

## Music Across Times and Fences

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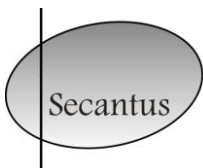
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Bent Sørensen

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TIMES  
AND  
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**Bent Sørensen**

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# Preface

This book is an account of the history and present state of music, seen through the inquiring eyes of an individual. It spans the subject from scarce archaeological evidence of music more than 30000 years ago, over classical orchestra and chamber music to the latest rock and fusion masterpieces.

My intention is not to give you a complete encyclopaedia of the most liked or most played composers and compositions. Others have done that very well. On the contrary, I want to select relatively few, crucial works that in my view constitute important progress in musical expression. The selection of music to be highlighted in this book focuses on works that bring something new to the music and step beyond the rules of convention at the time of composing, thereby breaking the ground for new experiences of sound. As a result there are some perfectly nice compositions made in already established musical styles that you will not find here, including several that by convention are present in most other treatises of music. As compensation, you will find works described, that perhaps you did not know - and which yet may end up filling you with the deepest joy and admiration when you listen to them. Fortunately, greatness and innovative spirit often go together. In any case, while you may not always be in agreement with my judgments, I hope you will disagree in a way that opens for constructive dialogue, whether with friends or just in your mind.

The account attempts to cover music from the oldest to the most recent ("across times"), from all parts of the world, and from all genres, such as folk music, classical art music, jazz, musicals, rock and pop music ("across fences").

Running footers will display melody score excerpts for those reading musical notes. When this book project was started more than ten years ago, I considered adding a DVD with full-length recordings of some of the music highlighted in the book, from the best recordings available. Purchasing rights would have made the

bundled DVD/book very expensive, and fortunately, the music scene has changed so that streaming services can now offer most of the music at low cost or freely. How to use such services along with reading the book is explained at the end in *Notes to Recordings*. The e-book version has direct links in the text to *Notes* and from *Notes* to the Internet music, while the print version provides track ID's to type in on your computer, tablet or phone. However, one can also use the tracklists I have provided on the streaming media for each chapter or section, whether reading the print or the electronic version. Thus the music is just a click away.

I have a background in several scientific disciplines and I am active in a small way in art and music composing. These particular skills are to blame, if this book makes interdisciplinary connections that would not occur to people without such a bag of experiences. That and the focus on musical innovation, whether by large or by small steps forward, is hopefully making the book stand out from the crowd, as well as making it more enjoyable.

Bent Sørensen  
Gilleleje, May 2016



*Greensleeves*, a song first registered 1581 in England, composer unknown.

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*Greensleeves*, a song first registered 1581 in England, composer unknown.

# Introduction

Music is a very basic part of many people's lives. Be it the current generation of walkman/smartphone carriers, web-music listeners, concert-goers, bathroom singers and members of the local rock band, or be it throughout history all those that have enjoyed singing, playing instruments and listening to the beat of village drummers. Not to speak of those who themselves improvise, invent tunes or compose scores. The causes for this enthusiasm are the territories that I try to explore in this book. It therefore differs from many music books that focus on only one type of music: if classical then no rock music mentioned, if jazz then not a word on opera, and so on. Even inside each category, there are definite schools discussing how to delimit the sub-fields.

Writers following the German-Austrian musical tradition have delivered books seeing Bach, Beethoven, Brahms, Haydn, Mozart, Schubert and Schumann as the basic cornerstones of good music. My treatise, while giving due credit to the marvellous composers from Germany and Austria, is one of the first contemporary writings to accord the proper place in the music hall-of-fame to composers from the rest of the world, beyond the European continent. Also inside Europe, the treatise is broadened to include areas often treated as marginal, and to reconsider the relative importance of different composers, when seen in the light of their contribution to innovation.

More emphasis is placed on the Italian composers who started current soloist and symphonic traditions and brought it to the highest level (notably Alessandro Scarlatti and Antonio Vivaldi). I would also like to heighten the international ranking of the French composer Saint-Saëns, who brought forward the brilliance and charm that, more directly than previously thought, lead straight to giants like Debussy, Ravel and de Falla, and furthermore, I pay tribute to



G. Bizet, toreador song from the opera *Carmen* (1875).

many 20<sup>th</sup> century composers from Russia and from countries not making much headway in earlier music history telling: Japan, Mexico, Hungary, Poland, the UK and the USA, to name just a few. Among music encyclopaedias on my bookshelf, the least nationally biased ones are often British<sup>1</sup>, maybe because domestic English composers largely lacked international recognition at the highest level before Britten and Lennon.

Another feature of this book is its attempt to find the roots of music, by going back to the early Stone Age and looking not only at modern humans but also at the other human families, based on archaeological findings. Later, the several thousand-years old cultures of Babylon, Egypt and Greece bloomed with music, and although much has been lost, there is enough evidence to assess some of the kinds of music invented during the periods in question, by using accounts written at the time, by studying instruments found, and in rare cases even sheet music (that is, often carved into stone so that it could survive to our times, or being repeatedly copied, as is the case for many other existing accounts from these cultures, with copying errors as a challenge to scientists trying to decipher the original message).

It would perhaps be wrong to expect discoveries in ancient music of outstanding masterpieces, that could challenge the best of recent music, but it is right to expect pieces that will further our understanding of the development of musical form and content, and therefore may be well worth listening to. A perhaps valid comparison is with the much shorter history of movies, where a number of breakthroughs in early filmmaking are necessary prerequisites for modern movie masterpieces, but where the bulk of movies produced between 1900 and 1930 are just horrible melodramas and cake-throwing comedies. And yet, one finds here the first uses of interesting camera angles and techniques that form the basis for real artwork appearing at a later stage.

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<sup>1</sup> For example S. Sadie (ed.), *The new Grove dictionary of music and musicians*, 20 volumes, published by Macmillan Publishers Ltd., London (1980).



Typical late 20<sup>th</sup> century pop-song (Bent Sørensen: *Superstring Theme*, 1987).

It is my point of departure that music consists of melody and structure. Simple songs are often melody without (or with very stereotypical) form<sup>2</sup>, while on the other hand the experimental compositions appearing around 1950 often focussed on form to such an extent that melody was entirely forgotten. In my view, this is why such types of music are likely not survivors. The best music may use simple melodies derived from popular songs, but with sophisticated formal structure superimposed – such as in the works of Bartók based on folk tunes collected by the composer in central European villages around 1900, but transforming them to highly complex art music.

Melody is the raw material, structure is the intellectual contribution, but only the combination of the two is truly music.

A melody is a tune rendered in a single voice. It is characterised by the tones used and the intervals between them. Looking first at the set of tones used, the immediate question is whether they are quantised or not. "Quantised" means that only certain basic sound frequencies are allowed - any frequencies between the allowed ones do not appear. This feature is built into instruments such as a piano, but not in others like the violin or our voice. To be a good singer implies – among other things - to be able to hit the quantised notes of a melody. For quantised music, the important question is which notes are allowed: this involves defining the scale to be used, the scale being a basic set of quantised sound frequencies, typically four, five, six, seven, twelve or more to an octave<sup>3</sup>. Scales will play an important role in the discussion of ancient music in the next chapter, and will reappear in the following chapters. An important choice is of course the intervals between the notes making up a scale. Some details are deferred to the chapter on *Technicalities*.

Can one make music that is not quantised? The answer is certainly yes, but this does not guarantee that many people will like it. Yet, it

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<sup>2</sup> I use "form" and "structure" as synonymous terms.

<sup>3</sup> An octave is the interval between a sound of a particular frequency and another at twice that frequency. In some Arab music, 24 divisions of the octave are in use.



G. Bizet, tореador song from the opera *Carmen* (1875).



is often smuggled into conventional quantised music in modest amounts, by use of broad-frequency instruments such as gongs, bells, etc., or by playing instruments capable of producing sound in a non-quantised way (e.g. sliding up or down the guitar or violin strings, or using the continuous variation of the sound column length in a trombone). In the case of bells and drums, there is often a blurred base frequency, combined with a lot of timbre, that is, "harmonics" (overtones) of the base frequency. Harmonics are just tone components with frequencies 2, 3, 4, etc. times that of the base frequency. The intensity of different overtones defines the timbre of an instrument and thus makes instruments different in interesting ways.

Most melodies allow themselves to depart from the basic key – that is, from the set of tones belonging to the scale primarily used. Some composers use such deviations to an extreme extent, so that it is very difficult to discern what the underlying "basic" scale employed might be. For others, deviations from the main scale are rare events giving particular emphasis to a certain passage of the music.

There is an intimate relationship between composers (the subject of this book) and performing artists (not the subject of this book)<sup>4</sup>. Sometimes an outstanding artist can boost the image of an average run-of-the-mill composer. Examples are some of the opera arias fortunate enough to have been recorded with Maria Callas or Cecilia Bartoli, or some of the mediocre pop songs recorded with the voice and mannerism of Elvis Presley. Yet in a way, the performing artist is nothing without the composer, and if the performer oversteps her or his competence, the outcome can be very negative. A performing artist is supposed to interpret the work of the composer, not change it. However, this is a fine balance, as no score of notes can convey all aspects of the music. There has to be interpretation: a computer's sound rendition of a piece of sheet music rarely gives the full listening experience of the best of human interpretations, containing minute alteration of the timing of events. The crucial difference is between interpretation aimed at unfolding the

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<sup>4</sup> Also the providers of lyrics, for instance to songs and operas, are not dealt with.



Typical late 20<sup>th</sup> century pop-song (Bent Sørensen: *Superstring Theme*, 1987).

composer's intentions, and interpretation just serving to show off the brilliance of the performing artist. Fortunately, most artists are on the first track.

To make the issue even more cloudy, there is also a legitimate form of music based on reinterpreting or rewriting somebody else's work: There are the improvisations and cadenzas where the performer gives her or his thoughts on a given theme or composition, and there are the variations on a theme originally written by someone else (Beethoven and Brahms did lots of those). Further, there is the quotation of a theme written by another composer, as homage to that composer (Shostakovich and Zimmermann did that). Furthermore, e.g. in music forms such as jazz and rock there is a tradition for making new versions of older work (Beatles did this a lot, particularly on their first records), as well as making improvisations based on a given theme. However, there is little quarrel over the statement that an ideal use of existing material is the sophisticated elaboration that for example is seen in Bartók's work of bringing folk tunes into a complex symphonic or solo instrument context.

One may say that music has always developed by way of the interest of ordinary people, such as the teenagers today, indulging in whatever kind of music the advertising industry chooses to present to them, or the peasants of yesterday, needing some distraction during their boring work. According to R. White<sup>5</sup>, listening to music can be either emotional or intellectual. In the first case the music is just enjoyed, in the second case it is enjoyed with the additional thrill of admiring the way it is constructed. Only a small (but not very small) fraction of the music lovers go further, composing themselves new melodies or testing new rhythms in a local band, and they form a creative basis for adding new melodic and structural components, eventually ending up as a basis for new art music. The explosion of new music in the 20<sup>th</sup> century happened on the basis of Central European peasant songs, Irish ballads and the rhythm-and-blues luggage that African slaves brought to America. Two chapters near the end will be devoted to investigating such

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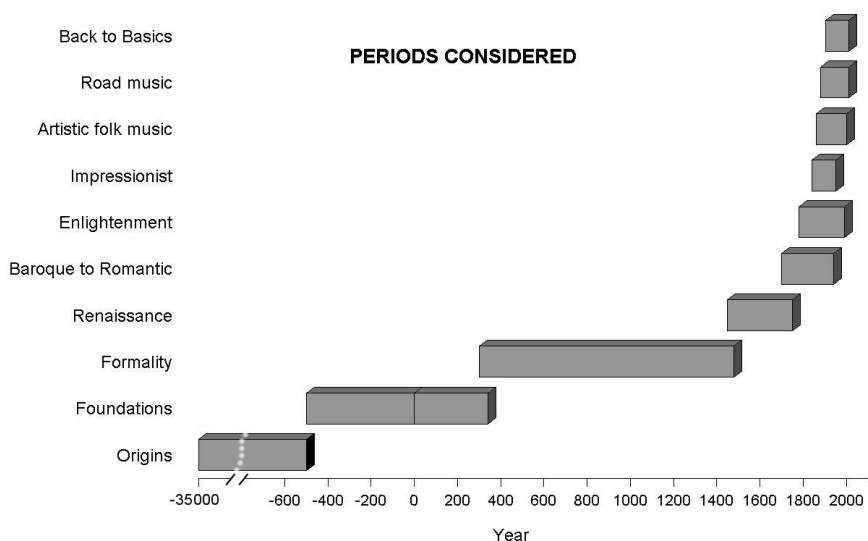
<sup>5</sup> R. White: *Music and its Story*, Cambridge University Press (1924).



G. Bizet, toreador song from the opera *Carmen* (1875).

level-raising by intellectual remodelling of simple popular songs.

These remarks add strength to the definition of art-music I use, and at the same time to the criteria, I have employed for including a particular work in this short and necessarily selective book. My criterion is musical innovation: that a given piece of music, or a composer through the collection of his or her<sup>6</sup> work, adds new dimensions to music, either in form, content or their combination. Before starting the journey through the development of music as an art specific to the human species, I present the time-line below, along which I will be devoting chapters to main stages (but without seeking to avoid overlaps, since one composer may play a role in different style-periods). A rough assignment of periods to intervals of calendar-years is indicated in the diagram.



*Timeline with musical periods corresponding to chapters in this book.*

Enjoying good art or good music is an experience that can be re-

<sup>6</sup> One of the most prominent composers of the present epoch is a woman (Sophia Gubaidulina), but in much of earlier music history, women play a conspicuously small role.



Typical late 20<sup>th</sup> century pop-song (Bent Sørensen: *Superstring Theme*, 1987).

peated. You do not avoid playing a Beatles song just because you have heard it before, just as you may visit the Prado museum in Madrid any number of times with no decline in enjoyment. Likewise, many good books invite rereading, but of course those based on a surprise effect and little more will only be read once (“guess who is the murderer” and that sort of stories). Few if any pieces of music are based on such a one-time effect.

I have contemplated writing a special chapter on popular music but decided against it, because pop-music seems to have existed throughout all periods of musical style<sup>7</sup>. This kind of music, based on easy recognition by the audience, is therefore noted in most chapters, whenever I see it as creative, although most volume is devoted to recent pop-music in the *Road-music* chapter. Pop-music has changed in the recent century, being no longer just the music that is popular among ordinary people, but rather a “music for the masses”-concept developed by a musical industry, solely for the purpose of making money. It is assumed that a piece of music that aspire to accomplish this must sound familiar already the first time you hear it, by having a catchy tune or accompaniment capable of producing unsolicited humming inside your head.

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<sup>7</sup> Heated discussions on “pop” versus “serious” music are found in classical Greek texts such as those of Aristophanes (*Nubes*), Plato (*Protagoras*, *Symposion*) and Xenophon (*Symposion*).



G. Bizet, toreador song from the opera *Carmen* (1875).



Typical late 20<sup>th</sup> century pop-song (Bent Sørensen: *Superstring Theme*, 1987).

# Chapter 1

## Origins

The origin of music is not known, although it is likely to have involved the human voice singing, and possibly simple rhythmic instruments such as clapping sticks. The inspiration for developing rhythmic percussion instruments could well have been the human heartbeat. Indeed, typical rhythmic paces of all music have remained in the range of 60-120 beats per minute, just like the heart pumping. A suggested first venture into the formation of music is that of a mother humming or singing **lullabies** for an unhappy baby resting at her breast (and hence near the beat-setting metronome of the heart).

Indisputable evidence of early music comes from archaeological findings, notably of flutes, dated to some 35000 years before the present. These are certainly not the earliest musical instruments, as they already involve a quite sophisticated technology where the placement of holes defines the scales that can be used to express melodies with these particular instruments. The reason they have been preserved is that they were made from bones that may survive for a very long time. Presumable wooden flutes were used earlier, but have not survived for us to find. In any case, because a flute is such a complex instrument, there must have been a previous history of musical development up to this stage, just not leaving any hardware that we so far have been able to find. Of course, human singing requires no separate hardware, supporting its likely role in initiating use of music.

Rowbotham<sup>8</sup> divides musical development into three levels, characterised by the use of specific types of musical instruments. What he

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<sup>8</sup> J. Rowbotham, *Journal of the Anthropological Institute of Great Britain and Ireland*, vol. 10, pp. 380-389 (1881).



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).

sees as the lowest level is the use of percussion instruments, which have ill-defined pitch (fundamental frequency) and are played by simple hitting with sticks or fingers. They are used to express rhythm but not to any appreciable extent melody. The next level is the use of hollow pipes, such as the ones used in e.g. flutes, oboes, trumpets and organs. By employing multiple pipes (pan flute, organ) or by adding controls allowing only part of the air column to be in play, these wind instruments can be used to render both melodies and accompaniment accurately. The third and highest level, according to Rowbotham, is the use of string instruments (lute, violin and piano, to mention only a few). Such instruments can express both rhythm and melody in combination, can vary sound-attack and decay, and can produce harmonics and interference between note frequencies in more sophisticated ways than possible with the pipe sounds. The suggestion that humans developed music stepwise at these three levels is probably too simplistic (for example, it ignores the role played by using the human voice for singing), but the categorisation may still be of some use.

If singing was the earliest form of musical expression, it is interesting to explore when it began. However, to address this one must be a bit more specific about the definition of singing. Our language associate singing with most birds, and composers such as Olivier Messiaën certainly considered bird song as a form of music and even a very sophisticated one. Anthropologists use a more restrictive definition of singing and language capability as the ability to communicate by spoken language or melodic songs of higher complexity than that by which many evolutionary “lower” animals communicate. The definition is clearly quite subjective, as there is a sliding transition from the song of crickets over frogs and dogs (barking at trespassers, whining when the small ones call for attention by their mothers) to humans.

Perhaps a more convenient type of definition will emerge from looking at the physiological basis for sound production. In that area, a remarkable development happened at the evolutionary tran-



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).

sition between the *homo ergaster* (probably the same as *homo erectus*, living 1.8 to 0.3 million years ago) and the following types of humans: *heidelbergensis* (possibly just a transitional form, dying out soon after its formation), *neanderthalensis* (surviving to about 30 000 years ago) and the modern *homo sapiens* (the latest and only human species still surviving). The development referred to is a change in the speech-producing organs that together with accompanying brain changes (right-left differentiation and an effect of the FOXP2 gene) was a necessary precursor for the creation of complex melodies and poetic speech. In contrast to earlier views, it is now believed that the developments needed for speech and song were not sudden events, but developed gradually<sup>9</sup>, starting more than a million years ago during the latest period of *homo erectus* presence and fully in place more than 300 000 years ago, in all the new varieties of the *homo* species.

Although speech and singing use the same physical organ, this does not mean that the two abilities are always either present or absent. Early brain theories suggesting specific locations for specific tasks have today mostly been replaced by the view that several brain locations collaborate in performing complex tasks. Furthermore, the genetic sites associated with intellectual music and language abilities (as contrasted with the physical ability to produce sound) have not yet been clearly identified, despite some explorations of the differences in brain activity during spontaneous music making (such as improvisation) and playing from note sheets<sup>10</sup>.

The suggestion of a parallel evolution of speech and music<sup>11</sup> is not the only possibility. In current human societies, nearly all members can speak one or more languages, and at least half the population is able to enjoy music that has been created by others, but only a small fraction, probably well under one percent, carry the specific skills to

<sup>9</sup> Boë *et al.*, *Journal of Phonetics*, vol. 35, pp. 564-581 (2007); J Krause *et al.*, *Current Biology*, vol. 17, pp. 1908-1912 (2007).

<sup>10</sup> C. Limb & A. Braun, *Plos One* vol. 3, no. 2; paper e1679 (2008).

<sup>11</sup> I. Morley, *Cambridge Archaeological Journal*, vol. 12, pages 195-216 (2002).



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).



create novel, artistic music. This is despite extensive music teaching in schools and exposure to the works of past and present music composers, implying that social learning will not by itself do the job, but genetic disposition must be there and take part in forming the creativity of a composer.

It has in recent decades become common among linguists and archaeologists interested in music to concentrate on the concept *symbolic expression*, embracing both music and pictorial art, and furthermore suggesting that creation of symbolic art requires language communication (e.g. to pass skills on to the next generation)<sup>12</sup>. This all-embracing concept of symbolic behaviour as the basis for claiming that composing music and painting pictures are generic human qualities associated with a definite spot in our brain or on one of our genomes clearly has flaws: The fact mentioned above, that only few current humans are creative composers or artists, implies that in a genetic model, these skills are associated with DNA traits that are fairly rare, and the fact that, most often, painters, sculptors and composers are not the same persons, would further support the view that the sites of the relevant genetic code segments may not be the same.

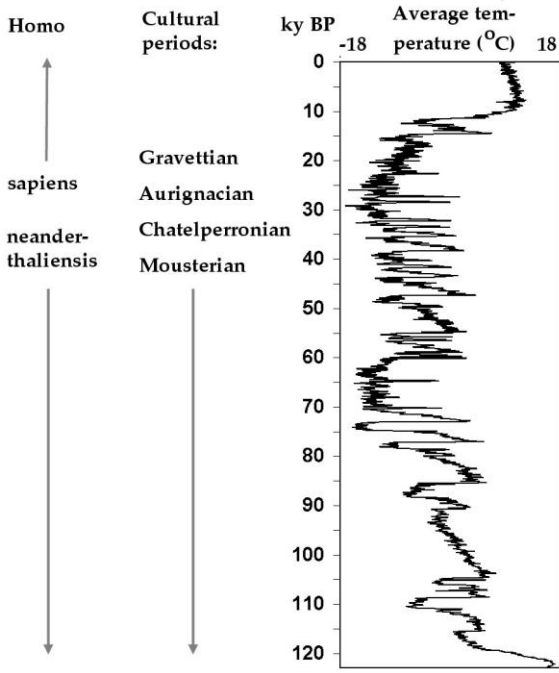
A preliminary conclusion is that the ability to create artistic music is likely vested in particular genetic traits that must have been introduced at an early stage of human development (because they now seem randomly distributed over the entire world population), but which are and have remained elitist in the same way as the ability to create new technology or new scientific insights. In all these cases, the genetic baggage has to be combined with adequate social conditions to allow it's unfolding and transfer into concrete accomplishments, explaining why music exhibits a different level of presence over time in different types of societies.

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<sup>12</sup> see, e.g., discussion in S. Mithen: *The singing Neanderthals* (Weidenfeld & Nicolson, 2005) and F. d'Errico *et al.*, *Journal of World Prehistory*, vol. 17, pp. 1-70 (2003).



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).



Indicative timescale (ky BP is 1000 years before present) associated with the human cultures in Europe that are invoked in connection with formation of musical expression. To the right are the annual average temperatures for Middle Europe, as inferred from ice-core depositories of data from Greenland, cf. Huber et al., *Earth & Planetary Science Lett.*, vol. 243, pp. 504-519 (2006).

The earliest Stone Age flutes found are made from the bones of birds or mammals. The oldest indisputable ones were found at Geissenklösterle and Hohle Fels near Ulm in Germany and dated to 35 000 y BP or slightly before<sup>13</sup>. The sites are in layers also containing stone tools from an early (termed Aurignacian) human settlement. Because skulls of modern *homo sapiens* were found in a nearby cave at Vogelherd below the Aurignacian level, this was initially taken as evidence that the Aurignaciens were modern humans not Neanderthals.

However, subsequent dating of the skulls demonstrated that they were as recent as just 5000 years old, i.e. much younger than the remains in the layers above<sup>14</sup>. What seemed to have escaped the

<sup>13</sup> N. Conard and M. Bolus, *Journal of Human Evolution*, vol. 43, pp. 331-371 (2003); N. Conard, M. Malina, S. Münzel, *Nature*, vol. 460, pp. 737-740; (2009).

<sup>14</sup> N. Conard, P. Grootes and F. Smith in *Nature* vol. 430, pp. 198-201 (2004).



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).

archaeologists in the first round is the fact that dead people are usually buried below the ground surface, and that the much newer dead Stone Age people at Vogelherd had been placed in graves dug down through the Aurinacian layers to a still lower level. One reason for the mistake may have been lack of the knowledge that early, e.g. Neanderthal, burial practice is to place corpses at more shallow depths than the “six feet” employed later. The attribution of human species to the Aurinacian and Chapelperronian periods has thus become somewhat unclear in this case, although current thinking still considers these flutes to have been made by modern humans.



*A 35 000 years old bone-pipe flute found at [Geissenklösterle](#) (Wikimedia Commons photo by José-Manuel Benito Álvarez). One end of the 12.6 cm long bone is broken, but as the material is a swan wing-bone, the total length is unlikely to have been more than 16 cm. The finger holes are surrounded by elliptical indents making it easier for the fingers not to slip on the thin and slippery swan bone. The purpose of the line marks is unknown. A similar design is found on Roman flutes as late as the 1<sup>st</sup> century AC (after the currently used year zero).<sup>15</sup>*

The Geissenklösterle-1 flute is made from a swan wing-bone, the Hohle Fels-1 flute from a griffon vulture wing-bone. They are interesting in several ways. They have oval carved depressions around the three (four) finger holes to facilitate the positioning of the finger and reduce the risk of letting false air into the tube. The holes are not at equal distance but tuned in a way similar to several later flutes found in Germany and France and dated to around 25 000 years ago.

A series of marks is indented in the swan-bone, perpendicularly to

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<sup>15</sup> The Stone Age bone flute is described in N. Conard and M. Bolus, *Journal of Human Evolution*, vol. 44, pp. 331-371 (2003).



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).



age peaks, spreading as far as the ice sheets would allow them<sup>17</sup>, and the Homo sapiens, having left their warm homes in Africa and in parts of Asia to explore new worlds, curious and determined to meet the challenges of the new surroundings and to settle, or else to move on.

One should watch out for the possibility that religious convictions could influence the interpretations of some archaeological investigators. It is interesting that key scientific journals require their authors to declare if they have financial interests that might interfere with the scientific interpretations, but none requires the author to declare faith or membership of religious organisations, e.g. with strong and peculiar views on evolution, although the possibility of influence on scientific views would seem as large as those of commercial connections, particularly if the science in question relates to human evolution. Needless to say, the scientists may also retain their objectivity despite such membership, but it would be helpful for journal readers to know if there is a possibility of bias.

A considerably older flute-like artefact (more than 40 000 years old) has been found in the excavation of a Neanderthal settlement site in present Slovenia (see below). The authenticity of this specific find is disputed, but as one goes forward in time, an increasing number of bone flutes have been found in Europe, the Middle East and China, particularly after 25 000 y BP. Other likely early music instruments comprise clappers and clay drums, but actual finds are rare and, so far, more recent.

Although we do not possess any recordings of the music originally played on flutes such as the Geissenklösterle-1 specimen, quite a lot can be deduced from the musical instrument itself. Had we instead

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<sup>17</sup> Reaching Finland (H-P Schulz, *Préhistoire Européenne*, vol. 16-17, pp. 43-56, 2001) and possibly Mongolia (Y. Coppens *et al.*, *C.R.Palevol*, vol. 7, pp. 51-60, 2008).



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).

found a Stone Age violin or a Stone Age grand piano, we would not have been able to deduce much about what melodies were played on the instrument, but the limited number of notes that can be played on a flute depends on the placement of the holes and on the method of blowing. The length of a particular flute and the placement of its say three or four holes may thus give an idea of the playable tones and the distance between notes in the scale used. Modern copies of several of the flutes found have been made for the purpose of experimenting with actual playing of the instrument. The early flutes are likely played by blowing from one end. If the flute were blown from the side as modern concert flutes, one of holes must be interpreted as a blowing hole. It is somewhat unlikely that the thin flutes made of bird bones could be blown in other ways than from the end.

The next question is if there was some kind of mouthpiece (made by a more perishable material and thus lost). Modern pipe instruments are either blown by forming a jet stream of air over a sharp edge, or by a reed-type membrane opening and closing in response to the blowing by the player's mouth. However, there is no need to invoke an additional device for which there is no archaeological evidence, as it can be demonstrated that a mouthpiece is not required to form the air stream that will excite the air oscillations in the pipes found. Blowing (skilfully) at the edge contour of the circular flute cross-section will itself create a sound<sup>18</sup>. The notes that can be played on a flute such as the Geissenklösterle-1, with one or more or all holes closed by fingers, can now be determined, with some uncertainty remaining, due to the unknown total length of the flute. It is found that the base frequency (all holes closed) is near 1000 Hz, corresponding roughly to a high **b**, perhaps shifted a bit towards the next higher tone **c**. The three additional tones resulting from opening the three holes successively (from right to left in the picture above, the flute being assumed blown from the missing left end) have the following frequency ratios to the base tone,

<sup>18</sup> F. Seeberger, *Steinzeit selbst erleben!* Theiss Verlag, Stuttgart 2002. Sound examples are also attached to N. Tarasov, *Windkanal 2005-1*, pages 6-11, see [www.windkanal.de](http://www.windkanal.de)

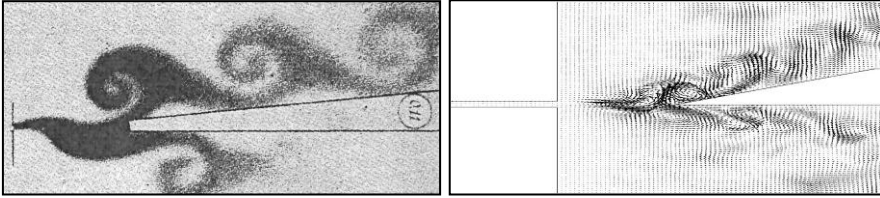


May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).

Ratio of tone-2 to tone-1: 1.14-1.15

Ratio of tone-3 to tone-1: 1.40-1.44

Ratio of tone-4 to tone-1: 1.9-2.3 (but likely below 2).



*Eddies created by blowing the end of a flute or an organ pipe. The picture to the left is drawn from a tobacco smoke visualisation<sup>19</sup>, the one to the right is calculated by the finite elements method of fluid dynamics<sup>20</sup>.*

Additional tones may be created by over-blowing (more forceful blowing). They are generally one octave higher. The interesting thing about the ratios above is that, even considering the uncertainty stated, they do not correspond to the tones used in any of the contemporary scales using subsets of 12 semi-tones (from which 5, 6 and 7-tone scales are derived, see appendix on *Technicalities*). If the base tone is **b''** (the apostrophes indicate octave number, here the second **b** above the middle key on a piano), then the next flute tones are between **c#'''** and **d'''**, between **e'''** and **f#'''**, and between **a'''** and **b'''**. Making different assumptions on the total length can make some of the flute tones come close to tones in our scales, but never all four tones.

A complication in predicting the notes played from details of the physical shape of the flute is the presence of complex air motion at the interface of the flute and the mouth that blows and forms the air stream. In early calculations, this behaviour was described by a

<sup>19</sup> J. Jeans, *Science and Music* (Cambridge University Press, 1937, reprinted 2009; Dover Publ., 1968). Picture used with permission from Cambridge UP.

<sup>20</sup> Bamberger, Bänsch, Siebert, *Zeitsch. Angew. Math. Mech.*, vol. 84, pp. 632-646 (2004). Picture used by permission from John Wiley & Sons.



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).

simple “edge correction” to the length of the flute<sup>21</sup>, but an accurate description requires a full aerodynamic calculation using computational fluid dynamics, in order to theoretically account for the flow pattern visualised in the figure above.

The debate among archaeologists regarding the disputed flute from the site Divje Babe I in Slovenia (shown below) centres on the question of whether the artefact is really a flute. The agreed dating to between 43 000 and 82 000 year BP<sup>22</sup> rather undisputedly places the artefact in the Neanderthal period, as other evidence suggests that settlement of modern humans in the region only started later. Some archaeologists claim that the holes were made by animals gnawing for marrow and some recall having seen similar flute-like bones in bear caves not occupied by hominids<sup>23</sup>. They do not think the Neanderthals capable of making music, despite finding quite sophisticated tools for hunting and fishing as well as evidence for social behaviour (such as caring for old and disabled persons in a group). Quite likely, this dispute may also hold elements of religiously inspired convictions that only modern humans were capable of cultural activities such as music playing. It is a creationist belief that *homo sapiens* must be separate from and above any other species. Although this view is in contradiction to evolutionary evidence, the debate does not answer the more subtle questions of exactly how much the Neanderthals were capable of achieving. *Homo sapiens* eventually took over the Neanderthal stronghold in Europe and thus must have possessed advantages in adapting to the often harsh and changing conditions of life in this part of the world.

I find the arguments that the Divje Babe flute-like bone should have been made by animals such as bears highly questionable. The object has a few gnawing marks (away from the holes) that may have been made by animals at any time after the relic was abandoned by

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<sup>21</sup> J. Jeans, *op. cit.*

<sup>22</sup> B. Lau *et al.*, *Geoarcheology: An International Journal*, vol. 12, pages 506-536 (1997).

<sup>23</sup> F. d’Errico *et al.*, *op. cit.*



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).



its user. However, making round holes would require use of corner teeth and combined boring and twisting back and forth. This only produces one hole and the process must be repeated for each following one. Using both corner teeth is unlikely to make round holes but could break the bone (as the specimen is at one end).



*Appearance of the Divje Babe I object found in a layer corresponding to Neanderthal occupancy more than 40 000 years ago and interpreted as possibly a flute<sup>24</sup>.*

Finally, the equal size and alignment of the holes with the axis of the cylindrical bone in the Divje Babe flute would be a strange coincidence if they were made by animals as described above. The alignment is precise to about 2 degrees, implying a probability as low as one in 180 for two holes and one in  $180^2 = 32\,400$  for three holes to be produced by random gnawing and aligned in the way found. A more recent flute could have revealed the instrument used for boring through microscopy of the rims of the holes, but the age of this artefact has allowed subsequent weathering to remove any

<sup>24</sup> Public domain photo at Wikimedia Commons from Magnus Manske. The artefact is at the national Museum of Slovenia and is described in I. Turk, *Mousterian “bone flute” and other finds from Divje Babe I cave site*. Slovenian Archaeological Institute, Založba, Ljubljana, 1997; Turk, Blackwell, Turk and Pflaum, *l’Anthropologie*, vol. 110, pp. 293-317, 2006.



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level of interbreeding<sup>25</sup>, meaning that the transfer of musical technology from one to the other needs no further explanation. It is less clear if Europe was the only birthplace of music at this rather advanced period of development (singing and percussion instruments were certainly in use by all humans and likely also by earlier hominid species). However, at present there is no evidence of flutes or musical instruments of similar complexity earlier than around 10 000 years BP from settlements elsewhere. Clearly, to carry this debate further one would greatly benefit from finding more than one instrument with possible Neanderthal connection.

Mithen<sup>26</sup> employs contemporary sociological arguments in a recent essay, backed by physiological analysis, to suggest that the Neanderthals were indeed capable of singing and probably had reached the first, percussive stage of musical development, but he also concludes that despite the use of rather sophisticated tools, the rarity of pictorial and other art found makes it unlikely that they possessed musical instruments as complex as a flute. However, due to the generality of his arguments, Mithen does not totally exclude that the late Neanderthals could have derived such capabilities, either themselves or by way of interaction with *homo sapiens*. The uncertainty remains, to which extent skills in pictorial art and music always have to go together.

It would certainly be very interesting if such a basic ingredient of modern society as our love for artistic music had been passed over to us from the Neanderthal people. The presence of this capability in the genes of the Neanderthals would have been transferred though inter-marriage during the period of co-existence, a possibility rejected by many researchers before the DNA analyses finally developed into a credible tool for drawing conclusions<sup>27</sup>. This issue

<sup>25</sup> R. Green *et al.*, *Science*, vol. 328, pp. 710-722 (2010).

<sup>26</sup> S. Mithen, *op. cit.*

<sup>27</sup> Green *et al.*, *op. cit.*; F. Krause, *Videnskabens Verden*, Danish Radio P1 (12. July 2011).



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is still far from completely settled. The genetic sequences in human genes have large overlaps with not only other mammals, but actually with most living organisms on Earth. The genetic code has not been cracked to an extent allowing us to write the sequence producing the skills of a music composer; at best we have identified the general area where coding for a particular capability may reside along the DNA chains.

Current studies of facial traits and body structure may suggest that roughly 1-2 percent of modern humans have traits that could be associated with Neanderthals. The archaeo-genetic studies made on Neanderthal and ancient modern human skeletons are increasingly being consistent with up to a few percent of mixing, and if music has a genetic origin there would be plenty of room for music genes being spread to some of the modern humans, also without implying the possession of the presumably different Neanderthal genes responsible for visible traits. The music genes may involve more competitive and hence evolutionary advantages (say in sexual relationships) for the recipient of such gene transfer, compared with transfer of genes responsible for facial peculiarities. One should again be reminded that not all modern humans have the knack for creating music – at least only a modest fraction composes and plays instruments creatively – and thus any suggested transfer of Neanderthal genes need only be very partial.

If this line of thinking holds water, the music genes surviving in some individuals could be our valuable inheritance from an extinct people, perhaps along with other expressions of peaceful and cultivated behaviour (as opposed to the warrior and power-seeking genes that we are obviously also carrying, and which may account for the modern humans out-competing the Neanderthals some 30 000 years ago). If the ability to create music depends on genetic inheritance from the Neanderthals, it is – as hinted above – also clear why only a small percentage of the present humans have this ability. Not surprisingly, the creationist archaeologists deny this interpretation, saying until very recently that the Neanderthals and the modern humans may have lived in proximity, but they “certainly



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).

did not mix sexually<sup>28</sup>. In reality, the genetic difference between different current members of the modern human family (say Italians and Eskimos) may well be comparable to that between modern humans and Neanderthals<sup>29</sup>, and in any case, according to the most recent consensus, humans currently carry a small percentage of Neanderthal genes and whatever these genes represent. Concretely, the most recent DNA studies prove that Neanderthals and Modern Humans did mix and that Europeans carry one to two percent of Neanderthal genes<sup>30</sup>.

Evidence for musical activity has often been overlooked by archaeologists<sup>31</sup>. For example, based on the findings of the oldest sculptural work so far, it was suggested that it was less than 30 000 years ago that humans went from spending all their time on finding food and on surviving to a situation of having some spare time for cultural activities<sup>32</sup>. I find it more likely, that art and culture developed gradually from the earliest hominids and finally flourished in the interacting Neanderthal and modern human societies during the period starting about 40 000 years ago. Clearly, there were other cultural expressions not originating from interaction with Neanderthals: Cave paintings reached unprecedented artistic heights in Europe at the early Cro-Magnon settlements, and the suggestion made above, that *homo sapiens* brought cunningness and warrior skills to us, while Neanderthals brought skills for art and recreation, may be far too rigid.

Relevant facts related to my queries regarding how long the human time-usage patterns have involved cultural activities are provided by studies of recent “primitive people”, more specifically the !Kung

<sup>28</sup> Referring to Currat & Excoffier, *PLOS Biology*, vol. 2, pp. 2264-2274 (2004).

<sup>29</sup> Green, R., *et al.*, *Nature*, vol. 444, pp. 330-336 (2006).

<sup>30</sup> Prüfer, K., *et al.*, *Nature*, vol. 505, pp. 43-49 (2014); Sankararaman, S., *et al.*, *Nature*, vol. 507, pp. 354-357 (2014).

<sup>31</sup> See e.g. I. Morley, Dissertation, Darwin College, Cambridge University 2003.

<sup>32</sup> N. Conard, *Nature*, vol. 426, pp. 830-832 (2003).



Tune written for the stone age Geissenklösterle-1 flute in its native 4-tone scale, but here rendered to the nearest tone in modern 12-tone score format (Bent Sørensen, written 2012 for the album *The Story of Music*).

hunters and gatherers living in the Kalahari region of Southern Africa, in a well organised and democratic society that survived until the recent disruption caused by colonial powers and new state formations. The !Kung people used to spend only a few hours per day for providing food and other necessities, and thus had plenty of time for cultural activities<sup>33</sup>.

