis* 21/1 (March 2002): 87-104.

The author compares examinations of the *Rite of Spring* including the work of Peter Hill, Richard Taruskin, Pieter Van den Toorn and his own.

Whittal, Arnold. "Britten's Lament: The World of Owen Wingate." *Music Analysis* 19/2 (July 2000): 145-166.

The author examines Britten's opera with regard to events in Britten's life, the original story and play, and musical sketches.

Wintle, Christopher. "Franz Schubert, *Ihr Bild* (1828): A Response to Schenker's Essay in *Der Tonwille*, Vol. 1." *Music Analysis* 19/1 (March 2000): 10-28.

This paper presents a response to Schenker's analysis of Schubert's *Ihr Bild*. The author considers recent advances in Schenkerian analysis and also developments in psychoanalysis such as John Bowlby's mapping of the stages of mourning.

Yih, Annie K. "Analysing Debussy: Tonality, Motivic Sets and the Referential Pitch-Class Specific Collection." *Music Analysis* 19/2 (July 2000): 203-229.

The author discusses limitations of previous approaches to Debussy's String Quartet and presents a theory in which the Debussy's pitch-class elements are subsets within a an octatonic pitch collection.

1.3. Methodological Papers on Music Analysis

Alegant, Brian. "Cross-partitions as Harmony and Voice Leading in Twelve-Tone Music." *Music Theory Spectrum* 23/1 (Spring 2001): 1-40.

The author examines cross-partitions and their functions in three classical 12-tone compositions: Webern's concerto op. 24, Schoenberg's piano concerto, and Dallapiccola's Frammenti di Saffo. The author discusses the theoretical groundwork for a partitional approach, trichordal complex construction, and cross-partition development. The author presents new concepts for modeling, hearing, and conceptualizing 12-tone music.

Alegant, Brian and Donald McClean. "On the Nature of Enlargement." *Journal of Music Theory* 45/1 (Spring 2001): 31-72.

The author discusses the use of enlargement in tonal and post-tonal music. Strings of pitch-classes or strings of tokens are often used as the basis for enlargement. The author illustrates this with examples from the music of Schumann and Webern.

Boone, Grame M. "Marking Mensural Time." *Music Theory Spectrum* 22/1 (Spring 2000): 1-43.

The author examines a controversy concerning mensural music: whether mensural rhythm is subject to rhythmic hierarchies. Based on mensural theory and the analysis of five musical examples, the author argues that mensural music does contain metrical hierarchies, distinct yet closely related to those found in music of the common practice period. The concept of tactus, given a new examination, illustrates these relations and distinctions.

Cohn, Richard. "Weitzmann's Region, My Cycles, and Douthett's Dancing Cubes." *Music Theory Spectrum* 22/1 (Spring 2000): 89-103.

The author discusses Carl Friedrich Weitzmann's 1853 treatise as a complement to the author's hexatonic cycles. The two concepts are bridged by Douthett's Cube dance.

Cohn, Richard."Complex Hemiolas, Ski-Hill Graphs and Metric Spaces." *Music Analysis* 20/3 (Oct. 2001): 295-326.

Extending from the work of David Lewin, the author discusses complex hemiolas, which involve more than two levels of metric dissonance.

Collaros, Pandel. "Pitch-class Transitions and Paradigms and Quotients." *Eunomios*. (12/23/2000): http://www.eunomios.org/contrib/collaros1/collaros1.html accessed 12 February 2003.

The author, after presenting definitions and explanations of the *Tonic Paradigm for Pitch Transitions*, introduces a system for analysis which centers on pitch-class strings derived from transitions between melodic pitches. This system can be used to characterize these strings.

Cook, Nicholas. "Between Process and Product: Music and/as Performance." *Music Theory Online* 7/2 (April 2001): http://societymusictheory.org/mto/issues/mto.01.7.2/mto.01.7.2.cook.html accessed 10 February 2003.

This paper addresses the study of music as performance. The traditional orientation of musicology and theory hampers the ability to study it as a performance art. The author relates the study of music to theatrical "scripts" and presents an approach based on interdisciplinary performance theory.

Delaere, Mark. "Olivier Messiaen's Analysis Seminar and the Development of Post–War Serial Music." *Music Analysis* 21/1 (March 2002): 35-51.

The author explores the teaching style and the analysis concepts of Messiaen, especially those concerning rhythm, based on the writings of Boulez, Stockhausen, and Goeyvaerts.

Dodson, Alan. "Performance and Hypermetric Transformation: An Extension of the Lerdahl-Jackendoff Theory." *Music Theory Online* 8/1 (February 2002): http://societymusictheory.org/mto/issues/mto.02.8.1/mto.02.8.1.dodson.html accessed 10 February 2003.

The author reexamines the Lerdahl-Jackendoff approach to hypermeter by considering new psychological inquiries into performance and the interpretations presented in four famous recordings of Mozart's Symphony No. 40 in G minor. The author reconsiders the role of performance in the transformational theory.

Dubiel, Joseph. "Analysis, Description, and What Really Happens." *Music Theory Online* 6/3 (Aug. 2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.dubiel.html accessed 10 February 2003.

The author discusses the difference between analytical writing and descriptive writing. The author recommends not taking sides with teleological writing which overestimates the value of analysis and underestimates other interpretations.

Groot, Rokus de. "Variations on a Prelude: Commentary on Lawrence Kramer's ethical interpretation of Chopin's Prelude in Bb major." *Dutch Journal of Music Theory* 7/3 (May 2002): 174-181.

The author proposes a new view of 'subjectivity' within Chopin's Prelude in B-flat which differs from the viewpoint of Lawrence Kramer.

Headlam, David. "Perle's Cyclic Sets and Klumpenhouwer Networks: A Response." *Music Theory Spectrum* 24/2 (Fall 2002): 246-256.

The author responds to "Isographies and some Klumpenhouwer Networks they Involve" by Phillip Lambert, "Thoughts on Klumpenhouwer Networks and Perle-Lansky Cycles" by David Lewin, and "Klumpenhouwer Networks, Trichords, and Axial Isography" by Phillip Stoecker.

Hoeckner, Berthold. "Poet's Love and Composer's Love." *Music Theory Online* 7/5 (Oct. 2001): http://societymusictheory.org/mto/issues/mto.01.7.5/mto.01.7.5.hoeckner.html accessed 10 February 2003.

The author responds to Edward Cone's "Poet's Love or Composer's Love" and suggests a modified version of the composer's persona. The author proposes a "multiple persona" concept based on the hermeneutics of Novalis.

Honing, Henkjan. "Structure and Interpretation of Rhythm and Timing." *Dutch Journal of Music Theory* 7/3 (Nov. 2002): 227-232.

The author addresses the analysis of rhythm with an emphasis on cognition and the ability to make logical observations by listening to music. The author also presents a systematic way for studying rhythmic structures based on the idea of *rhythm space*.

Huron, David. "What is a Musical Feature? Forte's Analysis of Brahms's Opus 51, No. 1, Revisited." *Music Theory Online* 7/4 (July 2001): http://societymusictheory.org/mto/issues/mto.01.7.4/mto.01.7.4.huron.html accessed 10 February 2003.

The author develops a modification of Allen Forte's analysis of Brahms's op. 51, No. 1 by utilizing a theory of musical features such as presence and salience as well as intratextual and intertextual aspects.

Klumpenhouwer, Henry. "Remarks on American Neo-Riemannian Theory." *Dutch Journal of Music Theory* 5/3 (May 2000): 155-169.

The author presents a commentary on the recent interest in the revival of the concepts of Riemann. This research stems from David Lewin's work of the late 1980s. The author describes the important aspects of the Neo-Riemannian movement.

Lefkowitz , David S. and Kristin Taavola. "Segmentation in Music: Generalizing a Piece-Sensitive Approach." *Journal of Music Theory* 44/1 (2000): 171-230.

The author discusses the difficulties of segmentation in music and proposes a model based on perceptual psychology. Works of Fukushima, Messiaen, and Bartok are examined.

Lewin, David. "Special cases of the Interval Function Between Pitch-Class Sets X and Y." *Journal of Music Theory* 45/1 (Spring 2001): 1-30.

The author presents a set-theory formula for determining an IFUNC relationship between two sets.

Lewin, David. "Thoughts on Klumpenhouwer Networks and Perle-Lansky Cycles." *Music Theory Spectrum* 24/2 (Fall 2002): 196-231.

The author demostrates aspects of K-net and Perle-cycle theory through analyses of Schoenberg and Webern. Lewin further examines how this theory is adaptable to describe transformational elements in a work.

Lambert, Philip. "Isographies and Some Klumpenhouwer Networks They Involve." *Music Theory Spectrum* 24/2 (Fall 2002): 165-195.

The author examines Klumpenhouwer networks, specifically strong isographies, and a connection with set theory and Perle's system of composition. The author also presents thoughts on the consideration of positive and negative isographies.

Maas, Hans. "Schenkeranalyse en onbegeleide melodie I." *Dutch Journal of Music Theory* 6/3 (Nov. 2001): 175-187.

This paper addresses some problems of Schenkerian analysis. The author describes criteria for analysis which leads to ambiguity in actual practice. The author also presents an analysis of Bach's Invention in F after discussing the analytical criteria in Schenker's works.

Maas, Hans. "Schenker analyse en onbegeleide melodie II." *Dutch Journal of Music Theory* 7/2 (Feb 2002): 80-88.

In this follow-up article, the author examines the application of Schenkerian analysis to unaccompanied melodies. The author questions several elements of Schenkerian theory.

Norden, Maarten van. "Set-theorie, Toonklok en de P-techniek voor componisten." *Dutch Journal of Music Theory* 7/1 (Feb 2002): 43-50.

The author discusses set theory applied to composition, specifically the author's "positioning technique." This article also compares set theory with tone clock technique and some explanation of set theory and positioning technique formulas.

Pizzi, Fulvio Delli. "Musical Rhetoric is not a Will-o'-the Wisp." *Eunomios* (12/6/2002): http://www.eunomios.org/contrib/rhetoric/dellipizzi1/dellipizzi1.html accessed 12 February 2003.

The author discusses the significance of composers 'swerves' as a communicative device. These swerves often are lost in analyses which focus on similarities within a piece.

Pople, Anthony. "Analysis: Past, Present and Future." *Music Analysis* 21/s1 (July 2002): 17-21.

The author discusses the redefining of the term 'analysis' based on new approaches in current trends.

Santa, Mathew. "Analyzing Post-Tonal Diatonic Music: A Modulo 7 Perspective." *Music Analysis* 19/2 (July 2000): 167-201.

This paper centers on the use of the modulo 7 technique to analyze post-tonal music. After a summary of the technique, the author presents several examples from the music of Stravinsky, Barber, and Prokofiev.

Scheepers, Paul. "Schenker in de praktijk." *Dutch Journal of Music Theory* 5/2 (May 2000): 101-114.

The author urges music educators, especially in Europe, to incorporate Schenkerian analysis in the advanced music curriculum. He also discusses methods to introduce a quasi-Schenkerian approach in beginning theory courses.

Stoecker, Philip. "Klumpenhouwer Networks, Trichords and Axial Isography." *Music Theory Spectrum* 24/2 (Fall 2002): 231-245.

The author describes Klumpenhouwer networks, based on the transformational theory work of David Lewin and Henry Klumpenhouwer. The author discusses graphs which do not fit within the context of either Lewin's or Klumpenhouwer's definition. The author describes axial isography, which preserves inversional relationships in trichordal networks.

Swain, Joseph.P. "Shifting Metre." *Music Analysis* 20/1 (March 2001): 119-141.

This paper summarizes the concepts of Christopher Hasty introduced in *Meter as Rhythm*. The author stresses taking a new perspective on rhythmic analysis in which meter and rhythm have more significance.

Temperley, David. "The Line of Fifths." *Music Analysis* 19/3 (Oct. 2000): 289-319.

The author discusses the spelling of enharmonically equivalent tones. This paper proposes a spatial representation of tonal pitch-classes. The author discusses the principles for preferring a specific spelling over another as well as ambiguous circumstances. The author comments the significance to aspects of music cognition and the relevance of the system in highly chromatic and post-tonal music.

Veselinovic-Hofman, Mirjana. "The Ethical Nature of Musicological Fractals." *Dutch Journal of Music Theory* 7/3 (May 2002): 202-206.

The author addresses the freedoms of the approaches in musicology which give the science a constant source for enrichment. The author compares the comprehension of the 'wholeness' of the discipline with fractal geometry.

Wai–Ling, Cheong. "Messiaen's Triadic Colouration: Modes as Interversion." *Music Analysis* 21/1 (March 2002): 53-84.

The author compares Messiaen's description of his modes of limited transposition in his *La nativite, Liturgies*, and *Technique.*

2. Music Theory Pedagogy

2.1. Pedagogy of Written Music Theory

Collaros, Pandel. "The Music of the Beatles in Undergraduate Theory Instruction." *Indiana Theory Review 21* (2000): 53-78.

The author shows how several Beatles songs serve as listening examples for students of music theory. The author gives musical examples which relate to scales, harmonic progressions, chord structures, and rhythmic aspects which can illustrate various theoretical concepts.

Foulkes-Levy, Lourdella. "Tonal Markers, Melodic Patterns, and Musicianship Training, Part II: Contour Reduction." *Journal of Music Theory Pedagogy* 12 (1998 [2000]): 1-24.

The author presents an extension of "Tonal markers, melodic patterns, and musicianship training. I: Rhythm reduction."

Hust, Christoph. "Musiktheoretische Unterweisung in der Seminaristenausbildung: Zwei Beispiele zur musikalischen Handwerkslehre im 19. Jahrhundert." *Dutch Journal of Music Theory* 7/1 (Feb 2002): 33-42.

The author discusses two popular German textbooks from 19th-century teacher training colleges. Ferdinand Bohna's treatise referencing Johann Bernard Logier's work and Peter Piel's harmony textbook were influential tools in music education.

Jackson, Timothy L. "Heinrich Schenker as Composition Teacher: The Schenker-Oppel Exchange." *Music Analysis* 20/1 (March 2001): 1-115.

The author reconstructs aspects of Schenker's teaching style from documents describing Oppel's 'new teaching' based on Schenker's style.

Karpinski, Gary S. "Lessons from the Past: Music Theory Pedagogy and the Future." *Music Theory Online* 6/3 (Aug. 2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.karpinski.html accessed 10 February 2003.

From a historical perspective, the author addresses six areas of music pedagogy including counterpoint, figured bass, harmony and voice leading, aural skills, computer-assisted instruction, and curriculum design. The author also makes suggestions for future researching and teaching in music.

Kühn, Clemens. "Vermittlung? Inhalte!." *Dutch Journal of Music Theory* 5/2 (May 2000): 77-88.

The author discusses the concept of having a specific method for teaching music theory and present five requirements for a method-based approach regarding assignments, responsiveness, interests and talents, variety of method, and attitudes and application of learning principles.

Meeùs, Nicolas. "Teaching Schenker at the Sorbonne." *Dutch Journal of Music Theory* 6/3 (Nov. 2001): 171-174.

The author discusses the teaching of Schenkerian thought in France against the resistance of French analytical tradition. The paper describes the concepts of the new Schenkerian course and its results.

Marcozzi, Rudi. "The Use of Binary Logic and Processing to Enhance Learning and Instruction in the Undergraduate Theory Classroom." *Journal of Music Theory Pedagogy* Vol. 12 (1998 [2000]): 25-38.

The author discusses some advantages of stressing binary operations, like those used by computers, as a problem solving approach. This concept can also be applied to aural skills and two hypothetical models are used to describe differences between aural and visual approaches.

Phillips, Joel. "Evaluating Student Work using Models Derived from Those Used in Nationally Administered Examinations." *Journal of Music Theory Pedagogy* 12 (1998 [2000]): 65-80.

This paper explores the type of judgments made through the GRE and the AP examination. Models based on those scoring criteria can be applied in a classroom situation with success.

Schachter, Carl. "Taking Care of the Sense: A Schenkerian Pedagogy for Performers." *Dutch Journal of Music Theory* 6/3 (Nov. 2001): 159-170.

The author comments on the importance of the performers perspective in the role of analysis and warns theorist not to take a purely intellectual approach when teaching performers. An emphasis is placed on the importance of students spending time analyzing material on their own to pique their interest of relationships within music.

Strunk, Steven. "Some Guidelines for Writing Temporally Equidistant Three-Voice Canons in Sixteenth-Century Style." *Journal of Music Theory Pedagogy* 12 (1998 [2000]): 39-52.
Using Palestrina Masses as an example, the author describes the entrance of voices, registers and scale degrees involved, as well as the harmonic intervals between voice pairs.

2.2. Pedagogy of Aural Skills

Klonoski, Edward. "Teaching Pitch Internalization Processes." *Journal of Music Theory Pedagogy* 12 (1998 [2000]): 81-96.
The author discusses different teaching methods for pitch internalization with less reliance of external sound sources. These methods should be used with traditional methods for students with difficulties creating mental representations of sound sources.

2.3. Pedagogy of Music Composition

Bomberger, E. Douglas. "Rheinberger, Boulanger, and the Art of Teaching Composition." *Journal of Music Theory Pedagogy* 12 (1998 [2000]): 53-64.
This paper addresses the similarities between the teaching methods of Nadia Boulanger and Joseph Rheinberger in order to approach possible universal truths for teaching composition effectively.

Paynter, John. "Music as the Art of the Possible." *Eunomios* (12/6/2000): http://www.eunomios.org/contrib/paynter1/paynter1.html accessed 12 February 2003.
This paper addresses the requirements of composition teachers which still allow students creative freedom. The instructor should recommend some starting points, draw important musical elements from a composition and demonstrate comparisons between the students work with other composers, and create student interest for individual study.