Examples of what the Neanderthal and other Stone Age music could have sounded like may be constructed by using the few notes available to the flautist, although the real thing will of course never be known. The idea that a mouthpiece could have been used with some of the flutes may not be so far-fetched. Many small children today learn from each other to make a membrane of a grass straw and use it to whistle. The sophistication of a flute mouthpiece is based on similar ideas of air flow at a sharp edge, such as those of the membrane of the grass whistling-device, and firmly rooted in the child-culture existing at least until recently.

The Cro-Magnon cave culture included music in a ceremonial function. The magnificent caves in France and Spain with animal paintings have rooms with a striking acoustic quality, making it is difficult for a visitor to refrain from singing. These cathedral-like chambers also exhibit stalactites and surfaces bearing signs of **being beaten with wooden sticks**, which would produce percussion sounds like timbales or drums<sup>34</sup>. The location of these chambers deep inside the cave structures indicates a ceremonial use. Living quarters were near the entrance to the cave-compartments, never deep into the underground structure. Here one finds the wall paintings of prey animals and here is the likely venue for performing musical ceremonies for acknowledgement of fair hunting conditions and for expressing the wish that prey would continue to be available. We know that the climate in Southern France, where e.g. the Isturitz flute was found<sup>35</sup> 27 000 years ago, was similar to that of

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<sup>33</sup> J. Taylor, I. van der Post, *Testament to the Bushmen*, Viking Press, NY, 1984.

<sup>34</sup> J. Malaterre, *Homo Sapiens*, Boreales, film shown e.g. on TV5, France (2004).

<sup>35</sup> F. d'Errico *et al.*, *Journal of World Prehistory*, vol. 17, pp. 1-70, 2003.



May the earliest song be a lullaby? (B. Sørensen: *Don't cry, baby*, 2012).

Sweden today, perhaps indicating that the coping with large seasonal temperature changes can stimulate human intelligence not only to find ways of surviving the winters but also in establishing more elaborate cultural traditions. Of course, the opposite argument that coping with the most severe climatic conditions left little time for cultural activities may also hold some truth and explain why the art and music finds are from Southern and Central Europe and not from the Northern parts.



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## Chapter 2

# Foundations

One may ask whether the earliest music was reserved for use only in ceremonial circumstances. Later discussions from antique Greece, preserved in writing<sup>36</sup>, indicate that there were always people that wanted to restrict the use of music to official ceremonies, while others held that music should also be used for secular partying and general expression of joy. For a period, the latter view won in Greece, where music came to be used, for example, in stage plays of which both comedies and tragedies have been handed down to us. In the early cultures of Mesopotamia and Egypt, as well as in several later societies with advocates of fundamentalist religious institutions, there are indications of a similar debate, resulting in some periods with widespread enjoyment of music for entertainment, and others where music is banned outside official ceremonies or totally. Anyway, the very need for discussing such a ban (cf. contemporary Taliban and other fundamentalist threats) indicates that banning music is usually alien to ordinary people who want to use musical instruments, song and dance for pleasure, family reunions and other occasions of festivity.

The advanced cultures in the area around and between the rivers Tigris and Euphrates, often just called Mesopotamia, in Egypt and in Greece, all had significant music traditions. The early history of Mesopotamia is a bit unclear, but seems to have involved invasions from Samarra in the North, forming near the Persian Gulf a sedentary society named Ubaid, evolving from 6000 y BP into the Sumerian culture, with an urban centre Uruk and employing cuneiform writing, first used for stock-taking accounts in a base-60 number

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<sup>36</sup> E.g. in the works quoted in the *Introduction*.



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).



system. In year 4270 BP, the area was conquered by the Semitic Akkadians, was shortly after regained by the Sumerians, in 4110 BP with the capital moved to Ur, and again lost around 4000 BP, giving rise to several new civilizations, including Hammurabi's in 3763 (with capital Babylon), and the Assyrian one from 3234 BP. The earliest remains of musical instruments, whether actual parts or pictures on vases or stones, come from the Sumerian civilisation around 5000 years BP, and texts describing music from around 4000 BP. The earliest written musical score known is on a clay tablet from 3400 BP, found in Ras Shamba (Ugarit region, present Syria)<sup>37</sup>, presumably intended for lyre playing:

**Urhiya** (3400 y BP): *Divine song* in Hurrian language with accompanying musical instructions for lyre.

Musical instruments and players figure on many Sumerian wall paintings. Most of the players are male, but a few of the pictures feature female players<sup>38</sup>. Instruments include string instruments such as harp, lyre and tamboura-like resonators, dulcimer and other horizontally placed plucked string instruments played with a plectrum, wind instruments such as flute, oboe-like double-pipes and trumpet, as well as cymbals, drums, clappers and bells<sup>39</sup>. Written accounts mention music playing performances featuring groups

<sup>37</sup> The cuneiform writing on the tablet comprise the song text in Hurrian language (translation made possible by a study of E. Laroche, *Ugaritica*, V, pages 447-544, 1968), a colophon, and musical notes in a form resembling that used in Akkadian texts (H. Güterbock, *Revue d'Assyriologie*, vol. 64, pp. 45-52, 1970). The instructions consist of sets of intervals (lyre string pairs), each followed by a number that may signal repeats. Proposed interpretations are found in D. Wulstan, *Music and Letters*, vol. 52, pp. 365-382, 1971; A. Kilmer, *Revue d'Assyriologie*, vol. 68, pp. 125-128, 1974; M. Duchesne-Guillemain, *Revue de Musicologie*, vol. 66, pp. 5-26, 1980; M. West, *Music and Letters*, vol. 75, pp. 161-179, 1994.

<sup>38</sup> C. Engel, *The music of the most ancient nations, particularly of the Assyrians, Egyptians and Hebrews*. W. Reeves, London 1864 and 1929.

<sup>39</sup> C. Polin, *Music of the ancient Near-East*. Vantage Press, New York 1954; Engel, *op. cit.*



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

of musicians, for entertaining and for ceremonial occasions.



*Lyre from Ur, Mesopotamia, 4500 y BP, bas relief at British Museum (Wikimedia Commons public domain picture). These lyres typically have 9 strings, tuned to a Pythagorean scale of 7 notes plus repeating the two first ones one octave higher.*

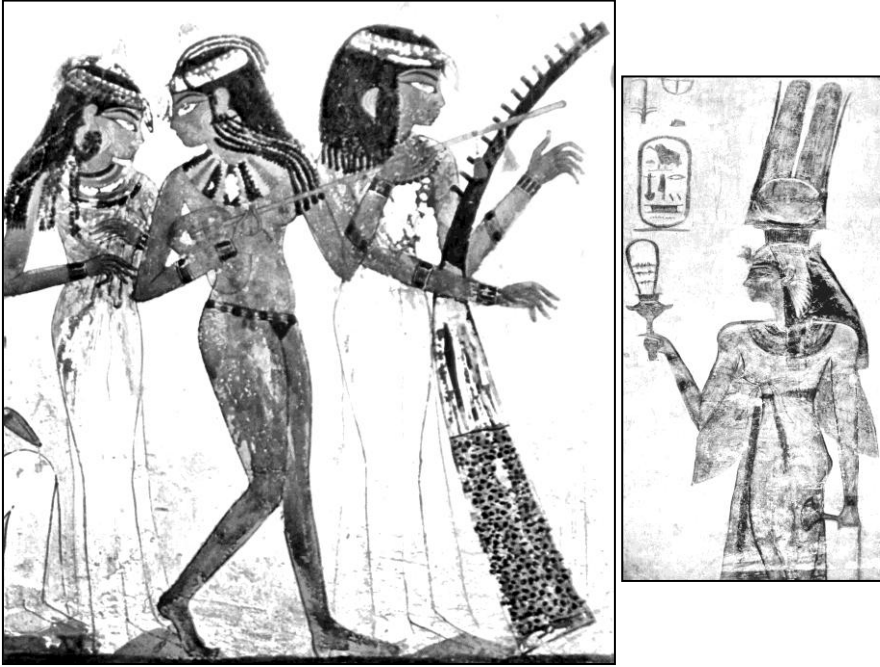
In Egypt, the same instruments are found as in Mesopotamia, sometimes with added refinement (triangular or large, floor-seated harps and guitar-like tambouras resembling more recent Arabic ouds). The only new instruments seem to have been sistrum and castagnet-like rattlers believed to be used for religious ceremonies (to scare evil spirits). These instruments have rings or beads as noise sources, mounted on strings across a hand-held metal frame. Most Egyptian musicians depicted, e.g. on wall paintings, are women<sup>40</sup>.

<sup>40</sup> L. Manniche, *Music and musicians in ancient Egypt*. British Museum Press, 1991.



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).

The Egyptian pictures featuring music playing are often related to the unbelievable amounts of time and assets spent by the Egyptians on fantasizing over a possible life after death and ways to obtain it<sup>41</sup>.



*Egyptian musicians playing double-oboe, tamboura and harp (Tomb of Nakht, Thebes ca. 3500 y BP, left; Nefartari, wife of pharaoh Ramesses II, plays the undemanding sistrum (Abu Simbel, ca. 3200 y BP, right; both are Wikipedia Commons public domain picture).*

Like in many following periods there were recurring efforts in the ancient cultures to restrict use of music to religious and state occasions, and in some cases downright to forbid music (as seen today

<sup>41</sup> Egyptian funerary companion papyrus rolls appearing from 3550 y BP, collectively termed *The book of the Dead* (annotated papyri, e.g. from British Museum holdings, have been published by E. Rossiter (ed.), Editions Minerva, Freiburg, 1979).



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

in fundamentalist Islamic communities, but similar restrictions have occurred in Christian church organizations, such as the Greek-Byzantine one). Still, it seems unlikely that this effort could ever have been quite successful, once ordinary people had smelled the sweetness of music - as they would have if music is really related to our genetic inheritance, as hinted at in chapter 1. Also within more permissive societies, one may today find parents wary of the music preferred by their children. However, it is difficult to estimate the extent to which ancient popular music was manifesting itself by people singing or enjoying playing in happy company (or in the bathroom). In contrast to Mesopotamia, no written musical scores have been found from any of the classical dynasties in Egypt, but tomb pictures such as that of Kahif (an employee at the Cheop's pyramid) from around 4200 y BP<sup>42</sup> at Giza cemetery-G2136 shows a flute player entertaining farm workers engaged in harvesting. Also many banquet scenes with dance and music come from this period and are probably secular in nature. However, over the following millennium, very few such pictures have been found, but they begin to reappear after 3500 y BP. From a little later, several pictures of military scenes containing trumpet and drums players, or clappers, have surfaced.

The remarkable reign of Akhenaten and Nefertiti (1367-1350 BC), with attempts to profoundly change the Egyptian society (e.g. to a monotheistic religion) also changed the role of music, being now accorded new roles in royal entertainment and in religious ceremonies. New was the use of male musicians, often blind but otherwise blindfolded, and a giant lute that disappeared again when the traditionalists regained power. The blindfolding suggests that musicians were expected to know the scores by heart or to improvise, which is consistent with the absence of written Egyptian music. The large ensembles of female musicians appear naked (cf. picture above) and have been interpreted as working in a royal harem, but as pointed

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<sup>42</sup> Manniche, *op. cit.*



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).

out by Manniche, there are traces of clothing painted as a top layer on the pictures found, but lost because this layer, made from chalk and glue, has not survived<sup>43</sup>. Still, several of the paintings from this period are erotic, depicting sexual intercourse proceeding while the woman is still holding a musical instrument in one hand (suggesting a prelude of musical entertainment of a mundane nature).

The Egyptian death culture dominated many aspects of society. Not just pharaohs, but civil servants, business people and many other citizens spent enormous amounts of time and money orchestrating their own deaths, with prepayments for mummification, road maps for help in passing entrance examinations to the eternal life, and for grave gifts. Dead people were believed to need guidance when they were summoned for a judgement, to be based on replies to sets of deliberately screwed questions. If they passed the exam, the dead ones would proceed to paradise, where they could enjoy eternal musical entertainment (as pictured in papyri and funeral vaults). The basic idea of course is much older, as evidenced by Stone Age burial places containing offered food and tools to accompany the dead on “the last journey”, in obvious frustration over the shortness of real life. But the Egyptian version went overboard with people building extravagant structures, including pyramids, to host their future dead bodies, and preparing the journey to an organised paradise believed to lie somewhere to the west, across the Sahara desert. It is in the context of this book an interesting aspect of the Egyptian death culture that it involved music and dance performed by gifted females as an integral part.

Before going deeper into the Greek contributions to musical development, the possible migration of music towards the East should be mentioned. From about 5000 y BP, music is frequently mentioned or depicted in China, and later regime replacements in India and the Middle East gave rise to transfers and adaptations of musical traditions all over the Asian continent. Like in Europe, the oldest

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<sup>43</sup> Manniche, *op. cit.*



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

remains of musical instruments found are flutes, such as six flutes made of crane wing-bones found at Jiahu and dated to between 7700 and 9000 y BP<sup>44</sup>. The flutes have five to seven holes, and the best preserved one an additional small hole adjacent to the hole furthest away from the blowing end, presumable furnishing a subtle sound correction. The distances between the holes are fairly similar, indicating a tone scale with regular frequency jumps except for small adjustments (just as in the Greek seven-tone scales to be discussed below, the adjustments may make the frequency ratios come closer to ratios of integers).

Most written evidence of the form taken by early Chinese music is indirect, based on later documents describing music from, say, the Han period around zero BC. Several song themes indicate non-religious use of music, describing e.g. human emotions when lovers part or the excitement of attending a wild wine-party. In the earlier period of Confucian teaching (about 2500 y BP), music was likely much more formal and restricted to ceremonial occasions, such as court performances on massive batteries of bells, notably known from excavations of the 433 BC Marquis Yi of Zeng tomb<sup>45</sup>. Confucius himself is credited with writing music. The first mention of a Chinese musical theory is found in the inscriptions on both chime-stones and directly on the bell arrays located in the tomb building. The pitch descriptions suggest use of in one case a four-tone scale but in most cases 5-tone (pentatonic) scales. These tone subsets could be selected from the pitch-values of the entire instrument sets, containing 12 halftones for each octave, as in a complete, modern chromatic scale. Also the absolute pitches (frequencies) of the bells are specifically named.

The Yi tombs contain a few musical instruments other than bells,

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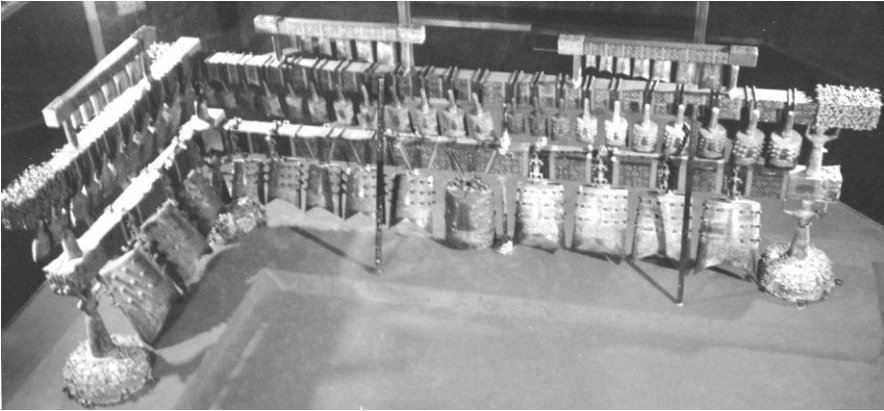
<sup>44</sup> J. Zhang, G. Harbottle, C. Wang, Z. Kong, *Nature* vol. 401 (1999), pp. 366-8.

<sup>45</sup> R. Bagley. *Proc. British Academy*, vol. 131 (Oxford University Press, 2005; Lecture recording available on [www.britac.ac.uk/events/2004/abstracts/2004-bagley.cfm](http://www.britac.ac.uk/events/2004/abstracts/2004-bagley.cfm)).



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).

such as the qin and guzheng (zithers). In contrast to other countries, the bells seem to have been a preferred musical instrument in China for almost 1000 years. The round, hollow bells were towards 2000 y BP replaced by sets of boomerang-shaped solid bronze slabs beaten by sticks to produce xylophone-like sounds, or by disks made of jade. Subsequently, numerous varieties of musical instruments from the West became imported into China and eventually adapted, as witnessed by numerous pictures and finds<sup>46</sup>. Greek-style 7-tone scales seem at that time to have become the norm in China.



*Marquis Yi tomb bells (433 BC; Henan Museum), Wikimedia Commons public domain photo.*

However, actual scores of musical compositions do not appear until the 7<sup>th</sup> or 8<sup>th</sup> century (Tang Dynasty), but then, they often describe music attributed to named composers back in the 6<sup>th</sup> century. Examples include tablature scrolls for playing songs on a zither, written in plain language with description of every position and movement of the hands, from one string to the next string to be plucked. These and other scores, notably for the qin or the pipa,

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<sup>46</sup> The history of Chinese Musical Instruments. 3 episodes of *New Frontiers*, Chinese International Television, CCTV9, January 2010 ; F. Kuttner, *Archaeology of Music in Ancient China*. Paragon House, New York 1990.



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).



belong to the time period being the subject of the following Chapter, and here it should only be noted that there were clearly songs composed and played in China earlier than the Tang period.

The Greek music tradition has become particularly well known today because of its written documents on music theory, many of which are still reprinted and available, plus a few compositions, either carved in stone or on parchment sheets that could be passed down by copying, such as is most of our knowledge on classical writers. As in Mesopotamia and Egypt, numerous pictures of musical instruments are still in existence (in Greece mostly on vase paintings and sculptures). Musical theory had been discussed earlier within the Egyptian and particularly the Sumerian culture, but less extant than in Greece, possibly due to a stronger tradition for just passing theoretical insights on from teacher to student (still a little surprising, considering the enormous volume of other written material from Mesopotamia, e.g. food recipes). It is, however, clear that the Greek musical tradition is firmly based on the Mesopotamian and Egyptian ones, with musical instruments directly copied and musical structure substantially based upon the predecessors.

Our knowledge of Greek musical compositions comes partly from artefacts and partly from written accounts that often have been copied and recopied many times up to the versions available to us. The authenticity of the texts, however, is generally not as bad as one might think. Concrete fragments of scores are few and may be difficult to interpret, e.g. due to the lack of rhythmic indications. On the other hand, the several Greek textbooks on music theory ought to give us a good handle for interpreting the few available compositions. In addition, there has been a fairly continuous performance tradition: the Romans loved to play Greek composers and did so several centuries into their medieval period, and Greek musical manuscripts were repeatedly copied and dispersed throughout the Mediterranean and Middle East regions. It is from such written sources that we know of the heated debate over use of music for ceremonial or for entertaining purposes. Among the likely or



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).



proven Greek composers or musical scholars are Aristoxenos, Pindar, Pythagoras, Aristides, Ptolemaios, Plutarch, Plato, Aristotle and Euripides, all artists or philosophers that we also know for other of their activities, and spanning the time period from -500 BC to after 0 BC<sup>47</sup>, where Greek composers were still active, e.g. in the Asia Minor provinces or along the African northern coast..

Works that have survived include a number of fragments from the “classical period” around 2450 BP, including three from plays written by Euripides.

**Euripides** (450 BC): Papyrus pieces wrapped around Egyptian mummies a couple of hundred years after the composer’s death, with two tunes for the play *Orestes* and one from *Iphigeneia in Aulis*, for tenor (stage singers in Greece were male) and occasional instruments<sup>44</sup>.

Fragments dated to the following centuries, and quite substantial ones from the late 2<sup>nd</sup> century BC, include two choral works (paeans),

**Athenaeus, Limenius** (127 BC): Two paeans for the *Technitai Musical Ensemble*, inscribed on the outer wall of the Athenian Treasury at Delphi.

**Seikilos** (1<sup>st</sup> century): Text and score of the tribute on a tomb stele found at Aidin (present Turkey). Currently at Danish National Museum.

**Mesomedes** (2<sup>nd</sup> century): Hymn to the Sun, Hymn to Nemesis (both on papyrus).

From the Roman period of the first centuries AC, several scores

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<sup>47</sup> M. West, *Ancient Greek Music*, Clarendon Press, Oxford 1992; E. Pöhlmann, *Denkmäler Altgriechischer Musik*, Hans Carl Verlag, Nürnberg 1970; A. Barker, *Scientific Method in Ptolemy’s Harmonics*, Cambridge University Press, 2001.



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

exist, including a complete melody written on a gravestone set by Seikilos for his wife, and hymns composed by Mesomedes.

**Anonymous** (before 2<sup>nd</sup> century): Recitatives, one on the return of Orestes (papyri containing copies, denoted Michigan and Oslo scores).



*The stele of Seikilos with musical instructions (photo by J. Raasted, unfolded along vertical middle line, used by permission). The lower end of the stone has been cut off by vandalism performed by a previous private owner in Smyrna. Currently at the National Museum, Copenhagen. Musical notation is above the text of the lower part. The text roughly translates as*

*While you live, shine  
Don't be sad for anything  
Life is very short  
Time demands its toll*

The Greek pieces convey a variety of moods: solemn, sad or gay. The little Seikilos melody is one example, but generally, the music was never excessive like that of the late-romantic period in Europe. Of course, the written scores are only a “summary” of the performance expected by real musicians and likely less extensive than in current times, due to the simplicity of the written instructions,



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).

which, although honouring the known theoretical treatises of Greek musical structure, are hardly conveying all aspects of the actual playing practice. There may be tacitly assumed accompaniment not written down, and the performers may have had freedom to add ornamentation and other features, which have not and could not have been passed to us by the notation employed. In the case of music with song texts, we assume that the rhythmic development follows the meters of the associated poems, but the precise prescriptions for drummers and other percussionists are not known. The notation itself comprises pitches (frequencies) and in some cases durations of the notes to be played.



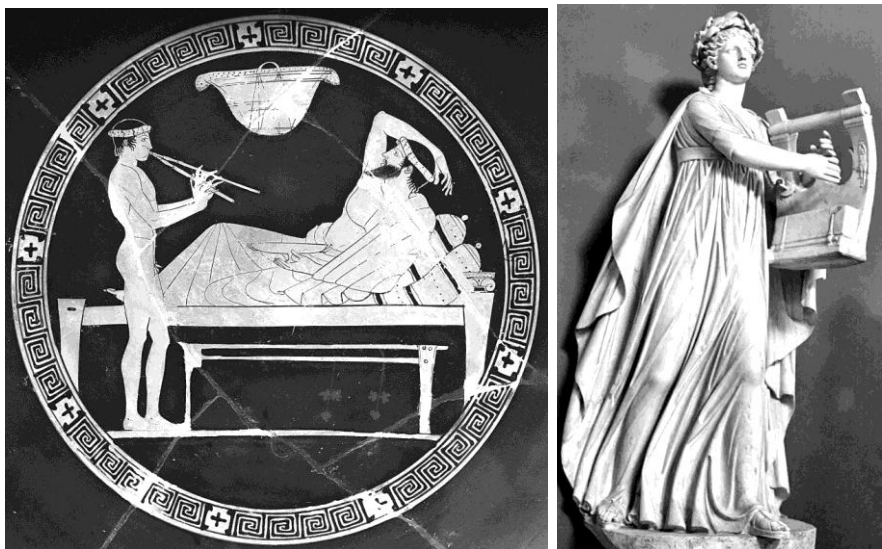
*Lyre played by Dionysos surrounded by drunken followers, 480 BC, left (Wikimedia Commons public domain photo by Bibi Saint-Pol). Right: Pan teaches Daphnis to play the syrinx (panflute); Pompei sculpture by Heliodorus, 100 BC (Wikimedia Commons public domain photo).*

The theoretical contributions by the Greek scholars mentioned above to music theory are briefly described in the appendix *Technicalities*. They involve constructing scales and relating them to the moods one aims at creating. Because the melodic content is often similar to that of verses (whether or not aimed to accompany singing) a use of rhythmic sequences similar to the patterns of emphasis in poetry would appear natural. Based on this analogy, one may



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

guess at the nature of accompaniment furnished by percussion instruments, absent from the musical instructions of the scores regarding note length and emphasis.



*Aulos (double flute) on cup at Louvre Museum, from 455 BC, left (Wikimedia Commons public domain photo by Marie-Lan Nguyen). Right: Apollo Musagetes with kithara (guitar; Museo Pio-Clementino), about 150 AC, (Wikimedia Commons public domain photo by Jastrow).*

The Roman empire primarily consisted of warriors, businessmen and lawyers, somewhat similarly to the present USA, and seems to have added little new substance to music, but obviously Romans enjoyed musical performance basically in the form handed down from the Greek (as in the US the music handed down from the European tradition or, in the case of jazz, from an African tradition, but subsequently renewed and refined, quite extensively).

The musical instruments used in classical Greece are similar to those of the Mesopotamian region and the Egyptian instruments. Some popular ones appear on the four pictures above.



Melody voice of score written by Urḫiya, from Ugarit clay tablet (3400 y BP), accompanying song text in Hurrian language (score subject to interpretation disagreements).

The discussion here should be accompanied by a word of warning: Archaeology is not an exact science. There is a lot inferred from the limited finds, and interpretation is necessarily influenced by the thinking and habits of current societies. Changes in interpretation have occurred many times. When tablets with written lines of hieroglyphs were recently found on the Easter Island, one thought to have the first example of a written language by the Polynesians. When the hieroglyphs were eventually deciphered by a scientist from New Zealand, they turned out to be the copy of a well-known Spanish text<sup>48</sup>. The Polynesians had been shown some written material by Spanish explorers visiting the island during the 16<sup>th</sup> century, and that inspired them to copy the magic signs. Books such as the Oxford History of Music are repeatedly claiming that studying the songs of current primitive people (e.g. remote tribes in the interior of Papua New Guinea) may tell us about prehistoric music. This could easily be wrong. Even the most remote primitive people of today, as well as over the past five centuries, may have received visitors or other types of communication, teaching them elements of non-indigenous music as well as other things.

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<sup>48</sup> S. Fischer, in T. Ragobert, *La Memoire perdue de l'Ile de Pâques*. Documentary by ARTE France, 2005.



Euripides: *Orestes*, fragment adapted to tempered scale (written at least 2200 y BP; see E. Pöhlmann: *Denkmäler Altgriechischer Musik*, Nürnberg, 1970).

## Chapter 3

# Period of formality and a little dissent

The Christian Church took over the more formal aspects of Greek music (which as noted hosted an intense debate over the formal music used for ritual purposes versus the more freely flowing compositions used in plays and as home entertainment). The emphasis was shifted to the human voice, to such an extent that in the Byzantine Orthodox Christian Church, use of other instruments was bluntly forbidden (a first taste of the fundamentalism later exercised by certain Muslim religionists, forbidding all music and all pictorial art except ornamental artisan work). In the west, the Roman Church allowed accompaniment by instruments, but the human voice still dominated with often unison singing of melodies. It was not until some 1200 years AC (after the currently adopted year zero) that polyphony started to appear (or probably reappear) in musical composition.

The emerging rich and urbane Arabic culture, blooming from about 600 to 1200 AC, developed its own musical style, by further development of the inherited Greek and Mesopotamian concepts that had spread over the entire Middle East during the earlier couple of hundred years BC<sup>49</sup>. The style included new concepts such as smaller tone intervals (down to quarter tones) and some atonal elements are also found in Arabic music, as well as in the Spanish music obviously borrowing from Muslim invaders of that country.

Japanese Noh play is a 14<sup>th</sup> century recital type of “music” in clear

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<sup>49</sup> C. Sachs. *The Rise of Music in the Ancient World*. Norton, New York 1943.



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

analogy to that of the Greek dramas. Bunraku (and later Kabuki) are further developments of Chinese opera, a music form probably invented around 1200 and perhaps playing a role in the Italian reinvention of the opera around 1500 (one may think of a role played by the well established silk-road of trade between China and the Italian city states, notably Venice, which is one of the early places where opera surfaced in Europe, initially as private performances for the rich merchants and nobility). Other classical styles of the East include the unique Chinese mixture and further development of the region's early ceremonial (Confucian) music forms with Western, imported music<sup>50</sup>. In India, music seems enjoyed in a less formal way, often in private performances for the top strata of society. Actual dating of Indian musical styles can be difficult, although Indian music presumably also had roots in traditions transferred by the Greek invaders. Styles such as that of the popular ragas mainly use improvisation and rarely written scores<sup>51</sup>. For a period, roughly 600-900, the relaxed mood of Indian music was allowed to have an influence in China.

Just as in painting, where non-religious motives were hardly allowed, official use of music in medieval Europe often appears to have been solidly embedded in religious ceremonies, with few options for a serious composer other than writing church music, sometimes with hidden innovative content disguised as homage to the god. However, like in Asia, there were European developments of court musical entertainment and popular music, carried by travelling entertainment troupes and occasionally sporting a more complex structure, as for example in the Carmina Burana song collection put together in 1240 for a profane celebration. Sources of such remarkable works, of which quite a few have been preserved,

<sup>50</sup> S. Sadie (ed.). *The New Grove Dictionary of Music and Musicians*. Macmillan, New York 1980.

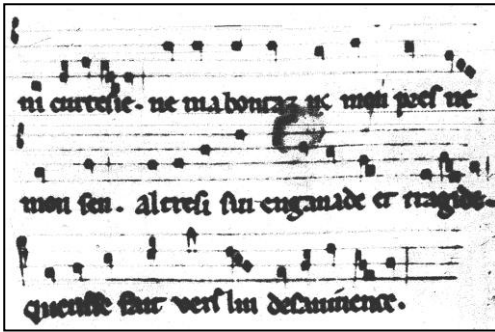
<sup>51</sup> Theoretical descriptions of Indian music exist, e.g. the compendium *Dattilam* (400; see [www.archive.org/details/Dattilam](http://www.archive.org/details/Dattilam); English translation by E. Wiersma, Brill, 1970).



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayashi and others).

are collections such as the later Codex Faenza. In fact, the apparent preponderance of church music in preserved scores may just indicate, that the Catholic Church was better at storing the scores of compositions they found interesting. Examples of exploring new musical ideas before 1500 can be found in the non-religious work that has avoided destruction (by time or by the priests of the inquisition), but also occasionally inside Church collections.

The simple but pleasing compositions performed by the troubadours (a term applying only to males, the corresponding feminine word is *trobairitz*) include several Southern French and Catalan composers focussing on courtly love, performed on western and occasionally Middle Eastern instruments, including drums and tambourines, to verses mostly written in the Occitan language. Music scores preserved do not comprise any melodies related to the earliest troubadour poetry from the 11<sup>th</sup> century.



Page from *Contessa de Dia's* composition *A cantar...* (1175; French National Library, Wikimedia Commons).

**Beatritz de Diá** (1140-ca. 1200; see Wikipedia). *A cantar m'er de so qu'eu no volria* (ca. 1175), playing time 7 min.; about love and betrayal; the rhythmic structure of the music is the same for each line of the verses.

**Berenguier de Palou** (or **Palazol**; 1160-1209): *Tant m'abelis joys et amors e chans*, playing time 5 min.; middle part of a song cycle, describing the moment where the love of the lady has been obtained. In the following songs, the singer loses her affection but



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).



then once more seeks to soften the lady<sup>52</sup>.

More elaborate songs, mixing different playing styles within one piece, but still using courtly love stories as the basic inspiration, is composed by Bernart, another Catalan, credited with exporting this style of composition to upper France and England. The style further spread to Germany, where the troubadours were called Minnesänger.

**Bernart de Ventadorn** (ca. 1135-1195): *Quan vei la lauzeta mover*, playing time 6 min.; In this “canso” (love song), the birds sing and the troubadour declares his love for a fair lady, but she says “no” and defeated he departs to oblivion in exile (in Bernart’s own case first to England and then to a French monastery<sup>53</sup>).

Bernart uses different instrumentation within one score to signal different moods (from flutes and fiddles to harps, bagpipes and large drums), and despite the melodramatic texts, the music often appears joyful and rhythmic, inviting dancing. The sentimental tone found in many of the troubadour songs, including instrumental interludes such as Giraut de Bornelh’s bagpipe “alba” (a song describing lovers’ farewell at dawn), is further developed in the laments of the English King Richard I Lionheart, composed during his 2-year captivity in Austria. Several of the troubadour composers went along for the Christian crusades in the Levant.

**Giraut de Bornelh** (1140-1200). *Reis glorius*. Playing time 3 min.

**Richard I of England** (1157-1199). *Je nuis homs pris* (1193). Playing time 2 min.

**Blondel de Nesle** (1155-1202). *A l’entrant d’estre* (late 1190ies). Play-

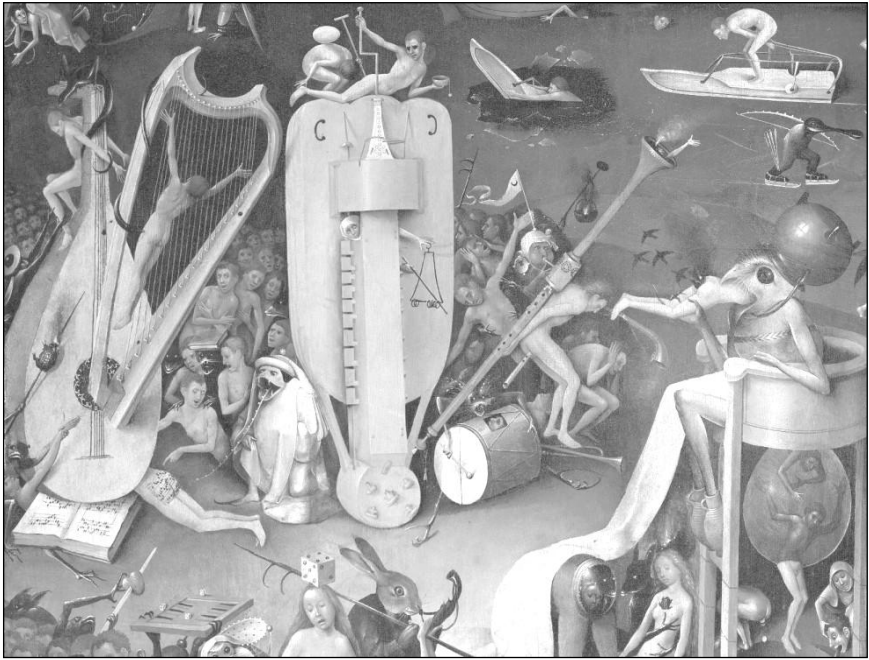
<sup>52</sup> T. Newcombe, *Nottingham Medieval Studies*, vol. 15, pp. 54-96 (1971).

<sup>53</sup> J. Wilhelm (ed.), *Lyrics of the Middle Age*. Garland, New York (1990).



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

ing time 4 min.



*Musical instruments in the painting Garden of Earthly Delights by H. Bosch (1485; Prado Museum, Madrid; section of Wikimedia public domain photo): lyre, harp, hurdy-gurdy, shawm, triangle and drum.*

The straightforward sadness of Richard's songs is subsequently ornamented by his alleged rescuer, minstrel Blondel de Nesle, for instance in the song about the arrival of summer. Ornamentation is playing an increasing role in European music, consisting basically of adding a few intermediary notes curling up or down from a basic note of the melody. The choice between such "filling in the gaps" (that might also be interpreted as a "horror of the empty"!), as opposed to using long-sounding fixed tones as accompaniment to a melody voice (a style called "organum", later used in organ music) is a feature found again and again in the subsequent development of European music styles. One is employing notes played at a pace



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

faster than that of the melody; the other provides a backdrop of notes held longer than those constituting the melody.

In the early second millennium, courts of nobility and royalty supported a style of elaborate single-voice interpretation, not so different from that of the troubadours and almost as formal as much of the religious music, but very different from the folk singing in the local inn or at festivals such as the one associated with the Carmina Burana collection. The court songs would often be performed by an attractive woman, unaccompanied or with the accompaniment of for instance a lute (the Blondel example above illustrates the idea). This style later reappeared in songs (usually with piano accompaniment) during the romantic period, and still pops up from time to time (cf. the 20<sup>th</sup> century road music of Joan Baez).

On the other hand, the ceremonial components discernable in Bernarts songs are found again fully developed in the form of bagpipe or trumpet fanfares, also aimed at the courts, and later in military marches and praises of heroism.

**Anonymous** (12<sup>th</sup> century): *Domna, pos vos ay chausida*. Playing time 2 min.

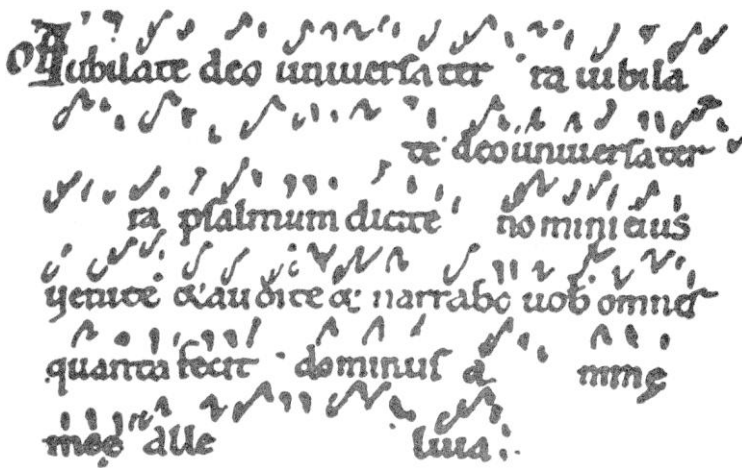
Like all music at the time, the collection Carmina Burana (songs from the Beunen area in Germany) from ca. 1230 is written in a musical notation called *neumes*, a form first developed in the 9<sup>th</sup> century, initially just giving simple instructions to the singer (by signs above the song text, in analogy to the notation used in Sumeric and later Greek musically annotated texts), such as to move the pitch up or down, but later four lines of musical staves were added, so that the notes could be placed precisely relative to each other, indicating half or whole (scale) tone steps. Towards the end of the 13<sup>th</sup> century, the currently employed notation using a multiple of five staff lines and more sophisticated notation for playing style and rhythm became the preference for written scores, at least in the case of non-



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

church music.

The musically most innovative songs in the Carmina Burana collection are probably the drinking ballads, containing brisk 2 and 3½ whole-tone jumps not prominent in the love songs of the troubadours, but also the several folkdance examples stand out with their strong and varied rhythmic basis, showing both in accompaniment and melody.



An early neumatic musical notation (from Wikipedia public domain).

**Anonymous**, in the collection “Carmina Burana” (ca. 1230): *Bulla fulminante, Bacche, bene venies; Ich was ein chint so wolgethan; In Taverna quando sumus; Fas et nefas ambula*. Playing time 14 min.

**Anonymous**. From Catalan monastery Sant Joan: *Ara lausatz, lausatz*,... Playing time 2 min.

The Christian church music started in orthodox Byzantium around 400, with monophonic human singing in Greek style, but from the 8<sup>th</sup> to 10<sup>th</sup> century, a systematized form called “Gregorian chant” was developed, notably by the Franks (a German tribe spreading to



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer’s supervision).

present Netherlands, Northern France and Bavaria; the name “Gregorian” is probably a later addition since there is no time-wise overlap with the reign of the pope Gregorius the Great, 590-604)<sup>54</sup>. The Gregorian chant distinguishes itself from most subsequent melodic forms (classical, jazz, rock) by its sedentary frequency development. If one analyses the distribution of the probability of a certain distance between a tone of the melody and the following one, one normally finds it inversely proportional to the distance in frequencies, except in Gregorian chant, where it is inversely proportional to the square of the frequency jump (all understood on average, cf. the discussion in the technical appendix towards the end of the book). The lack of challenging successions of pitch levels may well initially have been chosen to cater to the untrained voices of monks and



Example of staved neumatic notation (16<sup>th</sup> century, author's collection).