3. History of Music Theory

Cohen, David E. "'The Imperfect Seeks Its Perfection': Harmonic Progression, Directed Morion and Aristotelian Physics." *Music Theory Spectrum* 23/2 (Fall 2001): 139-169.
This paper discusses the relationship between the modern concept of harmonic progression and the older concept that dissonant (imperfect) sonorities seek their resolution in 'perfect' dyads. This concept, of motion directed toward a predetermined conclusion, is also an important aspect of Aristotelian physics.

Cross, Jonathan. "Introduction: *Music Analysis* Twenty Years On." *Music Analysis* 21/s1 (July 2002): 1-4.
The author gives a general history of the periodical *Music Analysis*, specifically noting articles that have influenced and chronicled the changing trends in analysis.

Dineen, Murray. "Figured Bass and Modulation: The Wiener-Tonschule of Joseph Preindl." *Music Theory Online* 8/3 (Oct. 2002): http://societymusictheory.org/mto/issues/mto.02.8.3/mto.02.8.3.dineen.html accessed 10 February 2003.
Referring to Preindl's treatise, the author discusses the propriety of the concept of modulation figured-bass treatise. The paper asserts that modulation was a means to assist in the improvisation of preludes or fantasies, and that a figured-bass approach should describe modulation in terms of patterns rather than pivot-chords.

Gosman, Alan. "Rameau and Zarlino: Polemics in the traite de l' harmonie." *Music Theory Spectrum* 22/1 (Spring 2000): 44-59.
The author discusses the influence of Zarlino on Rameau's theories. Several analyses are presented and other theoretical concepts, such as the source of intervals, are explored.

Goede, Thérèse de. "Van Dissonant tot Tone Cluster." *Dutch Journal of Music Theory* 7/3 (Nov. 2002): 215-226.

This paper addresses the interpretation of 17th-Century Italian vocal solo music and the role of dissonance and tone clusters accompanying the text. The dissonance has become less significant in today's performance practice, but it can augment the effects of the text without interfering with the vocalist.

Griffioen, Dirk. "De mira harmonia planetarum: Athanasius Kirchers opvattingen over de musica mundane." *Dutch Journal of Music Theory* 5/3 (May 2000): 178-185.

The author explores a work of Athansius Kircher, *Iter exstaticum coeleste*, and discusses the relationship between 17-century scientific thought and music for Kircher. Kircher defends the traditions of the Church and ancient philosophers.

Griffioen, Dirk. "'Rationalis, non Vocalis': Johannes Kepler en de Harmonie der Sferen*."* [Rationalis, Non Vocalis': Johannes Kepler and the Harmonies of the Spheres.] *Dutch Journal of Music Theory* 7/1 (Feb 2002): 1-10.

This article explores the science behind an example from Johannes Kepler's *Harmonices mundi,* which is one of the few remaining works reviving the concept of the harmony of the spheres. The author further investigates which of Kepler's concepts were novel and which were rooted in the past.

Khalifa, Michel. "Bergsons tijdfilosofie en de twintigste-eeuwse muziekanalyse." *Dutch Journal of Music Theory* 6/2 (May 2001): 89-93.

The author discusses Henri Bergson's conception of time, temporal versus 'clock time,' and explores related theories such as Ernst Kurth's dynamic theory, Christopher Hasty's metrical theory, and Frits Noske's search for an analysis of *forma formans*.

McCreless, Patrick P. "Music Theory and Historical Awareness." *Music Theory Online* 6/3 (Aug. 2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.mccreless.html accessed 10 February 2003.

This paper addresses the recent connections made between music theory and musicology. The author shows how the two areas share interests in certain methodologies and presents an example from Shostakovich's First String Quartet to demonstrate how the two fields are interconnected.

Mooney, Kevin. "Hugo Riemann's Debut as a Music Theorist: Riemann's 'Musical Logic.'" *Journal of Music Theory* 44/1 (2000): 81-99.

The author explores Riemann's "Musikalische Logik: Ein Beitrag zur Theorie der Musik" and "Ueber Tonalitaet," discussing the influences and Riemann's harmonic and metric logic.

Schiltz, Katelijne. "Een zestiende-eeuwse variatie op het 'Ma fin est mon commencement'-thema: Adriaan Willaerts Homo quidam fecit." *Dutch Journal of Music Theory* 7/1 (Feb 2002): 24-32.

The author analyzes Adriaan Willaert's motet *Homo quidam fecit* to demonstrate the observations of Gioseffo Zarlino and Nicola Vicento that a composer sometimes begins a work after making decisions concerning the end.

Schoenmakers, Peter. "Instrumentatie(leer)-Orkestratie(leer)" *Dutch Journal of Music Theory* 5/3 (May 2000): 170-177.

The author explores the etymology of the terms "instrumentation" and "orchestration" and attempts to redefine these terms. The author uses these definitions to organize various instrumentation and orchestration theories into five separate categories.

Schuijer, Michiel. "T & I - A history of abstraction." *Dutch Journal of Music Theory* 6/1 (Feb 2001): 1-17.

The author discusses the use and modification of the concepts of transposition and inversion from early theorists and composers through serialists and to set theorists.

Warburton, Jane. "Questions of Attribution and Chronology in Three Medieval Texts on Species Theory." *Music Theory Spectrum* 22/2 (Fall 2000): 225-235.

The author presents an argument against Smits van Waesberghe's hypothesis resulting from the study of three treatises: Prolugus in tonarium, Cita et vera divisio monochordi, and Duo semishperia. The author reexamines these medieval treatises.

4. Music Cognition / Perception

Finn, Geraldine. "To Speculate – On Music – and/as the Sound of Différance." *Dutch Journal of Music Theory* 7/3 (May 2002): 189-195.

Based on the work of Merleau-Ponty and Derrida, the author examines how the sound of music, rather than the organization, can be used as a starting point for reconsidering sound perception, relationships between text and music, and ethics and aesthetics. This paper was originally an oral presentation.

5. Music Semiotics

Bruhn, Siglind. "A Concert of Paintings 'Musical Ekphrasis' in the Twentieth Century." *Eunomios* (4/1/2001): http://www.eunomios.org/contrib/bruhn1/bruhn1.html accessed 12 February 2003.

This paper addresses the methods in which a composer can create musical metaphors to represent visual or verbal elements. The author compares similar methods of poets, and raises questions to define musical ekphrasis. The author also comments on several pieces composed as a response to visual art.

Brower, Candace. "A Cognitive Theory of Musical Meaning." *Journal of Music Theory* 44/2 (2000): 323-380.

Based on the work of Howard Margolis and Mark Johnson, the author discusses the importance of pattern matching to assign meaning. In music, these patterns can be recognized in a work, convention, or from bodily experience. This paper presents an analysis of Schubert's *Du bist die Ruh*.

Cook, Nicholas. "Theorizing Musical Meaning." *Music Theory Spectrum* 23/2 (Fall 2001): 170-195.

This paper presents a model for building a cultural musical meaning while regarding traditional approaches. The author shows different readings of Beethoven's Ninth Symphony to support this and offers suggestions for integrating theory and modern musicology.

Dame, Joke. "From 9-11 to 02-02-2002 When Music(ology) Signifies." *Dutch Journal of Music Theory* 7/3 (May 2002): 186-187.

The author refers to McClary's "On Ethics and Musicology" concerning the right to work with the meaning of music. Meaning, ethics, and interest are interrelated. The author demonstrates that music creates its own cultural meanings by discussing the wedding tango on February 2, 2002.

Echard, William. "Gesture and Posture: One Useful Distinction in the Embodied Semiotic Analysis of Popular Music." *Indiana Theory Review* 21 (2000): 103-128.

This paper presents a discussion of gesture and posture, motion or stasis in texture, timbre, and rhythm. The author uses illustrations from the music of Neil Young.

Grauer, Victor A. **"**A Field Theory of Music Semiosis -- Part One." *Eunomios* (12/6/2000): http://www.eunomios.org/contrib/grauer1/grauer1.html accessed 12 February 2003.

The author discusses some of the difficulties facing those who attempt to build a theory of musical semiosis. Music often fails to signify the same concept for different listers. This presents specific problems for those trying to build from the work of Saussure.

Harrison, Daniel. "Tolling Time." *Music Theory Online* 6/4 (Oct. 2000): http://societymusictheory.org/mto/issues/mto.00.6.4/mto.00.6.4.harrison.html accessed 10 February 2003.

The author analyzes five clock chimes to demonstrate how they communicate. The chimes are categorized in terms of their "emergence" or "distinctiveness."

Holm-Hudson, Kevin J. "Your Guitar, It Sounds So Sweet and Clear: Semiosis in Two Versions of 'Superstar.'" *Music Theory Online* 8/3 (Dec. 2002): http://societymusictheory.org/mto/issues/mto.02.8.4/mto.02.8.4.holm-hudson.html accessed 10 February 2003.

The author addresses the different interpretations of listeners based upon production elements of pop music. The author explores recordings of "Superstar," one performed by the Carpenters and one by Sonic Youth. Mixing techniques, timbre, and sound processing can affect the interpretations.

Ignelzi, Michele. "Homeostasis as Negative." *Eunomios* (12/6/2000): http://www.eunomios.org/contrib/rhetoric/ignelzi1/ignelzi1.html accessed 12 February 2003.
This paper addresses homeostasis as a concept to be avoided in music. Rather than restoring balance, the goal should be to prolong the motion away from homeostatic rest which, in this case, does not take place until the silence is reached. This approach views the first note as a motion away from silence rather than as a place of rest.

Kramer, Lawrence. "The Mysteries of Animation: History, Analysis and Musical Subjectivity." *Music Analysis* 20/2 (July 2001): 153-178.
This paper addresses the ability of analysis to describe the meaning behind music or the ability of a composer or performer to animate a sound with life.

Martinez, Jose Luis. "Semiotics and the Art Music of India." *Music Theory Online* 6/1 (Jan. 2000): http://societymusictheory.org/mto/issues/mto.00.6.1/mto.00.6.1.martinez.html accessed 10 February 2003.
The author briefly discusses the history of music semiotics in India. This paper suggests research based on the work of Charles Peirce, who built a general theory of signs. The author seeks an intermediate applied theory between Peirce's and music.

McClary, Susan. "Response to Joke Dame." *Dutch Journal of Music Theory* 7/3 (May 2002): 188.
The author presents a response to Joke Dame's "From 9-11 to 02-02-2002: When music(ology) signifies."

Neytcheva, Syetlana. "Russian Bells: from Symbol to Harmonic Model." *Dutch Journal of Music Theory* 7/2 (Feb 2002): 89-107.
The author discusses the playing of bells, "Zvon" in Russian music. Most research on the subject were presented before 1917 and since that time, Zvon is recognized mainly for symbolic meaning. The author argues that the Zvon was an important aspect of resounding harmony using Mussorgsky's *Boris Godunov* as an illustration.

Whittall, Arnold. "Then and Now: or, Analysts are Human Too." *Music Analysis* 21/s1 (July 2002): 29-33.
The author comments on the relationship between analysis and musical interpretation, emphasizing the importance of meaning that results from a formalized approach.

6. Other

Dunsby, Jonathan. "Scenarios, Mostly from the Early Days of *MusA*." *Music Analysis* 21/s1 (July 2002): 5-11.
The author reflects on the journal *Music Analysis* and comments on his years as editor of the journal.

Forte, Allen. "Thoughts on Music Analysis." *Music Analysis* 21/s1 (July 2002): 13-15.
The author presents his comments about the periodical *Music Analysis*. He discusses the 'British character of the journal' as well as the general types of works published and the influence of the journal in the field of music analysis.

Forte, Allen. "Response to the Plenary Session Papers, NECMT 2000." *Music Theory Online* 6/3 (Aug. 2000): http://societymusictheory.org/mto/issues/mto.00.6.3/mto.00.6.3.forte.html accessed 10 February 2003.
The author comments on interesting aspects of papers introduced at the 2000 NECMT conference. Dubiel and McCreless, Hisama, Karpinski, and Kaminsky presented formal papers.

CD Reviews

Songs of My Affinities:
Compositions by Phillip Schroeder

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Songs of My Affinities. Vocal works by Phillip Schroeder. Robert Best, baritone; Steven Becraft, clarinet; Stephen Feldman, violoncello; Rick Diamond, percussion; Jeri-Mae G. Astolfi, piano; Phillip Schroeder, synthesizer. *Eight Songs on Poems by Ogden Nash* (1996); *Spirits of the Dead* (1999); *Songs of My Affinities* (1998); *The Infinite in Repose* (2002). Compact Disk, Capstone Records, 2003, CPS-8726, http://www.capstonerecords.org.

The recording *Songs of My Affinities* features three complete cycles plus one extended piece for baritone with varying instrumental collaborators, all by Arkansas composer Phillip Schroeder. Each work carefully sets the text of a different author, and the CD as a whole is appealing in the variety of character, scoring, and compositional technique it displays.

The *Eight Songs on Poems by Ogden Nash* are written for baritone, clarinet, cello, percussion and piano. The witty poems are very brief (sometimes only two lines) descriptions of animals, with subjects including such disparate beings as a fly, a mule, a canary, and an octopus. Schroeder's scores follow suit in their brevity – the songs range from thirteen seconds to slightly under two minutes – and their straightforward text settings. The composer also captures the essentially humorous feeling of the poetry. For instance, the accompaniment to "The Eel" is unexpectedly sharp and seemingly at odds with the slithering vocal line, and "The Fly" follows an almost majestic setting of the opening words "God in His wisdom made the . . ." with an unexpected harmonic and timbral twist as the lowly subject (the fly) is revealed, followed by a simple recitation of the second and final line ("and then forgot to tell us why?"). Robert Best's vocal delivery has a slightly wry edge, very much in keeping with the flavor of Nash's observations. Interesting effects are created in the instrumental lines, with all parts relatively equal in prominence and textures nicely varied between songs. Sometimes, the instrumental writing is percussive, sometimes coloristic, but the overall impression created in each song clearly corresponds with its text (without reliance on generic imitative devices).

The cycle *Spirits of the Dead* for baritone and piano consists of five songs which set the poetry of Edgar Allan Poe. Each song is linked to the next by a pianistic interlude, with the voice joining the piano briefly during the transition between the fourth and fifth songs. Given the nature of the texts, the songs are appropriately dark and foreboding, and the writing for both performers strongly contributes to the cycle's impact. The expressive range is maximized through Schroeder's extended technical requirements in both parts. Non-traditional pianistic devices (such as strumming and plucking the strings), only briefly alluded to in the previous set, are used in abundance in *Spirits of the Dead*, giving the part an overall hazy, atmospheric quality. The use of pianistic color by both composer and performer is mesmerizing. The vocal line requires a range extended to both high and low extremes, and also involves some non-text, instrumental-inspired vocalizations. The relationship of the two parts is intriguing – there is a definite dichotomy between the muddled harmonies presented in the piano and the clearer, sometimes chant-like character of the voice, and the haunting dissonances created between the parts effectively underscore the shadowy poetry.

Compared to the previous set, the six *Songs of My Affinities* for baritone, clarinet, cello, and piano are more straightforward in texture and expression and often quite extended in scope. The texts are by Walt Whitman, a poet set by the composer on a number of occasions, and poetic themes include cycles of existence in the natural world and human-

kind ("To the Garden the World" and "Continuities"), the question of the relation of man to the universe ("Locations and Times") and colorful, almost rapturous visions of scenes in nature ("A Farm Picture, "A Prairie Sunset," and "Out of May's Shower's Selected"). In his liner notes, Schroeder speaks of the chamber music conception of the work, and this is evident in the seamless blend of the instruments and their importance in both the presentation of unifying motives and as part of the overall musical texture. However, the composer deftly avoids monotony in his instrumentation, as there is no single accompanimental technique or blend of sound from song to song. Instead, each displays varying degrees of sparseness or lushness, a range of figuration, and its own unique character. The baritone lines are rich and predominantly lyrical, demonstrating Schroeder's considerable flair for vocal writing.

The text for *The Infinite in Repose* is drawn from Ralph Waldo Emerson's *Essays: First Series*, "Spiritual Laws." Addressing the challenges of presenting a work which sets prose rather than poetry, both composer and singer allow the rather lengthy text to be understood easily. The composer has labeled the work a recitative and structured the vocal line in an unadorned, declamatory style, enhanced by the unerring clarity of Best's diction. Yet, far from being dry and predictable, Schroeder's recitative is tuneful and expressive, with a distinctly modal flavor. The synthesizer score, with its spacious and slowly moving, almost static harmonic constructions, complements the undulating melodies beautifully, and the work as a whole provides a lovely and effective interpretation of Emerson's reflective words.

Although all works on this recording are by Phillip Schroeder, each selection sets the text of a different writer and, accordingly, highlights a different facet of the composer's style. It is obvious that Schroeder chooses and sets his texts with care and integrity, and his performers have responded with strong, thoughtful renditions of these compositions.

Gerald Wilson Orchestra:
New York, New Sound

by Mark Pomerantz
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Gerald Wilson Orchestra: *New York, New Sound*, Compact Disk, Mack Avenue Records, 2003, MAC 1009, http://www.mackavenuerecords.com.

Still going strong at the age of 85, Gerald Wilson presents a series of eight compositions and two arrangements, reflecting his 65 years in music. It is a marvelous testimonial to his abilities as a phenomenal composer-arranger. After years of leading big bands in Los Angeles, Wilson decided, it was time to record a big band album of New York musicians. This album is the end result that received a Grammy for Best Performance by a Large Ensemble.