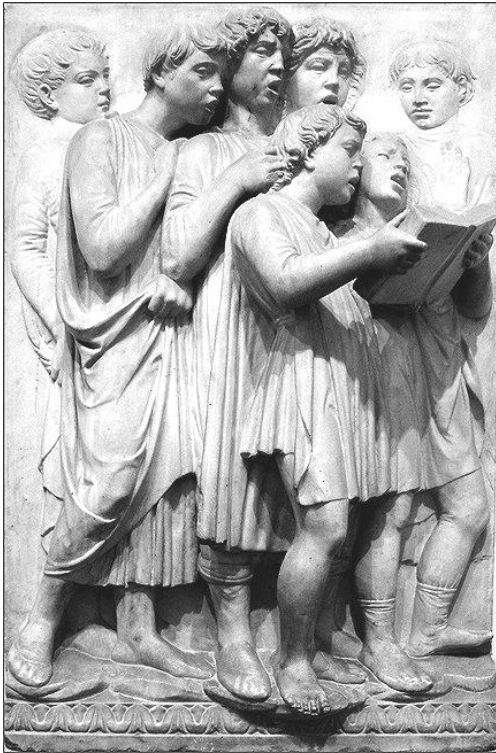
nuns, but starting around 600, with periods of interruption, the Vatican maintained a school (Schola Cantorum at the Lateran in Rome) to catalogue the authorised songs to use liturgically, and to

<sup>54</sup> cf. [en.wikipedia.org/wiki/Gregorian\\_chant](http://en.wikipedia.org/wiki/Gregorian_chant)



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

train young church choir members, so an alternative explanation might be that the leaders of the institution thought that their god liked uneventful singing. Manuals were produced to guide the persons responsible for staging Catholic Church masses or monastery song and prayer hours (fixed chants as well as chants for specific days and events). After printing was invented in late 15<sup>th</sup> century, these collections were made available in large numbers, including melody scores as the one shown above written in the “modern” staved notation.



*Singers depicted on a 1438 balcony in the chorus of a Florence church, now at the Museum of the Florence Cathedral (Wikimedia Commons public domain photo by R. A. Frantz)<sup>55</sup>.*

<sup>55</sup> The perception of Gregorian chant as divine is further emphasized in many paintings adding halos to the singers, e.g. Fra Angelico’s *Glorification of Christ* (in National Gallery, London), cf. *The Larousse Encyclopedia of Music* (Barnes & Nobles, 1994).



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer’s supervision).



**Anonymous:** Gregorian chant for Proprium Missae (about 10<sup>th</sup> century). *Omnes de Saba venient* (from Graduale, Epiphania Domini); *Domus mea* (from Commuio, dedicatione ecclesiae).



*Frontispiece from Hildegard van Bingen's book Liber Divinorum operum (at Biblioteca Stadala Lucca; public domain photo from Wikipedia). The bottom insert may be a picture of the composer.*

An early genius (and not only in music) was German Hildegard van Bingen, a nun who founded two monasteries, wrote treatises on scientific matters, e.g. botany, and was called to advice kings and bishops. Her musical compositions comprise numerous songs and a liturgical drama or "morality play", where a number of char-



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Haya-shi and others).

acters including the devil (a colourful character invented by the Catholic Church) perform a dialogue of monophonic songs.

**Hildegard von Bingen** (1098-1179): *Ordo virtutum*. Liturgical drama (composed 1151).

In Northern Spain, special mystery plays gained an amount of popularity. The current performance of such plays for tourists at Elx is based on modern rewriting rather than reconstruction, as the original music does not seem to have been written down. Papal harmonisation efforts were not always successful and the Roman Church spent much time fighting and killing members of heretic sects divulging into dubious ways, such as the Mystics and Cathars. Tolerance seems to have died with the historical Jesus. Still, unconventional music had from time to time been allowed within the Catholic Church. Another liturgical drama, the gospel-popularisation stage-play *Ludus Danielis* (from around 1140) exemplifies this. It is based on a biblical text theme but incorporates elements of the road music at the time, allowing occasional large tonal jumps. It was written by a group of young students at l'École Épiscopale de Beauvais in France.

**Anonymous**. *Ludus Danielis* (1140). Playing time about 49 min.

The use of polyphonic structure, splitting chords onto different instruments or singers, develops from about 1200. In church music, innovative techniques were introduced by Léonin and particularly by Pérotin (organist at Notre Dame de Paris), taking advantage of the small tone intervals used in Church music to derive interesting reverberations between close-lying voices.

**Pérotin** (ca. 1180-1236). *Viderunt omnes; Sederunt principes* (four male voices organum). Playing time 11+12 min.

**Pérotin**. *Deux points d'orgue en triple* (for organ with pedal register).

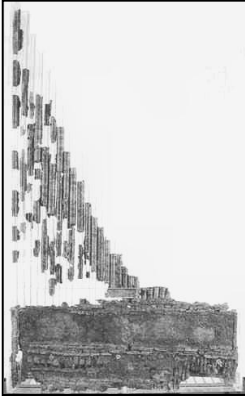
The organum style as well as specific instruments for basso conti-



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).



nuo-playing provided ways of sustaining a continuous background sound upon which melody singing could unfold more easily. Interestingly, a similar development of sedentary music occurred in the Buddhist tradition, or perhaps not so surprising, considering that they also had monks unable to sing well but still hoping not to be excluded from the fun.



*Greek hydraulis (water organ) from 1<sup>st</sup> century BC, at Dion Macedonian Museum (left; Wikimedia Commons public domain photo by Vlas).*

*Below: Roman use of hydraulic organ and horns at a gladiator performance (2<sup>nd</sup> century mosaic detail from Zliten, Libya (in Archaeological Museum, Tripoli; Wikimedia Commons public domain photo by Nacéra Benseddic).*



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

The organ had been invented by Ctesibius (285-222 BC, obviously inspired by water pumps and earlier pan flutes) in Greek Alexandria and was later used in Roman arenas. It had been forgotten in the unfolding medieval European music scene, but retained a presence for secular uses in Byzantium (later Constantinople, today Istanbul). During diplomatic visits by the Byzantines in 757 to the King of the Franks, Pepin, and in 812 to Charlemagne, the kings were presented with a Byzantine organ as a gift<sup>56</sup>. This created an interest in this powerful instrument in Western Europe, where a priest from Venice constructed a copy version of the Byzantine organ and presented it to King Charlemagne's son in Aachen, for royal concert usage.



*Portative organ from 1492 (Cologne Museum; Wikipedia public domain).*

Some proponents tried to convince the Christian Church to employ

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<sup>56</sup> Sadie, *op. cit.*



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

the organ within the masses. This was vigorously opposed by various Church groups, among which the Cistercians, but eventually, towards the end of the 10<sup>th</sup> century, organs started to enter the church buildings, but placed at the church entrance and mainly used to signal upcoming events to people in the neighbourhood, not as part of the liturgical practices. This subsequently changed when important composers produced music eminently suited for accompanying the public ceremonies taking place in churches, and after a few more centuries, the Catholic Church came to consider the organ as its preferred instrument. Later, the protestant Christian churches integrated organ music even more directly into the liturgical ceremonies, and outside the church sphere, any decent concert hall had to have an organ. Today, electronic organs are routinely used in rock music, because they can expand the range of sounds that a small band can produce, and perhaps even help in recreating the enthusiastic moods of gladiator- and lion-fight audiences. Early keyboards contained whole tones of one particular scale, but in the beginning of the 12<sup>th</sup> century, half-tone keys were introduced, and later in that century multiple voices (called “organ stops”)<sup>57</sup>.

As the renaissance drew closer, Christian music started to exhibit different moods, from quiet devotion to expressions of joy and missionary fanfares (suited for crusade use). Examples are found in the works of G. Machaut, but also others such as [F. Landini](#).

**Guillaume de Machaut** (1300-1377). *Qui es promesses, Hoquetus David*. Playing time 2+3 min.

**Guillaume de Machaut**. *Hont peur* (included in Codex Faenza, 1420). Playing time 3 min.

In India, the much older Vedic tradition of poetry, associated with offering and sacrifice, had around year zero developed forms of ceremonial human recital and later singing. The basis was a com-

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<sup>57</sup> M. Praetorius (latin for Schultze), *Syntagma Musicum II. De Organographia*, (1618).



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

plex system of 22 note levels to each octave, from which simpler scales (with 7 levels per octave as in the Sumeric and Greek melodic systems) could be derived<sup>58</sup>. Each note in such scales was named by a one-syllable word, making it easy to write down scores of songs, as the Indian writing signs also are syllable-based. Only much later, by the 13<sup>th</sup> century, has the emerging instrumental raga music (the word raga just means “melody”) been described in detail<sup>59</sup>. The raga is based on short fixed melody fragments (say four notes), upon which improvisations according to a substantial number of rules are carried out, including antiphonic coordination between the players (usually three or more performers, including sitar, sarod and a drummer to provide the rhythmic structure, called “tala”). Towards 1500, the music of northern (Persia-influenced) and southern India increasingly diverged.

य ग रि स नि ध प  
ma ga ri sa ni dha pa

*Indian 7-note scale, descending one octave in steps of 4, 2, 3, 4, 2, 3, 4 units<sup>60</sup>, approximately as G, F, E, D, C, B, A (i.e. 2, 1, 2, 2, 1, 2, 2 half-tones).*

As noted in Chapter 2, little is known about Chinese non-ceremonial music before the Tang period (618-907), where mention of popular singing and non-ceremonial musical expressions become frequent. Early preserved musical scores are from this period or slightly after (such as the 7<sup>th</sup> century Ming scroll and the Dunhuang music manuscripts from 933).

<sup>58</sup> *Nāṭyaśāstra* (English translation: Munchiram Manoharlal Publ., 2010) on theatre, dance and music, and *Dattilam*, op. cit.; C. Forster. *Musical Mathematics*. Cronicle Books, 2010.

<sup>59</sup> C. Sachs. *The Rise of Music in the Ancient World*. Norton & Co., (1943), see also the *Story of Hindustani Classical Music* at [www.itsra.org](http://www.itsra.org) (Sangeet Research Academy).

<sup>60</sup> *Nāṭyaśāstra*, op. cit.



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer’s supervision).

**Qiugong** *alias* **Ming** (493-590; attributed to): *Jieshi Diao You Lan* (Secluded orchid). Song for 7-stringed zither, with playing prescriptions on an early Tang (7<sup>th</sup> or 8<sup>th</sup> century) scroll from the collection originally at the Jinkō-in temple in Kyoto, now held in Tokyo National Museum, Ueno<sup>61</sup>. Playing time 11 min.



Chinese 10<sup>th</sup> century musical procession, from mural fresco in the Dunhuang cave (# 390)<sup>62</sup>. Used by permission from Oxford University Press. Instruments depicted at left are two flutes (*di*) and a panflute (*paixiano*), two lutes (*pipa*) and a hand clapper, a harp (*konghou*) and a chime (*fangxiang*).

**Anonymous** (before 933): *Yizhou* (place name), *Xijiangyue* (Moon over the Western River), *Xinshizi* (Involvement of the heart), *Shuiguzi* (Water drum melody), *Yingfu* (Seeking wealth), *Changsha niinyin* (Changsha maiden), *Sajinska* (Scatter the golden sand), *Qingbeiyue* (Emptying the cup), *Huxiangwen* (The Barbarian asks). From 25 song scores, presumably for *pipa*, found written on the back of Buddhist scroll P3808 hidden in the Dunhuang

<sup>61</sup> Ming scroll at Tokyo National Museum, web collection on [www.emuseum.jp](http://www.emuseum.jp) (note the cultural transfer China to Japan). Musical interpretation by J. Thompson, [www.silkqin.com](http://www.silkqin.com)

<sup>62</sup> S. Jones, *Early Music*, vol. 24.3 (1996), pp. 374-388.



*Yizhou*, a Chinese *pipa* melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

Cave at a time of war<sup>63</sup>.

Unlike the Ming zither playing instructions, the Dunhuang manuscripts P3808, P3719 and P3539 contain tablature scores with single letter signs denoting each note (frequency). The intended instrument for playing would have been the pipa (a lute), and the song names support their connotation as secular. Some of the song names are also found in 8<sup>th</sup> century Tang dynasty sources, confirming their date<sup>64</sup>. The scores contain two signs interpreted as an indication of rhythm (maybe for a drum beat) and several of the song names are preceded by words such as “fast”, “slow” and “repeat”.

The subsequent period of Neo-Confucianism and nationalism probably narrowed the musical field somewhat. From the 15<sup>th</sup> century, more substantial scores have been preserved, e.g. featuring music for pipa and the plucked string instrument qin:



Song Huizong's 11th century scroll "Listening to the qin" (section; Wikimedia Commons public domain photo by Zhao Ji).

<sup>63</sup> The Dunhuang manuscript interpretation is discussed in Chen Yingshi, *Musica Asiatica*, vol. 6 (A. Marett and L. Picken, eds.), pp. 61-72. Cambridge University Press, 1991.

<sup>64</sup> Jones, *op. cit.*

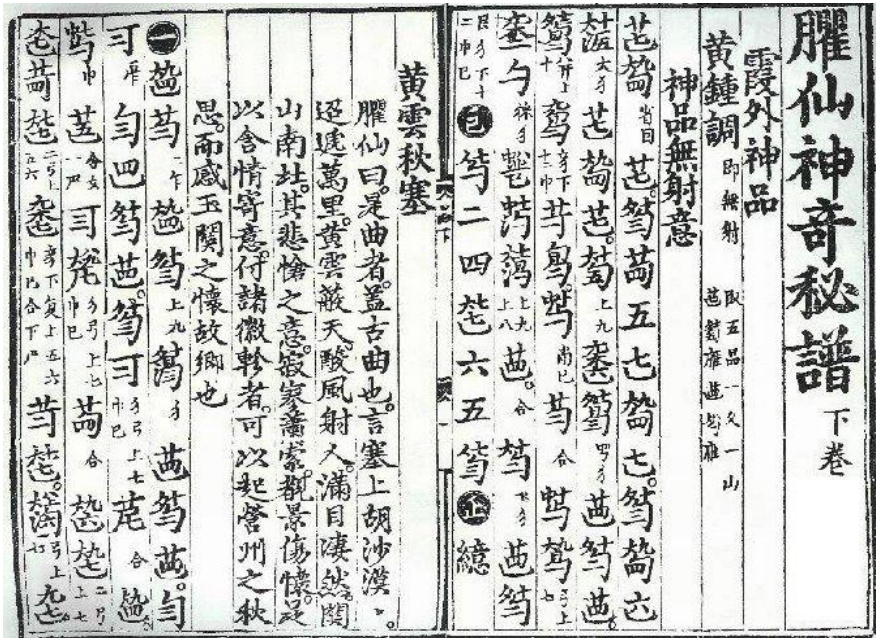


Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

**Jiu Kuang.** *Drunken ecstasy.* From *Shengqi Mipu* (1425; see picture below). Playing time 2 min.

**Anonymous.** *The moon on high.* In *Gaohe Jiangdong* collection (1528). Playing time 9 min.

Confucian ceremonial Chinese music had been exported to Korea (Jongmyo) and Japan (Nara) in the 8<sup>th</sup> century, but during the 14<sup>th</sup> century, new musical forms of musical dramas and opera became developed in China (and similarly exported), catering to the emerging classes of merchants and other “ordinary” people. During the following centuries, several emperors described the Beijing opera music as plain and vulgar. None of this prevented continued use of



Page from volume 3 of Zhu Quan's *Shengqi Mipu* (1425). Columns 5-9 and 16-19 from right contain notes (Wikimedia Commons public domain photo by C. Huang).



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).



courtly ceremonial music, such as the dance and chant styles “inside the hall” and “outside the hall” for emperors and their military and administrative officials, requiring large companies of musicians accompanying the singers and dancers, seated in regular patterns in the palaces or in their gardens, size-wise adjusted to the particular kind of occasion in question. The instruments of these orchestras included bells, percussion instruments of stone, wood and clay, drums, flutes, mouth organs and string instruments. Although pentatonic scales continued to be the most common, also seven-tone scales were sometimes employed, indicating the impact of outside influences. The 14<sup>th</sup> century saw introduction in China of imported instruments such as fiddles, lutes and pneumatic organs<sup>65</sup>.

While the examples from the late Tang period described above use a tablature notation for writing down scores, more recent Chinese scores often use characters directly denoting pitch (as is the case for the European notational systems), in contrast to the tablature notation, where the numbers or marks placed on a grid simply picture the position on a physical string of a stringed instrument with frets (raised contour to ease positioning of fingers), as an instruction for placing the fingers in order to produce a particular note.



*From the Noh play Hagoromo (Feather Mantle)<sup>66</sup>, performed 1992 at Ishikawa Prefectural Noh Theater in Kanazawa (video still by author).*

<sup>65</sup> Sadie, *op. cit.*

<sup>66</sup> Written before 1524, according to R. Tyler, *Japanese Noh Drama*. Penguin Publ., 1992.



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer’s supervision).



With time, music in Korea and Japan developed differently from that in China. This was partly due to introduction of new instruments, such as the koto (from qin) and the shakuhachi (from traditional flutes), used from the 13th century by Fuke Zen priests to solicit donations. The Noh theatre developed from the 14<sup>th</sup> century was very formal, both as regards acting style and the accompanying music played by various drums and a flute (“fue”).

**Anonymous** (about 1520). *Hagoromo*. Noh play (picture above).  
Playing time 9 min.



*Oud playing (from the 13<sup>th</sup> century manuscript Hadith Bayâd wa Riyâd, kept at the Vatican Museum). Wikipedia public domain photo.*



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

In Bali and Java, the first centuries AC had seen an interest in gongs that later spread to all of Malaysia and Indonesia and between 8<sup>th</sup> and 12<sup>th</sup> century developed into what is called gamelan ensembles including vocals, xylophones, bamboo flutes and stringed instruments.

At the western end of Asia, Persian music exerted an important influence on many of the Arab nations emerging with Islam chosen as religion as well as rein-holder of political power, just as Persia had earlier received a similar influence from Mesopotamia<sup>67</sup>. While music became considered a “forbidden pleasure” in Islam<sup>68</sup>, secular music such as lute playing prevailed during the early period, and its harmonies continued to be investigated by the very capable scientists of the region. The melodic framework was initially based on the Greek 7-tone modes, with an 8th mode added (in current notation the new mode is C, D, E<sup>b</sup>, F, G, A, B), as described by Ibn al-Munajjim (who died in 912)<sup>69</sup>. Through the Persian influence, another four modes were added in the 11th century, and in subsequent centuries they took slightly different forms in different Islamic regions. They became described in theoretical terms as tablatures for the lute.

New musical instruments included violin- and guitar-like string instruments, probably a further development of the lutes of Mesopotamia, transmitted by way of Persia, and percussion instruments. Particularly Arab Spain did by the 11<sup>th</sup> century become a large pro-

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<sup>67</sup> The Persian basis is described by the Baghdad philosopher A. al-Fārābī (872-950) in his book *Kitab al-Musiqa*.

<sup>68</sup> see D. Hughes (ed.). *Early Medieval Music up to 1300*. Oxford Univ. Press (1954).

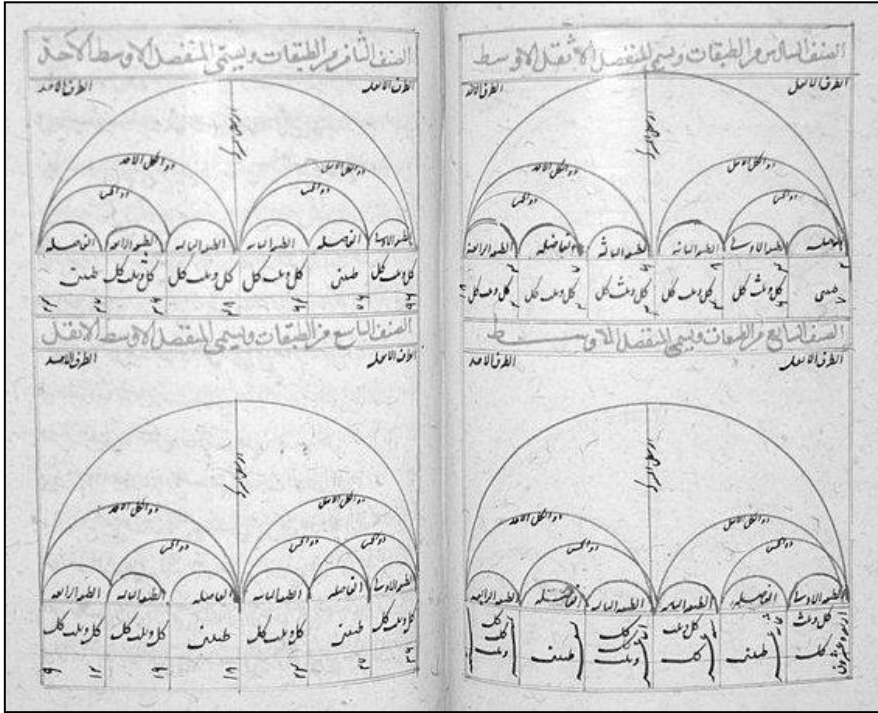
<sup>69</sup> E. Wellesz (ed.), *Ancient and Oriental Music*. Oxford Univ. Press, 1957. The debt to Greek music was stressed by the prolific Baghdad philosopher Y. al-Kindi (Wikipedia)



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer’s supervision).

ducer of musical instruments for the entire Arab region<sup>70</sup>.

In the 13<sup>th</sup> century, the lawyer and musician al-Urmani proposed a division of the octave into 17 steps, an opening towards the current system of Arabic music with 24 quarter-tone steps to the octave.



Page from Safi al-Din al-Urmani (1216-1294)'s second book, *Risalah al-Shara-fiyyah fi al-Nisab al-Ta'liyyah*, describing intervals and rhythmic structure (16<sup>th</sup> century copy in Adilnor collection; Wikimedia Commons public domain photo).

The musicians first performing music on the Arabian Peninsula

<sup>70</sup> H. Farmer. *Historical facts for the Arabic Musical Influence*. Ayer Publ. (1988).



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Haya-shi and others).

have been identified as mainly women singers employed in the households of rich people to deliver joyful music<sup>71</sup>. This stopped with the introduction of Islam, but when the capital was moved from al-Medina to Damascus by the caliphs in 661, male singers with lute accompaniment in Persian style found a new level of popularity continuing to the mid-9<sup>th</sup> century. The names of several male singers are known, but no written music other than al-Urmani's rhythmic notes shown above and al-Kindi's (801-873) use of letters to describe his theoretical amendments to Greek music. The caliphate centre moved around, to Baghdad, Syria and Egypt over the following centuries, and despite being often persecuted by the Islamic leaders, musicians and music theoreticians continued to play a role in Muslim society, from Baghdad to Spain.

As the Jewish population became deported to Babylon (5th century BC) and later emigrated and spread in Europe, Jewish music adopted a number of styles borrowed from the countries visited, such as the klezmer music from Eastern Europe. Of any previous Jewish music little is known, but it is likely to have originated in Egypt, the earliest known area of residence for the nomadic Jewish people<sup>72</sup>.

In present Latin America, the cultures of Maya, Aztec and Inka people had developed, with the oldest records dating from over thousand years BC. Evidence for musical activity becomes abundant from after 350 AC, through pictures and instruments found, notably flutes and drums. A peculiarity is the rattles and whistling

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<sup>71</sup> D. Hughes (ed.). *op. cit.*

<sup>72</sup> The legend of Mesopotamia-born Abraham is believed to have been created during the Babylon exile; cf. J. Blenkinsopp, *Judaism, the first phase*. WB Eerdmans Publ. (2009). It has been adopted by both Judaism, Christianity and Islam with the false pretence that Abraham lived some 1600 BC and founded Canaan in Palestine, whereas the historical accounts show that the Jewish nomads stayed in Egypt at that time and only left at the demise of monotheistic Pharaoh Akhenaten just before 1300 BC, to resettle in Palestine.



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

vessels found<sup>73</sup> e.g. at Vicús, Peru. It is generally believed that the instruments found in Latin America had ceremonial uses. The 14<sup>th</sup> century writing recently decoded does not seem to include musical notation to help clarification. Current renewed interest has led to exploration of sound options based on replica of many of the music instruments found<sup>74</sup>.



*Two-chamber whistle from Peru Lambayeque culture (600-900; Sican), at Walthers Art Museum (Wikimedia Commons public domain photo).*

Help in disclosing the usage of the instruments found can be obtained from the several detailed records made by the invading Spanish colonialists (often by monks). The scene below is taken from a book on Maya ceremonies and calendars, possibly a copy of an earlier indigenous manuscript. The Maya culture in Yucatan (Mexico) would at the time of the conquest have largely decayed,

<sup>73</sup> Whistles and ocarinas; F. Schmidt: *Studies in Music Archaeology*, V (Proceedings of Symposium; E. Hickmann, ed.), pp. 143-159, Marie Leidorf Verlag (2006).

<sup>74</sup> E.g. panflutes; A Gruszczyńska-Ziółkowska, M. Byrne. *Studies in Music Archaeology*, III (E. Hickmann *et al.*, eds.), pp. 269-278, Marie Leidorf Verlag (2000). An account of flutes from different parts of Mesoamerican can be found in R. Payne and J. Hartley. *Journal of American Musical Instruments*, vol. 18, pp. 22-61, 1992.



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Hayaishi and others).

and as noted, there are no signs that a music notation system ever existed.



*Maya idiophone and drum player (Codex Dresdensis, folio 34, original from about 1250<sup>75</sup>, public domain picture).*

In Europe, the bubonic plague epidemic of the 14<sup>th</sup> century made some rich people flee to remote mansions, where they entertained themselves with literary recitals and dancing to updated versions of the 1200-style *estampies* (jumping dances performed by travelling jugglers), such as the *saltarello*<sup>76</sup>. Examples of such assumed merriment is found in

**Anonymous** (ca. 1390). *Chominciamento di gioia* (15 pieces of dance music, manuscript in British Museum). Playing time 7 min.

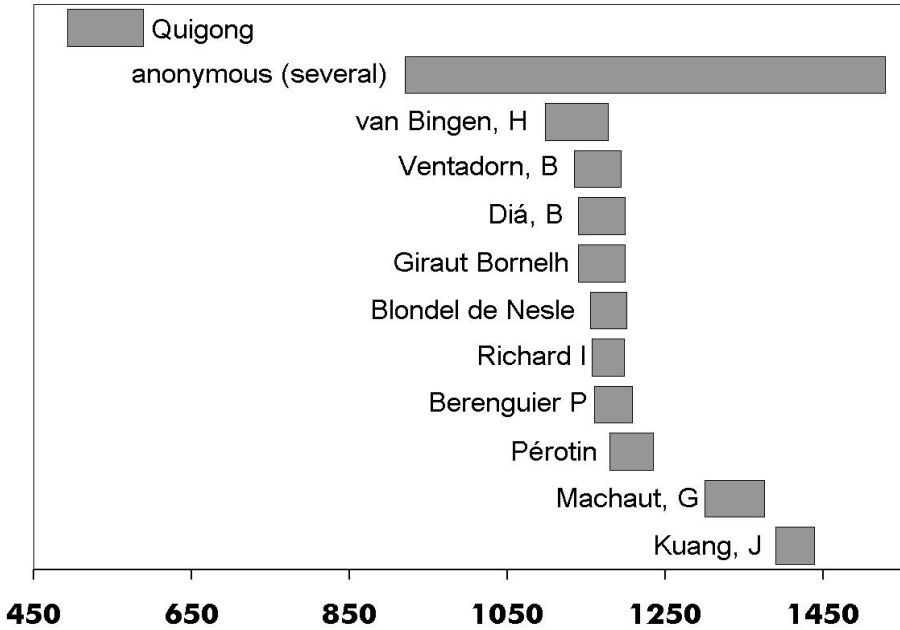
<sup>75</sup> available at Saxon Regional Library, Dresden, [www.slub-dresden.de](http://www.slub-dresden.de)

<sup>76</sup> as described by G. Boccaccio in his *Decamerone* (ca. 1350).



Hildegard von Bingen: *Item de Virginibus*. Song from the Riesencodex collection (made 1175-1190 under the composer's supervision).

### Formality



*The birth and death dates for some important composers in the period of formality.*



Yizhou, a Chinese pipa melody from Dunhuang manuscript P3808 (written 933; C. Yingshi, *Musica Asiatica* 6, 1991, pp. 61-72, based on interpretation by Haya-shi and others).

## Chapter 4

# Renaissance

Had the superpower Rome played a small role in the development of music, then renaissance Italy with its city-states certainly more than made up for any past seclusion. Over a few decades, composers in various Italian cities invented or developed major musical forms such as the opera<sup>77</sup>, the sonata, the concerto and the symphony. Large numbers of new instruments, some of which invented over the preceding centuries, were standardised for reproduction of written musical compositions spread by the new invention of sheet printing. The instruments included string instruments such as the violin, the viola, the (violon)cello and the double bass, wood wind instruments such as the oboe, the fagot, and brass instruments such as the bassoon and the trumpet, being diverted from military applications.

Renaissance means revival, and in this case of the classical Greek culture from the period 500 to about zero BC. This had become possible because the Arabs had translated the classical Greek literature, first to Arabic, and during the fairly tolerant Córdoba Caliphate in al-Andalus (current Spain) 929-1031<sup>78</sup>, these books were further translated into Latin. The cultural achievements of the Arab world,

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<sup>77</sup> The suggestion that Marco Polo might have brought knowledge of opera from China to Italy is a remote possibility. It appears that other transfer, in one direction or the opposite, of new musical ideas created in Europe or China along the silk-road has not happened. A different explanation for opera to appear in Europe at this time will be explored below.

<sup>78</sup> Interrupted by the science-book burnings 976-1002 by the Islamic fundamentalist hajib (prime minister) al-Mansur Ibn Abi Aamir, destroying the outstanding library built up at great expense by the caliphs Abd-ar-Rahman III and al-Hakam II (Wikipedia: al-Andalus).



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.



notably in science, writing and architecture also played a role as background for the Italian renaissance, as did perhaps some of the knowledge that Marco Polo brought back to Italy in the late 13<sup>th</sup> century, from contact with the Chinese “renaissance” and particularly Chinese art and technology, a well-known example of which is watch-making.



*Great bass viol (Baixo Viola da Gamba) and flute, in painting by P. Lely (1649; Wikipedia public domain photo by cyclocifra)*

In relation to music, the most important consequence of the European renaissance movement was that music and religion became separated. You could compose music for the church if you wished



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

to, but it was no longer an obligation. The same happened in painting, where it was now possible to paint beautiful women without having to call them “Maria thinking of washing the feet of Christ” or similar cheats.



*Angels playing trombone and shawm (an early member of the oboe and clarinet family), in 1665 painting by M. Preti in the San Giovanni Church in Valletta, Malta (public domain photo by A. Gouder).*

The Italian opera was developed towards the end of the 16th century by a group of composers in Florence. They were inspired by the ancient Greek tragedies and by medieval musical theatre with chant and dance. The earliest European opera, *Daphne*, was staged in 1594<sup>79</sup>, but the genre became truly innovative with Monteverdi’s new style of composing for a large chorus and soloists, notably in *l’Orfeo* premiered 1607 at the court in Mantua.

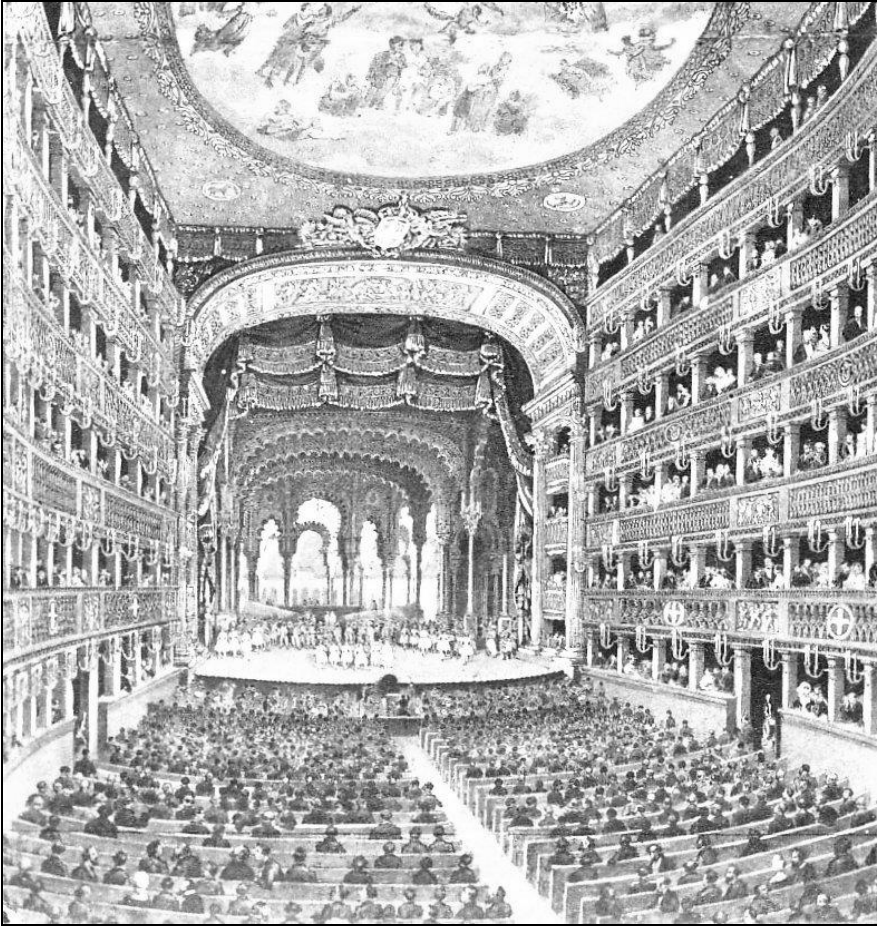
**Claudio Monteverdi** (1567-1643). *l’Orfeo*, opera in three parts with libretto by A. Striggio II (ca. 98 minutes).

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<sup>79</sup> G. v. Westerman. *Knaurs Opernführer*. Droemersche Verlag (1952).



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.



18<sup>th</sup> century opera (*San Carlos, Napoli*, Wikimedia picture by G. Sommer, 1907).

Monteverdi's operas are still playable and played today. They introduced most of the novel structure characterising classical opera over the following centuries: overture, orchestral interludes, recital, and arias for solo voice and duets, exploiting how two different voices (e.g. male and female) may sing alternately together and in opposition to each other. The exploration of avenues for using a



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

chorus creatively was initiated by Monteverdi and continued by later opera composers such as Rossini and Verdi. The opening fanfare from *l'Orfeo* is currently known by most Europeans as the European Union signature tune.

One may ask to which extent opera is simply an “application” of the elements developed for symphonic music. The difference is of course the use of the human voice as an instrument in a symphonic context (as distinct from just singing with accompaniment), an idea that later also appeared in symphonies (Beethoven’s 9th, etc.). Opera starts as theatre, with songs beefing up the spoken dialogue as still seen in operettas, vaudevilles and musicals, but the Italian renaissance made additional inventions of melodic speaking and *coloratura* singing. Interspersed text continued to be plainly spoken with a modest amount of musical intonation added (similar to religious text reading, e.g. in the Christian churches), but the song sections went berserk in high-pitch ornamentation that, from a musical point of view, sounded like the later jazz improvisations aimed mainly to show the extraordinary skills of the performer, rather than adding musical substance to the work. Although opera continued to develop over the following centuries, it increasingly became based on music theory and formulations that had already proven their value in symphonic contexts.

In the field of religious music, new things also happened, but at a slower pace. Indeed, much 16<sup>th</sup> century religious music appears more medieval than renaissance-related. The blind Spanish musician Antonio Cabezón wrote numerous small pieces for chamber and keyboard instruments, as well as music for four voices (later put down on paper by his son, Hernando), deviating from medieval songs only by a few untraditional tone sequences (e.g. D, E, F, G, A, F#, G), which however gave a very unique signature subsequently used by several other Spanish composers. He wrote church music such as motets and kyries for the mass, *faberdons* (“false bass”, a technique where each tone is also played say 4 halftones lower) as well as court entertainment music for small ensembles, e.g. varia-



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

tions over various themes of popular songs. Several of Cabezón's works (e.g. the motets) were based on themes borrowed from the, at the time, revered French composer Josquin des Pres (ca. 1454-1521), who wrote large amounts of church music and a little profane music, notably in the Italian song-style called frottola.

**Josquin des Pres** (or Desprez, 1454-1521). *El Grillo* (for four voices, 1½ min.).

**Antonio Cabezón** (1510-1566). *Diferencias sobre la Gallarda Milanesa* (2 min.)

**Antonio Cabezón** *Faberdon y Glosas*.

**Pablo Bruna** (1611-1679). *Tiento de medio registro (tono 8, organ)*.

Another blind Spanish composer, Pablo Bruna, continued in the style of Cabezón, but his work appear more finished and refined, maybe because he had an assistant that could write down the music immediately, and not with many years of delay as for Cabezón.

The renaissance also gave room for pop songs. A master in this respect was the French composer Janequin, imitating the sounds of birds as well as of battlefield fights. The popularity of his songs made them the first to become printed rather than copied by hand, and music based on them is still being made in the 20<sup>th</sup> century (e.g. by the French composer Jehan Alain).

**Clément Janequin** (1485-1558). *La Bataille* (1516, ca. 7 minutes).

Another French-Flemish composer, Orlando de Lassus, worked in Munich in competition with two contemporaries, Tómas de Victoria in Spain and Giovanni Palestrina in Italy, on developing the polyphonic Church song to perfection. It is interesting that Orlando used secular tunes, sometimes having sexually explicit texts, as musical material for his masses, as well as mocking themes, in many of his motets, with full approval from his Bavarian employer



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

(Wikipedia’s Orlando de Lasso page).

**Orlando de Lasso** (1532-1594): *Prophetiae Sibyllarum*, in 13 motets (published posthumously; ca. 30 minutes).

**Orlando de Lasso** *Matone* or *Matona mia cara* (ca. 1580).

**Orlando de Lasso** *Missa sopra Entre vous filles*, for 5 voices (1581; 23 min.).

**Orlando de Lasso** *De Profundis*, in *Penitential psalms* (1584; 11 minutes).

The image shows a page from a 1537 edition of Janequin's *Les Chansons de la Guerre*. It features a musical score for the 'Superius' part of the song 'Scola pars'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are in French and describe a school scene. The music is characterized by its rhythmic complexity and chromaticism, typical of the Renaissance style. The lyrics include: 'Ioye mie Chescun fa fai soune La fleur de lys fleur de hault pris y est en person ne Sonez tropettes et clars pour reslouz les compaignos pour reslouz les copaignos les cos les cos les copaignos po reslouz les cons les cos les copaignos. Scola pars En frerelelan fan frerelelan fan fan fan feine fan frerelelan fan frerelelan fan fan farirari rarira fa rarira ij ij Boutezelle ij ij fan fan farirari rarira fa raririra ra ij fa raririra ra Loist alefandart ij ij toist alefandart ij frerelelan fan frerelelan fan ) ( a. ij.

Page from 1537 edition of Janequin’s *Les Chansons de la Guerre* (Pierre Attaignant Éditions, scanned picture at [imslp.org](http://imslp.org)).

The sibyls were in the Catholic Church mythology bringers of important prophecies. Orlando lets such legends serve as inspiration for experimenting with chromatic composition: abundant scattering of notes not belonging to the primary scale, employing all twelve

The image shows a snippet of a musical score for Vivaldi's Violin Concerto *La Primavera*. It is written for a violin in G major and 4/4 time. The snippet shows a melodic line with a mix of eighth and sixteenth notes, including chromatic passages.

A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

tones of the Western musical arsenal. In comparison, his masses are much more conventional, but his purpose in employing these new techniques is clearly to heighten the emotional impression on the listeners. This is particularly clear in his version of *De Profundis*, a standard psalm put into music by many composers.

More instances of non-conforming church music did appear from time to time. An example is the Italian nobleman Carlo Gesualdo (di Venosa; 1566-1613) who, after having murdered his wife, felt a slight need to appease his God and then engaged in writing sacred music, however with an unredeemed undertone of prolonged polyphonic accompaniments in a style that we today would call “environmental music”, intercepted by melodic chunks of short duration. A similar method was taken up by Wagner in his operas, and more recently by Stockhausen (in “Woche” or “Licht”). The most interesting Gesualdo works are a long series of madrigals, of which particularly some of the later ones show stylistic features that are considerably ahead of their time:

**Carlo Gesualdo** (1566-1613): *Moro, lasso, al mio duolo*, for 5 voices (Madrigali libro sesto, 1611; 4 minutes).

Church music was also advanced by less eccentric composers, such as Frescobaldi (organist at San Pietro di Roma), who wrote simple keyboard songs and preludes in a style that combined tradition with a new elegance and serenity. He derived a considerable income by publishing the pieces, because not only could they be played by upper-class women on their cembalos and by organists on the organs of the churches, but also by courtly musicians on trumpets and trombones, and by string quartets. The scores reveal that this was made possible by never using more than four notes simultaneously, even if the original keyboard instruments did not impose such a limitation.

**Girolamo Frescobaldi** (1583-1643): *Toccatas*, vol. I. 3; vol. II 4 (*Tocate e partite d'intavolatura di cembalo et organo* (Borbone, Roma



C. Monteverdi, opening of the opera *l'Orfeo* (1607).



1637; 5 and 7 minutes).

**Girolamo Frescobaldi** (ca. 1640). *Canzon 1*.



*Early guitar in painting from 1671 by J. Vermeer van Delft (in the National Gallery, London; Wikipedia public domain photo).*

The source of inspiration for the less formal part of court music was in part travelling musicians, usually consisting of a wagon-load of music players plus possibly some dancers, entertaining villages and smaller towns for a day or two and then moving on. Their repertoire consisted of the latest international hit songs or self-made tunes accompanying verses describing recent scandal stories or other events in society. A good example, which has survived to the present days in various novel arrangements, is *Greensleeves*, offering all the catchy feelings of a hit song.

**Anonymous** *Greensleeves* (registered 1581; 4 minutes; the score of the melody start is in the footnote of the Preface to this book).

**John Playford** (1623-1686): *The green man* (from *The dancing master*;



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.



ca. 3 min.)

**Gaspar Sanz** *La Tarantela* (1674, from *Instruccion de Música sopra la Guitarra Espanola*, published in Zaragoza; 2 minutes).

Playford, like the anonymous Greensleeves composer, contributed hundreds of British pop-songs. In many countries, pop-songs had their basis in folk music of local origin. This is the case for the tarantella developed in Northern Spain. Also France was a key provider of popular music, including the cembalo pieces of F. Couperin. However, Couperin also composed music for the Church, including two complete masses exhibiting originality and exceptional coherence.

**François Couperin** (1668-1733): *Les Barricades Mysterieuses; Musette de Taverney* (from *Livres des Pièces pour Clavecin*, nos. II-6-5, III-15-7; 3 & 2 min.).

**François Couperin** *Messe des Paroisses; Messe pour les Couvents*. For organ solo (published by himself in Paris, 1690; each nearly one hour).



*Double keyboard harpsichord (cembalo, clavecin) made by Ruckers in 1646 (with modifications by Tashkin in 1780; Wikimedia Commons public domain photo by G. Janot).*



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

The popular cembalo piece *Musette de Taverney* stands out due to its driving beat that provides a foretaste of 20<sup>th</sup> century rhythms provided by monotonous drum machines. The Church music, and particularly the mass for monasteries, has a much more varied expression, including antiphonic encounters between different voices of the organ, e.g. in the part of the work called *Offertoire*, and non-trivial ornamentation in the Kyrie and Gloria parts.

Exceptional composers also appeared at the edges of the traditional European centre of civilisation, such as Jarzebski in Poland, exploring new ways of combining European styles, clearly rendered in performances using either strings or brass instruments with one or more cornettos or simple trumpets as leading instruments.



*Trumpet with only natural tones by J. Ehe from about 1700 (Wikimedia Commons public domain picture by F. Pérez of Baroque-trumpets.com).*

**Adam Jarzębski** (1595-1648): *Concerts 1-4* (instruments not specified<sup>80</sup>, 12 min.).

Back in the Christian Church, but now moving to the new Protestant nations, one finds the organ virtuoso Buxtehude, born in Lübeck and working in Hälsingborg (then part of Denmark, presently Sweden) and Elsinore. In contrast to his vocal opus, the organ compositions exhibit devil-may-care (pardon!) excursions into wild and varied territories, totally different from the rule-bound conven-

<sup>80</sup> *Canzoni e Concerti* (A. Harzebsky, 1627); composer's biography by J. Dunicz: *Adam Jarzębski i jego "Canzoni e concerti"* (Lwów, 1938).



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

tionality of the later Johan Bach, who enthusiastically in 1705 walked all the way from his home at Arnstadt to visit and learn from Buxtehude, then residing at Lübeck. Incidentally, Buxtehude tried in vain to marry his daughter to Bach, which would have secured a successor post as organist there, according to the rules prevailing at the time.



Organ at the church of Frederiksborg Castle (Denmark), built by the German organ builder Compenius 1605-10 (Wikimedia Commons public domain photo by Elgaard).



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

**Diderich Buxtehude** (1637-1707). *Fuga in C*, #174; *Præludium, fuga, ciacone in C*, #137 (numbers refer to Buxtehude Work Inventory; 3 and 5 minutes).

Buxtehude's fugues show brilliance like those of the contemporary Johann Pachelbel (1653-1706), but with new ideas, such as the chromatic interplay with the pedal towards the end of number 174. Even less conventional are his preludes, where hardly two use the same style. Tempi are varied throughout the course of each prelude, in a way similarly pursued by another of Buxtehude's contemporaries, Georg Muffat (1653-1704), who brought French and Italian elegance to the more conventional, rule-based German music.

However, Buxtehude surpassed Muffat in his preludes. Number 137 begins like several others with an improvised pedal solo (typical organs have several keyboards, including one to be operated by the feet), followed by a fugue-like development, and the piece ends with a chaconne played very fast, again emphasizing the pedal with an ostinato (repeated pattern with notes of equal length) accompanying the melodic runs played by the hands on the upper keyboards.

Church music greatly benefited from the secular music development in the renaissance, because some of the very top composers occasionally used their talent for the Church, such as Vivaldi's and A. Scarlatti's relatively few pieces written specifically for the church, Biber's Salzburg and Brussels masses, and the more conventional Bach oratorios and later Brahms' requiem. However, the musical preferences of the Christian Church soon reverted to conservatism, a situation that lasted until the emergence of innovatively inspired music in the 20<sup>th</sup> century by composers such as Messiaën, Pärt and Gubaidulina.

The explosion in development of non-religious music forms during



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

the renaissance period went far beyond the opera. Several new instruments had been around for some time, perfected by skilful artisans: string instruments in quite a bit more varieties than used in today's orchestral music, woodwind instruments with intricate controls that eventually developed to the form frozen today, and a range of trumpets and other brass instruments came into common use.

Among the gifted Italian composers at the time, two must be heralded for the new dimensions they gave to music: Alessandro Scarlatti and Antonio Vivaldi. Both wrote in many different forms, from sonatas, concerts and symphonies to operas and church music. Scarlatti's operas place their emphasis on solo and duet singing with antiphonic orchestra input, his symphonic music introduces the splendour of polyphonic tuttis intercepted by emotional pianissimo passages. The clavicord (or harpsichord) pieces show ingenious variations quite unlike the pop music of his (in some quarters more well-known) son Domenico, who was a gifted but quite ordinary keyboard entertainer - the Chopin of his times. Interesting works of father Scarlatti are:

**Alessandro Scarlatti** (1660-1725): *Tocatta in d* (for clavicin, 19 min.).

**Alessandro Scarlatti** *Stabat Mater* (for voices and orchestra, 1723; 41 min.).

**Alessandro Scarlatti** *Telemacos* (opera, 1718; 3 hours).

Vivaldi is certainly the most astounding musician of the late renaissance/early baroque. Living a considerable part of his life as a music teacher at a convent for girls (Ospedale delle Pietà in Venice; teaching through a canvas of wooden patchwork, in order to avoid indecent interaction), he had an admiring audience of skilled young musicians wanting a new symphony or concert every week, to perform for their co-pupils. He took full advantage of this opportunity, including the lack of prejudice in his students, to compose a range of daring and novel pieces of music, exploring new styles of polyphony and new ways of exploiting the traditional instruments.



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

The girl students were enthusiastically embracing these ideas, and he got the invaluable benefit of being able to try new ideas and immediately get feedback on whether they worked or not. Few composers before current computer-equipped ones have enjoyed such a luxury.

Concertos like *la follia, i quattro stagione* and numerous other violin concertos, *la tempesta di mare* and *la notte* (with the flute as soloist) have won a permanent place in peoples hearts across the centuries. The ability of Vivaldi to bring out the best in instruments until then rarely used as solo features has probably helped preserve the place of say oboe and fagot in the current symphonic orchestra. Only keyboard instruments did not have his interest.

Vivaldi's church music and the large number of operas he wrote were for a long period of time almost forgotten, partly because many of them were thought lost, e.g. during world war II (they fortunately turned up after the war in various basements and attics), but first of all because the German-Austrian dominance of the music scene during the 19<sup>th</sup> century had made people in many countries forget Vivaldi and his countrymen. The Italian group of performers *I Musici* were the first to bring Vivaldi back into focus during the 1960ies, but only 3-4 decades later he has now resumed the place he rightly deserves, with every surviving of his more than 1000 compositions being played regularly as a continuing reminder of the width of his expression and the ingenuity of construction penetrating most of his works, despite the often simple form.

**Antonio Vivaldi** (1678-1741): *Concert for 2 violins and basso continuo*, op. 1.12 (RV 63<sup>81</sup>) - variations over the folk tune "*la Follia*"; 1705 (10 minutes).

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<sup>81</sup> Most of Vivaldi's work does not have an opus number, and the Rion Verzeichnis (RV) is an attempt to catalogue all pieces according to the instruments used. Due to several pieces not known when the catalogue was initiated, this structure is not rigorously maintained.



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

**Antonio Vivaldi** *Concerts for violin, other strings and basso continuo*, op. 8.1-4 “*The four seasons*” (RV 269, 315, 293, 297; written 1725), and op. 4.8, “*Stravaganza*” (RV 249).

**Antonio Vivaldi** *Concerts for flute, strings and basso continuo*, op. 10.1 (RV 433 or 98, oboe added, 570, bassoon added), “*La Tempesta di mare*”, op. 10.2 (RV 439, or 104, violin added), “*la Notte*”; 1728.

**Antonio Vivaldi** *Il Giustino; Farnace; l’Olimpiade* (operas, RV 717; 711, 725); 1725, 1727, 1735 (136, 192 and 175 minutes).



*Painting of man with violin in Bologna Museum, possibly Vivaldi (Wikipedia public domain picture).*

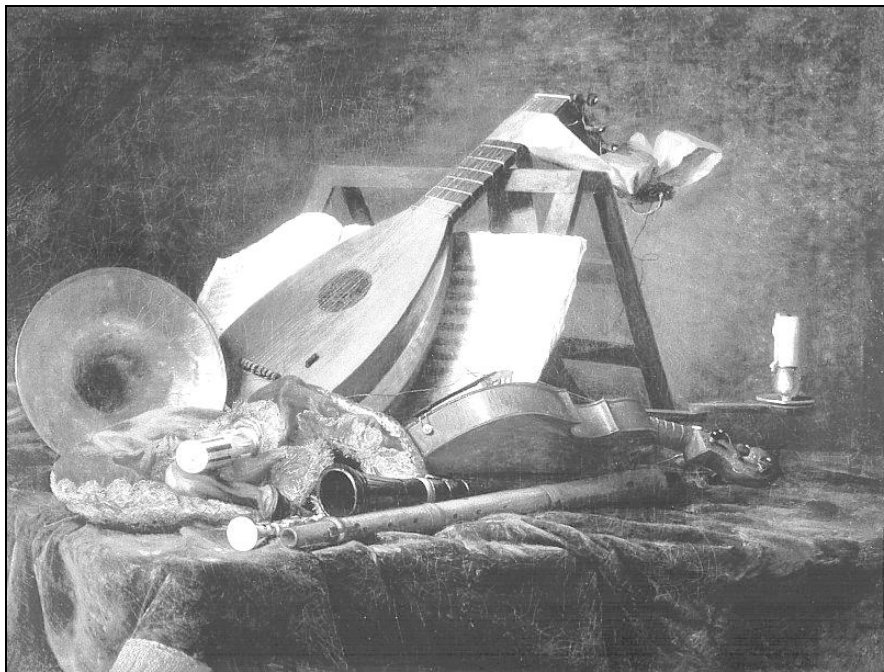
The early published concert collections (12 pieces each) and particularly opus 3, “*the musical inspiration*” (“*l’Estro Armonico*”) brought Vivaldi fame all over Europe (e.g. J. Bach transcribed 5 concertos for organ). However, Vivaldi continued to develop his form and introduced more novel ideas in the following published collections, The four season’s concerts in opus 8 with their driving rhythms are each preceded with a sonnet written by Vivaldi, and in opus 10 he write the first collection of concerts with the flute as featured instrument. Particularly filled with surprising turns is the violin concerto opus 4.8, The flute concerto “*la Notte*” is quietly floating, without the



C. Monteverdi, opening of the opera *l’Orfeo* (1607).



driving beat typical of many of the early works. Also the innovative violin concerto RV 569 with added oboes, horns and a bassoon had a profound effect on J. Bach and changed his fairly dull orchestral efforts in the first Brandenburg Concertos to the much more lively style heard in the 4th and following Brandenburg concertos. Vivaldi continued to introduce new instruments as suited for solo performance, such as cello, guitar, mandolin, viola and fagot.



*Baroque instruments (horn, curved-back mandolin, bagpipe, oboe, flute and violin; 1770 A. Vallayer-Coster painting "Attributes of music", Wikipedia Commons public domain photo).*

Most movements in Vivaldi's instrumental work are brisk and often dance-like, but the slow movements are unsentimental. He wrote a fair amount of church music, such as the "Stabat mater" (RV561), full of untraditional ideas and beautiful singing, and his operas, although not distant in style from those of Monteverdi, do exhibit



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.



both charm and professionalism.

The experimenting nature of good composing was present everywhere. The Bohemian composer Biber, who later moved to Austria, wrote breathtaking violin music and changed the battle descriptions in early programme music (Janequin and several Spanish and Portuguese composers) from cheering fanfares to pacifist descriptions of the horrors of war, depicting clashing armies, rolling heads and battlefields full of corpses by the use of dissonant chords and atonal background noises in a way, which only became commonplace in 20<sup>th</sup> century music. He also wrote religious music, including refreshingly different masses, again much ahead of his contemporaries.

**Heinrich Ignaz von Biber** (1644-1704): *Batalja* (for 10 players), 1673 (10 min.).

**Heinrich Ignaz von Biber** *Missa Salisburgensis* (51 minutes)

**Heinrich Ignaz von Biber** *Rosenkrantz* (*Rosary or mystery*) sonatas (with a special tuning of the violin, called *scordatura*), 1676 (15 sonatas, each 5-7 min.)

**Heinrich Ignaz von Biber** *Sonatae tam aris quam aulis servientes* (for strings and in some cases including two trumpets), 1676 (12 sonatas, each ca. 5 minutes).

Biber's use of the violin is far more complex than that of the Italian composers at the time, using elaborate schemes for placement of fingers and alternative tuning (e.g. the *scordatura* using violin strings crossed above the bridge). Trumpets play a role in several of his sonatas, as well as in fanfares and the piece called *Entrada*. The church music includes a requiem and several masses, of which the *Missa Bruxellensis* and particularly *Salisburgensis* are the most innovative.

Lyonese Louis Marchand excelled in organ improvisations that in contrast to e.g. those of Buxtehude were not written down. Some would argue that if written down, improvisations become varia-



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

tions. True improvisations should sound differently each time they are performed, which even today is not the case for many of the (jazz or classical) pieces called improvisations. Marchand lived one generation before J. Bach and was at the time by some considered the greatest French virtuoso ever. However, he was more than once kicked out of his positions as organist at two Paris churches, presumably because the French Church found his womanising less than appropriate for a church employee. Although subsequently pardoned, in 1708 he instead applied for and obtained the prestigious organist job at the King's Chapel, perhaps thinking that the court of the Solar King was more sympathetic to Marchand's style of living. Although this was possibly correct, the king withheld half his salary for alimony to the wife who had divorced him in 1701, and when Marchand responded by breaking a concert for the king after half-time performance, he had to leave Versailles and fled to Austria and later to England, where he stayed for a while, making a living by giving concerts, notably with organ improvisations<sup>82</sup>. These must have been quite extraordinary, as all his concerts were crowded with listeners and soon made him a fairly rich man. Another foreigner trying for a while to make a living by giving concerts in London was Georg Händel. After Marchand's appearance, no one went to Händel's concerts, if one can believe Paris newspapers. My interpretation is that Marchand's improvisation technique must have been more advanced than a mere addition of musical ornaments as described in previously published Spanish and Italian texts on the subject. Unfortunately, as the improvisations are not written down, we do not know precisely what he did that enthused people to such an extent. A guess is that he might have initiated the particular French style of organ improvisation<sup>83</sup>, that today stand

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<sup>82</sup> A. Pirro, *Sammelbände der Internationalen Musikgesellschaft*, vol. 6, no. 1, pp. 136-159 (1904).

<sup>83</sup> Among the cembalo scores and drafts at Versailles Library a page has been found that probably contains Marchand's own playing notes for a prelude improvisation (an attempt to revive some aspects of his improvisation style based on



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

out in excellence (with improvisers such as Duruflé, Escaich, Guilou or Lattry). It is characterised by daring reflections on the theme as well as permission to move far away from the original theme, if something interesting crops up during the playing performance. Considering the high reputation of Marchand, he would have had admirers and followers, in addition to the enemies created by his arrogance, and some such organists would have adopted and perhaps developed his improvisation style, continuing all the way to the present era, where improvisations can be preserved by recording.

**Georg Händel** (1685-1759). *Watermusic*, *Music for fireworks* (1715, 1749; suites of 22-38 minutes duration). Top quality pop music written to kings for various occasions, and later quoted by Haydn in his symphonies no. 31 and 48.

**Louis Marchand** (1669-1732): *Grande Dialogue* (organ piece in two parts, using voice echoing technique and counterpoint). 1696<sup>84</sup> (9 minutes).

The surviving Marchand work consists of early compositions for organ (remarkable but not outstanding) and a few for cembalo, of which about a third was published during his lifetime and the rest left with his publisher. The remainder of his work was contained in a big travelling chest that he brought back from England when he retired to a quiet country life in France with no official assignments, and which was found at his death, together with the entire score of an opera. These items are listed in the inventory of possessions made by the local authorities for purposes of distributing inheritance, but when his publisher called a few weeks later to obtain them for publication, they were gone. The usual suspects would include the Catholic Church agents and the divorced wife of Mar-

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this memo is made by the author and may be found at [www.youtube.com/watch?v=vGNmoyO3Qbk](http://www.youtube.com/watch?v=vGNmoyO3Qbk).

<sup>84</sup> Published in *Archives des Maîtres de l'Orgue*, by A. Guilmant. A. Durand et Fils, 1901.



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

chand<sup>85</sup>. Maybe they did not destroy the scores, so if you live in a 17th century house in France, please check your attic and basement once more.

The Saxon Johan S. Bach wrote several concertos (such as the six “Brandenburger concertos”), from number 4 in the style borrowed from Vivaldi, whom Bach had studied (and even transcribed some violin concertos from), and lots of work for the Protestant Church, ranging from oratorios to music for single instruments such as organ or violoncello. He used the established styles of preludes, toccatas and fugues for the organ, drawing on the developments of Buxtehude, Muffat and Pachelbel, and he had inspiration for chorus work from Biber, without quite reaching the innovative qualities of the latter. The strength of Bach’s work, particularly in the fugues, was the perfection of the *counterpoint style* (combining two separately flowing melody lines, however with maximum harmonic matching). The organ works are masterpieces of brilliant show-off, but always within the norms of persisting regularity.

Bach’s work for piano solo and his piano concertos use similar techniques, but the impression rendered is more one of a strictly managed flow of uneventful, measured notes, most of which with exactly the same duration and the same intervals between them. Bach wrote his *Goldberg Variations* for a German count<sup>86</sup> who suffered from insomnia but had noticed how sleepy the music of Bach made him. Often, this kind of music has been highly appreciated for its “ordered content”, by people that did not like to be exposed to surprises or innovation<sup>87</sup>. However, as this book focuses on in-

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<sup>85</sup> Or a daughter brought up to hate her father, cf. Pirro, *op. cit.*

<sup>86</sup> see J. James, *The Music of the Spheres*. Copernicus, New York, 1993.

<sup>87</sup> The Finnish computer scientist T. Kohonen in 1990 wrote a small program based on neural network theory, capable of learning Bach’s style of composition from being fed a few examples, and subsequently able to produce new pseudo-Bach work hard to reject as not written by Bach, yet different from any of his



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

novation, Bach is not reaching a forefront position. Bach's cello suites appear more original when performed today, but probably due to the timbres brought forward by good interpreters, rather than for their melodies or structure. A number of Bach's scores do not specify the instruments to use, and in any case, Bach clearly wanted to leave room for the personality of the interpreter.

**Johan Sebastian Bach** (1685-1750): *Preludium and Fuga for organ* (BWV 543; 10 minutes). *Tocatta, Adagio und Fuga* (BWV 564). *Fantasia and fugue* (BWV 542).

**Johan Sebastian Bach** *Cello suites 1-6* (BWV 1007-1011; ca. 135 minutes).

Some of the work ascribed to Bach has been disputed. In the 17th and 18th centuries, it was common for music publishers to falsely put the name of popular composers on pieces that they had not written. This happened to Vivaldi (e.g. the opus 13) and maybe also to Bach. A British researcher claims that the most famous organ piece, the *Tocatta and Fuga in d* (no. 565 in the work list) could not have been written by Bach, because it contains features not in use until some 100 years after Bach's death<sup>88</sup>.

Bach never achieved (or intended to achieve) the variation in moods and inventiveness of composers such as Biber or Vivaldi. His music is largely predictable, and it appears meant to be so. Yet Bach did not shun inspiration from other composers, and the excellent marriage of melodic content and formality is the reason his music remains so highly regarded.

The world of music shrunk somewhat during the renaissance. The Mesoamerican gods had stopped speaking through the flutes accompanying their follower's human sacrifices, and the Islamic

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known existing works. The same works with Mozart, but not with Beethoven or most modern composers.

<sup>88</sup> P. Williams, *Early Music*, vol. 10, pp. 330-337, 1981.



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

world had contracted into the music-hostile attitude still prevailing (and similar to the Christian attitude at the time of crusades and inquisition). Also at the Chinese court, little renewal in music was seen during this period<sup>89</sup>, but in the southern provinces and Japan, interesting developments continued to take place. In 1678, the musically interested emperor K'ang-hsi of the early Ch'ing dynasty began to explore the music from the periphery of his empire, and was so pleased with the performance of a group of men from the south, that he immediately hired them as court musicians. The music is written down in the book *Min-nan Yin-Yüeh Chih-P'u Ch'uan-Chi* (Collected scores of music from southern Min, the region around Amoy, present Xiamen). This music, which may have even earlier roots, also goes by the name *nan-kuan*<sup>90</sup>.



*The originator of Kabuki, I. Okuni (from an early 17<sup>th</sup> century screen at Kyoto National Museum; Wikipedia public domain picture).*

<sup>89</sup> A. Moule, *The Musical Times*, vol. 48, pp. 163-166 and 231-233 (1907).

<sup>90</sup> The book of scores appeared in English translation by D. Paal (Liu Hung-kou, ed.; Ssu-Fang Co., Manila 1953). Historical notes are given on a record from the Anthology Label-Society for Ethnomusicology: *China II* (1969), available from [www.asianclassicalmp3.org/amoy.htm](http://www.asianclassicalmp3.org/amoy.htm).

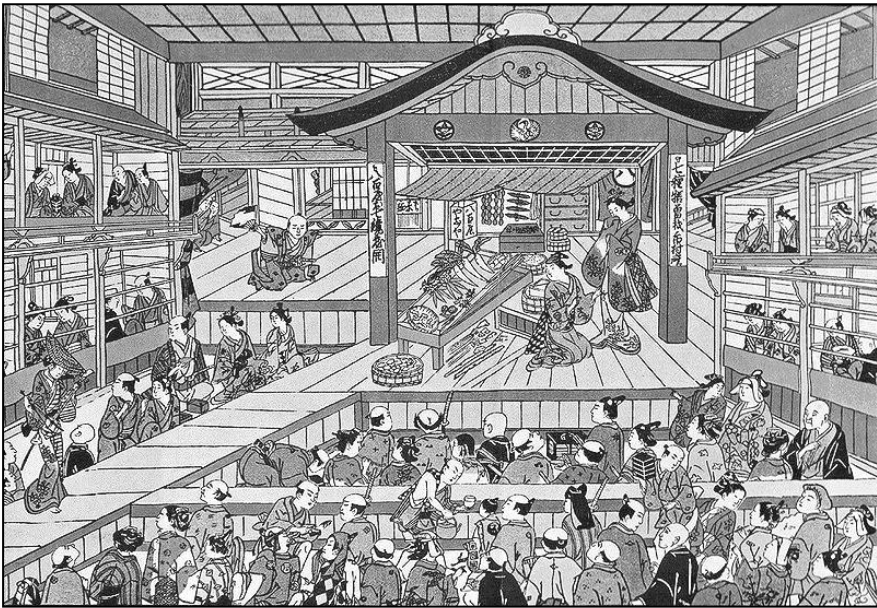


A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.

**Anonymous** *Fei Shih Zhuan* (“I don’t forget”; 17<sup>th</sup> century; 5 minutes)<sup>87</sup>.

The piece, which is for a female voice with accompaniment by flute and string instruments, describes a girl who falls in love with a man. They stay at an inn far away from their homes, but she refuses his advances and asks him to use the formal approach to marriage through her parents. However, her heart is ambivalent about the rejection, which gives the song some interesting turns.

In Japan, two lines of development are pursued. One is the emergence of popular songs with a strong, romantic sentiment, using instruments such as the koto, brought to fame by a series of blind (“kengyo”) composers and notably by



*Kabuki performance at the Ichimura-za theatre in Edo (drawing by Masanobu Okumura, ca. 1740, Wikipedia public domain pictures).*



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

**Yatsuhashi Kengyo** (1614-1685<sup>91</sup>): *Rokudan no shirabe*; *Midare Rinzetzu* (both for koto solo; 6-7 minutes each).

Where the *Rokudan* is just romantic, the *Midare* is intriguingly different, exploring restless chunks of melodic material with hesitating harmonic entourage. The other Japanese style exhibits imperial formality, not least in the declamatory plays called *Noh*. However, Japanese stage music was augmented by genres less formal than the *Noh* plays. The *kabuki*, invented 1603 by Izumo no Okuni in Kyoto (and later moved to Edo, present Tokyo), became a popular form of song and dance drama, often with satirical content, and the *bunraku* (starting 1612 in Osaka) presented puppet shows, not just for children. *Kabuki* players were all-feminine, until this was banned in 1629, then replaced by all-male actors, playing both sexes<sup>92</sup>.

Probably the musical quality of the song and chanting found in early *Kabuki* and *Bunraku* was not the main attraction (just as for *Noh* drama), and only in recent times have these art forms inspired top composers (such as Mayuzumi's 1985 ballet "Kabuki" with choreography by Maurice Bejart; see Chapter 8).

The time-line shows the dates for a number of composers important during the renaissance period.

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<sup>91</sup> [www.komuso.com](http://www.komuso.com)

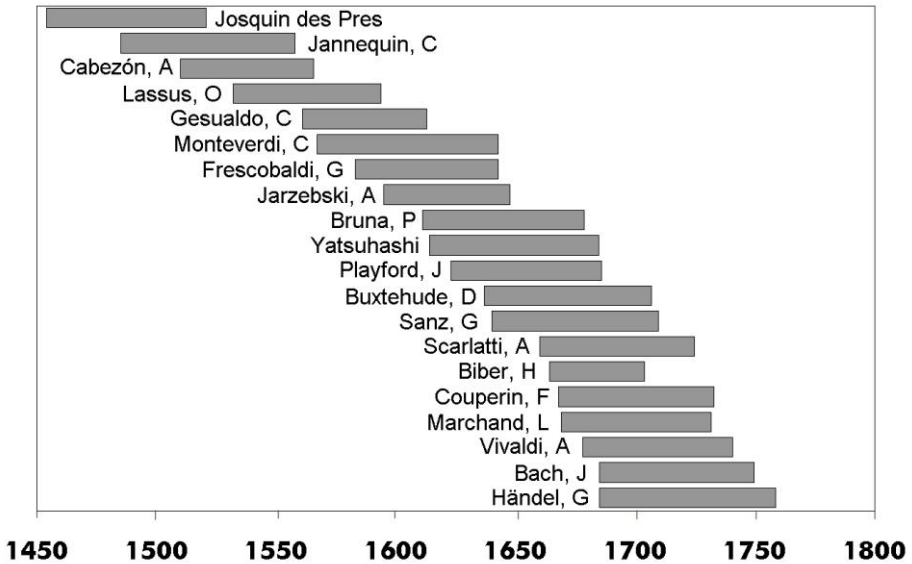
<sup>92</sup> see [en.wikipedia.org](http://en.wikipedia.org) kabuki and bunraku entries.



A. Vivaldi: Violin concerto *La Primavera* from 1725; op. 8.1, work inventory RV 269.



## Renaissance



*Dates of the births and deaths of some important composers in what is here broadly called the renaissance period, including its near aftermath.*



C. Monteverdi, opening of the opera *l'Orfeo* (1607).

## Chapter 5

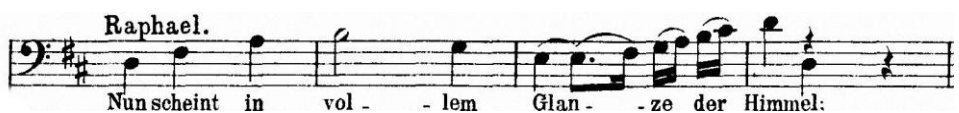
# From baroque to romantic

Over the next centuries, European music increasingly dominated the world. European instruments and music styles were exported to nearly all regions of the world, but in the opposite direction, little transfer took place. A vehicle for this development was the colonisation raids and European settlements all over the rest of the world.

The 18<sup>th</sup> century French attitude was that all other music was inferior to the French, but in reality this was a low point in French musical composition. Jean Jacques Rousseau was the first to admit this openly, after having visited Venice and listened to music of contemporary Italian composers and particularly to Pergolesi's comic (buffo) opera *La Serva Padrona*, which he found several levels above the music of Lully and Rameau. Rousseau, who considered himself primarily a composer and only thereafter philosopher and political activist, started to write music in the style of Pergolesi and had considerable success with one of his operas, *Le Devin* (fortune-teller) *du Village*. Although the overture sports a catchy theme like those found in many Italian opera openings, one cannot credit Rousseau as an innovator in music, like the one he was in promoting human rights and comprehension in education and political democracy.

**Giovanni Pergolesi** (1710-1736). *La Serva Padrona*, opera 1733; ca. 48 minutes.

The opera of Pergolesi has the musical charm of Vivaldi and Scarlatti, but much more elaborate use of the human voice, in solos and duets offering great contrast between male and female singing, using selected chord patterns and repetitions to emphasize expressions.



J. Haydn: song excerpt from the oratorio *The creation* (1798).

During the second half of the 18<sup>th</sup> century, the centre of music moved from Italy to Austria and Germany. The Austrian Haydn was the first giant in this development. According to the practice of the times, he had to enter employment of a local nobleman to gain his living expenses, although this physically happened to place him in the relative isolation of the countryside. Yet, the opportunity for writing music and having it immediately performed by the local orchestra offered good professional working conditions for the composer. Haydn wrote interesting chamber music, notably string quartets, concertos and church music, as well as over hundred symphonies in a succession of different and often innovative styles of increasing sophistication. Being secluded at the estate of his benefactor had the positive effect of allowing him to pursue new musical ideas relatively undisturbed, and his development of the symphony from a short, entertaining piece à la Vivaldi to a monumental work in the style subsequently taken over by Beethoven is a basic milestone in the development of the symphonic tradition. Some important works are

**Joseph Haydn** (1732-1809). *String Quartet* opus 9.4, 20.3, 33.3, 64.2, 76.1, 77.2 (1770, 1772, 1780, 1790, 1797, 1799; playing times around 21 minutes each)

**Joseph Haydn** *Harpsichord or piano sonata* no. 31, 38, 44, 49, 50, 62 (1767, 1773, 1775, 1780, 1780, 1794); playing time of no. 31: 31 minutes, the following about 20 minutes)

**Joseph Haydn** *Symphony* 2, 6, 26, 39, 44, 45, 48, 53, 57, 59, 60, 70, 78, 83, 88, 90, 92, 95, 100, 101, 102, 103, 104 (1759, 1761, 1768, 1768, 1772, 1772, 1769, 1778, 1774, 1769, 1774, 1779, 1782, 1785, 1787, 1788, 1789, 1791, 1793, 1794, 1794, 1795, 1795; playing times increasing on average from 10 to 30 minutes)

**Joseph Haydn** *Trumpet Concerto 1* (1796; ca. 18 minutes)

**Joseph Haydn** *The creation* (oratorio, 1798; about 2 hours)

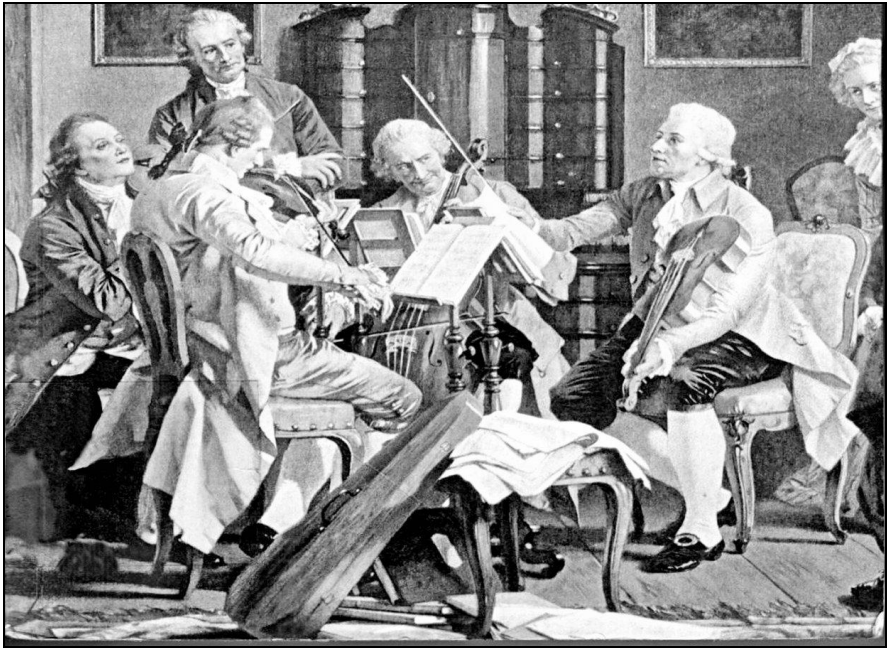
**Joseph Haydn** *Concert 6 in D for harpsichord or piano* (1779; ca. 20 minutes)

After during the 1750ies having explored divertimentos for quartet players, Haydn created with his opus 9 the string quartet format



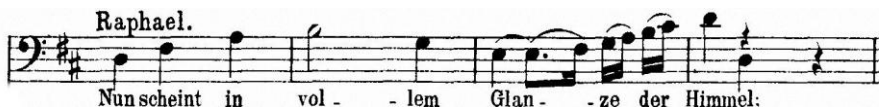
L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

that came to be employed over the next centuries. In his opus 9.4 in d minor, the form deviates substantially from the (then) common divertimento- or sonata-like structuring of chamber music movements. A sad melodic theme is in the first movement subjected to several untraditional variations and it returns at a high and almost merry pace in the final movement, after having passed through an intermediate minuet and trio movement without the usual dance connotations, and a singable adagio movement. While the Italian music for small ensembles, e.g. by Vivaldi, were pointing in the direction of full-scale symphonic music, Haydn created a platform for four string instruments that did not at all mimic a larger orchestra, but used the timbre of the string instruments to define a new musical sound.



Haydn leading a string quartet (late 1780ies, Vienna State Museum; Wikipedia public domain photo).

The string quartet opus 20.3 in g minor, written just two years later,



J. Haydn: song excerpt from the oratorio *The creation* (1798).

uses the same ingredients as opus 9.3, but is more optimistic and refined, with several elegant details. The quartet opus 33.3 in C major starts with an ostinato (repetitive chords) and reaches new heights of brilliance, both in the slow and the fast movements. At opus 64.2 in h minor, superb superposition of movements with different moods makes everything fall in place to please and perhaps surprise the listener, with challenging pauses in the fast last movements and a perfect ending. The total command of the format is again exhibited in the late quartets, such as opus 76.1 in G major, which further widens the possibilities for four well-matched instruments, and opus 77.2 in F major, this time with a fast and joking minuet movement.

Haydn's piano music has sometimes been dismissed due to its lack of equilibrium ascribed to his alleged deficiencies as a piano player<sup>93</sup>. Listening to his 62 piano sonatas and 11 piano concertos conveys a different picture. Very innovative uses of the keyboard are found in both the fast and the slow movements of, e.g., the sonata no. 31 from 1767, foreshadowing the later development of the sonata form by Beethoven. It should be remembered that the sonatas before 1772 were written for harpsichord and only those after 1779 specifically for the fortepiano. When published, the middle sonatas appeared as general keyboard pieces, to be played on harpsichord, cembalo, organ or piano. These instruments are not quite as interchangeable as suggested. For example, the more freely moving strings of the harpsichord create harmonic resonances difficult to simulate on a piano. This comes out very clearly when comparing sonata 31 played on a harpsichord and on a piano.

The possibilities of the piano sonata format are further explored in no. 38 (frisky final movement), 44 (forceful first movement), 49 (untraditional note successions) and 50 (disjoined chords in middle movement). While the following very pleasant sonatas do not expand the stylistic spectrum much, the final sonata no. 62 presents, after a fairly conventional start, several exciting ideas in the second

<sup>93</sup> H. Renner, K. Schweizer, *Reclams Konzertführer* (Stuttgart, 1959, 1990).



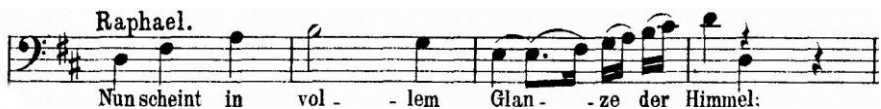
L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

movement.

The under ten minutes duration of typical Italian symphonies was in Haydn's hands increased, in order to give more room for untraditional bending of themes and expansion of the interplay between two or more musical ideas. Already Haydn's 11-minute symphony no. 2 sets the stage, from its explosive start and melodic variations to the brilliant final movement. Symphonies 4 and 5 are 18 minutes long, and the new interpretation of the symphony (which Vivaldi used as overtures for his operas) appears fully in use from symphony 6 (length 23 minutes). The first movement is poetic and elegant like Beethoven in his use of similar means of tonal impact in the 6th symphony, the second movement romantic, the third dancing and the fourth again combines Italian elegance with intelligence and a musical style inviting pictorial associations (symphony 6 is called "Morning", the two following ones "Noon" and "Evening").