The album begins with an arrangement of a Miles Davis' composition *Milestones.* Taken at breakneck speed, is starts off with a piano solo by Kenny Barron, before moving into the melody, which is highlighted by an outstanding interplay between brass and saxophones and the use of cluster voicings, a technique favored by composer-arranger Gil Evans. It is a high-energy performance by all involved and has the aggressiveness of New York. Great solos follow by Jesse Davis, Luis Bonilla, Jimmy Heath, and Gerald Wilson's son, Anthony. The backgrounds behind the solos are also notable. Wilson's combination of thin and thick-textured voicings makes the backgrounds as interesting as the solos they accompany. The arrangement exemplifies modal jazz, which was made popular during the 1950s.

Blues For The Count is a medium-tempo blues, written in tribute to pianist-bandleader Count Basie. It reflects Wilson's early day as trumpeter with Count Basie, Duke Ellington, and Jimmy Lunceford. Being one of the album's highlights, we hear once again from pianist Kenny Barron, leading

off with two great blues choruses. When the melody comes in, it seems to reflect the style of Duke Ellington, rather than Count Basie. This may have been a result of Wilson's performances with the bands of Count Basie and Duke Ellington, back to back during the 1940s. The Ellington-style continues with a solo from Clark Terry, who uses a technique of switching between two trumpets, one containing a Harmon mute and a second trumpet that is unmuted. Once tenor saxophonist Frank Wess starts his solo, the style appears to shift from Ellington to Basie, although it shifts back to the style of Duke Ellington during Dennis Wilson's trombone solo. Two more piano choruses from Kenny Barron revert the feel back to Count Basie. Wilson uses a writing technique favored by Count Basie, consisting of two ensemble choruses, starting soft and building to second pair of loud ensemble choruses. This technique, along with an extended ending, based on the original melody, brings the composition to a close.

John Coltrane's *Equinox* shows that Wilson has become a progressive arranger over the past 65 years, and this arrangement displays his versatility as a progressive arranger. Most arrangers from the 1940s have a tendency to continue writing in the 1940s-style, but Wilson proves that he is, in fact, a composer-arranger who has changed with the times; this arrangement exemplifies that fact. It is characterized by a repeated rhythmic figure, which serves as a foundation for both the melody as well as the four trombone soloists Benny Powell, Luis Boniila, Dennis Wilson, Doug Purviance, and baritone saxophone soloist Jay Bradford. The repeated rhythmic figure becomes more aggressive throughout the course of the arrangement. A McCoy Tyner-style piano solo by Renee Rosnes precedes a return to the melody, which ends with a gradual fade. The arrangement epitomizes economical writing, and Wilson shows that a little can go a long way on composing and arranging.

Another of the album's highlights, *Viva Tirado,* also reflects the use of a repeated rhythmic figure and employs a Latin-style known as the merengue. The harmonic structure is a simple one. It is a 32-bar form, consisting of a repeated 8-bar section on the tonic A minor chord, followed by an 8-bar section on the C7 chord, returning to another 8-bar section on the A minor chord. This is one of those performances that appears to build and build throughout the course of the composition. Wilson enjoys giving lots of space to his soloists, and this composition is certainly no exception with Sean Jones on trumpet, tenor saxophonists Frank Wess and Jimmy Heath, Jesse Davis on alto saxophone, and pianist Renee Rosnes. Wilson also uses a standard technique of writing a repeated figure on the A minor sections and no background figures on the C7 section. The melody conveys tension and is characterized by pitch-wavering and fast trills by the saxophones. These scoring techniques, along with the shifting orchestral colors in the brass background figures and the strong Latin feel, displayed by the rhythm section, make *Viva Tirado* a joy to listen to.

Guitarist Anthony Wilson is featured in the album's first ballad, *Teri.* The unobtrusive sustained figures give Anthony lots of space to improvise. The melody is sparse, yet powerful and seems to convey feelings for a very close friend. Anthony's treatment is tasteful and highlights his wonderful musicality. He manages to practically cover the entire range of the guitar from the low strings to the high notes on the bridge and harmonics with skill and ease. Presently touring with Diana Krall, Anthony Wilson is a shining figure in today's jazz scene.

The melody for *Blues For Yna Yna* combines flutes, flugelhorns, and guitar, resulting in an ensemble that is light, subtle, and gives an overall feeling of floating. A descending bass line adds spice to what would be a rather plain-sounding blues progression and makes *Blues For Yna Yna* "an infectious jazz waltz" (liner notes, p. 4). We hear brilliant solos by trumpeter Clark Terry, tenor saxophonist Frank Wess, and pianist Kenny Barron. After Clark Terry's solo, Wilson uses a technique of letting the backgrounds continue without a soloist for an indefinite period, before Wess' solo as well as during the period between Wess' solo and Barron's solo. The solos are then followed by a call-and-response-chorus between the horns and rhythm section and by a repeated section consisting of a muted trumpet solo over the original combination of

flutes, flugelhorns, and guitar as well as the original descending bass line which quietly fades.

Originally written for the 1997 Monterey Jazz Festival, *Theme For Monterey* is a 5-movement suite, but only the first two movements, *Romance* and *Lyons' Roar*, are included on this album. *Romance* spotlights the alto saxophone of Jesse Davis, who plays in a style combining two of the great jazz alto saxophonists Charlie Parker and Phil Woods. It begins with sustained figures in the horns, with bell tones played by piano and guitar. The bell tones are heard throughout the composition and tie the music together quite nicely. The melody is soulful and sensitive and seems to depict a couple sitting on a quiet beach, staring into each others' eyes. Davis' combination of taste and technique make this performance an outstanding one. Wilson's underscore consists of very colorful and varying textures, constantly changing from thin to thick textures, yet they still give Davis a lot of room for improvisation. The rhythm section's switching back and forth between a ballad feel and swing feel add to the versatility of the composition. This is followed by *Lyons' Roar*, which is a dedication to Alfred Lyons, the founder of the Monterey Jazz Festival. A versatile film composer as well as a big band composer, Wilson's melody appears to paint a picture of a beach-town that is inhabited by tourists, playing in the surf, sunning themselves on the sand completely carefree, and enjoying life. Solos by Anthony Wilson on guitar and Renee Rosnes on piano, along with great work by the entire ensemble, make this an energetic, driving, and exciting performance.

The album continues with Wilson's energetic samba *M Capetillo.* The samba feel is so strong, it almost feels as if it carries one away. From the outset, one can picture couples dancing the samba and having a glorious time doing so. After solos by Kenny Barron and Eddie Henderson, we hear the melody played by flute, piccolo, tenor saxophone, and baritone saxophone, accentuated by short note figures in the brass. Solos follow by Frank Wess on tenor saxophone and by one of the masters of Latin guitar, Oscar Castro-Neves. This is the most intense performance on the album, a performance full of fire. In this composition, Wilson does not employ the usual technique of repeating a set of 8-, 16-, or 32-bar progressions over and over again. Instead, he shifts between 1-, 2-, and 4-chord progressions and is constantly changing the keys on them as well. Yet everything ties together logically and the overall result is one of the more spirited performances of the album.

Josefina, a ballad written for Wilson's wife, features lyrical solos by Kenny Barron on piano and Jimmy Heath on tenor saxophone. Wilson's melodic and harmonic skills are exemplified in this composition. Wilson's thick-textured mixed orchestration of trombones and saxophones complement the solos beautifully, and, once again, Wilson shows his harmonic and melodic versatility by writing a melody and chord progression in the key of F, yet the tonic F chord is avoided all together. This is a compositional technique favored by tenor saxophonist John Coltrane. *Josefina* is a loving tribute to Josefina Wilson.

The album ends with a fast-moving original entitled *Bobby Jo.* Taken at a tempo similar to M*ilestones*, *Bobby Jo* combines the be-bop style created in the 1940s by alto saxophonist Charlie Parker and trumpeter Dizzy Gillespie and the West Coast style of jazz of the early 1950s. The structure of this composition is worthy of some remarks. Wilson creates a 52-bar structure, consisting of a 12-bar blues section that is repeated once, a 16-bar bridge, and another 12-bar blues section. The melody starts without introduction by the tenor saxophones, baritone saxophone, and guitar. The adding of the alto saxophones and short punches by the brass give the composition an extra push, leading into solos by Sean Jones, Jesse Davis, Anthony Wilson, and Kenny Barron. The ending ensemble chorus also combines elements of the be-bop and West Coast styles of jazz, and is performed by a technically masterful and highly spirited ensemble, which ends the album on an exciting high note.

All told, "New York, New Sound" is one of the best big band albums in a long time. It reflects the talent, wisdom, and experience of a man who has been a driving force in jazz, Gerald Wilson.

John Rutter: *GLORIA and Other Sacred Music*

by Kimberly Stephenson
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GLORIA and Other Sacred Music. Compositions by John Rutter. Stephen Layton, Conductor; Polyphony, choral voices; The City of London Sinfonia, strings, woodwinds, and percussion; The Wallace Collection, brass, percussion; Andrew Lumsden, organ. Compact Disk, Hyperion Records, 2001, CDA 67259, 2001, http://www.hyperion-records.co.uk.

The cover art of *"GLORIA and Other Sacred Music"* is from St. Lawrence Church, Stanmore, London. The painting shows a classical rendition of gathered angels and cherubs, adoringly watching God's glory stream from the sky. Similarly, listeners can imagine the streaming qualities of John Rutter's music, flowing with the reverence he so artfully expresses. This collection of fifteen pieces of music, all written by John Rutter, clearly demonstrates the link between John Rutter's education and profession, both securely connected with Anglican Church music.

Born in London, 1945, Rutter has spent the majority of his life with Anglican Church music. Rutter was a chorister at Highgate School, England. He studied at Clare College, Cambridge at then at Cambridge University, both of which are known for their music. He later returned to his alma mater, Clare College, as the director of music in 1975. He left in 1979, founding the well-known Cambridge Singers in 1981 and going on to produce many recordings with this professional choir. Rutter is well known, both in England and the United States, for his music and musicianship. In his repertoire are found extensive sacred choral works, vast amounts of Christmas music, combination pieces for choir and orchestra, secular choral music, and a vast array of music for young people.

From the opening fanfare of *Gloria*, Polyphony, the ensemble of twenty-five singers performing on this recording, assures the listener that this collection of sacred anthems will be attended in utmost dedication. By the end of *Gloria's* third (and last) movement, the listener will be engaged in what promises to be an exhilarating journey through a diverse range of emotions, textures, and musical settings of sacred text.

Commissioned by *Voices of Mel Olsen* in 1974, Rutter has defined the emotions of *Gloria*'s setting as "exalted, devotional, jubilant" (liner notes, p. 3). The divisions of the text are solidly portrayed by the moods perceived in the reading of the words. *Gloria* opens with the joyful *hymnus angelicus* of Christ's nativity, progressing through joyful acclimations into the second movement, a solemn invocation and petition. In this movement, labeled and tracked on the recording as *Gloria II*, we hear the chant-like origins of the Gloria in the reflective nature of the music. *Gloria III* is the conclusion of this setting, a triumphant and exhilarating march through the doxology.

Come down, O Love divine, with a 15th century text by Bianco de Siena, was another piece commissioned of Rutter, this time for the Festival of St. Cecilia by Westminster Abby, 1999. It is a challenging, rapturous summons of glory and divine grace, perfectly capturing the cathedral's celebration surrounding the patron saint of music. A cappella, *Come Down* begins with a pensive and powerful use of dynamics. Deceptively delicate solos and a powerful and intense duet of dissonance gently ebb the listener away from this beautiful setting.

Given the sterling performances heard on *GLORIA*, one feels safe to assume Rutter's music is more than exciting to hear, but thrilling to perform. Indeed, Andrew Lumsden (organist) and all three ensembles – Polyphony, The Wallace Collection, and the City of London Sinfonia – are the very definition of precision and passion combined. The recordings, made 2-6 January 2001, give all the excitement of live performance. Two such special moments are found at the end of *Praise the Lord, O My Soul* and *Te Deum*, when the listener can hear the masterfully captured sound of brass and organ dancing through the resounding hall and fading into memory.

Lord, make me an instrument of Thy peace was commissioned by the Texas Choral Directors Association in 1980 for a festival of St. Francis of Assisi. Originally composed for tenor and bass with

piano, this recording is for SATB with strings and harp. The text is impeccably matched with melody to paint a Monet–like landscape of melting sounds. Each statement of paradox is painted with its own tone color of mood, drawing the listener along a beautiful and dedicated path.

The text of Ecclesiastes 3:1-8 was made famous in the 1960s. Rutter's arrangement of *To everything there is a season* is a comforting and beautiful rendition. The liquid nature of phrasing suggests the flowing of time and the basis of this well known passage. Also present is the melodic "hook" for which Rutter is famous, an intangible quality from which the listener can't help but relish the anticipation of the melody's return.

Canterbury Cathedral commissioned *I my Best-Beloved's am* for the BBC Singers in 1999. Stephan Layton, founder of Polyphony and conductor of this recording, conducted the BBC Singers at the time. *Best-Beloved* was written to represent the sacrament of marriage and combines the old ritual Latin wedding responses and the text from 17th century poet Frances Quarles. This piece is a cappella and begins with the male voices chanting, invoking the spirit of the Latin rites. The women of Polyphony melt into the ensemble's texture in a true rendition of their name. The male voices continue to stay true to the chanting nature all the way to the concluding "Amen."

An opening roll of the timpani and orchestral fanfare fling the listener into the sparkling and vivacious festival of *Praise the Lord, O my soul* (Psalm 146). Indeed, such was the basis for the commission, the 250th anniversary of the Lutheran Church of the Holy Trinity in Lancaster, Pennsylvania. The enthusiastic mood subdues into a contemplative, if lengthy, recitation of text. An organ fanfare returns the listener to a stirring repeat of the opening material in proclamation of the "Gloria patri."

Psalm 121, *I will lift up mine eyes,* opens as the dawn, invoking images of ballet. Three sequences of orchestra and harp remind one of the Trinity, subtle sound and meandering 7/4-meter offer a dreamlike quality of both melody and voices. The use of sequence returns with seven declarations (another biblical number) of "from this time forth, forever." In conclusion of the Psalm, the orchestra and harp return with the three opening dawn-like peals, this time joined with voices toning "amen."

The next piece was written for the wedding of two singers in Rutter's choir. *As the bridegroom to his chosen* is based on a text written by John Tauler in the 14th century and gently waltzes with reassurance. Mainly performed with orchestra and harp, there is a rich a cappella homophonic verse. After the careful treatment throughout this arrangement, the deceptive cadence at the conclusion of this piece may be something of a surprise.

John Rutter, who lives quite close to his old place of work, is known to make musical gifts to Clare College, Cambridge. *A Clare Benediction* is such a piece – a cappella, short, yet a beautiful interpretation of the text.

The Lord is my light and my salvation (Psalm 27), is in a darker, thoughtful mood. A friend of Rutter, suffering from AIDS, requested this text setting. The changing moods of text wind their way through various tempos and keys, demonstrating the agitated craving for consolation both psalmist and Rutter's friend must have felt. The clarinet contemplates, at times accompanying the choir, at times speaking on its own, a perfect obbligato, seemingly suggesting or coaxing the listeners to resolution.

A setting of the words from the 1928 Anglican Book of Common Prayer, *Go forth into the world*, was another musical gift to Clare College. It was written to end chapel services in an introspective mood, employing gentle strings and an almost maternal challenge to faith and peace.

Thy Perfect Love is based on a 15th century text (author unknown). This setting pairs voices with strings in the beginning, then reduces to homophonic a cappella choir. As the voices swell in crescendo, the strings re-enter the texture so subtly, one does not realize they are there until the piece nears its conclusion. Written in 1974 at the request of a friend, *Thy Perfect Love* is a study in the use of dynamics.

Te Deum is Rutter's setting of the 15th century text from the Matins, a morning worship service. Originally arranged for SATB and organ, the listeners will hear additional brass, orchestral in-

strumentation, and percussion on this recording. As with *Come down, O Love divine,* the *Te Deum* was also commissioned for a cathedral performance. In this case, Canterbury Cathedral in 1988, creating yet another connection to Rutter's Anglican roots. There is a traditional legend stating that Saints Ambrose and Augustine spontaneously sang the *Te Deum*. Rutter's celebrational setting lends itself to this feeling with its opening fanfare, parade-like use of the snare drum and feeling of festivity. Ending with a hymn-like tune, *Te Deum* seems to invite listeners to join in the fray with a homophonic and largely unison melody. "Vouchsafe, O Lord, and keep me this day without sin." Strong words which, thanks to Rutter's magic, will likely resound in the listener's inner ear for days to come. Brass fanfare, rolling timpani, and crashing cymbals swell the room as orchestra, choir, and organ too soon draw the recording to a close.

Though Rutter now avoids accepting commissions, this collection certainly demonstrates his mastery of melody and movement when he does. His talent for challenging both listener and performer is displayed in the accumulation of these fifteen tracks. Indeed, Polyphony, the City of London Sinfonia, and the Wallace Collection meet the challenge of these rigorous settings without blinking the proverbial eye. Rutter has gone on record to state the "important and cherished part" Anglican music has played in his life (liner notes, p.1). The reverse it true, as well. The world-wide life of Anglican music would be much dulled without the important and cherished presence of John Rutter and his music.

Johan de Meij's The Lord of the Rings Symphony: An Orchestration of the Symphonic Band Standard

by Stefan Cadra
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Symphony No. 1 Inspired By The Lord of the Rings, by Johan de Meij, orchestrated by Henk de Vlieger, performed by the London Symphony Orchestra, and conducted by David Warble. Compact Disk, Disky Communications Europe B.V. (The Netherlands), 2002, DC 901008.

This compact disc features the London Symphony Orchestra in a performance of Henk de Vlieger's orchestration of Johan de Meij's *Symphony No. 1*. Also known as *The Lord of the Rings Symphony*, it has enjoyed a large amount of popularity among the symphonic band community. Therefore, this review will focus primarily on this particular performance and a comparison of the orchestral transcription to the original composition, rather than on a comprehensive critique of the actual composition.