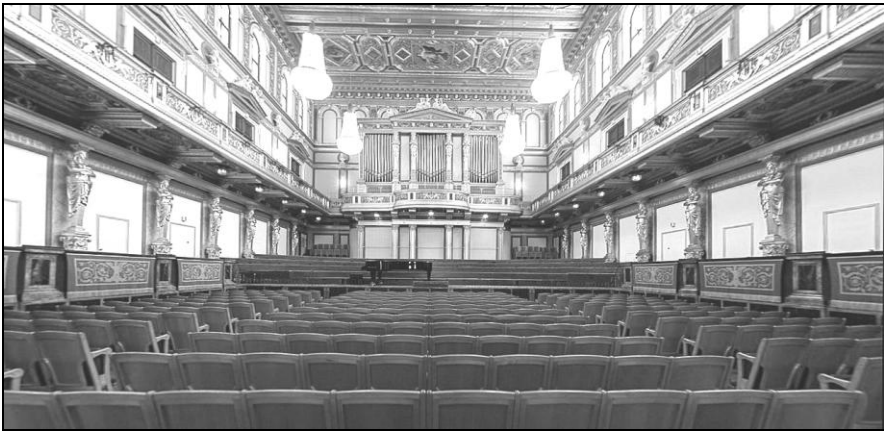
As the productive composer moves on, the style is refined and first of all, the symphonies stand out by their variability (a feature further enhanced by Beethoven). Some rest in themselves (symphony 26), while others are restless (first movement of symphony 39), sad (symphony 44) or funny (symphony 45, where Haydn tries to tell the prince that his musicians need a vacation, by letting the players leave the orchestra one by one). Symphony 48 goes back and collects inspiration from Händel's *Water music*, and if symphony 6 was the forerunner of Beethoven's "pastoral symphony", then symphony 53 is a precursor for Beethoven's "heroic" symphony (no. 3), while the opening of symphony 57 may have inspired Beethoven for his 4<sup>th</sup> symphony.

Moving on to symphony 59, Haydn here introduces new dynamic contrasts in a very coherent piece, from the tutti in the beginning to the French horns at the end, now used quite differently from Händel. The 60<sup>th</sup> symphony has the same characteristics, while in symphony 70, elegance and humour has returned and wins over the more massive passages. Variability continues! In symphony 78



J. Haydn: song excerpt from the oratorio *The creation* (1798).

the last movement uses a funny little upward sliding motive and in symphony 83 one finds a sensitive, quiet 2<sup>nd</sup> movement as well as a charming melody as basis for the 4<sup>th</sup> movement entertainment. Symphony 88 is known for its catchy 4<sup>th</sup> movement theme. In symphony 90, the monumental style is back, while in symphony 92 an academic dissection of melodies and musical phrases is meticulously perfected. This continues in symphony 95, but in a more romantic tone, and in symphony 100, where landscape painting is interrupted in the middle by the fanfare of a military horn blower. Symphony 101 goes one step further in “environmental music”, weaving the movements into each other as a continuing carpet, rather than the traditional display of four different moods. This coherence is continued in the last three symphonies 102-104, and expressed intellectually in masterly presented melodic ideas interspersed by the broad brushstrokes characterising Haydn’s newly developed environmental musical painting. Drums are starting to become used for more than background rhythmic pacing help, as exemplified by the drum roll opening of symphony 103.



*The Golden Hall in the Vienna Musikverein (1863), where many of the compositions mentioned in this chapter were first performed (Wikipedia Commons public domain photo by Hieke).*

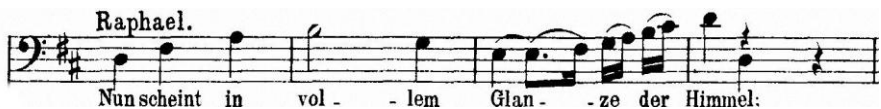
Among Haydn’s concerts, the first trumpet concert has reached



L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

high popularity, not least due to its catchy melodies, but it also offers new ideas in making use the capabilities of the instrument, relative to the many trumpet concerts by earlier Italian composers. Haydn also wrote operas and church music, such as the oratorio *The Creation*, which combines all of the composer's skills, from the majestic introduction to the dramatic and delicately orchestrated songs, discarding any earlier preconceptions of how religious music should sound. Haydn's harpsichord (or piano) concert no. 4 has a beautiful slow movement followed by a brisk and towards the end jocular 3<sup>rd</sup> movement. The last piano concerto (no. 11) is more conventional but again with an appealing slow movement and some merry contrivances towards the end.

If Haydn quite often went new ways, then the technically brilliant Mozart, born 24 years after Haydn, kept to the narrow path of conventional wisdom. His early sources of inspiration would have been the Italian music, but once the child prodigy period was over, he included whatever he could learn or borrow from Haydn. Mozart's brilliance consisted in being able to spawn out new pieces at a pace determined only by the money deficit of his account balance. Most of his adult life was spent in misery, as his popularity was not matched by willingness to pay for his work. Many pieces were written overnight, clearly "in the usual style", charming but void of innovation. Salzburg and Vienna were conservative towns, mostly wanting nothing out of the ordinary in music, and Mozart was able to deliver this mainstream entertainment on demand. His genius was rarely put to a test, and only towards the end of his short life did he think of creating music of more than passing interest (such as his late symphonies). His career appears most enlightened during work on his operas, which made full use of the Italian tradition to produce stage works, entertaining but also quite wholesome with catchy melodies for solos and duets, interspersed by the then conventional spoken interludes. Several of the less often performed Mozart operas are worth spending time attending to, and some of the more often played ones are amongst the best renderings of the Italian opera style.



J. Haydn: song excerpt from the oratorio *The creation* (1798).



**Wolfgang Mozart** (1756-1791) *Don Giovanni*, *Magic Flute* (operas, 1787, 1791; 210, 156 minutes).

**Wolfgang Mozart** *String Quartet* no. 19, 21 (1785, 1789; 26 and 30 minutes); *String Quintet* no. 3, 5 (1787, 1790; 36 and 28 minutes)

**Wolfgang Mozart** *Symphony* 25, 31, 33, 35, 36, 38, 39, 40, 41 (1773, 1778, 1778, 1782, 1783, 1786, 1788, 1788, 1788; 19 to 30 minutes)

**Wolfgang Mozart** *Piano Sonata* no. 14 (1784; 18 minutes); *Piano Concerto* no. 9, 18-20, 22, 23, 27 (1777-1791; 21-34 minutes).

**Wolfgang Mozart** *Serenade* no. 11 for winds (KV 375). *Serenade* no. 13 in G (KV 525, "Eine Kleine Nachtmusik").

Because opera mainly served the demands for entertainment, it is not surprising that few musical innovations were added to this type of applied music (as is the case for later film music), neither by Mozart nor by the many following Italian opera composers. The fashions of coloratura were mainly just adding ornamentations, and the chief purpose was in any case to create popular melodies that the spectators would remember and sing in their bathrooms. Mozart was a master in creating such hit songs, and his bizarre preoccupation with free-masonry did not subtract from (or add to) the popularity of his tunes. Only his later operas, *Don Giovanni* and *The Magic Flute/Zauberflöte*, matched *La Serva Padrona* by Pergolesi in imaginative and humorous singing.

Charming and popular music-making is found in Mozart's works for woodwind instruments, but in terms of ideas and form they are rather conventional. A very wholesome piece is the clarinet quintet from 1789. Chamber music for strings plays a considerable role in Mozart's production. His string quartets follow the development of Haydn with a few years delay, and really bloom during the 1780ies. With string quartet no. 19 in C he reaches the height of his inspirator. Due to some unexpected chords, the Viennese critics called it the "dissonant quartet". In the 21<sup>st</sup> quartet in D, several elegant turns makes the music flow in a personal style no longer copying Haydn. These techniques are transferred to the string quintets, where the brilliant opening of no. 3 and the wholesome knitting

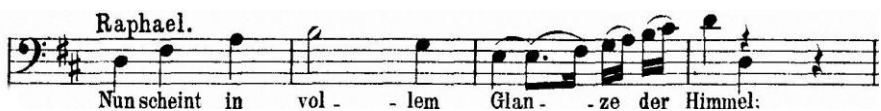


L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

together of the movements of no 5 are high points. Of course, the latest twists in Haydn's development of his string quartet style came after the death of Mozart and are not reflected in the late Mozart work.

Also the sequence of symphonies are inspired by or copies first the Italian masters and then Haydn, who abandoned the stiff format of brilliant edge movements, allowing different moods to prevail in each movement. This is fully embraced by Mozart in his Haydn-inspired symphonies from about 1780 (symphony 35 with its bold multi-octave tunes, symphony 36 flowing along a string of melodic tunes being orchestrated to a coherence similar to that of Haydn's later symphony 101), but with precursors in some of the early, impressively mature symphonies (notable no. 25, 31 and 33). After 1785, Mozart is clearly ahead of Haydn. Symphonies 38-41 are wholesome and varied, although structurally similar. The serenity of e.g. symphony 40 now serves as inspiration for the later Haydn symphonies, as well as for Beethoven's.

Mozart's treatment of the piano started relatively uninspired, and even the best of his piano sonatas (no. 14) is less imaginative than the contemporary ones by Haydn (no. 49 and 50). The same may be said of most of the piano concertos, except that the orchestral part of these concerts developed to new heights in unison with the symphonies (from piano concerto 9 to the rhythmic concert 18 and the perfect combination of piano and brass instruments in the 3<sup>rd</sup> movement of concert 19 to the innovative developments in concerts 20 to 27, where the piano gets more serious attention, e.g. in the opening movement of concert 20, the middle movement of concert 22, the third movements of concert 23, and finally in the romantic, but inventive concert 27, culminating in a perfect interplay between piano and orchestra in the last movement). In any case, a considerable fraction of Mozart's compositions may be designated as "pop music", including a number of serenades for string or brass ensembles. Most known (and revered) is the night music appearing as KV 525 in the Mozart work-list by Köchel.



J. Haydn: song excerpt from the oratorio *The creation* (1798).

If the fashion music in Austria did not offer much new thinking, this changed when the German composer Ludwig Beethoven arrived. He was born in Bonn but became active in Vienna. Like his fellow composers, Beethoven depended on funding from sponsors, but he very succinctly divided his creative work into paid work (fanfares for various kings and military dignitaries and to some extent the symphonies written for public occasions), and more creative work, comprising piano sonatas, string quartets and other "small audience" compositions. This trick has been repeatedly used, e.g. by the Russian composers under the Stalin regime, to keep their heads in the normal place and still be able to create innovative new music. Beethoven went through phases of increasingly novel and imaginative musical developments, as seen in nearly all the piano sonatas and several of the string quartets, at the same time as he put out euphoriant pop music in the form of symphonies 3 to 8, which may be described as completing the development of the symphony into a tool suited for majestic fanfares as well as for programmatic game-playing, always aimed at keeping the audience in an iron grip of listening and pondering the meaning and outcome of the musical struggle between good and evil, between major and minor, between consonance and dissonance. Every work of Beethoven contains ingenious solutions to the problems posed by the musical structure devised by his predecessors, sometimes unexpected and parting from conventional wisdom in ways that make it difficult not to regard Beethoven's music as something quite new and imaginative.

Unlike Mozart, Beethoven had to struggle to achieve what he wanted in music. Each innovative step was the result of a sequence of trying and pondering efforts, and the results are so impressive because they reflect the revelations discovered along the path taken. Especially the use of human singing caused him trouble (as evidenced by the difficulty in completing the opera *Fidelio* with precursors Leonora 1-3), but eventually he did write hit songs for human voices, such as the chorus in the last movement of the 9th symphony, or its precursor *Fantasy for piano, choir and orchestra* (1808), trying out many of the ideas perfected 1824 in the 9th sym-



L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

phony. Similar handling of the voices is found in the monumental *Missa Solemnis* (1823), very different from the earlier *Missa in C* (1807), having a romantic opening.

**Ludwig van Beethoven** (1770-1827): *Piano Sonata* 1-32 (1795-1822; 14 to 42 minutes)

**Ludwig van Beethoven** *Violin Sonata* 1-10 (1798-1812; 17 to 25 minutes)

**Ludwig van Beethoven** *Piano Trio* 5, 7 (op. 70.1, op. 97); *Cello Sonata* 5 (op. 69) (1808, 1811, 1815; 24, 41 and 18 minutes)

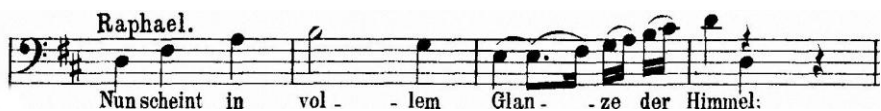
**Ludwig van Beethoven** *String Quartet* 1-17 (1800-1826; 19 to 45 minutes)

**Ludwig van Beethoven** *Symphony* 1-9 (1800-1824; 24 to 75 minutes)

**Ludwig van Beethoven** *Piano Concerto* 4, 5 (1806-1809; 34, 39 minutes)

**Ludwig van Beethoven** *Violin Concerto* (1806; 45 minutes); *Triple Concerto* (1804; 36 minutes).

The piano sonatas constitute a playground for Beethoven's technical explorations, and they were close to his heart because the piano was the instrument on which he gave performances as long as his decaying hearing allowed it. Already the first piano sonatas rise above any previous ones, by fresh melodies with bold note intervals and a variety of transitions between rapid and slow sequences. Sonata 1 ends with a fast piece carried by close but not identical sets of three chords in the right hand, accompanied by rapid triplets in the left hand. The second sonata opens in a style worthy of a symphony, continues with a slow melody, a scherzo, a trio and finally a gracious rondo. Each of the following sonatas adds new ideas. The third has a first movement with novel artistic styles of play, matched after two middle movements in a trio preceding the final allegro of the monumental stature characterising much later Beethoven work. Further new ideas are explored in each following sonata, with the ostinatos (notes repeated) of the no. 4, a beautiful andante in no. 5, dance rhythms in no. 6 and veritable fireworks in sonata 7. Sonata 8 lives up to its nickname "the pathetic". Sonata 12



J. Haydn: song excerpt from the oratorio *The creation* (1798).

sports a sinister *Marche Funebre* and the following two are described by Beethoven as being “like a fantasy”, with no. 14 often associated with moonshine. Sonata 15 is a pastoral piece, no. 16 a brilliant performer favourite, and sonata 17 a serene wandering through a varied landscape, starting slow but warming up. Sonata 18 ends with a furious presto and in sonata 23, dedicated to count Waldstein, the heroic paintbrush is again in use.



The piano went through a series of improvements over the 18<sup>th</sup> and 19<sup>th</sup> centuries. The early fortepiano had thin strings like the harpsichord, but these were attacked by leather-wrapped hammers rather than plucked ones. From the 19<sup>th</sup> century onset, a new powerful “hammerklavier” was developed, with thick strings and a forceful hammer striking mechanism, paving the way for new composing styles as exhibited in Beethoven’s piano sonata 29 (the hammerklavier in the picture was constructed by Conrad Graf; Wikipedia public domain photo by A. Praefcke).

The late Beethoven piano sonatas take new turns, made possible by improvements in the construction of the instrument. Sonata 23 (called “*appassionata*”) is again of the pathetic kind, while no. 26 (“*farewell*”) contains rapid changes in tempo and adds new ideas, presumably as a portrait of a person going away but later returning.



L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

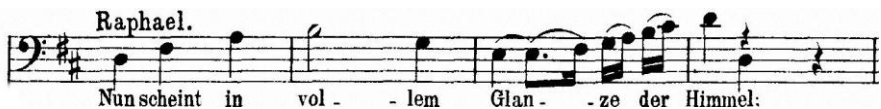
The following two sonatas could be a continuation of this portrait painting, with similar jumps between moods. Sonata 29 (“hammerklavier”) explores the new technical options of the improved piano, while the three last sonatas simply are masterpieces in bringing out everything possible with the instrument.

What makes Beethoven’s violin sonatas particularly interesting is the efforts he put into making the violin and the piano complement each other, with occasionally one or the other taking the lead, but most of the time the two playing together in a pattern that depends on both inputs. Interpretations rendering the sonatas as violin play with piano accompaniment fail to bring the intentions to life. This is even more the case for the trios, where the two bowed string instruments should not dominate over the piano. Beethoven demands a balance between all three, making full use of the fact that pianos at his time had reached the capability to match the other instruments in volume and tonal clarity.

The first violin sonata is friendly, particularly in the melodic second movement, the second starts with rhythmic fervour and ends with artistic entertainment, and the third ends with variations on a peasant song. Sonata 4 is strongly syncopated, while no. 5 is romantic and equilibristic. The following three sonatas from 1802 are more conventional, while no. 9 (“Kreutzer”) is imaginative and sad in mood, until the resolving finale. Violin sonata 10 (“archduke”) contains long, melancholic passages that succinctly turn the ear inward.

The cello sonatas and the trios for strings and for piano, violin and cello are congenial music-making, using the same ideas as those developed in the violin sonatas, occasionally with glamour and riveting charm (piano trios 5 and 7, and the refined cello sonata 5).

Beethoven continued building the special universe of string quartet music that Haydn had started. Already the first six quartets (opus 18) composed from 1798 to 1800 are wholesome constructions with flowing edge movements, thoughtful slow passages (quartet 2, 5



J. Haydn: song excerpt from the oratorio *The creation* (1798).

and 6) and plenty of charming ideas and sudden variations in moods (e.g. in the third movement of quartet 2, 3 and 6). Powerful openings are a hallmark of Beethoven, such as used in quartet 6, but in contrast, other of the quartets start quietly. The quartets from 1806 (opus 59), opens new dimensions, providing entertainment of a very serious nature with unexpected chords and harmonisation, such as in the first movement of quartet 9. Already the opening of quartet 7 deviates significantly from the earlier one, and all three quartets have passages of wild outburst of rage, interrupted by whimsical explorations of musical options for contemplation and pleasure. This style is continued in quartets 10 and 11. The late quartets take a more sinister approach, with long flows of sad or pessimistic sentiments. Quartet 13 ends with a lengthy fugue in majestic style. Only the last quartet (no. 16) starts with a slightly optimistic tune, then becomes sad in the middle, but towards the end resolves in a worthy movement that even concludes in a small, jocular curling.

Like several other composers, Beethoven used his explorative work in smaller formats to shape the symphonies. Symphony 1 ends in a refined homage to Haydn. Symphony 3 sets out with a majestic theme, introducing a dense string technique, then giving in the second movement a straight funeral march, and, after a light and elegant scherzo moves into a final movement in the shape of a refined set of variations over a theme. The originality increases from the opening of symphony 4, which moves around like a thief in the night but then breaks out in a cheerful fanfare. After an adagio comes a folksong trio, followed by a humorous and graceful finale. The symphony 5 starts with the globally known four-tone “destiny theme” (Beethoven’s own description, cf. cover of this book), and the following movements present an acceleration towards the triumphal last movement, in a way that redefines what a symphony can be like. Symphony 6 is a total contrast, a pastoral suite, but no less original. In the seventh symphony the heroic and the gently questioning moods return, while symphony 8 again resembles landscape painting. Finally, symphony 9 blows all limits of modesty and convention, from its space-age beginning, its second



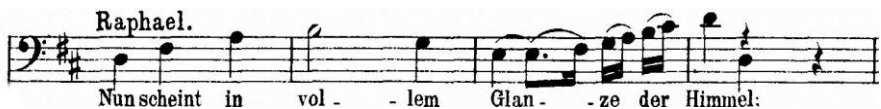
L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

movement recalling the phases of a chemical experiment and the third movement's pleasure of singing (without voices), to the fourth movement's singing with real voices of joy and reconciliation, in a perfect crescendo developing in the superb setting of Beethoven's expert instrumentation.

Beethoven's piano concerts are much less innovative than the works described above, but still they further the beginnings made by Haydn by adding, already from the first one, a more dynamic style of playing and varying the types of interaction between orchestra and soloist instrument. Piano concerto 3 introduces a sentimental slow movement and number 4 greatly augments the elegance, from start to end. Piano concerto 5 starts like the heroic symphony movements, but continues with more variability, through the thoughtful slow movement to the dance melody variations in the final movement.

The violin concerto from 1806 shows how well Beethoven was able to distinguish between the role of the violin in a chamber musical context and as a concert instrument. The violin concerto is the first instance of the comprehensive and large-scale style of the soloist concert that was to dominate the next 200 year, and almost as far removed from Haydn and Mozart as from Vivaldi. The violin part is played with unprecedented use of the lyrical aspects of the instrument, alone and in subtle collaboration with the orchestra. Towards the end, an elegant small theme is moved around at low and high pitch, in perfect interplay with competing secondary themes. The triple concerto solves the more intricate problem of combining three solo instruments in a very organic fashion, drawing from the explorations made in the trios but again recognizing the demands from an orchestral accompaniment.

When Beethoven's friend J. Maelzel showed him his new metronome, Beethoven became very interested and he was the first composer to (retrospectively) add metronome speed indications to his symphony scores. Conductors have complained that these speeds



J. Haydn: song excerpt from the oratorio *The creation* (1798).



are too rapid to make sense and the explanation seems simple: Beethoven was completely deaf when he hummed, inside his head, the symphony movements and adjusted the speed of the metronome in front of him. As anyone can test, “playing” music inside one’s head is always faster than “external” playing, so all Beethoven’s speed indications should be slowed by a common factor.

Italian composers were divided between the heritage from Scarlatti and Vivaldi, and the new German-Austrian large formats. Very charming pieces continued to be written, such as Cimarosa’s oboe concerto with fast tone sequences in the second and fourth movement.

**Domenico Cimarosa** (1749-1801). *Oboe Concerto in c*.

Rossini is particularly known for his operas that extended the earlier Italian opera style in several ways. Opera remained an area, where Italy was strong. Mozart had derived his operatic style from the Italian predecessors, and Rossini demonstrated that there was still development to be achieved outside the Austrian-German regime. Catchy arias of beauty and melodic fervour were collected in overtures that themselves formed very wholesome pieces of orchestral music, certainly popular music but with definite qualities of refined harmonisation and contrast.

**Giuseppe Rossini** (1792-1868): *The silk ladder, The Italian in Algeria, Elisabeth Queen of England, The barber in Seville, Cinderella, The journey to Reims, William Tell* (1812, 1813, 1815, 1816, 1817, 1825, 1829; 120 to 210 minutes).

Already the opera *Silk ladder* is professional entertainment carried by deep musicality, and Rossini’s stylistic talent develops over the following 36 operas. Many of Rossini’s themes are sweepingly brisk and often humoristic, but interspersed with romantic interludes. In the story of the Italian lady in Algiers, Rossini used static trills song by human voices, and *Elisabeth Queen of England* sports a delicate style of elegant orchestral fanfares interrupted by quiet passages of

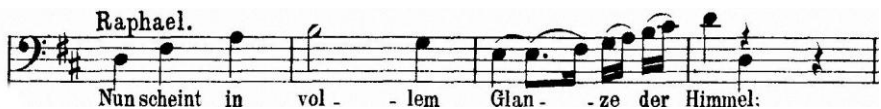


L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

funny little flute and clarinet duets, soprano tunes spanning several octaves and powerful insertions of choral song. The barber in *The barber in Seville* sings his incomparable breakneck aria in the first Act, and in *Cinderella*, the complex and varied arias of both Cinderella and her father use coloratura in a measured form of intellectual shaping, subtly accompanied by the orchestra or choir. Rossini's late operas written for the stage at Naples (see picture in Chapter 4) are mostly conventional and often adaptations of existing work, an exception with interesting orchestral work and charming and elegant songs being *The Journey to Reims*. However, Rossini's final opera, *William Tell*, returns to the earlier originality but now combined with experienced use of the facilities of a large opera company, from the contrasts of the sparkling overture to the forceful interplay between the tenor and the chorus towards the end of the opera.

The Austrian composer Franz Schubert and the German composer Johannes Brahms were deeply inspired by Beethoven and yet managed by relatively small changes to move into a style we would call "high romantic". The music got more "soft corners", and Schubert in his symphonies and particularly the two-movement Symphony D.759<sup>94</sup> in b-minor went right to the border between the romantic and the parodic exaggerations of late romanticism, without ever crossing it. Symphony 8 is more subtle, from its imaginative opening horn solo over its many lyrical excursions to an optimistic ending. Also his string quartets and quintets follow Beethoven, but are mellower, except for some of the late ones, notably string quartet no. 14, which is deeply affected by Schubert's realisation of his imminent death. His very latest works such as the piano trios and particularly the string quintet by contrast are resolved and adds several new ideas to the heritage from Beethoven. He wrote many songs (in fact, these were the only works performed in public before his year of death), and his solo piano work such the concert-aimed "Wanderer" fantasy or the impromptus shows an elegant sensitivity coupled with a wealth of imaginative details, different from the

<sup>94</sup> Work list of Deutsch; symphony number are ambiguous, this one is 7 or 8.



J. Haydn: song excerpt from the oratorio *The creation* (1798).

more conventional but occasionally (e.g. no 15) charming piano sonatas.

**Franz Schubert** (1797-1828): *Symphony* D.759, D.944 (1822, 1825; 25 and 50 minutes)

**Franz Schubert** *String Quartet* no. 14, 15 (1824, 1826; 37 and 43 minutes); *String Quintet* (1828; 47 minutes)

**Franz Schubert** *Fantasy for piano*, op. 15; *4 Impromptus*, op. 142 (1822, 1827; 22 and 35 minutes)

**Johannes Brahms** (1833-1897): *Symphony* 1-4 (1876-1885; 31 to 40 minutes). *Variations over St. Anthony theme* (20 minutes).

**Johannes Brahms** *Organ prelude and fugue* 2; *Piano Concerto* 2 (1857, 1881; 8 and 45 minutes)

**Johannes Brahms** *Piano trio* 3; *String Quartet* 3 (1886, 1875; 19 and 35 minutes)

**Johannes Brahms** *Violin Concerto*; *Double Concerto* (1878, 1887; 40 and 35 minutes)



18<sup>th</sup> century  
French  
painting of  
a performing  
piano  
trio  
(Wikipedia  
public do-  
main  
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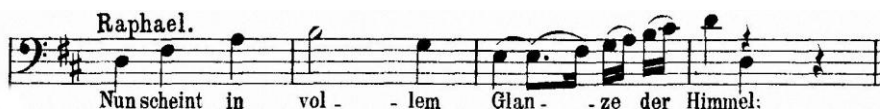
Johannes Brahms, on the surface just a faithful admirer of Beethoven, unwilling to do any wild experiments, still managed to transform the ideas of romantic music-writing quite substantially. His



L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

symphonies are extensions of Beethoven's, but not without elements of novel sound quality, achieved by mixing the instruments of the orchestra in a way different from his predecessor. Also, although he played a central role in defining romantic music, he never engaged in exaggerated romantic display of emotions, as did Schubert occasionally in his compositions. Orchestral work beyond the symphonies includes Hungarian dances and a number of commissioned works, to which he lend the best of his qualities. Examples are the "Gaudeamus igitur" variations in *Academic Festival Overture* and the *Variations over the Chorale St. Antony*, sometimes called "Haydn variations" due to the incorrect belief that the tune originated with Haydn. In reality it is a medieval tune, probably from Portugal, used by the crusaders in their campaigns. Brahms did many other works of variations over themes written by others, such as the Paganini melodies later used by Rachmaninov and by Lutoslawski, and an old song entitled "There is a life before death" (recently used in a protest road song by Wolf Biermann) in his *Prelude and fugue 2 in g-minor for organ*, extending the counterpoint method of Bach in interesting ways. Brahms' piano and violin concertos offer more intimate "mixing" of the soloist instrument with the orchestra, a direction followed by 20th century composers. His chamber music (sonatas, trios, quartets, and quintets with or without piano) are fairly conventional, but with occasional new traits, e.g. in *Piano trio 3* and quiet *String Quartet 3*. Most of Brahms' music rests beautifully in itself, as particularly evident in his choral work *A German Requiem* (1868).

The modest amount of innovation in Brahms' work implies that a number of other contemporary composers could with almost as much right be included here, or alternatively they could all be left out, because the innovative ideas are few, despite superb handling of the romantic style established at the time. Among those are the Germans Robert Schumann (highly romantic piano music such as *Childhood Scenes*) and Mendelssohn-Bartholdy (writing in his *Symphony 4* an elegant pastiche over the Italian music of the proceeding century), the French Berlioz (writing programmatic music of noisy



J. Haydn: song excerpt from the oratorio *The creation* (1798).

battles and mocking deceit, including some reasonably innovative details, notably in the *Fantastic Symphony*), the Belgian Franck (with quiet church music and the *Symphony in d*), the Czech Smetana (*My homeland* for orchestra) and the Dane Johann Hartmann (adding strokes of humour to his romantic pieces, such as the *Novelettes and studies* for piano, a style that would later be developed further by Carl Nielsen). Hartmann's son-in-law, Niels Gade, was an admirer of Mendelssohn-Bartholdy and in 1847 took over his position in Leipzig, but returned to Denmark at the onset of the wars between Denmark and Germany 1848 to 1864. Hartmann and Gade wrote a charming ballet entitled *A Folk Tale* together.

**Robert Schumann** (1810-1856): *Scenes from childhood*, for piano (1838; 18 minutes); *Piano Concerto* (1845; 30 minutes)

**Felix Mendelssohn-Bartholdy** (1809-1847): *Symphony 4* (1833; 28 minutes)

**Hector Berlioz** (1803-1869): *Fantastic Symphony* (1830; 60 minutes)

**César Franck** (1822-1890): *Symphony in d* (1888; 42 minutes)

**Bedrich Smetana** (1824-1884): *My homeland* (1874; 85 minutes)

**Johann P. E. Hartmann**<sup>95</sup> (1805-1900): *Symphony 1* (33 minutes). *Organ Fantasy in A* (7 min.). *Little Kirsten* (opera, 1846; 90 min.),

**Niels Gade** (1817-1890): *Symphony 1* (based on his own song celebrating the landscapes of Sealand, 1842; 37 minutes). *Aquarellen*, *opus 19* (for piano).

Opera experienced a considerable popularity during the 19<sup>th</sup> century, but without adding much to the progress of music. Verdi expanded the role of the chorus, e.g. in *Rigoletto* and *Aida*, but not in ways that cannot occasionally be found in the operas of Monteverdi

<sup>95</sup> There are three Danish and one German composer by the name Hartmann.



L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

or Rossini. In Verdi's late opera *Falstaff* one finds charming little melodic themes and (in the final act) superb matching of soloists, orchestra and choir. Wagner (1813-1883) extended opera performances to weeklong cycles (*the Niebelung Ring*, 1869-1876), using a harmonic style based on Carlo Gesualdo (Chapter 4), and being most innovative in the orchestral use of anvils in the opening opera *Rheingold*, where the thunder god throws his hammer across the orchestra in an early exploitation of stereo effects (in fact, this opera appeared in 1958 as one of the first show-pieces of commercial stereo gramophone recording, featuring the soprano Kirsten Flagstad and conductor Georg Solti). Wagner's *Flying Dutchman* and *Tannhäuser* may be described as examples of film music before the first movie. Bizet surpassed his colleagues when writing the opera *Carmen*, moving sweepingly from one hit song to the next. By contrast, Johann Hartmann's opera *Little Kirsten* flows quietly and renounces on use of coloratura, in an attempt to make romantic opera more "human" (a reminder of the later treatment of opera by Debussy). Puccini continued Verdi's opera style into the period around year 1900, ignoring the many new types of musical expression emerging at this time but thriving on producing catchy tunes for bathroom reproduction, e.g. in *Tosca* and *la Boheme*.

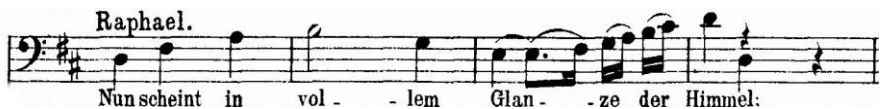
**Richard Wagner** (1813-1883): operas *Flying Dutchman*, *Tannhäuser*, *Rheingold* (1843, 1845, 1869; 165, 188, 152 minutes)

**Giuseppe Verdi** (1813-1901): operas *Rigoletto*, *Aïda*, *Falstaff* (1851, 1871, 1893; 2 hours 5 min., 2 hours 37 min., 2 hours)

**George Bizet** (1838-1875): opera *Carmen* (1875; 2 hours 46 min.).  
*L'Arlesienne suites*.

**Giacomo Puccini** (1858-1924): operas *la Boheme*, *Tosca* (1896, 1900; 1 hour 55 min. each)

A prominent feature of late romanticism is the celebration of "piano lions", i.e. performances by equilibrist interpreters. Liszt, Chopin,



J. Haydn: song excerpt from the oratorio *The creation* (1798).

Grieg and Tschaikowsky contributed, as did the out-of-time-context 20<sup>th</sup> century composer Rachmaninov. Such piano pieces are still playing a role in marking the career stages of pianists, but they are clearly more “pop” than innovation. A similar effort had earlier been made for violin concertos by *Paganini* (1782-1840), but his charming melodies are mostly known through variations made by other composers, such as Rachmaninov’s use of a theme from *Capriccio* 24. Liszt further wrote program music for orchestra, Chopin added more depth in his few piano sonatas (such as the interplay between melody and different rhythms in op. 35, varying from rollicking brilliance to funeral immersion) than in the pieces written for the society ladies of his time or his concertos, Grieg wrote pieces for orchestra or piano based on Norwegian folk tunes, and Tschaikowsky wrote brilliant symphonies aimed to please and obtain acceptance from the Russian audiences (that he felt he needed, perhaps due to the attitudes towards homosexuality at the time).



*Vienna State Opera orchestra conducted by Herbert von Karajan, 1941 (Karajan had been a member of the Nazi Party and later made a career in Berlin; Wikimedia Commons public domain photo by E. Thaler).*



L. van Beethoven, *Piano sonata* 16 (1802), a playful exhibition of creativity.

**Franz Liszt** (1811-1886): *Hunnenschlacht* (15 minutes), *Hungarian Rhapsodies*, for piano (1853-1885; 108 minutes)

**Frederic Chopin** (1810-1849): *Piano Sonata* 2, 3, op. 35, 58 (1839, 1844; 21, 31 minutes). *Polonaise no 6* (8 minutes)

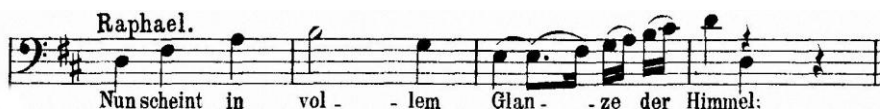
**Edvard Grieg** (1843-1907): *Piano Concerto* (1868; 29 minutes), 66 *Lyrical pieces for piano* (1867-1901; ca. 160 minutes)

**Peter Tschaikowsky** (1840-1893): *Piano Concerto 1* (1875, revised 1888; 35 minutes), *1812 Overture*, for orchestra, canons and church bells (1880; 15 minutes), *Symphony 5* (1888; 51 minutes)

**Gustav Mahler** (1860-1911). *Symphony 4* (playing time 53 minutes)

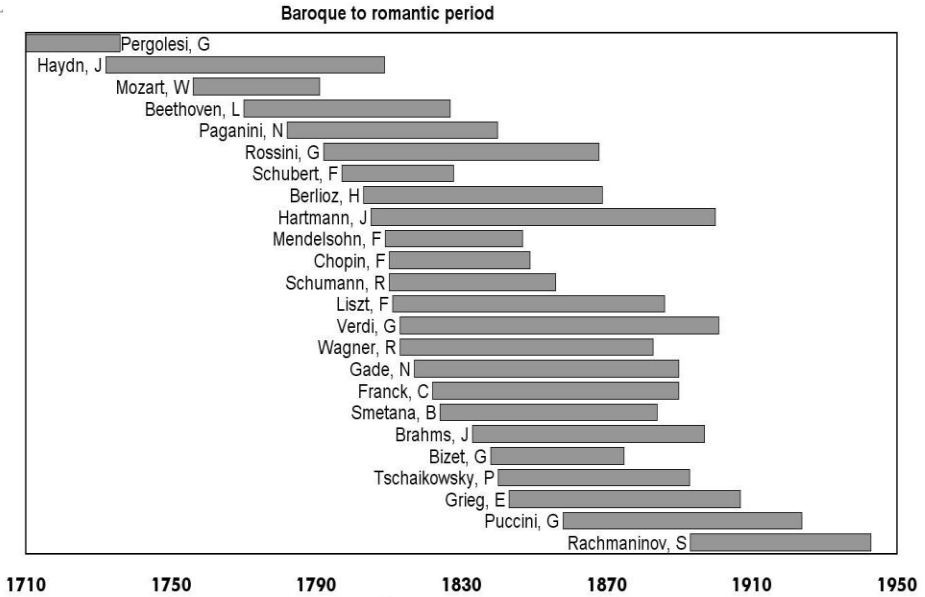
**Sergei Rachmaninov** (1873-1943): *Variations over a theme by Paganini* (1934; 22 minutes), *Piano Concerto 3* (1909; 42 minutes).

As hinted, towards the end romantic music degraded into “romanticism” or “late romantic” music. The downhill slide is noticeable in *Mahler’s* work and pronounced in the case of *Bruckner* and several other composers rarely mentioned today. Mahler still sports interesting details in his often quiet and whimsical themes. The romantic period originally aimed to reach an ultimate beauty of simple melodies in refined arrangement, but towards the end crossed the fine line between art music and mannerism, decaying into what today enjoys only a limited success in film and mainstream pop music, the kind that enters one ear and exits the other without leaving much trace.



J. Haydn: song excerpt from the oratorio *The creation* (1798).





*Dates of the births and deaths of some important composers in the Baroque to Romantic period.*



L. van Beethoven, *Piano sonata 16* (1802), a playful exhibition of creativity.

## Chapter 6

# Times of enlightenment and charm

Several things happened in music during the period dominated by romanticism, perhaps not in direct confrontation with this mainstream preference, but still signalling the emergence of new styles in music. In part, the centre of gravity was moved towards Eastern Europe and influenced by its folkloric luggage, but only in part, because under the surface there was also new motion in the musical life of Western Europe. This was part of the social debates that led to replacement of autocratic rulers by forms of representative democracy, and it is usually described as the "period of enlightenment". It has no clear end-point, but at the entrance to the 20<sup>th</sup> century, various forms of "modernity" are taking over.

Throughout his long period of productivity, Camille Saint-Saëns stayed one of the most imaginative composers of his time, and yet he has traditionally been relatively lowly regarded outside France, a judgement probably formed during the period dominated by the more heavy-handed German-Austrian music style. The elegant music of Saint-Saëns was not considered as "serious" as that of his German colleagues.

In my judgement, this is not a fair appraisal. Saint-Saëns developed the techniques without which the later advances of say Debussy would not have been thinkable. Very funny, though, because Saint-Saëns lived so long that he heard the music of Debussy and was demonstratively unimpressed. He was then above age 90 and it is forgivable that he did not recognise that Debussy simply carried his own ideas on and reached new heights.



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

The hallmark of Saint-Saëns is music that flows elegantly with a lightness and charm not heard before. Good examples are numerous one-movement orchestral pieces as well as the five piano concertos and the more conventional symphony number 3 with organ. Unprecedented elegance and completely new approaches to harmony characterises all the piano concertos, together with the artistic challenges presented to the performing pianist.

**Camille Saint-Saëns** (1835-1921): *Piano Concerto no. 2, 4, 5* (ca. 25 minutes each).

**Camille Saint-Saëns** *Dance Macabre* (playing time 8 minutes), *7 Improvisations pour orgue* (41 min.). *Pavane* (2 min.).

**Camille Saint-Saëns** *Variations over a theme by Beethoven, for two pianos* (20 min.). *Carnival of the Animals* (ca. 22 min.).

**Camille Saint-Saëns** *Symphony no. 3* (playing time 39 minutes).

Take for instance the fourth piano concerto. It is generally a romantic piece with broadly painted orchestral passages, interrupted by equilibristic piano soli, blending into the main theme in a way that for the first time in musical history treats the piano as a truly integral part of the orchestra. Not that soloist bragging performance is not present (rather the contrary), but the overall impression is one of tightly interwoven piano equilibrium and orchestral mood-painting. The melodic themes are full of elegance and exotic eroticism (like the Egypt-inspired themes of the 5th piano concerto), but the orchestration spells hot French summers and van Gogh style waving cornfields. The orchestral pieces of Saint-Saëns are forerunners of the Debussy *Nocturnes*, *Images* and *la Mer*. French impressionism did not appear out of a vacuum - neither in painting nor in music - but was carefully prepared by painters like Delacroix and composers such as Saint-Saëns.

I first heard Saint-Saëns' *Beethoven variations* interpreted by Philippe Entremont and Gaby Casadesus and noted a remarkable tiny time displacement between similar patterns played by the two interpreters in two of the movements: This less than a 1/32 note displace-



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

ment yielded a resonance phenomenon that I thoroughly enjoyed. Later I got hold of the score and saw that the time displacement wasn't there. It may have been created by the recording technique used at the time, if the two pianos were separated and the earphone transmission between the artists went through an amplifier with a finite latency time. In any case I feel that I miss an important aspect of the music when I hear other performances without the delay! If consciously added, it would raise the discussion of how far an interpretation may go in modifying the score. My view is that most composers leave and should leave room for the interpreters, but only as long as the intentions of the composer is maintained. In any case, while other French composers at the time dwelled on conventional late-romantic styles (Berlioz, Franck, Bizet; see Chapter 5) Saint-Saëns paved the way for the next revolution in music.

The Czech composer Dvorac occupies a similar transitional position, with one leg in traditionalism but the other reaching out for the new idea of his time.

**Antonin Dvorac** (1841-1904): *Symphony 8, 9* (35 and 38 minutes).

The 8<sup>th</sup> symphony was premiered at a city jubilee. Its final movement brings forward audacious glissandi from the brass section in a way not heard before. The 9<sup>th</sup> symphony cautiously incorporates ideas from the New World of the United States, but transformed to the central European language of music.

Other indicators of something new happening to music are found in Russia. Most original is Mussorgsky, with a rather small volume of finished works, presumable due to his drinking problem. Outstanding among these are the opera *Boris Goudunov* and the piano suite *Pictures at an Exhibition*. Ravel was one among many colleagues who wanted to help Mussorgsky, by making an orchestra version of the piece, and the result is a beautiful piece, but half Ravel and half Mussorgsky, and almost certainly not the way Mussorgsky would have orchestrated it, had he had the stamina.



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

The piano version, however, is a masterpiece by itself. The walk from one picture to the following, or “promenade-theme”, is hammered out between the more programmatic “watch this painting” scenes, ranging from charming landscape musical brushwork to monumental ceremonial music (such as the movement *Great gate of Kiev*). Taken together with the lightness and elegance offered by Saint-Saëns, a new piano style had now been created, which was to dominate the following century.



*Proposed city gate for Kiev, one of the Victor Hartmann Exhibition pictures that inspired Mussorgsky (Wikipedia public domain photo).*



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

**Modest Mussorgsky** (1839-1881): *A Night on the bare Mountain* (playing time 10 minutes). *Boris Goudunov* (opera; 3 hours). *Intermezzo Symphonique* (3 min.). *Songs and dances of death* (20 min.). *Kovantschina, Sorochintsky Fair* (unfinished operas).

**Modest Mussorgsky** *Pictures at an Exhibition* (piano suite; 57 min.). *Souvenir d'Enfance* (5 min.). *Scherzo* (4 min.). *En Crimea* (7 min.). *Méditation, Une larme, Scherzino* (8 min.).



*Modern Concert Hall (Danish Broadcasting Corporation, Copenhagen. 2015 Wikipedia Creative Commons photo by Jakob Bøtter).*

Boris Goudunov introduces a heavy-breathing, melancholic song style, that most people would call "typical Russian", in view of the stoutness with which the Russian people have endured adverse regimes and devastating wars. The music exhibits resignation and the bits of black humour that just makes it all tolerable, interspersed with hymns of belief and hope. This is the language of Mussorgsky's opera as well as of many other Russian works of music appearing during the following century.

Rimskij-Korsakov, the composing army officer, borrows the ele-



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

gance of Saint-Saëns and his friend Mussorgsky, is technically very advanced but rarely theoretically founded, and his charming music does not reach the depth of feelings expressed by Mussorgsky or later Shostakovich. Call it pop-music, it certainly is popular and captures the preferences of many people in the South-eastern corner of European Russia. However, it also has the charm of a Saint-Saëns, and just as Saint-Saëns points towards Debussy, one may say that Rimskij-Korsakov points in the direction of Prokofiev. Again the operas are major works (*Mlada*, *Invisible city of Kitesh*, *The golden cockerel*, to mention just a few), with musical ties to orchestral work such as *Sheherazade*, a symphonic poem orchestrating the well-known stories from "A thousand and one nights". The quick brain of the young lady, her eloquence and occasional flustering come through in one of the most perfect examples of "program music", i.e. music that tells a concrete story.



Scene picture from Act 2 of Rimskij-Korsakov's *The Golden Cockerel* (Wikipedia public domain picture).



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).



**Nikolai Rimskij-Korsakov** (1844-1908): *Sheherazade* (symphonic poem; 44 minutes). *Capriccio Espagnole* (17 min.).

**Nikolai Rimskij-Korsakov** *Russian Easter Festival Overture* (15 minutes). *The Golden Cockerel* (opera suite; 23 minutes).

At about the same time one finds, still in Russia, Borodin, who is known primarily for his opera *Count Igor* (not quite finished at Borodin's death but rounded off by Rimskij-Korsakov, who also completed several of Mussorgsky's compositions left unfinished at his death, but often degrading the unique style of his friends to his own more light-weight expression). Borodin is closer to Mussorgsky than to Rimskij-Korsakov, and *Count Igor* is a remarkable work that deserves closer inspection. It starts by a Prologue in very conventional (Russian) style. Had it continued in this trail, there would have been less reason to single it out. However, it changes style, as the composer evidently gets new ideas coming along during his writing. Well into Act one, the *Polovetser Dances* are introduced, with charming small melodies that are reused in altered form during the following Acts. The style becomes more daring and both the chorus parts and the soli introduce new elements of persistent rhythmic phrases and increasing wildness. These events are associated with the Polovetsers, a cruel enemy tribe that threatens to crush the dear Russians. The parts of the opera describing the Tsar and his Russian people are the conventional and dull parts, while the rude intruders give Borodin ideas for novel musical expression. For them, he introduces a persistent rhythmic drive that (in Act 3) is very reminiscent of Stravinsky's *Rite of Spring* or *Firebird* (see end of this chapter). In both cases, the description of the emotions of a primitive tribe invites the composer to give rhythmic elements a more pronounced place and even to totally replace the melody-based structure for elongated periods of time. Stravinsky adds little to what can already be found in Borodin's adventures into Polovetser-land!

**Alexander Borodin** (1833-1887): *Count Igor* (opera; 3½ hour).



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.



Russia also had its own Chopin, but with a twist. Particularly the piano music of Scriabin at first sight sounds like late Chopin pieces, but there are details of less conventional character. His orchestral work also features unconventional details in very conventional, romantic surroundings, inspired by his evident interest in mysticism.

**Alexander Scriabin** (1872-1915): *Symphony 3* (1 hour). *Le poème de l'Extase* (22 min.). *2 Impromptus* (Op. 10; 8 min.). *Piano Sonata 5* (11 min.). *Vers la flame* (7 min.).

Other composers also looking backwards but adding a bit of newly grown spice are Cheminade and Ysaÿe. Cecile Chaminade mostly wrote songs and piano pieces, while Eugène Ysaÿe's favourite instrument was the violin.

**Cecile Chaminade** (1857-1944). *Le Noël des Oiseaux* (3 minutes).

**Eugène Ysaÿe** (1859-1931). *Violin Sonatas 2-4* (10, 6, 10 minutes) .

Even more out of temporal context is Barber in the USA, who in 1940 wrote an intensely sad romantic violin concerto similar to the one Sibelius had written in 1903. Both feature beautiful melodies and options for the performer wanting to bring out the best of the special sound of a violin bow slowly sliding over the strings, but in the case of Sibelius, most other of his works season romanticism with more modernistic features (see later in this chapter).

**Samuel Barber** (1910-1981). *Violin Concerto* (23 minutes).

Because indigenous composers were not highly regarded in the USA (in terms of monetary opportunities: no royal or nobility sponsors for residential composers, few tax-financed stipends from governments), relatively few composers have emerged from there beyond those writing cowboy pop-music based on Irish folk tunes (Copland being the most interesting one, see next chapter). On the



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

other hand, artists capable of performing established European music were and still are highly regarded and well paid in the USA, having established orchestras of as high a quality as the best European ones. Yet, they often find it safer in terms of audience acceptance to play established music, rather than to support upcoming generations of national composers.

The late romantic to Saint-Saëns-style of enlightenment music was carried by an increasing number of composers, placing their emphasis on adding new angles to the established style, or to perfecting it by refined orchestration or – in the case of compositions for single instruments – by expressivity and ornamentation. Among these one finds composers known mainly for a single opus, such as Dukas for the tale of the young assistant of a sorcerer messing up the tools of witchcraft:

**Paul Dukas** (1865-1935): *L'Apprentice du Sorcier* (10 minutes).

Saint-Saëns was organist in a small French town, and several organists subsequently took after him to try their talents as composers. Many of them only succeeded in making interesting work for the organ, but this instrument is also quite demanding, because its many registers allow a large number of “instruments” to be brought into play. The difference is rather between those composers who (falsely) believe that this enables the organ to simulate a concert orchestra, and those who take the different organ pipes at face value and try to create music specifically aimed at this instrumentation. The latter view was forwarded by what is called “the German organ school”. Today, organ composers agree that organs are not symphony orchestras, but they do not shy away from sometimes making use of the organ registers (called “stops”) originally formed to simulate symphonic instruments. This is certainly the case for (especially the last movement of) Widor’s most played organ piece:

**Charles-Marie Widor** (1844-1937): *Organ Symphony 5* (35 minutes).



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

A gifted 20<sup>th</sup> century composer being often very difficult to distinguish from the impressionists (next chapter) or even from Saint-Saëns is Poulenc. His music is charming, very professional, and a bit predictable like the quickly formed works of Mozart. Just as with Rachmaninov, one may say that he was born a century too late. However, there is one composition that lifts itself above the rest, the organ concerto, due to its deep-felt sorrow over the death of a close friend, for the funeral of which Poulenc wrote this concert. The originality of the musical ideas rises above that of the majority of Poulenc's work, but with a few "runners-up" such as the concert for two pianos and orchestra:

**Francis Poulenc** (1899-1967): *Organ Concerto* (24 minutes). *Concerto for two pianos and Orchestra* (19 min.).

An approach, which in tune with that of the Russian composers mentioned above features both serious business and a blink in the corner of the eye is found in more recent German work, from Richard Strauss to Bernd Zimmermann. While earlier German music had little of this, whether the mostly very serious compositions of Beethoven and Brahms or the merely pathetic of Wagner, Strauss wrote several operas, songs and symphonic poems filled with good humour. Good examples are *Salome* and *Also sprach Zarathustra* (the first bars of which you may know as film music for Stanley Kubrick's *2001 – A Space Odyssey*, or as the signature tune of the European Union):

**Richard Strauss** (1864-1949): *Also sprach Zarathustra* (34 minutes). *Don Juan* (18 min.), *Till Eulenspiegel's lustige Streiche* (15 min.).

**Richard Strauss** *Salome* (opera; 1 hour 39 min.).

One thing I find nice about Richard Strauss is that when he was once asked by a journalist if he considered himself a great composer, he replied something like: "If there are such things as great and small composers, I am certainly the greatest of the small composers". In my view there is no better way to actually characterise



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

Strauss: He wanders painlessly from the Rimskij-Korsakov charm in the *Dance of the seven veils* (in his *Salome* opera) through programmatic landscape-painting à la Wagner to elements of a quite modern back-to-basics style. He may not have invented the styles that he uses, but he uses them in unprecedented flawless combinations. Indeed the greatest of the small composers!

In the 19th century, new ideas of music originated in the periphery of Europe. The Russian and German-Austrian traditions met fruitfully in the work of the Finnish composer Sibelius. He uses a Russian brush of melancholy to paint the forest landscapes of his country, but on a canvas produced by Western tradition. The songs in his early work *Kullervo* makes use of the human voice in ways unknown to the Italian opera composers. At the extreme late-romantic corner of Sibelius' music, the violin concerto goes overboard in exceedingly melancholy moods.

**Jean Sibelius** (1865-1957): *Symphony no. 2, 5, 7* (1902-1924; playing time 38, 32, 21 minutes). *Violin Concerto* (1903; 32 min.).

**Jean Sibelius** *Tapiola* (1926; playing time 20 minutes), *Lemminkäinen Suite* (Op. 22, 1895; playing time 44 minutes). *Surisotto* (for organ; 7 min.).

The symphonies of Sibelius are beautiful landscape paintings depicting a country with dense forests, lakes and tundra. You only have to listen to a few bars to say: This is Finland, it can only be Sibelius! Few composers are that identifiable. The quite unique tone in the funeral music *Surisotto* is characteristic of the small volume of organ music in the workbook of Sibelius (a few other organ pieces were written for his Freemasonry friends).

The most often played piece by the Czech Janáček is undoubtedly the *Sinfonietta*, with its trumpet fanfares drawing a line back to Jarzelski (Chapter 4). Having failed to make a living as composer in Prague, Janáček became organist in a small town and continued to compose interesting work, notably for piano, but it was when his



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

work eventually attracted international interest, that he was finally accepted by the Prague music establishment, and his last years is a period of high productivity, including operas, the *Sinfonietta* and the monumental church work *The Glagolitic Mass*, with an organ solo (near the end) of great complexity, carrying a small theme through a number of different tonalities in an elegant way, emphasising the message rather than diluting it. Although Janáček departs from the romantic and enlightenment style, he manages to make his works quite independent of particular time periods and styles, as one may note in the piano suites such as the *Overgrown Path* or *In the Mist*. In fact, he could have been listed in other chapters than this one, such as in chapter 8. His operas, for instance *The Macropolis Case*, are quite different from the Italian Verdi-Puccini ones, with modern literary texts and political themes, swept in a contemporary musical style far away from the coloratura of classical operas. In his last opera, *From the House of the Dead*, he describes a Siberian concentration camp or prison, based on a novel by Dostojevsky, using inventive musical ideas where the worst abuses are described only in music, without words.

**Leoš Janáček** (1854-1928): *Sinfonietta* (1926; playing time 26 minutes). *Glagolitic Mass* (1926; playing time 39 min.).

**Leoš Janáček** Operas: *Jenufa* (1904; 2 hours). *The Macropolis Case* (1926; 1 hour 40 min.). *From the house of the dead* (1930; 1 hour 34 min.).

**Leoš Janáček** *The Overgrown Path* (1908; playing time 47 minutes). *In the Mist* (1912; 14 min.).

Bartók's companion in collecting rural folk music, Zoltan Kodaly, wrote music with catching themes and several levels of ornamentation. He is best when he stays with basic musical story telling, as in the brilliant and humorous tale of *Hary Janos* (recital with orchestra accompaniment). He is not nearly as innovative as Bartók and is therefore placed here rather than in chapter 8.

**Zoltan Kodaly** (1882-1967): *Hary Janos* (opera-like, 2½ hour). *Dances*



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

of *Galanta* (14 min.).

The German composer Hindemith enjoyed a short period of fame after World War II, where the Nazi-time composers (such as Carl Orff with his quite interesting neo-classical version of the *Carmina Burana* songs, see chapter 3, and a number of similar transcriptions) were no longer in grace. However, the music of Hindemith is rather conventional with only small signs of the 20<sup>th</sup> century ways of expression, most evident in pieces such as the *Mathis der Maler* symphony-like tone-poem:

**Paul Hindemith** (1895-1963). *Mathis der Maler* (27 minutes)

In the East European countries annexed by the Soviet Union after World War II, composers not willing to accept the Stalin views on appropriate music had difficulties, and some fled to the West. The Polish catholic Panufnik was one such composer. The regime destroyed his previous compositions after his escape, but he was able to express his strong patriotic and religious sentiments in a number of works received well in his new country of residence, England. The most impressive is the *Sacred Symphony*, borrowing trumpet fanfares from Janáček's *Sinfonietta* but managing to create a novel, wholesome symphony:

**Andrzej Panufnik** (1914-1991): *Sinfonia Sacra* (playing time 22 min.)

The French organ tradition nourished from Marchand over Saint-Saëns and Franck to Widor received new blood through a number of organists and composers around year 1900 (Guilmant, Dupré, Vierne) and again more recently with Messiaën, Duruflé, Escaich, Gillou and more. As with Widor, the efforts to expand their organ skills to piano and orchestral works were not very successful, but some of their organ compositions are well worth mentioning:

**Marcel Dupré** (1886-1971): 3 *Preludes and Fugues* (Op. 7; 23 min.).  
*Variations over Adeste Fideles* (improvisation, 1929; 10 min.)



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.

**Louis Vierne** (1870-1937): *24 Pieces en Style Libre* (1914; Op. 31; 1 hour 50 min.). *Organ Symphony 3* (1911; 34 min.).

Many organists specialise in improvisations, which makes sense due to the excellent capabilities of the organ with many voices for expressing complex ideas. Exactly what they sounded like during early times is difficult to know due to the inability to preserve the scores. This is still partly true with analogue recording techniques, but the player-pianos and player-organs introduced in the last decade of the 19<sup>th</sup> century and prevailing commercially until about 1930 changed that (and today, midi-keyboards will do the job). The paper-rolls containing the recordings are basically digital and therefore capable of furnishing an exact rendering of an improvisation, to be replayed later, or to be transformed into a score without loss of information, as it has been done in recent decades on the basis of scanning the rolls, even if they are too fragile to put into a (rebuilt) player-organ or -piano. Dupré's *Adeste Fideles* variations is one of the first serious improvisations preserved in this way. Vierne's *Free-style Pieces* are profane explorations of the organ's capabilities in several different styles from the opening *Préambule* to the final chromatic *Postlude*. These pieces avoid the noisy bragging of many organ symphonies, including Vierne's own.

Jehan Alain, who died in a motorcycle accident as a dispatch rider during World War II, managed to write a number of impressive organ pieces, ranging from the show-piece *Litanies* to the sublimely peaceful and expressive *Le Jardin Suspendu*.

**Jehan Alain** (1911-1940): *Le Jardin Suspendu*. *Litanies*, *Première Fantaisie* (6, 4, 4 minutes).

Another French composer with church ties was Lili Boulanger, who wrote songs like Chaminade's but also orchestral work with a bit of deviation from the middle road. Her sister Nadja was also a composer, but more successful as a performer and one of the first fe-



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

male orchestra directors.

**Lili Boulanger** (1893-1937): *Psalm 129 and 130* (4, 6 minutes). *3 Songs* (Sous bois, tempête, source - for piano and choir; 12 min.).

Disregard for the new ideas in music is also a characteristic of the Armenian composer Khachaturian, who wrote film music (whether for films or not) with lots of local colour but void of innovative traits. Examples are the *Sabre Dance* from *Gayaneh* or the Paganini-like *Violin Concerto*:

**Aram Khachaturian** (1903-1978): *Gayaneh* (ballet suite, 1942; 46 minutes). *Violin Concerto* (1946; 26 min.).

Strawinsky got a jump start by being offered to write the music for Diaghilev's ballets *Firebird*, *Petrouchka* and *Rite of Spring*. As hinted at earlier, Strawinsky simply used the formula from Borodin's *Polovtser Dances* to describe the pagan rituals of some undefined Russian tribes-people. Whereas the music is not in itself particularly provoking, the choreography by Nijinsky for the *Rite of Spring* contained an extremely nauseating focus on human sacrifice and it duly brought out condemnation and disgust from audiences and critics, directed as much towards Strawinsky as towards the *Ballet Russe*. Even the nudity of the dancers was offending some of the Paris audience. Strawinsky strangely denied having been influenced by Russian folk music, but as media exposure goes, Strawinsky instantly became recognised as an important composer. His orchestration was very sophisticated, and his increased use of rhythmic effects is a sign that would play an important role in the 20th century vocabulary

However, he needed new ideas, and after some quiet years he announced that from now on, he would exclusively compose in the neo-classical style. This was based on an idea of another Russian composer, Prokofiev (see chapter 8), who had written his first symphony as a paraphrase of the baroque style, but with elegant



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.



touches of modernity that made the symphony very charming. Prokofiev considered this a pleasant joke that would offer the listener amusement, but he did not repeat composing in this style. Stravinsky did just that, and while his first attempts, such as *Pulcinella*, were as charming as Prokofiev's neo-classical piece, the quality soon diminished. After his relocation to the USA, Stravinsky even revised his popular early works with elements of neo-classicism, and he recorded an "authorized version" of all his work, one that an unbiased listener will find both boring and also clearly revealing that Stravinsky did not possess much talent as a conductor. On the other hand, he did create very interesting pieces in a mixed jazz-variety style for small bands, such as *l'Histoire du Soldat* from 1918 and *Ebony Concerto* from 1945.



Costume sketch for the Paris performance of Stravinsky's *Firebird* in 1910 (Wikipedia public domain picture).



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

**Igor Strawinsky** (1882-1971): *Firebird (l'Oiseau du Feu)*. *Rite of Spring (le Sacre du Printemps)*. *Pulcinella* (ballet suites)

**Igor Strawinsky** *L'Histoire du Soldat* (1918). *Ebony Concerto* (1945)

Britten was able to break the century-old British tradition of concentrating on “light music”, from Gilbert and Sullivan musicals to Elgar’s *Pomp and Circumstance*. Britten writes serious operas (like Janáček), brilliant vocal music and very skilfully orchestrated tone poems, including neo-classical work such as the *Young Person’s Guide to the Orchestra*. His basic mood is certainly a pessimistic one, and although he occasionally uses modernistic elements, his music conveys a feeling that seems to make it suitable to place him in this chapter on “enlightenment”.

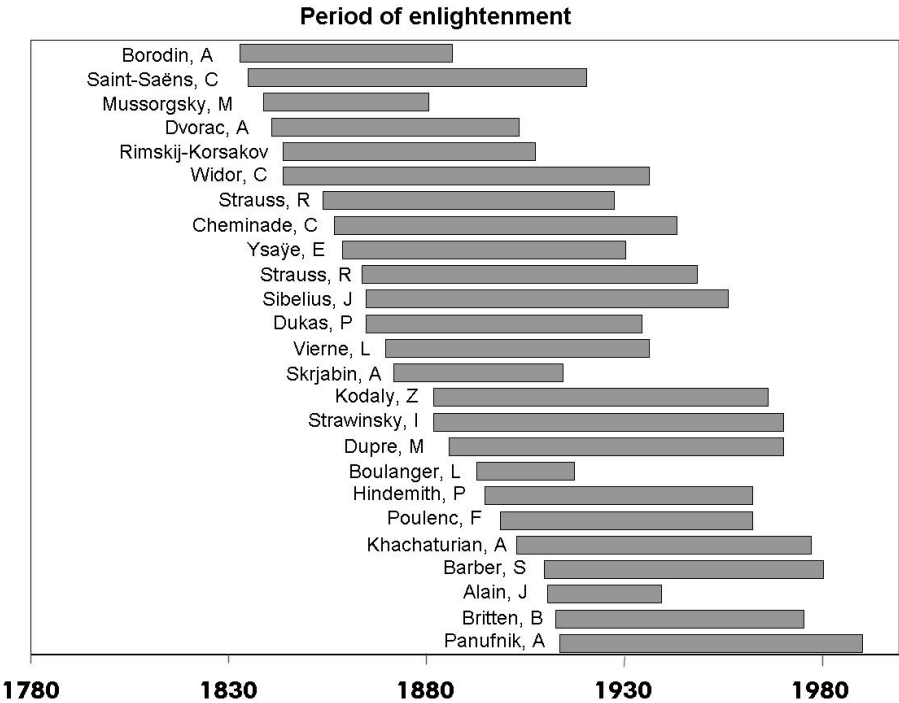
**Benjamin Britten** (1913-1976): *4 Sea Interludes* (1945; from the opera *Peter Grimes*, 16 minutes). *War Requiem* (1961; 82 min.)

One earlier British composer, Holst, produced an orchestral suite *The Planets* with interesting twists in its description of the celestial bodies, although still resembling current film music:

**Gustav Holst** (1874-1934). *The Planets* (1916, playing time 53 mins.)



C. Saint-Saëns: *Piano Concerto 5* (1896), 3<sup>rd</sup> Movement.



*Dates of the births and deaths of some important composers in the Enlightenment period.*



M. Mussorgsky: *Promenade* from *Pictures at an Exhibition* (1874).

## Chapter 7

# Impressionism

The term “impressionism” is borrowed from pictorial art, where it describes a painting departing from realism by the use of light and short brush strokes, often with more colourful details than found in the motive. To use the same term for the music of Debussy and Ravel is very appropriate, because their techniques can be view as direct translations of the flimsy methods of painting into methods of composing. Still, there is only a small step from the tools used in music during the times of enlightenment to those used by the impressionists. One may distinguish impressionistic music from romantic music as being tender but not sentimental.

Debussy quietly developed his new style of music. After some conventional pieces written in his youth, he started to compose piano pieces based on a technique of dropping notes and chords in a way that the listener will associate with that of the best impressionist paintings. Combined with musical figures of great charm, these effects convey the feeling of broad brush-strokes, carefully directing the attention to the underlying progression of the melodic material.

Soon, symphonic works based on the same principles emerged. Smaller, relaxed pieces such as the description of the afternoon dreams of a faun, to larger suites describing various events ranging from Spanish festivals to the different modes of waves on the sea surface.

Like many other composers (before the availability of computer rendering of scores), Debussy composed his orchestral work at the piano. This is not such a bad idea, considering that there are typically no more than 10 instruments (counting all second violins as one, and so on) playing at any given time. This means that the entire score may be played on two pianos and most of the score on



C. Debussy: “The girl with linen hair” (1910) from *Preludes for piano, vol. 1*.

one. What distinguishes Debussy and a few other composers (Brahms, Ravel, Tschaikowsky) is that they did not hide the fact that they were working this way, but actually published the versions for one (or two) pianos along with the orchestra score (typically as opus *Na* and *Nb*). This means that we are able to get a deeper insight into the process of composition as it unfolds for these composers. Since there are substantial differences in producing sounds on a piano and on the range of instruments used in the orchestra, the two versions have subtle differences aiming at achieving the same overall impression in the two cases, or at least producing interesting renderings of the material both on the piano and in the full orchestra version. Because the sound decay is mostly slower for the instruments of the orchestra, the piano versions have playing times up to as much as 25% shorter than the symphonic versions. In any case, listening to the piano versions is a great help in understanding the music<sup>96</sup>.

**Claude Debussy** (1862-1918): *24 Préludes pour piano* (1909-1913; 80 minutes). *Pour le piano* (1901; 14 min.). *2 Arabesques* (7 min.). *Suite Bergamasque* (1890; 18 min.). *Children's Corner* (16 min.)

**Claude Debussy** *L'après-midi d'un faune* (1894; 11 min.). *Nocturnes* (1899; 25 min.). *La mer* (1905; 24 min.). *Images pour Orchestre* (1912; 33min.). *Rhapsody for Saxophone and Orchestra* (10 min.). *Première Rhapsodie* (clarinet and orchestra, 9 min.)

**Claude Debussy** *String Quartet* (1893; 25 minutes). *Syrinx* (1913; for solo flute, 3 min.). *Sonate for flute, viola and harp* (1915; 18 min.)

**Claude Debussy** *Péleas et Melisande* (opera, 1902; 2 hours 34 min.)

The piano work and particularly the preludes are fireworks of outstanding ideas, from quiet steps in the snow and a loving portrait of a girl with linen-yellow hair to caricatures of a military commander, monumental chords describing a sinking church building, or the swift dances of Puck and the elegant minstrels. The *Arabesques* in-

<sup>96</sup> Piano versions also exist of many other works, e.g. Beethoven's symphonies, but they were written later by others who dared not purposely make the two versions different.



M. Ravel, *Bolero* (1928).

vite piano playing with the lightest possible touch, with fingers flying over the keys. Merry fairs and children’s toys float around in the *Suite Bergamasque* and in *Golliwogg’s Cake Walk* from *Children’s Corner*. The orchestra works are no less imaginative, from the laziness of the faun in his afternoon to the description of the strong forces of nature in landscape paintings such as *La mer* or *Images*. The large formats and the enjoyable small-scale flows of ideas and thoughts are mixed into the rhapsodies for clarinet or saxophone.

A warm chamber music style is introduced in Debussy’s string quartet and again found in his trio sonata. The nature of each instrument is fully exploited, as also evident in the solo flute piece *Syrinx*. The opera *Péleas et Melisande* is a quiet, pastoral work denouncing any glamour that could remind you of Italian opera.



*Debussy at the piano, 1893 (Wikipedia public domain photo).*



C. Debussy: “The girl with linen hair” (1910) from *Preludes for piano, vol. 1.*

As mentioned in the previous chapter, impressionism did not pop out of a vacuum. Some, but certainly not all, of the means of expression used by Debussy and Ravel are also found in work by Saint-Saëns: the light and elegant use of the piano e.g. in his *Hommage à Beethoven*, and the way it co-operates with an orchestra in Saint-Saëns' piano concertos. Debussy had influences from other sides: he even took the time to write a brilliant piano version of the overture to Wagner's *Flying Dutchman*, but the new thinking is entirely his own.

Ravel is often mentioned together with Debussy. He is younger, admired Debussy and was highly influenced by him. Yet he was able to give the impressionistic style a new face, or perhaps better expressed a new level of originality. He uses many of the same methods as Debussy, but still arrives at creating very personal and distinct compositions.

**Maurice Ravel** (1875-1937) *Piano Concerto in G* (1931; 21 minutes).

*Piano Concerto in D* (1930, for the left hand; 19 min.). *Le tombeau du Couperin* (1917; 21 min.). *Miroirs* (1905; 30 min.). *Menuet over a theme by Haydn* (2 min.)

**Maurice Ravel** *Daphnis & Cloë* (2-part suite, 1912; 56 minutes). *Mamère l'oye* (ballet, 1911; 30 min.). *Rhapsodie Espagnole* (1908; 17 min.). *Bolero* (1928, 15 min.). *La valse* (1920; 14 min.). *Pavane pour une infente défunte* (1910; 6 min.)

**Maurice Ravel** *String Quartet* (1903; 28 min.). *Introduction & Allegro*. (1905; 11min.). *Piano Trio* (1914; 27 min.)

**Maurice Ravel** *L'heure espanol* (opera, 1911; 53 minutes).

Like Debussy, Ravel excelled in intimate piano pieces, but he also brought the piano into the concert hall with two piano concertos, one for a pianist that had lost his right arm in World War I. That concerto is gloomy and stylistically close to Saint-Saëns, while the concerto in G-major is joyful, playful and elegant to the extreme. The difference between Debussy and Ravel is seen in the small piano pieces they each wrote over the name Haydn. Many composers



M. Ravel, *Bolero* (1928).



have amused themselves with the fact that some names, such as H-A-Y-D-N and B-A-C-H, also denote tones – at least in some languages! While Debussy writes his Haydn piece in the usual impressionistic style, Ravel completely changes the impact by making use of neo-classical tone sequences. Ravel has a fantastic ear for such possibilities based on the special ancestry of a theme; other examples being his version of the Jewish *Kaddish* folk song or his “Spanish” compositions, including the *Rhapsody* and the opera *The Spanish Hour*, quite different from both Debussy’s opera and the Italian or Russian variety.



Ravel (far left) graduating from piano class at the Paris Conservatory, 1895 (Wikipedia public domain photo by E. Pirou).

Ravel’s orchestral work is equally impressive. The *Daphnis and Cloë* suites progress from barely audible passages to full orchestra explosions blowing the roof off the building (if you have set the vol-



C. Debussy: “The girl with linen hair” (1910) from *Preludes for piano, vol. 1*.



ume control so that the weak parts are audible<sup>97</sup>). Similarly, the *Bolero* with its catchy theme begins at very low volume and gradually reaches a maximum impact, just when the final shift in key shakes the listener after a long period of staying in the same key. The tone poem *Ma mère l'oye* (Mother goose) gives an impression of how different the piano and the orchestra version of the same piece can be. Furthermore, Ravel is known for a highly imaginative orchestration of Mussorgsky's *Pictures at an Exhibition*.

Ravel's chamber music is a radical departure from the classical style, similar to but also with differences relative to Debussy's. This style has prevailed in French string quartets ever since (e.g. those of Milhaud). Ravel's *Introduction & Allegro* for flute, harp and a chamber orchestra and his *Piano Trio* show elegance and allows the performers to display virtuosity.

To mention Manuel de Falla is a natural extension of discussing Debussy and Ravel. Falla uses the same methods, but his vocabulary is Spanish, with emphasis on hoarse and sensual flamenco singing (with Arab roots), much less polished than the Spanish works of Ravel. This successful blending of impressionism and Arab elements is found in the Falla's *Nights in Spanish Gardens* (with a dominant piano part), as well as in the operas and other orchestral works with (occasional) song. All contains sweeping fanfares of dance music, military squareness and charming love songs. The elegance is also transferred to the harpsichord concert, being part of the 20<sup>th</sup> century revival of this instrument (see Bartók and Martin in the following chapter).

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<sup>97</sup> This is true if you listen to the Boulez recording with the Berlin Symphonic Orchestra or a similar live concert. During the early gramophone recording period (roughly until 1994), the limited dynamic range of recording had conditioned directors of large orchestra works to diminish the range of volumes, also for live performances. This was because of Ohmic noise from the long electrical chords between microphones and a recording studio often placed above the back of the hall. In 1993-4, microphones with AD-converters built into them were installed and allowed loss-free transmission of sound from microphone to recording devices, making it possible to use the full dynamic range of electronic recording.



M. Ravel, *Bolero* (1928).

**Manuel de Falla** (1876-1946) *Concierto por cembalo* (*Harpsichord Concerto*, 1926; 13 min.). *Fantasia Boëtica* (14 min.)

**Manuel de Falla** *Noches en los jardines de España* (*Nights in Spanish Gardens*, 1915, 21 min.)

**Manuel de Falla** *El Amor Brujo* (*Bewitched love*, 1915; 26 min.). *El sombrero de tres picos* (*The three-cornered Hat*, 1919; 41 min.). *La Vida Breve* (*The short Life*, opera, 1913, 1 hour 6 mins.).

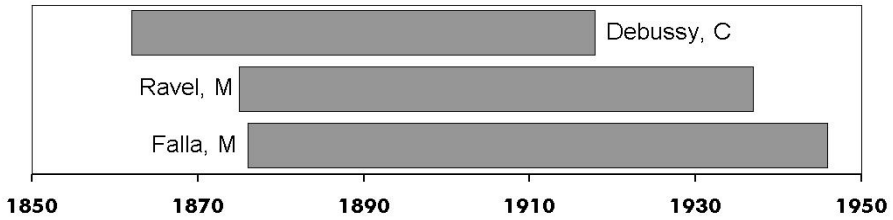


*Fountains in the gardens of Alhambra's Generalife, an inspiration for de Falla's Nights in Spanish Gardens (Creative Commons photo by Anthony Dunn).*



C. Debussy: "The girl with linen hair" (1910) from *Preludes for piano, vol. 1*.

### Impressionist period



*Dates of the births and deaths of composers in the Impressionist period.*



*Classical Spanish dance was the background for several of de Falla's and Ravel's works (Wikipedia GNU public domain photo).*



M. Ravel, *Bolero* (1928).

## Chapter 8

# Artistic folk music for the concert hall

Folk music is often characterised by use of simple scales (e.g. with five or six basic notes), by complex rhythm and by repeated elements of structure. Pieces of popular folk music have been incorporated into art and concert music during all periods. Beethoven and Brahms included well-known tunes in work written for special occasions, sometimes against a fee (for inaugurations and other celebrations, say requested by a local *latifundia* or a city). Brahms in his Hungarian dances and Liszt in several works used tunes associated with Hungarian folk music but in reality rather being drawn from traditional gypsy (Roma) music. It is not until the dawn of the 20<sup>th</sup> century, that a scientific effort to recover original folk songs was initiated or resumed\*, notably by Béla Bartók and Zoltan Kodaly, who travelled through the countryside of central Europe to record on simple iron wire recorders (the forerunners of tape recorders) and write down in musical notation the songs they could persuade village inhabitants, particularly the older ones, to sing for them\*\*.

What later made Bartók very special was that he did not just incorporate the folk songs in his compositions, or make variations upon them, but he created a new form of art music based on the rules and formats of the folk songs, not by copying but by transforming them into a new musical language. This would turn out to be a dominating language of the 20<sup>th</sup> century music style. The idea came slowly

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\* The latter invoking the collections made during the Middle Age, such as the Codex Faenza mentioned in Chapter 3.

\*\* B. Bartók: *Essays* (B. Suchoff, ed.). St. Martins Press, New York, 1976.



Bartók: *Suite for Piano* (1915).

to Bartók. Much of the music he composed in his youth is qualified but conventional music inspired by other composers he admired, such as Liszt, Strauss or Debussy. A few examples are given in the first paragraph of compositions:

**Béla Bartók** (1881-1945). *Symphony in Es* (1902; only outline except for scherzo, playing time 37 min.). *Kossuth* (1903; 23 min.). *Rhapsody* (for piano and orchestra, 1905; 22 min.). *Suite 2 for orchestra* (1905-7, revised 1943; 33 min.). *4 Pieces for orchestra* (1912/1921; 22 min.).

**Béla Bartók** *14 Bagatelles for piano* (1908, playing time 26 min.). *10 Easy Pieces* (1908; 17 min.). *3 Burlesques* (1908-1911; 8 min.). *Allegro Barbaro* (1911, 3 min.). *Romanian Folk Dances* (for piano, 1915; 5 min.), *Sonatina* (1915; 4 min.). *Suite for Piano* (1915, 9 min.). *Piano Sonata* (1926; 12 min.). *Mikrokosmos* (6 vols., 1926-1939; 2 hours 27 min.).

**Béla Bartók** *Dance Suite* (1923; 17 min.). *Music for Strings, Celesta, Harp and Percussion* (1936; 31 min.). *Divertimento for Strings* (1939; 26 min.). *Concerto for Orchestra* (1943; 37 min.).

**Béla Bartók** *Piano Concerto 1, 2, 3* (1926, 1931, 1945; 25, 28, 25 min.). *Sonata for two pianos and percussion* (or orchestra, 1937; 26 min.).

**Béla Bartók** *Violin Concerto 1, 2* (1908, 1938; 22, 36 min.).

**Béla Bartók** *String Quartet 1-6*. (1908-1939; 14 to 30 min.). *Violin Sonata 1, 2* (1921, 1922; 22, 20 min.). *Rhapsody for violin and piano 1, 2* (1929, 1928; 10, 11 min.). *Contrasts* (for violin, clarinet and piano, 1938; 14 min.). *Sonata for solo Violin* (1944; 25 min.).

**Béla Bartók** *The Miraculous Mandarin* (ballet, 1918/1924; 32 min.). *Dorfszenen* (voice and piano, 1924; choir and orchestra, 1926; 12 min.). *Cantata Profana* (1930; 18 min.).

The *Symphony in Es* (E flat minor) was later (1968) restored from Bartók's sketches by D. Dille and performed by the Hungarian Radio and TV Orchestra and by the Belgian Radio Orchestra<sup>98</sup>. Only

<sup>98</sup> D. Dille described the work in a book *Thematisches Verzeichnis der Jugendwerke Béla Bartóks 1890-1904*. His handwritten orchestration is kept in the



Nielsen: *Violin Concerto* (1911).

one movement, the Scherzo, had already been completed by Bartók. After a hesitating start, the work takes off with symphonic folk songs similar to that of the later *Pieces for Orchestra* (reusing material from the Scherzo of the symphony).



*Bartók records folk music, 1908 (in current Slovakia, Wikipedia public domain photo).*

The rhapsody is the first work Bartók liked well enough to give it a new opus number (there are earlier sequences of opus numbering from Bartók's school and conservatory years, but these were discontinued). A few years later he totally abandoned the numbering of works. The orchestrated version of his rhapsody is an elegant

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Royal Belgian Library. I thank E. Sproelants at the library of the Belgian Radio Orchestra, now named the Belgian Philharmonic, for providing this information.



Bartók: *Suite for Piano* (1915).

showpiece for both piano and orchestra, with remarkable ideas signalling the appearance of a very promising composer on the musical scene.