While there exists a seemingly endless supply of orchestral works transcribed for wind ensembles, there appears to be a significantly smaller number of orchestral transcriptions of symphonic band literature. Going from wind to string presents quite a few challenges. As a result, these types of recordings are worthy of study for their research potential in addition to their enjoyment value.

While the majority of the first movement, *Gandalf* (*The Wizard*), benefits greatly from the grand presence donated by the strings, the more articulated Shadowfax section seems somewhat less urgent than the original. The brass-dominated chorale is graced by a particularly exciting horn performance. Occasionally, in this movement as well as the remainder of the piece, the woodwinds, being significantly less in number than in a traditional symphonic band, become lost in the ensemble sound.

The second movement, *Lothlorien* (*The Elvenwood*), works very well with the warm legato of the strings. Although some of the pastoral atmosphere is lost due to the decreased woodwind presence, the tenderness of the strings maintains the intent of the composer in a very natural way. It is almost as if de Meij had strings in mind as he composed this movement.

The third movement, *Gollum* (*Smeagol*), features a very entertaining soprano saxophone solo, performed by Michiel van Dijk. The solo is rife with inflection, conjuring images of the sinister, yet comical, creature for whom this movement is named. The pairing of violin and vibraphone actually conveys the pathetic nature of Gollum far more effectively than the original. Some minor rhythm inaccuracies during this section are sure to be found by individuals familiar with the score. New listeners, however, are not likely to be bothered by these errors, as they are not very obvious. Later in this movement, Gollum's lumbering gait can be heard quite vividly as a result of some highly effective interpretation on the parts of the musicians and the director, David Warble. Although this movement contains many other instances of quality performance, the double-tonguing trumpet section is severely devoid of intensity. The articulation style that is applied is simply too soft to convey the tension of combat.

The fourth movement, *Journey in the Dark*, is divided into two related parts: (A) *The Mines of Moria*, and (B) *The Bridge of Khazad-Dum*. Part A utilizes the strings in major melodic lines, but not in a very prominent manner. The parts and orchestration work quite well, but the strings are simply less important in this section. In contrast, the second part of the movement enjoys a good amount of saturation from the strings during chromatic figures. Then the strings help to set a darker mood, mirroring the hopelessness that The Lord of the Rings' characters feel when they believe they have seen Gandalf's death.

With the assistance of the strings, the last dark tones of the fourth movement dissolve into the hopeful introduction to the fifth movement: *Hobbits*. Soon, a pizzicato foundation effectively sets a light and festive tone. As the movement becomes more dramatic, the strings prove to be invaluable in the connection of phrases. The well-orchestrated ending is subdued in volume, but rich in sustain that only the strings can provide.

Overall, the orchestration of this symphonic band standard presents a few general problems. One is the significantly diminished size of the woodwind section coupled with the addition of a large string section. This has apparently given rise to a few tricky balance issues. Also, the differences between the symphony orchestra and the symphonic band in the realms of rhythmic interpretations and articulations are showcased in an experiment such as this.

This is not to say that this recording is poor. On the contrary, many aspects of this recording are quite exciting from the standpoints of enjoyment and study. This orchestration offers a lush sound that only strings can provide as well as insight into the compositional, interpretive, and performance differences between the symphony orchestra and the symphonic band.

The Crescent Duo: Flight of the Woodwinds

by James H. Hickey
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Flights of Fancy, with compositions by John Rutter, Sir Malcolm Arnold, Thomas Christian David, David Liptak, Norman C. Dietz, Walter Piston, Donald Sloan, Antoni Szalowski, and David R. Gillingham. Performed by the Crescent Duo: Joanna Cowan White, flute, and Kennen White, clarinet; with Roger Rehm, oboe; MaryBeth Minnis, bassoon; John Nichol, alto saxophone. Compact Disk, Centaur Records (CRC 2603), 2002. Internet: http://www.centaurrecords.com

Entitled *Flights of Fancy*, this CD by the Crescent Duo contains seventy minutes of music that is just as fun as it is artistic. The Crescent Duo is a flute-clarinet-duo: Joanna Cowan White on flute and Kennen White on clarinet. Both are professors at Central Michigan University. For various compositions on this CD, they are joined by other music faculty of Central Michigan's fine School of Music: MaryBeth Minnis, bassoon, John Nichol, alto saxophone, and Roger Rehm, oboe. The music itself is

as diverse in style and technique as the composers' origins. Some deceased, and some living, each composer offers the listener a glimpse of their respective musical individuality.

Renowned British choral composer John Rutter (b. 1945) takes the lead on the CD with his *Three American Miniatures* for clarinet and flute (1981). His piece begins with a sweet, vibrant *Fanfare and Proclamation*, followed by a light, easy-going *Blues.* A contagiously fun and upbeat *Rag* closes the *Miniatures* with its enjoyably jazzy syncopations and a melodic contrast between the clarinet's lower register and the flute's higher one. It is a carefree sound, almost reminiscent of the music of the "Roaring '20s."

Next in line on the CD is native Englishman Sir Malcolm Arnold (b. 1921) with his seven-movement *Divertimento* for flute, oboe, and clarinet (1953). This being an ear-catching composition as a whole, the movements are testament to Arnold's innate ability to manipulate sound, rhythm, and phrasing. An interesting moment is during the third movement, *Vivace*, in which the parts of clarinet and oboe are harmonized in such a way that the listener might mistake the music for a car's honking horn. But whatever one might associate the sound effects with, the performance is, as in the first piece, crystal-clear.

Atonality is key in Austrian Thomas Christian David's (b. 1925) music. His *Sonata* for flute and clarinet (1980) is a puzzle of polyphony, complex rhythms, and intensely articulated melodies. As if the music's complexity was not enough to mesmerize the listener, the Crescent Duo – Joanna Cowan White and Kennen White – plays the music flawlessly and with such virtuosic skill as if the music was part of their warm-up repertoire.

American David Liptak (b. 1949) toils with tonality in his four-movement *Duo* for flute and clarinet (1975-79, rev. 1992). At some points within the movements, the music briefly *hints* at being tonal, while still remaining atonal. One interesting feature is in the first movement, *Andante con moto*: a harmonic tension seems to build between the instruments, ultimately culminating in the instruments' high registers through trills and flutter-tonguing (flute).

The music of Michigan composer Norman C. Dietz (b. 1919) follows with his two-movement *Dialog* for flute and bass clarinet (1988-89). Though originally written for flute and tuba, Dietz decided to combine other instruments to perform the piece, in this case flute and bass-clarinet. The piece is based on a twelve-tone row, through which the "dialogue" between the two instruments is masterly established.

Distinguished American composer and theorist Walter Piston (1894-1976) is represented with his *Three Pieces* for flute, clarinet, and bassoon (1925). The three-movement work is testament of his masterful use of counterpoint. He wrote his music in a neo-classic style similar to that of Paul Hindemith and Igor Stravinsky. The bassoonist Mary-Beth Minnis, joining the Crescent Duo, adds to an already interesting mix of timbres. Piston's composition uses the bassoon's extreme registers. The listener will hear the bassoon climb melodically in the first movement, *Allegro scherzando*, and then surprise the listener by returning to the low register suddenly. All of this is presented in a stunning performance.

Five Flights of Fancy for flute and clarinet (1984) by the award-winning American composer Donald Sloan (b. 1956) is a five-movement piece and probably the most interesting of all the works on this album. His piece's uniqueness is due to the attention-grabbing way it personifies birds, flight, and wind, using quotes from the literature of Unamuno, Wordsworth, Shakespeare, Carroll, and Yeats as 'titles' for each movement. It is in this performance that the Crescent Duo can impress the listener with their mastery on their instruments. Technically difficult but perfectly performed, this piece integrates flutter-tonguing and multiphonics, giving the music an eerie feeling to its already unpredictable sound.

Polish composer Antoni Szalowski (1907-1973) reveals his technically demanding music through his three-movement *Duo* for flute and clarinet (1939). This neo-classicist's music is clear in content, form, and contrapuntal structure, and rooted in the art music of the early twentieth century.

Sudden bursts of key clicks, glissandi, and flutter-tonguing will catch the listener in *American Counterpoint* for flute, clarinet, and alto saxophone (2001) by Michigan composer David R. Gillingham (b. 1947). In this very fine piece of music, which was specifically composed for this CD, the mood in the music constantly changes. It goes from almost somber, slow melodies to nearly 'chaotic' stretches in the instruments' respective ranges, to even hinting at jazz with the help of the saxophone. Each performer does remarkably well in doing justice to the piece. Throughout, Gillingham manipulates meter, musical lines, and rhythm, sometimes taking the listener through polyrhythmic passages.

It would be an understatement to say that these composers are gifted at their craft. The majority of the composers studied in such reputable schools as the Eastman School of Music, Michigan State University, the University of Michigan, and Harvard University. Last but not least, all of the performers clearly represent the high quality of Central Michigan University's School of Music.