Whereas the ballet based on the story of a *Miraculous Mandarin* who is madly in love, and has to be killed several times by the scoundrels of the piece before he finally succumbs, is acceptable as a basis for dance, and with perfect musical support, then the *Count Bluebeard* Freudian story is so schematic that it can only destroy the interest in Bartók's opera: It is a psycho-analytic interpretation of the medieval Bluebeard tale, where each of the seven murdered wives are taken to represent deeper layers of the male mind. The very poor texts of the two Bartók stage works were both written by Béla Balasz, known as the (ironically Jewish) script writer for Leni Riefenstahl's film melodrama *The blue Light* that in 1932 made an impression in Nazi Germany and got her the job of turning Hitler's propaganda movies, such as the one on the 1936 Olympic Games. After this low point, Bartók never returned to writing music for the stage.

During the period 1910-15, Bartók finally grasped the full implications of the folk music collections he from 1908 had obtained together with Kodaly, and over a short period he now developed a completely new language of music. The first explorations of the new territory were done at the piano, and led to works such as *For Children*, *14 Bagatelles*, *Allegro Barbaro* and the *Piano Suite* opus 14. While *For Children* just processes the folk tunes artistically, the *14 Bagatelles* is a schematic work, taking each of the new ideas one by one: First there is a piece playing in two keys at the same time, then several types of repeating folk rhythms are tried, folk songs in five-tone scale, with the piano mimicking percussion instruments, and so on. *Allegro Barbaro* is a bold statement aimed at telling the listener that something new has happened, whereas the *Suite for Piano* is an artistically complete presentation of his new style of music: It starts with an intense rhythm underlying the presentation of a theme based on a folk tune, then in the second movement it pre-



Nielsen: *Violin Concerto* (1911).

sents rapid tone-jumps covering several octaves, while still maintaining the folk song basis and its rhythmic exposition. Now, in the third movement, another folk-based tune seems to roll in as water over rubbles on a beach, yet accelerating towards the final halt. The fourth and final movement is a slow, quiet ballad giving the listener (and the pianist) a much-needed opportunity to regain the breath. This masterpiece accelerates through its first three movements as a storm sweeping across the scene and yet restoring the perfect balance of things in the final movement. An additional andante movement of considerable charm exists, but after a public recital of the five-movement suite, Bartók removed it just before submitting the work for printing, and rightly so, in order to give maximum intensity to the dynamic development of the piece.

The many folk songs collected by Bartók have been immortalized in the six volume *Mikrokosmos*, published 1926-39 and ordered with respect to complexity and thus also serving as an untraditional “piano school”. Several of the pieces illustrate striking piano techniques and are charming music to listen to or play. Examples are *Harmonics* and *Song* (No. 102 and 116 in Book 4), *Peasant Dance*, *Dorfflux*, *Bagpipe Music*, *Jumping Jack* (No. 128, 130, 138, 139 in Book 5), and *From the Diary of a Fly*, *Ostinato*, *Six Dances in Bulgarian Rhythm* (No. 142, 146, 148-153 in Book 6). The 6 Bulgarian dances are in themselves a varied stand-alone piece with a persuasive beat.

The *Piano Sonata* is a mature piano work from 1926, the same year as the first piano concerto, conforming with the classical sonata form but combining all the rhythmic and structural characteristics of Bartók in a wholesome way. As Bartók felt he mastered the new techniques at the piano, he ventured to use it in his chamber and orchestra work. His two first string quartets show many references to Debussy’s universe of expression, but increasingly, the string quartets are used to try new out ideas, much in the same way as Beethoven used this instrument assembly, with audacious excursions into the future of music. *String Quartets No. 3* and 4 from



Bartók: *Suite for Piano* (1915).



1927/28 fully make use of the string instruments to bring out the harmonies of say pentatonic scales, of chords with seventh intervals and curly glissandi or leap sequences. *String Quartet 5* from 1934 is again a different ball game, moving through tonal systems with 12 or less notes to the octave, then having the players oppose each other in fiery dialogues, followed by congenial unitedness. Towards the end, a small musicbox tune crops up but is soon distorted, while the former theme regains control. The final 1939 *String Quartet 6* presents the pain of the upcoming world conflict in musical terms. Also here a little “foreign” melody sneaks its way into the serious business, but here as a welcome relief from the gloomy mood (the pizzicato in movement 2).

Because the piano was Bartók’s “home instrument”, one expects a lot from his piano concertos and is not disappointed. The 1<sup>st</sup> Piano Concerto exhibits wild rhythms, obstinate chunks of folk melodies transformed into futuristic 12-tone anarchy, but also quiet passages, such as what has been called “the night music” of the second movement, which exhibits sounds of sleeping nature interrupted by short outbreaks of perhaps an animal screaming in the night, a baby crying, or the mother soothing. Such “night music” interludes became a hallmark in much of Bartók’s music, although it fully appears only in the three piano concertos. The piano part of the first concerto score is both brilliant and difficult, and the interplay between piano and orchestra is very complex (they do not take simple turns as in the concertos by e.g. Liszt).

The 2<sup>nd</sup> Piano Concerto is similar to the first, but more mature. Here is no youthful exhibition of the brilliance of the soloist, although the piano part is even more difficult and only the best piano players dare engage in interpreting it. The use of trumpets and other wind instruments in the first movement to complement the piano gives the concerto a cheerful mood, replaced by the pastoral night scene in the second movement. However, the slow progression is briefly yielding to a fast interlude that after a while mixes with a brisk version of the forest sounds made by woodwind and percussion in-



Nielsen: *Violin Concerto* (1911).

struments. The movement ends with elaborations on a charming little piano motif. The third movement starts with a violent dialogue between piano and drums, featuring innovative tone sequences from the piano, whenever it is not used as another percussion instrument. Soon trumpet fanfares give the signal to a chaotic competition between different themes, but reaching a quick end-sequence before the antics get out-of-hand. This concerto stands as one of the absolute highlights of 20<sup>th</sup> century music.

The 3<sup>rd</sup> Piano Concerto appears easy-going and serene, but in essence it is as complex as the previous ones, showing a masterly combination of idealised folk tunes and highly sophisticated art music. It is the last work completed (except for orchestration of the final bars) by Bartók before his death in the USA, in considerable poverty despite occasional help from friendly directors commissioning work of the refugee from Hitler's Europe. It is believed that Bartók simplified the piano part in order for his wife (a pianist) to earn some money by performing it, but if that is the case, he was not successful, as it was still too difficult for her to perform. Yet royalty revenues were anyway soon to increase.

Except for the late (1943) clarified and deceptively simple sounding *Concerto for Orchestra*, Bartók preferred to write orchestral work for relatively small orchestras, such as the *Dance Suite*, the *Music for Strings, Celesta, Harp and Percussion*, and the *Divertimento for Strings*. The *Dance Suite* is an elegant transformation of dance melodies into complex art music, while the *Music for Strings, Celesta, Harp and Percussion* is again a barrier-breaking 20<sup>th</sup> century musical statement resembling a four-movement "symphony", alternating between dynamic string orchestration to subtle percussion music using the celesta and harp chiefly as percussion instruments. The folk music is apparent in the string themes, while Arabic music creeps into the movements dominated by the harp and celesta. Bartók worked throughout his life as a scholar collecting, editing and analysing not only music from Hungary, Romania, Slovenia and Bulgaria, but



Bartók: *Suite for Piano* (1915).

also Arabic music and folk music from several other locations.

The other work for small orchestra, *Divertimento for Strings*, was written at the outbreak of World War II and is anything but a divertimento, except in form. The content is dark and threatening, continuing the moods already introduced in the *Music* by exhibiting all the fears of the coming war and its death tolls. Yet, it is much more artistically satisfying than the majority of similarly inspired works, e.g. those written by Shostakovich to please Stalin.

Much more of a divertimento is the *Sonata for 2 pianos and percussion*, written in 1937. Here is all the charm of entertainment, and all the skills of combining folk music, night music and the refinement of "orchestration", even for only four players. Bartók rewrote it for two pianos and full orchestra, losing both transparency and a good deal of the charm. An interesting little anecdote about Bartók, is that when he stepped ashore on his first visit to the USA, he was asked to play something by the journalists. He played a highly rhythmical piano piece seemingly borrowing from jazz but modified to complex polyphonic levels, and he told the reporters that it was called *On the Boat* and had just been written on the ship across the Atlantic. The funny part of the story is that it was actually written long before (as the last of the *10 Easy Pieces for piano*) and probably has nothing to do with jazz or transatlantic travel, but rather uses rhythmic structures that Bartók found in Europe.

The violin concertos are a special chapter in Bartók's production. The first one was written in 1908 by a young Bartók falling in love with a violin player Stefi Geyer, whom he had just seen once and never talked to. He wrote the concerto for her and sent it to her by special courier, expressing his feelings in an accompanying letter. Certain that this would be the beginning of a lasting relationship, he did not even bother to make a copy of the score. However, she was not impressed and did not even reply. Furthermore, she did not have the decency to return the score, but at least put it in a drawer rather than burn it. There, it was found after her death and



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had its first performance in 1958. A certain frustration on Bartók's side is evident from his re-use of material from the second of the two movements, in a delicately modified form changing the love expression to a pretty nasty caricature of the girl. This version can be found as the last of the *14 Bagatelles* and as the second of the *Two Portraits* (a small piece for violin and orchestra, starting with a rosy portrait in classical style and followed by the ugly, distorted version reminding you of Dukas' *The Apprentice of the Sorcerer*).

The *Second Violin Concerto* is a mature work, written in 1938. Like in the piano concertos, the interplay between the soloist and the orchestra is wonderfully complex. At times the violin blends with the orchestra while at other times it offers classical soloist equilibrium either alone or in elegant counterplay with the orchestra.

In his two *Violin Sonatas* and the *Sonata for solo Violin*, Bartók explores the 12-tone scale advocated by composers such as Schönberg and Webern, but it is evident that he does not see the 12-tone scale as different from 5-, 6- or 7-tone scales, but just another option of expression. In his hand, 12-tone music can be beautiful or provoking like any other kind of music. This has nothing to do with scale employed. The solo sonata is a congenial exhibition of the many facets made possible with the technical design of the violin. While in the USA, Bartók expanded his interest in jazz as a form of folk music and wrote the *Contrasts* for Benny Goodman's jazz band.

Bartók wrote several pieces for the human voice, often based on folk songs. Exceptional among these is *Dorfszenen* from 1926, the period where Bartók played with use of the 12-tone scale. This gives a new dimension to the singing, both in the female voice and piano version and in the (female or boy) choir plus orchestra version. A 7-tone scale is used in the *Cantata Profana* from 1930, but also transforming the church music formula into a Bartók-specific language. At his death, Bartók left a sketch of a *Viola Concerto*, which was orchestrated by a friend. The concerto is sad in mood, and although



Bartók: *Suite for Piano* (1915).

the orchestration neatly repeats typical Bartók styles, he would surely have given it a much more inspired variability, had he himself had time to finish it.

Bartók is admired for the consistency of his quest, starting as a gifted but diffuse youth, then incrementally getting a novel handle on things through his scientific work on the nature of folk song, and finally putting it all into increasingly thought-provoking pieces of music, without ever forgetting to give his audience a basic melodic and rhythmic experience.

The other great innovator of the first half of the 20<sup>th</sup> century was Prokofiev, who like Stravinsky wanted to make a career in the France that had produced the musical renewal of impressionism. However, Stravinsky had come first and the Paris musical scene and particularly the *Ballet Russe* seemed hesitant to put another Russian composer, ridiculed by Stravinsky, on the bill. Dissatisfied with staying in the US and in France, Prokofiev in 1936 accepted an invitation to return to communist Russia, and only too late realised that he was virtually being imprisoned by the Soviet restrictions on foreign travel. However, Prokofiev managed to administer his artistic progress by cleverly giving Stalin the film music and spectacular symphonies he liked, and at the same time write very progressive music in other formats, such as the piano sonatas, where he even included mockery of Stalin's way of talking and moving (*Sonatas 6-8*), counting on the small chance that Stalin would find out: Music is in this sense less explicit than pictures and literature, where similar joking at the expense of the dictator would surely send the artist to a Siberian concentration camp<sup>99</sup>. Much later (1948), *Sonatas 6 and 8* were actually banned by Stalin's censors.

**Sergej Prokofiev** (1891-1953): *Piano Sonata 1-9* (1909-1947). *Toccata*

<sup>99</sup> Several television documentaries discuss these issues, e.g. a long interview with S. Richter, who premiered several of Prokofiev's piano works (B. Monsaingeon: *Richter: the enigma*; New York, 1998).



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*Op. 11* (4 min.). *Four Etudes, Op. 2* (12 min.). *Sarcasms* (1912; 12 min.), *Visions Fugitive* (1917; 25 min.), *Grandma's Tale* (1918; 10 min.). *Things in themselves* (1928; 11 min.), *Thoughts* (1934; 13 min.), *Six Pieces* (29 min.). *Sonatine 1-3* (1931, 1934; 23 min.). *Music for Children* (1935, 16 min.).

**Sergej Prokofiev** *Symphony 1-7* (1917-1952). *Lieutenant Kijé* (1933). *Alexander Newsky* (1938). *Romeo and Juliet* (ballet, 1938). *Cinderella* (1945).

**Sergej Prokofiev** *Piano Concerto 1-5* (1912-1932). *Violin Concerto 1, 2* (1917, 1935).

**Sergej Prokofiev** *Violin Sonata 1* (1946). *Violin or Flute Sonata 2* (Op. 94a, 94; 1943). *Sinfonia Concertante* (1950). *Sonata for 2 violins* (Op. 56; 1932). *Oboe Quintet* (1924).

**Sergej Prokofiev** *The Love for 3 Oranges* (opera, 1921). *War and Peace* (1943). *Peter and the Wolf* (1936).

From the youthful charm of *Piano Sonata 1*, already showing full professional integrity, Prokofiev develops his personal style with strong rhythmic elements in *Sonatas 2, 3 and 4*, the two latter ones said to derive from old notebooks. *Sonata 5* sports a frisky middle movement reminding of the later film themes and *Sonata 6* mixes all the stylistic elements that Prokofiev had developed, from rude to romantic. This is even more the case for the *Sonata 7*, constituting a veritable peak in 20<sup>th</sup> century piano music. *Sonatas 8 and 9* make use of the same elements, only with different melody themes. Other highlights in the development of the peculiar Prokofiev style is the 1909 *Four Etudes* and the 1912 *Toccata* (using the percussive possibilities of the piano as Bartók did a year before in his *Allegro Barbaro*), *Sarcasms* and the quietly explorative 1917 *Visions Fugitive* and the 1932 *Sonatinas*. Other of Prokofiev's piano works embraces philosophical questions (such as *Things in themselves* from 1928 and *Thoughts* from 1934) or address playful children (such as *Grandmother's Tales* from 1918 or *Music for Children* from 1935). Many of Prokofiev's orchestral works were used for piano pieces with an independent harmonisation and conveying moods that sometimes



Bartók: *Suite for Piano* (1915).

differ from those of the originals (e.g. *Six Pieces* based on the ballet *Romeo and Juliet* and 16 pieces based on the ballet *Cinderella*).

The first Prokofiev symphony is as noted in connection with *Stravinsky* (Chapter 6) the hallmark of the neo-classical style combining classical Haydn techniques with 20<sup>th</sup> century injections. However, Prokofiev moved on to explore new ideas. *Symphony 2 and 3* from 1925 and 1928, and partially *Symphony 4* from 1930, are brightly expressionistic, with the burly outburst that later served Prokofiev well in proving his loyalty to the Soviet dictatorship. However, Prokofiev increasingly left expressionism in favour of the new European style of basing sophisticated art music on simple folk or children songs. In *Symphony 5* from 1944, Prokofiev finally feels at ease with writing the type of music Stalin expected, but as a praise of the heroic Russian people fighting their way through the suffering and devastation of the war with Germany, rather than of the Soviet ideology. *Symphony 7 and 8* from 1947 and 1952 are interestingly charming and hopeful, in a time where the Stalin regime became more and more cruel. Considerably more joyful and refined than the symphonies are Prokofiev's music for films and ballet, written around the time of his arrival in the Soviet Union. Most formal is *Alexander Newsky*, written for Eisenstein's nationalistic film of the same name. Elegant and full of festivity, except perhaps for the final funeral scene, which is, however, also not void of funny digressions, is the music for the film *Lieutenant Kijé*. Quite unbeatable in combining popular themes and refined new musical ideas is the ballet *Romeo and Juliet*, undoubtedly the best ballet music ever written, moving with authority from the romantic love scenes over stylised fencing duels to the dance music of the party held by one of the competing families and the final deaths by misunderstanding (which Prokofiev initially wanted to replace by a happy ending!).

Like in the case of Bartók, Prokofiev's piano concertos constitute a particularly significant part of his work. The first one from 1912 is brilliant but far from the show-pieces common at the time. The piano excursions are juxtaposing different ideas from both the times



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of enlightenment and the emerging 20<sup>th</sup> century thinking. The orchestration is bold and do not shy away from very complex harmonisation. The beautiful second movement has reminiscences of the later Bartók “night music”, while the final movement is a fully accomplished blend of rhythmic persistence and melodic inventiveness. This is quite remarkable for a 20-year old composer. *Piano Concerto 2* starts in a reflective mood and goes on turning and twisting a simple little theme. The following movement is a scherzo with bird-song-like chirping, and after a murky intermezzo follows a brisk finale. *Piano Concerto 3* is probably the most romantic concert ever written, and yet shies away from the conventional attributes of romantic composing in favour of a sober, measured lovability. The fourth concerto written for the left hand alone is different from that of Ravel by using much more the high-pitch keys of the piano than Ravel’s predominately dark moods. The fifth concerto is more conventional and may remind you of film music.

*Violin Concerto 1* from 1917 conveys a sadness presumably related to its provenance around World War I, but also a beauty of sounding the sensitive abilities of the violin strings, in ways that are rooted in matters-of-fact rather than romantic feelings. The quick and almost merry second movement leads to a jovial theme opening of the third movement but later giving way to a broadly congenial theme suggesting that a better future may lie ahead of us. The second violin concerto from 1935 actually builds on the same ideas, but the optimism is shining through already in the first movement. The third movement on the surface is a cheering song, but at closer inspection full of dissonant tones. If this has anything to do with the political climate in Russia or in Western Europe is hard to say.

Especially during the last part of his life, Prokofiev wrote chamber music. He had written a *Quintet for oboe, clarinet and string instruments* in 1924 and a *Sonata for two Violins* in 1932, but his most played sonata was written in 1943 for flute and piano and subsequently adapted to violin and piano as *Violin Sonata 2*, three years



Bartók: *Suite for Piano* (1915).



before his *Violin Sonata 1*. All four movements of the second sonata brings out the best of flute playing, from pastoral beauty over youthful play and romantic singing to entertaining communal interaction between the two instruments. The violin version brings out new aspects of the themes, but overall is less charming than the flute version. In 1952, Prokofiev composed a *Sinfonia Concertante* for his cellist friend M. Rostropovich, with orchestra backing. It combines the styles employed in his ballet suites with the capabilities of the cello.

Throughout his life, Prokofiev maintained a deep interest in opera and he finished ten, of which the most successful was *The Love for 3 Oranges*, written in the USA 1919. It is a very joyful fairy tale where the (prepared) audience takes part in the action, protesting when the last of three princesses hiding in oranges is about to die like the other two. The more pompous (but still light by Soviet standards) opera *War and Peace* was finished 1952 after a decade of work. Its 4-hour duration may be too much for you even if you like Tolstoy. Children instead turn to *Peter and the Wolf* from 1936 and its perfect rendering of the bedtime story. A suggestion<sup>100</sup> that Prokofiev's interest in the religious sect "Christian Science" caused him in mid-life to move away from "serial music" and return to more conventional forms seems unlikely. He tried the formal structures of serialism, just like Bartók, and after a few years found them too restrictive and, again like (the presumably atheist) Bartók continued to write exciting music with many different structural ideas, but without letting one dominate. This underlines the stance taken in this book, that music should be a marriage between melody and structure, welcoming theoretical tools of which the abstract serialism idea is one, but not to accord any particular form the right to block out other ways of expression or even the melodic content. Advanced musical structure forbidding use of melody is boring, and melody without structure is not art music. Both Bartók and Proko-

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<sup>100</sup> Prokofiev article on en.wikipedia.org, based on A. Phillips (ed.): *Diaries 1924-1933*.



Nielsen: *Violin Concerto* (1911).

fiev based their work on this insight, but included new formal ideas to the extent that they felt they supported the overall intentions.

The younger Shostakovich had all the qualifications to become Prokofiev's successor. His first symphony composed at age 19 became an instant success and is a remarkably mature work, written in a modern style mixing serious and joking elements. The same is found in his first piano concerto with trumpet in a second soloist role. However, his other work became increasingly melancholic and the reason was likely the pressures from Stalin's censorship. He tried to follow Prokofiev's way of writing what Stalin wanted in the large format but pursuing artistic ideas in the smaller formats, but both his symphonic and his piano work became increasingly sad in mood. Even his praise of Russian heroism in World War II (such as *Symphony 7*) does not convey joy of victories but a consistently dark mood. It appears that Shostakovich was constantly in fear of what the secret police could do to him, and with good reason. One day in 1953 he was summoned to appear at the police headquarters early in the morning, presumably to be transferred to a Siberian camp. However, when he came, the police chief told him that comrade Stalin had died during the night, and that he (obviously an admirer of Shostakovich's music) had decided to destroy all non-executed orders from Stalin, in order that Stalin's successor would have full power to make his own decisions! Shostakovich was free to go home, presumably a bit shaken. During the following years, his compositions became increasingly free of the requirement to please the system, but it took quite a while to regain an innovative spirit. Most of his late works is clearly based on ideas he had wanted to realise earlier but did not dare to. He is best in his late string quartets and some of the symphonies, but never totally freed from the melancholy, as particularly evident in his late *String Quartet 15*, oozing of death and funerals.

**Dmitri Shostakovich** (1906-1975). *Concerto 1 for piano and trumpet* (1933; 23 min.). *Violin Concerto 1* (1948,1955; 37 min.). *Cello Con-*



Bartók: *Suite for Piano* (1915).

*certo 1* (1959; 27 min.).

**Dmitri Shostakovich** *Symphony 1* (1925), 5 (1937), 7 (1941), 10 (1953), 13 (1962). 15 (1971). Playing times 30, 46, 75, 51, 64, 68 min.

**Dmitri Shostakovich** *Lady Macbeth of Mtsensk* (opera, 1934; 2 hours 34 min.).

**Dmitri Shostakovich** *String Quartet 7* (1960), 11 (1966), 14 (1973), 15. (1974). Playing times 11, 16, 25, 36 min.) 24 *Preludes and Fugues* (1951; 2 hours 20 min.).

The elegant interplay between piano and trumpet in the first *Piano Concerto*, particularly in the last movement, makes this concert something special. Similar original ideas are seen in the sparkling first symphony and in the first concert for violin (poignant) or cello (generally optimistic), but the subsequent number two's in each genre were less interesting. For the symphonies, increasingly dark and heavy-handed instrumentation makes its impact on the listening experience, even though the deep-felt praise of the Leningrad (Sct. Petersburg) population at the German siege (*Symphony 7*) musically reaches an integrity similar to the also war-inspired *Symphony 5* by Prokofiev. Variation in motifs and juxtaposition of merry and sad passages does not appear until the *Symphony 10*, premiered later the year that Stalin died. *Symphony 13* is a firework of soloist singing, background choir and musical inventions, much different from Beethoven's solemn *Symphony 9*, and *Symphony 15*, a largely meditative but still very joyful mammoth work of over one hour duration, is interspersed with several citations, especially from Rossini in the first movement.

While Shostakovich's many operas are not outstanding, his late string quartets are. *No. 7* from 1960 opens with a merry dialogue between the instruments and explores the variety of ways in which the string instruments can oppose each other or work together in the following movements, ending it all in quiet harmony. This project is successfully continued in *String Quartet 11*, and in *Quartet 14* the interplay assumes a classical form clad in restrained modern-



Nielsen: *Violin Concerto* (1911).

ism. The last quartet (*No. 15*) is serene but not without musical ideas (such as the outbursts in the second movement). After some night music and a funeral march it ends, not surprisingly, on a sad note.

Shostakovich's music for piano solo is less voluminous than that of Prokofiev. It is interesting that he wrote *24 Preludes* in 1933, exploring (following Prokofiev's example) non-conventional harmonies of the kind that would be banned in symphonic work for Stalin's watchmen, and then in 1953, when he became free to express his personal musical preferences, he wrote *24 Preludes and Fugues* in a much more conventional style, but also with more convincing artistic integrity. Particularly the prelude and fugue Nos. 23 and 24, the latter based on an old theme from the Orthodox Christian Church, are monumental pieces of expression, embedding the classical themes in intelligent key changes and thereby providing deeply resonant feelings to the listener.

Among Bartók's many admirers was the Polish composer Witold Lutoslawski. One of his best early works is a *Concerto for Orchestra*, clearly borrowing from and paying homage to Bartók's opus with the same name. Lutoslawski moved on to more abstract music and has written music in many different styles, including inventive orchestral styles and new uses of the human voice.

**Witold Lutoslawski** (1913-1994), *Concerto for Orchestra* (1954; playing time 29 min.). *Livre pour Orchestre* (1967; 21 min.). *Mi-parti* (1976; 15 min.).

**Witold Lutoslawski** *3 Poèmes d'Henri Michaux* (1963; 20 min.). *String Quartet* (1964; 24 min.).

Going from country to country during the 20<sup>th</sup> century, one finds a wealth of outstanding composers and probably more than in any of the preceding centuries. Some reach into the 21<sup>st</sup> century, with ideas such as *minimalistic music*. There will be more on these contempo-



Bartók: *Suite for Piano* (1915).

rary explorations of stylistic forms, different from those of the composers from the early part of the 20<sup>th</sup> century, in Chapter 10 (*Back to Basics*) below. Firmly rooted in the early 20<sup>th</sup> century innovative period one finds Martin in Switzerland, Nielsen in Denmark, Ma-yuzumi in Japan, Henze in Germany, Copland in the USA, Chavez in Mexico, Villa-Lobos in Brazil (with one leg in the 19<sup>th</sup> century), Ginastera in Argentina, and probably more. Janáček, Sibelius, Strawinsky and Britten have already been treated in Chapter 6, because their way of expression also shows characteristics of the period of enlightenment. Finally there are the serialist composers that drew debate during the first half of the 20<sup>th</sup> century. They will be discussed below. Let me first look a bit closer at the composers mentioned above as part of the movement initiated by Bartók to bring folk music into the concert hall.

Carl Nielsen was the son of a military musician, which may explain his easy use of trumpets and drums in symphonic context but not his love for the expressions possible with a violin, brought forward in his *Violin Concerto* that both presents virtuosity at the highest level but at the same time deeply touching tonal developments. Still, the *Violin Concerto* is less innovative than the late symphonies, which really have a musical style not found anywhere else. Like with Grieg and Sibelius, this music at the “periphery” of Europe is of course influenced by the styles favoured in more central places on the continent, but still it is surprising how much originality or “local flavour” that has been added, making the music by all three and particularly Nielsen and Sibelius immediately identifiable as Nielsen or Sibelius after listening to only a few notes.

**Carl Nielsen** (1865-1931). *Symphony 4-6* (1916, 1922, 1925; ca. 34 min.). *Violin Concerto* (1911; 33 min.). *Flute Concerto* (1926; 20 min.). *Aladdin Suite* (1919; 25 min.).

**Carl Nielsen** *5 Pieces for piano* (1890; 7 min.). *Humoreske-Bagateller* (1897; 6 min.). *Luciferian Suite* (1920; 30 min.). *Commotio* (for organ, 1931; 21 min.). *String Quartet (5) in F* (1919; 27 min.). *The Fog is lifting* (from “The Mother”, flute and harp; 1920; 4 min.).



Nielsen: *Violin Concerto* (1911).

*Wind Quintet* (1922; 26 min.).

At the height of Nielsens work stands the 5<sup>th</sup> symphony, which contains one of the most beautiful string tutti ever written. In this symphony, Nielsen has shredded off the earlier influence from late romanticism and writes music in a virtually timeless style. The symphony sounds as fresh today as when it was written nearly a hundred years ago. The string themes are interwoven with delicate use of drums carrying a steady rhythm but also melodic content in a way rarely found when other composers make use of drums.

*Carl Nielsen played violin in his father's band as a child, and at age 14 joined a military band (Wikipedia public domain photo by H. Bøgh). Later he studied at Copenhagen Conservatory.*



The fourth symphony sports a dialogue between two percussion batteries and many charming brass fanfares. No wonder that it is appreciated in Latin America. In terms of style, there is a strong progression from Nielsen's first to his sixth symphony. *Symphony 4*



Bartók: *Suite for Piano* (1915).

is still using elements from the Borodin to Stravinsky period, whereas *Symphony 5* breaks the limits set by previous music. *Symphony 6* is again quite different. Already when it was written in 1925, Nielsen saw the clouds of depression and war assembling over Europe and expressed his pessimism through dissonant intrusions into the order of established musicality, very much like the war allusions by Bartók in late string quartets and the *Divertimento for Strings*. The Danish music scene did not understand what this was about, and Danish performers continued right until the 1970ies to treat the sixth symphony like an ugly duckling, playing the dissonant passages at low volume and very fast, to quickly get past them. This hiding of the essential message of the symphony was finally broken when the Swedish director Herbert Blomstedt as the first gave the symphony the interpretation that it deserved. Similarly to Bartók, Nielsen adds additional forewarnings of the coming unrest through intrusions of distorted melody chunks, interrupting the flow of generally dark and restrained playing.

Nielsen wrote the concerto for his favourite instrument, the violin, in 1911, when he was still rooted in the style of enlightenment. From its opening violin chord to the end, it is an exhibition of expert violin handling, clad in pleasant tunes and flowing accompaniment from the orchestra<sup>101</sup>. Outstanding among his later concertos

<sup>101</sup> The 1952 version with Yehudi Menuhin as soloist, which remain the best interpretation made, was part of an attempt by the Danish Radio to make Nielsen better known internationally. It failed because Nielsen's son-in-law, a run-of-the-mill violinist, was jealous of Menuhin being offered to play the concerto. He publicly denounced Menuhin as a crackpot having several times had to ask the conductor how to play. The reason was simply that the handwritten score available at the time had errors that Menuhin's musicality had revealed but where he wanted the consent of the director for playing it as he thought it should be played. Seeing the negative newspaper headings, Menuhin swore never to play the concert again, but some decades later conceded that the fault was of course not Nielsen's, and he subsequently recorded both the violin concerto and one of Nielsen's symphonies, however as a conductor as he then no longer played solo. A more successful attempt to promote Nielsen's music was made in 1962, when Leonard Bernstein



Nielsen: *Violin Concerto* (1911).

is the flute concerto, composed in 1926, which adds new ways of playing the flute in a setting of 20<sup>th</sup> century combination of melodies derived from folk tunes and very complex orchestration. Somewhat earlier, Nielsen wrote music for a musical (at the time called “vaudeville”, “operetta” or “songplay” in different countries) *Aladdin*, festive pop music in the oriental style later used by the Armenian Khachaturian.

Nielsen’s earliest works for the piano develops the joyous style of J. Hartmann by combining romanticism with funny notes outside the beat of the tune. Later, he writes much more complex piano music with symphonic traits, found again in his organ work *Commotio*, written late in his life after having made a volume of etudes to familiarise himself with the instrument. His string quartets are conventional except the last (in F major, the fifth if you count all youth work), which contains many of the traits of the symphonies, with regularly flowing tunes interspersed with bubbly ideas. Of particular charm are the works for wind instruments, from a romantic piece for flute to the intricate *Wind Quintet* based on folk tunes but treating them as points of departure for elegant dialogues between the instruments.

It is clear that Nielsen inspired several younger Danish composers, but more in the sense that they might not have emerged without a role-model, because they often found musical inspiration elsewhere. Vagn Holmboe was strongly influenced by Bartók, Per Nørgård was enthused by the mathematical structure of melodies, and Paul Ruders sought a framework as far as possible unplaceable in any of the conventional categories, yet close to Henze and far from Boulez and Stockhausen (see Chapter 10).

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was invited to play and record some of the symphonies. This used the Royal Chapel Orchestra, as the Danish Radio Orchestra refused overtime rehearsals.



Bartók: *Suite for Piano* (1915).



**Vagn Holmboe** (1909-1996). *Symphony 8* (1952; 34 min.). *Violin Concerto 1* (1940; 21 min.).

**Per Nørgård** (1932-). *Symphony 1, 3, 6* (1955-1999; 31, 43, 33 min.). *Violin Concerto 1* (1987; 23 min.). *I Ching* (1982; 30 min.).

**Poul Ruders** (1949-). *Symphony 3, 4* (with organ, 2008; 26, 29 min.). *Piano Concerto 2* (2009; 25 min.). *Violin Concerto* (1981; 20 min.). *Nightshade Trilogy* (1987-2003; 50 min.), *Concerto for clarinet and twin orchestras* (1985; 17 min.). *Cembal d'Amore* (1986, 24 min.), *New Rochelle Suite* (2003; 8 min.).

Nørgård found it difficult to write good melodies. This shows in his several operas, but for the symphonic work, he used a mathematical series of numbers to help, often with quite convincing results. His percussion piece *I Ching* has no need of a melody and is as charming as its inspiration, the *Toccata for Percussion* by the Mexican composer Chavez (see below). In contrast, Ruders spin off scores of melodious works, from the quiet environmental sounds of the *Nightshades* to the both inventive and easy flowing symphonies and the concertos that do not (always) aim at soloist show-off but rather explores the timbre of each instrument.

In musically conservative Austria, use of anything other than a 7-tone scale was unthinkable, even if Bartók's exploration of 5-tone folk music took place next door. This is the reason behind the pathetic announcements by Schönberg in the 1920ies<sup>102</sup>, that he had made a discovery that would ensure the supremacy of German music for the next 100 years and be as important as Einstein's Theory of Relativity. The "discovery" was the 12-tone scale (music written

<sup>102</sup> See Wikipedia Schoenberg entry, based on a biography by Stuckenschmidt (1977) and a collection of Schönberg writings published by Black (1984).



Nielsen: *Violin Concerto* (1911).

using this scale is sometimes called *serial music* or *serialism*<sup>103</sup>) which is just another of the many scales historically in use, from the early 4- and 5-tone scales over the Pythagorean 7-tone scales to the Middle Eastern 24-tone scales. Using any of these scales makes no fundamental difference and does not affect the basic interplay of melody and structure. Actually, most of Schönberg's music is in a quite conventional late-romantic style, and it was more his followers that described 12-tone music as *a-tonal*, which is directly false, as any quantised musical scale is tonal and the term *a-tonal* can only be used for continuous scales (e.g. sliding the violin bow down the strings, or drawing out the trombone telescoping facility; see Appendix on Technicalities). As a matter of fact, the 12-tone scale is very far from being a new invention, as it is built into traditional musical instruments such as the piano that has precisely 12 tones to the octave. This follows from taking the union of all notes belonging to different 7-tone, equal tempered scales that combined make up precisely the 12-tone scale that the Viennese composers failed to observe on their keyboards.

Anyway, the wrong theoretical interpretation does of course not rule out that serial compositions can be interesting. The 12-tone scale may inspire the composer to get away from earlier styles that may be seen as having exhausted their possibilities. However, increasingly, the serial music paradigm was interpreted as implying that melody should be avoided. This will be further debated in Chapter 10, but is not seriously affecting the Austrian composers Schönberg, Webern and Berg.

**Arnold Schönberg** (1874-1951). *Gurre-Lieder* (1911; 2 hours 6 min.). *String Quartet 2* (1908; 20 min.). *Violin and Piano Concertos* (1933; 34, 21 min.). *Variations for Orchestra* (1942; 21 min.).

<sup>103</sup> Serialism is sometimes defined as using various series of notes within the 12-tone scale, but so do also 4-, 5-, 6- and 7-tone music. True 12-tone music should not use some of the 12 tones significantly less frequently than others.



Bartók: *Suite for Piano* (1915).

**Anton Webern** (1883-1945). *5 Pieces for orchestra* (1913; 5 min.).

**Alban Berg** (1885-1935). *3 Pieces for orchestra* (1915; 20 min.). *5 songs for pictorial postcards* (1912; 10 min.). *Violin Concerto* (1935; 28 min.). *Wozzeck* (opera, 1925; 1 hour 28 min.).

The *Gurre-Lieder* cyclus shows Schönberg as a gifted master of the European song-tradition, capable of adding new twists to the genre. His experimentation with notes outside the 7-tone scale starts with the second string quartet and is most pronounced in the 1942 orchestral variations. Webern draws attention by condensing his compositions to a few minutes' duration, while Berg builds his relaxed tonal conformity into his works within a traditional framework, but with new ideas filling out the spaces, e.g. in the quite beautiful *Violin Concerto*.

A similar mix of tradition and renewal is found in the works of Henze and Milhaud. Henze writes in many different styles, from neo-classical and impressionistic to non-conformal lyricism, but without excursions into purely structural expression. Most of Milhaud's compositions are relaxed painting of Provençal landscapes, such as in the rather monotonous string quartets, but he has a distinct sound that comes out at its best in the work on the creation of the world.

**Hans Henze** (1926-2012). *Symphony 7* (1984; 39 min.), *8* (1993; 25 min.). *El Cimarrón* (vocal, 1970; 1 hour 15 min.). *Undine* (ballet, 1958; 1 hour 42 min.). *l'Upupa und der Triumph der Sohmesliebe* (2003; 2 hours 23 min.).

**Darius Milhaud** (1892-1974). *La Création du Monde* (1923; 19 min.).

In *El Cimarrón*, Henze experimented with use of spoken language in ways similar to that of the Christian priests and Muslim mullahs chanting their messages or that of a current rap-performer. *L'Upupa*



Nielsen: *Violin Concerto* (1911).

is the last and the most significant of his several operas.

Frank Martin is an interesting Swiss composer. Although he was for years an organist in Geneva, he wrote very little music for the organ, but he wrote piano music such as the *8 Preludes* treating (especially in the first one) the piano as an organ with quite surprising results. He uses the overtones (harmonics) excited when hitting a key while several others are silently pressed down and the damper released, an idea first suggested by Bartók in Volume 4 of his piano work *Mikrokosmos*. Martin uses 12-tone techniques as a quite natural thing, which is just as I think it should be used.

**Frank Martin** (1890-1974). *Petite Symphonie Concertante* (for harp, harpsichord, piano and strings, 1945; 20 min.). *Concerto for 7 wind instruments, timpani, percussion and strings* (1949; 19 min.). *Harpsichord Concerto* (1952; 21 min.). *Violin Concerto* (1952; 30 min.).

**Frank Martin** *8 Preludes* (for piano, 1948; 23 min.). *Fantasia sur rythmes flamenco* (1973; 13 min.). *In terra pax* (oratorio, 1944; 47 min.). *6 Monologen aus "Jedermann"* (1944, 1949).

The *Petite Symphonie Concertante* and the *Harpsichord Concerto* have a mood similar to the harpsichord/cembalo/celesta works by Bartók and de Falla and was part of a movement to resurrect usage of this instrument. Both pieces show an inspired way of bringing the celesta back into play in 20<sup>th</sup> century music, without having to resort to electronic magnification of the feeble sound. The three composers use the celesta in different ways, according to their style of expression. Other sides of Martin's constructive curiosity are brought forward in the *Concerto for wind instruments*, the *Violin Concerto* and in choral works such as *In terra Pax*, as well as in incidental music like the *Flamenco Fantasy* or the *Jedermann* monologues.