Having listened to the CD numerous times, I must advocate on its behalf and recommend it as a collection of music by master composers and performed by virtuosic instrumentalists, proving that truly any idea can be conveyed through music. All it takes is a musical arsenal, and an imagination free enough to think beyond the music and take flight.

Book Review

Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*

by Sunnie Oh
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Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature: An Invaluable Resource of Piano Literature from Baroque through Contemporary Periods for Teachers, Students and Performers*. Van Nuys, CA: Alfred Publishing, 1995. ISBN 088284-655-8 (softcover), 088284-654-X (hardcover). http://www.alfred.com.

The Pianist's Guide to Standard Teaching and Performance Literature by Jane Magrath is a 569-page annotated list of a vast amount of piano solo teaching repertoire. The book features "elementary" through "early-advanced" levels of piano literature with short, but precise annotations. To say it right to begin with, this reference book clearly provides what the author promised: "information on a wealth of serious piano solo teaching literature which can pave the way to musical and technical advancement" (p. v). In addition, the purpose of this book is also to "bring to light the abundance of serious literature for pianists who are not yet able to perform the Chopin Études, the Beethoven Sonatas or the Copland Variations. Literature examined here is that which is generally considered to be easier than the Bach Well-Tempered Clavier, the moderate-level Beethoven Sonatas and the more difficult Chopin Nocturnes" (ibid.).

Jane Magrath's thorough research on, and knowledge of, a broad range of repertoire from composers throughout keyboard history is structured in this book in four main parts: Baroque, Classical, Romantic, and 20th Century. As the book proceeds to the more recent time periods, a larger volume of the repertoire is discussed. More than half of this book is devoted to the 20th century repertoire. Within each time period, composers are listed in alphabetical order. At least for the more important composers, Jane Magrath, who is a professor of piano and piano pedagogy at the University of Oklahoma, included biographical information and general information on the keyboard repertoire of the composer. What follows is a list of the repertoire in the order of opus numbers and their annotations. These annotations contain some compositional background, technical requirements, and / or analytical observations that are important for teaching and performance. To give an example, Magrath wrote about Dmitri Kabalevsky's No. 2 ('A Little Song') of the Children's Pieces op. 27: "Beautiful, lyrical melody, which is set against a sustained double-note accompaniment in slower note values. Appropriate for developing evenness of tone and finesse in tonal control at the early elementary level. Level 3." (p. 397.) Longer compositions certainly have longer and more in-depth annotations.

Collections of piano pieces have usually a longer introduction as well as information on anthologies that contain some or all of the pieces of this collection. Magrath, who is also well-known as a member of the editorial board of the journal *Piano Pedagogy Forum*, included the publisher's name for each piece of music or collection. At the end of the book, the reader can find a thorough list of music publishers and, in most cases, their addresses. Finally, a composer's index makes this useful piano literature resource book very practical.

The target audience of this book is mainly piano teachers and piano students. The ten different levels of determining the difficulty of each composition ("1" being the most elementary and "10" being early-advanced), a very critical piece of information needed by any piano teacher, are listed with each composition. For levels 6 through 10, each movement of large works is separately assigned a level of difficulty. Sometimes, the author suggests not one specific level for the music, but a range of possible levels. As a reference, each level is repre-

sented with well-known works as examples at the beginning of the book.

Jane Magrath's elegant and intelligent writing style will appeal to teachers and students alike, yet her clear and practical remarks on thousands of piano compositions by more than 600 composers make *The Pianist's Guide to Standard Teaching and Performance Literature* easy to grasp and essential for any piano teaching and learning.

Minutes of CMS South Central Chapter Meetings

Minutes of the 2003 Meeting

College Music Society
South Central Chapter
Business Meeting – March 1, 2003
Baylor University

The meeting was called to order by Sam Magrill, President, immediately following the luncheon. The first order of business was the passing of the office of President from Sam to Rick Davis. Terry Lynn Hudson, her faculty colleagues, and the administrators and staff of Baylor University were officially recognized for their organization and support of the conference. A special thanks also went to Peter Webster, this year's keynote speaker.

The 2003 Budget Report was submitted by Daniel Adams, Treasurer. The report was accepted.

An election for new officers was held, with the following results: Terry Lynn Hudson will be the President-elect, and Daniel Adams the Vice-President (after many years doing a great job as Treasurer). Two officers were elected as one-year replacements: Deborah Schwarz-Kates will be the Treasurer, and Andrew Hudson the Secretary.

Several other items were mentioned. First, the possibility of having a board-refereed newsletter in the future, which would somewhat strengthen the "resume power" of the publications due to peer evaluation. The newsletter is already listed as "Journal and Newsletter". Nico Schüler, who will serve as the editor, put in a request for more input into the chapter website.

Next year's regional conference is scheduled to take place at Henderson State University, in Arkadelphia, Arkansas. The contact person is Phillip Schroeder.

Respectfully submitted, Andrew Hudson, Secretary
E-Mail: wahudson@mclennan.edu

Minutes of the 2004 Meeting

College Music Society
South Central Chapter
Business Meeting – March 12, 2004
Henderson State University

The meeting was called to order by Richard Davis, President, immediately following the luncheon. Opening remarks were made by Davis concerning the "democratic" nature of the society and the diverse interests of its members, which results in an excellent forum for keeping current with new ideas and teaching strategies of one's colleagues.

Deborah Schwartz-Kates, treasurer, then gave the treasurer's report, in which the following concerns were addressed: The registration fees for the 2005 conference will be raised to help with next year's expenses. The policy for sending officers to the National Conference has been established by the National Office (only the President of each chapter will receive funding, up to $750). Finally, an infusion of funds from the National Office will add to our chapter balance.

A hard copy of the chapter's online newsletter was passed around. There have been four so far, and our chapter is "a leader in this field" (Davis), as other chapters are following suit.

The National Convention was discussed, specifically the need to hold the convention in big cities with significant "entertainment value" to attract participants. This year's convention will be in San Francisco during the first weekend in November.

Next on the agenda was the Graduate Student Incentive Program. The National Office is cur-

rently deciding on a policy to encourage graduate students to come to conventions and give presentations.

The Chapter Conference was then the topic. Key issues were the need for an increased price and the need to hold the National Office to its responsibility to fund the conference adequately. Ideas for future Common Panel topics were then called for, stressing a positive panel experience and not just a "gripe session". Next year's conference will be at the University of Oklahoma from March 11-13. Phillip Schroeder and Henderson State University were then thanked for doing such an excellent job at hosting the year's conference.

Elections for next year's officers were held. Andrew Hudson and Nico Schüler were elected to Secretary and webmaster, respectively. Since Deborah Schwartz-Kates will be on sabbatical, she declined re-election as treasurer, and Stacey Davis was elected by acclamation as treasurer. The business meeting then ended.

Respectfully submitted, Andrew Hudson, secretary
E-Mail: wahudson@mclennan.edu

Member's News

New Voice Board Member: Kathleen L. Wilson

Richard Davis, our chapter president, appointed **Kathleen L. Wilson** as the new CMS South Central Board Member in voice.

Kathleen L. Wilson, soprano, holds degrees in Musicology and Music Education from the University of Arizona, and a masters and doctorate in vocal pedagogy from Teachers College, Columbia University. She has performed in the US, Europe, and throughout Latin America as a recitalist, soloist with orchestras, and clinician. As a Fulbright Senior Scholar to Venezuela and United States Information Agency cultural specialist, she has given master classes and taught vocal pedagogy in Venezuela, Colombia, Ecuador, Panama, Curacao, Bolivia, El Salvador and the Dominican Republic. She has served as the National Association Teachers of Singing (NATS) New England Regional Governor and as editor of *The Journal of Singing* and was the recipient of the Voice Foundation's Van L. Lawrence Fellowship for excellence in teaching of singing and interest in voice science. She is also the author of *The Art Song in Latin America*, published by Pendragon Press in 1998, and a CD titled *Elán*, which is published by North/South Consonance records and features works by 20th c. American (North and South) composers. Her recent performance of George Crumb's *Ancient Voices of Children* was described by *The Washington Post* as an "exciting, involved account … [that] cast a rapturous spell." Dr. Wilson was Professor of Voice at the University of New Hampshire for thirteen years, Dean of the Levine School of Music in Washington DC for four years, and currently serves as Director of the School of Music at the University of Central Oklahoma.

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Main Articles in Volume 10/2003:
Gene Cho, "The Doctrine of Ethos on the Quest for Equal Temperament"
Russell E. Murray, "The Theorist as Critical Listener: Pietro Pontio's Nine 'Cause di Varietá'"
Klaus-Jürgen Sachs, "Index to the Treatises of Pietro Pontio"
Matthew Riley, "Ernst Kurth's Bach: Musical Linearity and Expressionist Aesthetics"

Volume 11/2004 coming soon (approx. October 2004)

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Richard Davis President (2003-2005)	University of Texas - Pan American Department of Music	davisw@panam.edu
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