Aaron Copland provided cowboy music to ballets, films and musicals such as *Billy the Kid* or *Rodeo*, just as Gershwin (see Chapter 9)



Bartók: *Suite for Piano* (1915).

provided catchy pop music for songs or the movie *An American in Paris*. However, both composers also wrote music for the concert hall, where Copland aimed at constructing a new American style of art music, without it being so close to jazz as Gershwin's, and quite often relying on the 12-tone scale (for example in the 1941 *Piano Sonata*). The 2<sup>nd</sup> movement of Copland's early *Piano Concerto*, and the later suite *Appalachian Springs*, both have a meditative character, and the *Music for the Theatre* show classical European influence, whereas the productive period around 1940 exhibits many components of Latin American folklore. Among some rather formal (if not nationalistic) pieces inspired by public American characters and military songs, the *Fanfare for the Common Man* stands out as a very wholesome statement. The meditative sentiment is regained in the *Clarinet Concerto* written for Benny Goodman.

**Aaron Copland** (1900-1990). *Billy the Kid*, *Rodeo* (ballets, 1938, 1942). *Symphony 3* (1946; 43 min., incorporating in the 4<sup>th</sup> movement *Fanfare for the common man* from 1942). *El salon Mexico* (1936; 11 min.). *Danza Cubano* (1942; 7 min.). *Music for the Theatre* (1925; 21 min.). *Piano Concerto* (1926; 23 min.). *Clarinet Concerto* (1948; 18 min.).

**Carlos Chavez** (1899-1978). *Symphony 1, 2, 3* (1933, 1936, 1951; 11, 11, 31 min.). *Toccata for Percussion* (1942; 12 min.). *Piano Concerto* (1940; 36 min.). *Piano Sonata 2* (1920; 26 min.). *Invencion 2* (1965; 15 min.). *Nokwic* (1974; 4 min.).

**Heitor Villa-Lobos** (1887-1959). *Bachianas Brasileiras 1-9* (1930-1945; 9-28 min.). *Quarteto Simbólico* (1921; 21 min.). *Carnaval das crianças* (1910; 12 min.). *Piano Concerto 3* (1957; 26 min.).

**Silvestre Revueltas** (1899-1940). *Sensemaya* (1938; 7 min.). *La Noche de los Mayas* (film score, 1939; 30 min.).

**Alberto Ginastera** (1916-1983). *Piano Concerto 1* (1961; 26 min.). *Piano Sonata 1-3* (1952, 1981, 1982; 15, 14, 5 min.). *Estancia por piano*



Nielsen: *Violin Concerto* (1911).

(1941; 2 min.). *Danzas Argentinas* (1937; 7 min.). *Harp Concerto* (1965; 23 min.). *Guitar Sonata* (1981; 14 min.). *Lamentations of Jeremiah* (for choir; 1946; 12 min.).

In Latin America, music during the last centuries has to a considerable extent been an echo (i.e. repetition with some delay) of European music. However, efforts to establish an indigenous kind of art music have been undertaken, notably by Carlos Chavez in Mexico. He recognised the presence of “indigenous” music in the Indian communities and tried to incorporate it within the framework of a European music format, most successfully in his second symphony with the subtitle *Sinfonia India*. The project is similar to that of Bartók in Europe, here with American Indian drums and shouted signals appearing as integrated parts, just as when Bartók transforms folk music into art music. Chavez also wrote a rhythmic *Toccata for Percussion* of Indian character, but many other of his compositions (such as his *Piano Concerto*) are more oriented towards the European music scene. This is also the case for his newer work, such as *Invenzion 2* and *Nokwic*, although the inspiration is now increasingly from 12-tone music.

Heitor Villa-Lobos did not try very hard to get away from the European tradition, and his most remarkable works are probably the *Bachianas Brasileiras*, a series of very different pieces inspired by Bach, of which the 5<sup>th</sup> has an interesting development on the Bach themes by the addition of a female voice with an original South American touch. *No. 3* is a sort of piano concerto and *No. 6* a concerto for flute and bassoon. Early works include the children songs of a charming piano sonata called *Carnaval for Children*, and the exploration of new sound possibilities in the *Quarteto Simbólico* for flute, alto saxophone, harp and celesta (plus a female choir). The late *Piano Concerto 3* is like Villa-Lobos’ other piano concertos fairly ordinary, but with a pleasant flow of occasional tone sequences of non-European provenance.



Bartók: *Suite for Piano* (1915).

Like Liszt and Kodaly in Europe, there are also a number of Latin American composers using the folk music as components in their compositions, rather than as part of the creation of new combinations of expressions. One such composer is Revueltas, most successful in his quietly flowing Maya tributes. In many other of his works, the use of Spanish-American components sounds just noisy without being convincing.

Alberto Ginastera is considerably more original in his musical language, although also retaining a strong European influence. His music has a distinct Argentine touch combined with a naturally flowing 12-tone style, but in a way not distinguishing the indigenous Indian and the Spanish American melodic influences. The *Danzas Argentinas* and the ballet *Estancias* (with some precursor piano pieces) are good examples. The piano received particular attention by Ginastera, as his simplistic and elegant first *Piano Concerto* and the increasingly complex three *Piano Sonatas* show. The unconventional ideas and Spanish-American origin of Ginastera are evident in his choice of instrumentation, such as in the *Harp Concerto*, the guitar works and the work for choir, *Lamentations of Jeremiah*.

Spanish oriented folk music pervades many of the works for the concert hall by Latin American composers, but is present even more in popular song and dance music and in the border area between pop and art music. Here one finds the tango compositions of Piazzolla and Revueltas' fiestas for full orchestra. Although there is inspiration from Spanish song and dance, e.g. the flamenco<sup>104</sup> for which a few examples are listed above, new twists were repeatedly added in South America that soon became more musically diversified than the motherland. One reason is that Latin America had two musical sources to draw from. One was the European and particularly the Spanish inheritance from the colonizers, the other the in-

<sup>104</sup> The flamenco music makes use of a 9-tone scale, adding two tones to traditional 7-tone scales, e.g. g# and d# to an e-scale.



Nielsen: *Violin Concerto* (1911).

spiration from a range of indigenous people, including Mayas, Inkas and Aztecs, each with a rich and only in part overlapping musical tradition. In Spain itself, traditional music forms resulting from earlier innovations, such as the cross-fertilisation of Moorish and European music styles, in the 20<sup>th</sup> century were heralded without much additional innovation, in guitar-with-song flamenco entertainment or guitar concertos such as Rodrigo's, not much different from standard film music (for movies or not). The same can be said of the piano suites by Enrique Granados (*Goyescas*) and Isaac Albéniz' (*Iberia*), and of Francisco Tárrega's romantic guitar solos (around 1900), or the 20<sup>th</sup> century cinematic program music by Ottorini Respighi (*Fountains of Rome*), Ferdinand Grofé (*Grand Canyon Suite*) and Alan Hovhaness (symphonies and two guitar concertos).

**Anonymous** (18<sup>th</sup> or 19<sup>th</sup> century). *Flamenco Español. Danza del Quetzales, Huazanga, La Bamba.*

**Joaquín Rodrigo** (1901-1999). *Concierto de Aranjuez* (1939; 21 min.)

**José Moncayo** (1912-1958). *Huapango* (1941; 8 min.).

**Astor Piazzolla** (1921-1992). *History of Tango* (20 min.). *Tango Suite for 2 guitars* (ca. 16 min.). *La Muerte del Angel* (4 min.).

**Jacob Gade** (1879-1963). *Tango Jalousie* (1925; 5 min.).

**Daniel Robles** (1871-1942). *El condor pasa* (1913; 4 min.).

Popular music plays a large role in Latin America, where song and dance pervades restaurant life as well as family weekend excursions, whether by boat or bus. The rhythmic use of boots tapping the floor blends with trumpet fanfares and guitar chords, and there is a continuous range from music for the street to music for the concert hall. Fine examples of this is the *Ballet Folklorico* in Mexico City and the concerts by the Simón Bolívar youth orchestras of the foun-



Bartók: *Suite for Piano* (1915).



dation *El Sistema* in Caracas. Catchy folk songs and dance music include *Huazanga*, *La Bamba* and many new compositions in similar styles, e.g. Robles' *El condor pasa* and Piazzolla's tangos. These belong to the Latin American people in the same sense that 19<sup>th</sup> century opera belonged to Italian bathroom singers. The structure of the melodies was widely exported<sup>105</sup>. It is a funny coincidence that the most well-known tango was written, not by an Argentine, but by the Danish composer Jacob Gade. In any case, these songs crept into concert hall music, like in Moncayo's *Huapango* and the more elaborate uses made by the composers Copland, Chavez and Ginastera discussed above.



*Mardi Gras party: music and dance, Costa Rica (video still by author).*

Recently, an effort has been made to find out how much of the Central and South American musical treasure box came from the colonizers and how much from the indigenous people of the continent. Based on the instruments and documents from the prehispanic times (cf. the last part of Chapter 3), the ceremonial use of blowing instruments such as clay or conch shell horns, panflutes and per-

<sup>105</sup> The rhythmic beat of a tango comes from the Havanera, cf. Chapter 9/jazz.



Nielsen: *Violin Concerto* (1911).

cussive tools such as claves, woodblocks and drums has been identified and compositions recreating the sound impression have been made, e.g. for the folkloric ballet performances or the shows staged at the ruins of the prehistoric sites abundant in many Latin American countries. It is of course questionable how authentic these musical reconstructions are, but they seem at least as well founded as the Stone Age music reconstructions mentioned in Chapter 2. In any case, the most interesting music emerges when the historical styles are not copied but used as inspiration.

**Anonymous** (origin before 16<sup>th</sup> century). *Prehispanic Music: Cimientos del cielo, Acercamiento de los dioses, Azteca, Quetzal.*

**Anonymous** (17<sup>th</sup> century origin). *North American Native Indian tribes: Apache war song (4 min.). Pow wow (5 min.). 4 War dances (8 min.). The Code of Handsome Lake (American Indian Life, 30 min.).*

The musical tradition in North American indigenous societies has been passed orally from generation to generation and current recordings often add elements that definitely cannot have been part of the original tradition. What seems established is that the songs were rhythmic and with little melodic content, and, as exemplified by the war songs and the tribal pow-wow's, not nearly as rich as the music of the Central and South American Indians. Attempts to place North American Indian music in a symphonic context often borrow many elements, such as use of the panflutes and sophisticated drums that are copied from those of the Central and South American indigenous tribes from Maya and Aztec sites to the Andes. The *Code of Handsome Lake* is such an attempt, or maybe it is just using the connotation to make a kind of meditative music, which can also well be said of the prehispanic triple album quoted.

Also in Asia, folk music played a major role in inspiring art music, in competition with the influence from ceremonial use of music, as discussed for China in Chapter 3. This process took a special form



Bartók: *Suite for Piano* (1915).

in Japan after World War II, where two sentiments were brought forward as remedies for recovering some self-esteem after the lost war. One was the return to samurai virtues, as exemplified by the seppuku committed by the poet Mishima. The other was an acceptance of resilient alternatives, such as Buddhist retirement from the world and looking inward into oneself, or the, slightly similar, Scandinavian idea of recreating what was lost to the external world by making the domestic (“inward”) society more efficient<sup>106</sup>. The composer Mayuzumi took both routes in turn; the latter during the late 1950ies, when he wrote his monumental *Nirvana Symphony*.

**Toshirô Mayuzumi** (1929-1997). *Nirvana Symphony* (1958; 38 min.). *Mandala Symphony* (1960; 18 min.). *Samsara* (1962; 22 min.). *Bacchanale* (1953; 11 min.). *Phonologie Symphonique* (1957; 9 min.).

**Toshirô Mayuzumi** *Pieces for prepared piano and string quartet* (1957; 9 min.). *Bugaku* (ballet, 1962; 23 min.). *The Kabuki* (ballet, 1986; 1 hour 6 min.). *Kinkakuji* (opera, 1976; 1 hour 54 min.).

However, Mayuzumi’s interest then turned to classical Japanese drama, and his later work includes the ballet *Kabuki* (in collaboration with the choreographer Maurice Bejart) and the opera *Kinkakuji* (with libretto after a novel by Mishima), as well as serial music and minimalistic (see Chapter 10) experiments. Distorting classical music instruments, such as the one used in the *Pieces for prepared piano and string quartet*, is generally a poor idea, but in Mayuzumi’s case the result is quite acceptable and innovative. The songs of the Buddhist monk choir in the *Nirvana Symphony* gives it a special character, due to the reduced frequency jumps between adjacent tones of the melodic progress, as also used in Gregorian song (presumably to cater to monks not gifted with a voice much suited for singing, cf. Appendix on Technicalities). Because of this technical difference between the religious singing in question and the mainstream music, monastery singing has spurred a certain interest, as witnessed

<sup>106</sup> cf. B. Sørensen: *A History of Energy* (2012, Earthscan/Routledge), Chapter 9.



Nielsen: *Violin Concerto* (1911).

by the several recent monk recordings available.



*Okedō daiko-drum entertainment, Japan (video still by author).*

The other orchestral works mentioned (*Mandala Symphony*, *Bacchante*, *Samsara* and *Phonologie*) are refreshingly different from European music, but not quite as novel as the juxtaposition of Buddhist song and 12-tone music in *Nirvana*. The ballets give Mayuzumi the possibility of integrating traditional Japanese music, although for the court and the stage rather than folk music, with contemporary styles. In *Kabuki*, the dance music shifts between traditional koto and shakuhachi music and contemporary parts. The opera *Kinkakuji* uses a story by Mishima, perhaps indicating that Mayuzumi has not escaped the reverence for Japanese artificiality and reverence for social norms including the horror of losing face.

**Anonymous** *Shamanic throat song*: Kongar-ol Ondar's *Shamanic prayer for a departed Soul* (2013; 6 min.).

*Buddhist monastery music* (probably going back to 13<sup>th</sup> century in



Bartók: *Suite for Piano* (1915).

Tibet): *Mantra chants, Good morning.*

*Ritual Japanese drum music (imported from Korea or South China to Japan, probably in 6<sup>th</sup> century,): Buddhist drums. Taiko drums: O-fune matsuri nerikomi-bayashi, Suwa-ikazuchi. Gagaku music: Etenraku.*

**Hidemaro Konoe** (1898-1973). *Etenraku* (1931; 9 min.).

The chant used by the priesthood in Buddhist or Christian ceremonies are equally found in shamanic religious practice with ancient roots of prayers with a deep throat singing, recently exemplified in a tribute to the physicist Richard Feynman, who had a keen interest in the music found in the republic Tuva in southern Siberia. The Buddhist songs travelled from the mainland to Japan and the simple gongs sometimes accompanying them were combined with the more substantial variety of drums developed in Japan. The large Taiko (or Daiko) drums had in Japan been used in the 6<sup>th</sup> century ceremonial court performances called *Gagaku*, while the smaller Okedō drums are rope-tensioned and struck from two sides by sticks or by the hand. They are all purely rhythmic instruments, without the option of frequency variation characterising some European drums. Using them in art music was done not only by Mayuzumi, but already in earlier works such as the orchestra piece *Etenraku* by Konoe, based on a *Gagaku* traditional piece of the same name.

Less art music was developed in China, first due to Imperial conservatism and to wars with Japan, and later due to the Mao ban on non-propaganda music, peaking during the so-called “cultural revolution” that destroyed valuable musical assets and set all cultural development in the country back by decades. In recent times, most Chinese music has been romantic pop music and film music in a very traditional style, although the most well known film composer, Tan Dun, have also made some hesitant attempts to compose more serious music. Upon this background it is not surprising that the two most interesting contemporary Chinese composers have



Nielsen: *Violin Concerto* (1911).

made their careers abroad. Chen Yi lived through all the horrors of the “cultural revolution”, including forced farm labour, and migrated to the US to get a musical education and freedom to compose her increasingly innovative music with a distinct transformation of Chinese folk music into a form suitable for the concert hall. Much the same can be said about Qigang Chen, who now lives in France.

**Tan Dun** (1957-). *Ghost opera* (for string quartet, 1994; 35 min.). *Concert for string orchestra and pipa* (1999; 21 min.). *Concert for Orchestra* (2002; 35 min.). *Poem of Chinese drum* (with Zhen-gui Li; 10 min.).

**Chen Yi** (1953-). *Momentum* (1998; 14 min.). *Percussion Concerto* (1998; 20 min.). *Sound of the five* (1998; 18 min.). *Ba Tin* (2001; 29 min.). *Tu* (2002; 14 min.). *Suite for cello and chamber winds* (2004; 19 min.).

**Qigang Chen** (1951-). *Iris dévoilée* (2001; 40 min.). *Wu Xing* (the 5 elements, 2001; 10 min.).

Tan Dun made scores for films such as *Hero* and *The last Emperor*, and some of his film tracks are included in the 2011 *Martial Arts Trilogy*. Strings play a major role in many of his compositions, from the *Ghost Opera* to the *Concert for strings and pipa*. The *Concert for Orchestra* has the subtitle “Marco Polo” and is based on traditional Chinese motifs from the Yi Jing (I Ching) cycle.

Chen Yi makes an effort to incorporate traditional Chinese music into her new compositions in an organic way resembling that of Bartók, as demonstrated in the *Percussion Concerto*, *Tu* and the *Sound of the five*. The *Ba Tin* (8 sounds) sports a saxophone quartet. She is from the new generation of female composers mastering the full range of symphonic options. Among her other works are several instrumentations of Chinese folk music, such as the *Dance Suite*,



Bartók: *Suite for Piano* (1915).

the *Chinese Fables, Si Ji* (4 seasons; 2005) and works for flute and orchestra.

Qigang Chen is beginning to make himself recognised at the French music scene, with works such as the meditative *Iris dévoilée* with vocal expressions of sorrow and the philosophical *Wu Xing*, drawing lines back to Scriabin's *Extase*.

Interesting musical developments have taken place in other parts of the world. For example, the Australian opera composer Richard Meale has experimented with use of piano music (including many quotes from impressionist composers) in a neo-classical setting in the opera *Mer de glace* (1991), based on Shelley's Frankenstein story.

Various forms of yoga have in India been in use for more than 2000 years as a system for contemplation and meditation. The form *Nāda yoga* is based on the belief that matter consists of sound vibrations and it therefore attributes a spiritual meaning to music. The music accompanying the presently popular yoga exercises is a more recent, constructed type of music vaguely based on Indian traditions, aimed to be relaxing and sometimes called "environmental music".

**Anonymous** (goes back to 16th century). *Yoga music and chant:*  
*Prana, Om Asatoma, Om Shanti Shanti.*

**Ali Akbar Khan** (1922-2009; sarod), **Rabindra "Ravi" Shankar Chowdhury** (1920-2012; sitar), **Ustad Alla Rakha Qureshi** (1919-2000; tabla) and bands. Improvisations over *Guru Bandana. Prayer in Bhairawi. Raga Mishri Mand. Raga Tala. Raga Mishra Kafi. Raga Tilang/Swara Kakali* (with Yehudi Menuhin (1916-1999)).

As mentioned in Chapter 3, ragas first appeared in the 13<sup>th</sup> century. Because they are improvisations based on a commonly known single melodic theme, the performer is often credited as a "composer". The main instruments today are sitar and sarod, plus tabla and occasional vocal contributions. Sometimes the sitar player takes the



Nielsen: *Violin Concerto* (1911).



lead, but most often the sitar and sarod take turns, picking up improvisational ideas from each other. Like all improvisational music, the Indian form makes frequent use of ornamentation consisting of small curls of notes around the main melodic progress or outbursts of sequences of close notes giving the impression of a complex chord.

Improvisation is playing a central role in jazz music (see following Chapter), but is also found in concert art music, particularly for the organ, an instrument that is very suitable for improvising due to its many sound registers being at hand for the musician playing. Most organists regularly improvise - say in pieces played after the music accompaniment for a religious mass. This tradition has been strong in Austria and France, but some have carried the technique further and created independent art music, and in many cases used their improvisations as basis for regular compositions. That was the case for Saint-Saëns and the other organist composers mentioned in Chapter 6, and this chapter will be rounded off by mentioning a few contemporary composers with organist background.

Jean Guillou has delivered transcriptions and improvisations over many psalms and secular music, such as Mussorgsky's *Pictures at an Exhibition*, but increasingly he has transformed the improvisations into independent scores, using 12-tone scales and influences from indigenous music of ethnic origin, such as from the Pacific islands or the Balkan fire ceremonies used in *Hyperion*. An amusing piece tells the story of a large organ being attacked by eight small organs, in what starts as a dialogue but ends as a quarrel.

**Jean Guillou** (1930-). *Toccata* (2004; 8 min.). *Jubile, Incantation, Primum Mobile* (4 min.). *Hyperion ou la rethorique du feu* (1988; 26 min.). *Révoltes des orgues* (2005).

**Olivier Latry** (1962-). *Improvisation* (5 min.). *Salve Regina* (2007; 23 min.).



Bartók: *Suite for Piano* (1915).



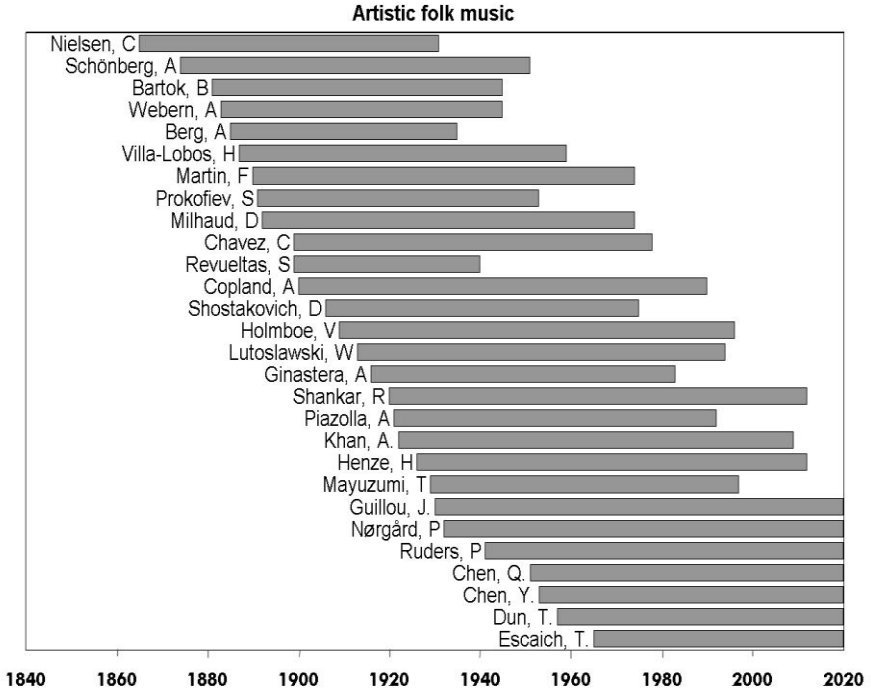
**Naji Hakim** (1955-). *Improvisation* (25 min.). *Seattle Concert* (2000; 31 min.). *Organ Concerto 3* (2003; 24 min.). *Påskeblomst* (2005; 19 min.).

**Thierry Escaich** (1965-). *Esquisses* (2012, with use of earlier works and improvisation; 1 hour 16 min.). *La Chant des Ténèbre* (2012; 13 min.). *Organ Concerto 1* (1995; 29 min.). *Le dernier évangile* (1999; 37 min.).

Less innovative are the *Notre-Dame de Paris* organists Latry and Hakim. Both deliver top-class bravour improvisations, but their independent works are more conventional. Particularly Hakim has been quite active as a composer, and despite a tendency to romanticism there are interesting ideas in his works for strings and organ, including the recent *Påskeblomst* (Easter flower). Much more consistently imaginative and making use of contemporary theoretical ideas is Escaich, who has written piano pieces and organ concertos exploring the limits of the instruments. A cross section of Escaich' universe can be found in the collection *Esquisses*, and specific examples of his unconventional handling of melodic and structural elements in the work *Chant des Ténèbre* for saxophones, or the *Dernier Évangile* for choir and a small orchestra.



Nielsen: *Violin Concerto* (1911).



*Dates of the births and deaths of some important composers in the period of Artistic Folk Music for the Concert Hall (livespans extending to 2020 are used for composers alive when this book was finished in 2016).*



Bartók: *Suite for Piano* (1915).

Nielsen: *Violin Concerto* (1911).

## Chapter 9

# Artistic folk music for the road

There has always been an intricate relation between art music and “music for the masses”. From troubadour songs to Italian opera, popularity was based on catchy melodic themes and elegant accompaniment. These qualities could often be found in some of the art music of a given period, and would become cultivated in their own right. You needed tunes to hum on the way to work on your bicycle, and you needed entertaining music performers after a tiring work week. The 20<sup>th</sup> century combined these demands with an unprecedented commercial interest in selling music, whether by spectacles or through offerings of recorded music. The music companies became giant industries, no matter if the carrier was cylinders, shellac or vinyl disks, magnetic wire or tapes, CD’s or internet downloads. Only at the end of the century has the music business seen a radical change of conditions, based on the fact that the cost of buying music from the Internet, streamed or downloaded, is (or could be) virtually zero relative to the products of the music companies, sold with very high mark-up for profit.

The nature of the music industry has changed the focus from artistic quality to a simple matter of which kind of music and musicians can create the largest profit, often making the looks and appearance of the artists as important as the music they deliver. There has also been a change in the profile of customers, with more young music-buyers than earlier. One implication of this is a desire to distance oneself from the preferences of the previous generation, although inspection of musical styles becoming popular suggests that this does not affect the music very fundamentally but rather entails modest changes in preferred rhythmic accompaniment, pace of



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

beats and type of choreography used to spice up less interesting music (from tap dance to rap). A particular problem for the musicologist is that very many songs are credited only to the performers, without mention of the composer, and if there is a mention of provenance, it is often to a group rather than specifying who wrote the lyrics and who the music score. Most popular pieces of music are held in esteem by an audience unable to tell the name of the composer. Who wrote the songs performed by Billie Holiday or by John Coltrane, Jerry Lee Lewis, Elvis Presley, Madonna or Rihanna? The skills of the performers, e.g. in voice control and use of special effects, whether sung or electronically generated, defines the audio fabric that become translated into levels of popularity. In jazz, because improvisation is invoked, each performance should ideally be different from all other ones. In much recent pop-music, the melodic material is becoming nearly irrelevant, the accompaniment is provided by simple, programmed drum-machines, and the key ingredients are the looks and gestures of the performer, as manipulated say on the video released as a selling agent by the music company having the particular performer in its stalls.

Looking more closely at the historical development of popular music over the most recent 150 years, one first notes the spread of opera to wider audiences, felt necessary at least outside Italy. There had been performances of sketches with occasional music (sometimes called vaudevilles), but soon the watered-down operas became termed operettas and musicals. These two are basically the same thing, but with time, the basis for the popularisation has followed musical trends generally (but with some delay), from baroque to romantic to rhythmic.

The first peak in popularity was achieved in 1858 by Offenbach's *Orpheus in the Underworld*, followed in 1864 by *The beautiful Helen* and soon mirrored by similar block-busters in Austria (Johann Strauss II's *The Bat*, 1874) and in Germany (Paul Lincke's *Frau Luna*, 1899). Joyous music, sometimes with military march character and always with catchy hit songs in a well established and broadly ap-



Scott Joplin: *The Entertainer* (1902).

preciated musical style.

**Jacques Offenbach** (1819-1880). *Orphée aux enfers* (*Orpheus in the Underworld*) (1858; 1 hour 50 min.). *La belle Hélène* (*The beautiful Helen*) (1864; 1 hour 57 min.).

**Arthur Sullivan** (1842-1900). *H.M.S. Pinafore* (1878; 1 hour 16 min.).

In England, Sullivan and lyricist Gilbert produced the humorous operetta *Pinafore* reaping huge success, while based on a musical style that could have been Mozart's. Moving into the 20<sup>th</sup> century, the flow of operettas were giving place for one exceptional example of a popular but musically innovative production, the Brecht-Weil *Threepenny Opera*, accompanying compassionate songs with untraditional chords, without losing the popular appeal.

**Kurt Weill** (1900-1950). *Die Dreigroschenoper* (*The three-penny Opera*) (1928; 1 hour 8 min.).

Later in the 20<sup>th</sup> century, the late-romantic musical style invaded what was now called musicals, with dripping sentimentality and sweeping sing-along tunes. With time, more variety entered musicals, including the incorporation of jazzy or rock melodic material, although the weepy romances continue to become staged.

**Richard Rodgers** (1902-1979). *South Pacific* (1949; 1 hour 13 min.).

**Frederick Loewe** (1901-1988). *My Fair Lady* (1956; 1 hour 10 min.).

**Leonard Bernstein** (1918-1990). *West Side Story* (1957, with dance choreography by Jerome Robbins; ca. 1 hour). *Candide* (1956, 1978; 1 hour 31 min.).

**Andrew Lloyd-Webber** (1948-). *Jesus Christ Superstar* (1970; 1 hour 30 min.). *Evita* (1976; 42 min.).



Fred "Jelly Roll" Morton: *Black Bottom Stomp* (1926).

**Assembly of various songs.** *Return to the Forbidden Planet* (jukebox musical by Bob Carlton, 1989; 47 min.).

**Julien Jouga, David Murray** (1955-), **Doudou N'Diaye Rose** (1930-2005). *Karmen Geï* (2001; 1 hour 20 min.)

The basic plots of the musicals are often derived from classics, such as Georg Bernard Shaw for *My Fair Lady*, William Shakespeare for *West Side Story* and *The Forbidden Planet*, and Prosper Mérimée's *Carmen* for *Karmen Geï*. As a classical composer and conductor, Bernstein was able to put considerably more quality into his rhythmic musical, making *West Side Story* stand out from the crowd in the same way as Weil's *Threepenny Oper* did. *Candide* is musically more conventional, like Bernsteins work for orchestra, but gives a charming interpretation of Voltaire's satire over those who think we live in "the best possible world", especially in the second, 1978-version. *Karmen Geï* claims to be the first musical made in Africa, transforming *Carmen* into an anti-colonial activist. Its three composers are responsible for Senegalese songs, jazz interludes and massive African drum arrangements, respectively.

Popular music divides its attention between the big stages (musicals, rock concerts) and the daily earphone output that has moved from portable transistor players over walkman to smartphone pocket electronic devices. Immigrants made the USA a melting pot for cross-fertilisation between different cultures, and it is not surprising that a number of new music styles, from jazz to rock, initiated in the US. Below, I shall first discuss jazz, then the folk and pop music derived from mixing blues (a musical form characterized by calls and responses) with religious gospel, and from sentimental Irish ballads, the protest songs deploring the poor social conditions of many citizens, and finally the rock music combining elements of rhythm and blues with new percussive beats and electronic distortion of simple guitar sounds. So far all in the USA, but events caused these styles to spread to the rest of the world, and in some cases reach new peaks in musical development by getting to the



Scott Joplin: *The Entertainer* (1902).

right place at the right time.

Traditional folk songs and working songs (mostly from agriculture) form the basic material for rhythm and blues, jazz and rock 'n' roll. West African rhythmic folk music was transferred to the Americas by slaves and became the basis for blues, tango, ragtime, stomp and jazz, while the Irish immigrants brought ballads to the USA, where they mixed with influences from other parts of Europe to become the basis for sentimental love songs and bluegrass music, and where they later mixed with the African rhythms to form beat and rock 'n' roll music.

### **Jazz, from precursors to cross-over music**

Jazz emerged as a new musical style at the beginning of the 20<sup>th</sup> century, combining a number of traits from West African music with the inspiration from factory assembly line noises and motor cars. Gospel-type singing was a leftover from the forced Christening of the African slaves, with blues as a non-religious counterpart. Rhythmic structure was imbedded in a rich drumming tradition, which, however, was lost in the US due to a total ban on slaves playing the drum (the "Black Codes" in 1865-6). The new rhythms did make their entrance into jazz and early precursors such as cakewalk or ragtime, because they had a continued presence in Cuba and were transferred to New Orleans during the late 19<sup>th</sup> century. One of their first manifestations here was in music-supported funeral processions. The most remarkable rhythmic beat is what Ferd Morton (see below) called the *Spanish tinge*, a sequence of four notes timed as [3/2; 1/2; 1; 1] and with emphasis on the third. If the third note is silent instead of emphasized, the rhythm is called the *tresillo* or *New Orleans clave*, a beat found in the Cuban *Havaneras* becoming popular in the US during the late 19<sup>th</sup> century<sup>107</sup>. They were also exported to Spain by returning sailors, as witnessed by the Basque composer Sebastián Iradier's song *la Paloma* (1859). Structurally, they are simply *tangos* (see Chapter 8).

<sup>107</sup> See Wikipedia entries on "jazz" and "music of Cuba".



Fred "Jelly Roll" Morton: *Black Bottom Stomp* (1926).



The most notable precursor to jazz is the ragtime and a number of variants:

**Ben Harney** (1871-1938). *You've been a good old wagon* (1896; 3 min.).

**Theodore Northrop** (1866-1911). *Louisiana Rag* (1897; 2 min.).

**Scott Joplin** (1867-1917). *Maple Leaf Rag* (1899). *The Entertainer* (1902). *Cleopha* (1902), all with playing time about 3 min.

**William Handy**<sup>108</sup> (1873-1958). *Memphis Blues* (1912).

**Artie Matthews** (1888-1958). *Weary Blues* (1915; 3 min.).

The ragtime was developed by several composers 1895-1897 and became perfected by Scott Joplin. Handy noted that the blues song of American slaves mixes minor and major scales. In fact, they use the six-tone blues scale with intervals [3/2, 1, 1/2, 1/2, 3/2]. From 1912, Handy and his band played music using this scale, starting with *Memphis Blues*, based on an electoral campaign song he had written in 1909. Matthews is credited with adding the first boogie-woogie bass. One may hold the view that these precursors developed into proper jazz by a continuous process, but this requires a reasonably clear definition of what makes a piece of music jazz.

Key definitions of jazz are often taken as the use of syncopation and improvisation, while employing the African rhythmic styles imported through Cuba. Syncopation is a slight shift of certain notes from where they would be expected in a regularly played bar. Improvisation is forming variations and/or ornamentation on a musical theme that is either written for the occasion or being from a traditional song known to both the musicians and the audience. In

<sup>108</sup> S. Charters claims in his book *The Country Blues* (1975), that Handy's clarinetist, Paul Weyer, wrote the song.



Scott Joplin: *The Entertainer* (1902).

practice, improvisations often have modest musical quality and may be repeated from rehearsed material in standard patterns that could as well have been written on notepaper, had this not been discouraged by the rules of improvisation and perhaps musicians lacking the knowledge of note writing. A parallel can be seen in the cadenzas added to classical concerts during the 18<sup>th</sup> and 19<sup>th</sup> century. They gave the performing soloist a chance of proving his skills and excellence in what may at first have been on-the-spot improvisation but soon became written down and therefore have survived to the present<sup>109</sup>.

Inventive improvisation is actually not very easy, and many jazz improvisations largely consist of set variations rehearsed by the musician during multiple sessions of “improvising” over the same themes. Such improvisations include the ornamentations mentioned, which technically are small collections of extra notes inserted during the playing of a given melody. In the renaissance, these techniques were particularly used by organ players, who added such ornamentation to nearly each second note of a score. It should be added, that performers of jazz have much more freedom to influence the playing not just by improvising, and in particular the post-World-War-II artists used their instruments to add special timbre and variations of the melodic material, making theirs a very personal interpretation that in several cases they could transform an insignificant melody into a piece highly worth listening to.

As jazz became established in the decades before World War II, a strong rigidity became implemented by requiring the use of a fixed structure: First a presentation of the melodic theme, going so far as to prescribe a fixed number of bars. This should then be followed by predefined rounds of soloist improvisations over the theme, plus

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<sup>109</sup> Sometimes more than one cadenza became available for the soloist to choose from. Even in the 20th century, new cadenzas have been written for earlier work, such as Haydn’s trumpet concerto (Chapter 5), for which Karl-Heinz Stockhausen (Chapter 10) wrote a cadenza used by his son Marcus in playing what undoubtedly is the best performance made of the concert.



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

a final thematic recollection, played by the entire band. It was not until the late 1950ies, that rebel players began to seriously challenge this structural regimentation.



*Typical Jazzband  
(Blueberries,  
Creative Commons public do-  
main picture by  
Kasper Egerup).*

A spell of political correctness eventually caused the white US to rename the music of black citizens from “race-music” to “rhythm ‘n’ blues”. This musical style developed into rock ‘n’ roll but also influenced jazz. Around 1920, jazz was young and unspoiled, and it offered a freshness of interpretation and a sound rhythmic drive that lifted it to the top of popular entertainment music and later into art music. One of the first commercial recordings of jazz was made by *The Original Dixieland Jazz Band* in 1917 and became an immediate success. A key figure from the early period of jazz is Ferd “Jelly Roll” Morton, a gifted piano player and composer of most of the material for his band. The format was still short traditional pieces of about three minutes duration, mostly without singing but occasionally with spoken elements. The main theme was often followed by a slower section that Morton called “trio”. Many of the songs had a strong component of humour, which signalled that the musicians enjoyed themselves and wished to convey a similar feeling to the audience. Meade “Lux” Lewis followed up



Scott Joplin: *The Entertainer* (1902).

with special emphasis of the boogie-woogie bass sequences.

**Anonymous.** *Livery Stable Blues* (authorship claimed by Ray Lopez and Alcide Nunez 1917, but the tune was designated as being in the “public domain” by a US court <sup>110</sup>, 3 min.).

**Original Dixieland Jazz Band.** *Tiger Rag* (1917, authorship later claimed by Dominic LaRocca; 3 min.).<sup>110</sup>

**Ferd “Jelly Roll” Morton** (1890-1941). *Jelly Roll Blues* (1924), *Black Bottom Stomp* (1926), *King Porter Stomp* (1925), *Wolverine Blues* (1923), *The pearls* (1927). All 3 min.

**Meade “Lux” Lewis** (1905-1964). *Honky Tonk Train Blues* (1927). *Doll House Boogie*. Both 4 min.

**Louis Armstrong** (1901-1971). *Yes, I’m in the barrel* (1925). *Potato Head Blues* (1927). *Swing that music*. *Cornet Chop Suey*. All 3 min.

**Anonymous.** *When the Saints go marching in* (3 min.).

**Fats Waller** (1904-1943). *Honeysuckle Rose* (1929; 3 min.).

**William “Count” Basie** (1904-1984). *One O’clock Jump* (1937; 3 min.). *Jumping at the Woodside* (1938; 3 min.).

**Sidney Bechet** (1897-1959). *Petite Fleur* (1952; 3 min.). *Marchand de poisson* (1952; 3 min.).

The style of music played by the *Original Dixieland Jazz Band* assumed the name “Dixieland jazz”, being played with a small band typically consisting of trombone, clarinet, trumpet, string bass, pi-

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<sup>110</sup> *Original Dixie Jazz Band’s* copyright claim to the two numbers on their first single have both been annulled by court. Their copyright to *Tiger Rag* was later challenged by a member of the group, LaRocca. He was, however, widely criticized for exaggerating his role in “creating jazz” (Wikipedia).



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

ano and possibly saxophone and banjo players plus a percussionist later being invited as the tonal instruments to do improvisations on his battery of drums and other percussion tools. Significant developments were made by Louis Armstrong, who started as a Dixieland composer but soon ventured into other fields and in his later years became an ambassador for romantic jazz that could gain acceptance in the most “white” parts of the US society. Also “Count” Basie was a prolific song writer and interpreter of jazz music composed by others. One of the emerging styles was called “swing” and may be described as a dance version of the traditional Dixieland jazz, with many variants of which the most significant was the *Lindy Hop* emerging during the late 1930ies in Harlem, New York.

Simple hit songs continued to be performed in the styles of the Cuba-New Orleans tradition, but increasingly, the melodic material was taken from a repertoire of existing standard songs, and its became an exception that the musicians composed new melodies. The reason was of course that the basic melody was regarded as fairly unimportant relative to the skills of the performers in rendering it. Song texts were added to the standard melodies not already having it, and the singers became vehicles for public promotion, just as it had been the case for classical opera.

With time, larger jazz bands emerged, eventually giving rise to the “big bands” sized as small classical orchestras. This caused an increasing weight being placed on the “arrangers”, that is the persons who instrumented and adapted the original song to the large bands and their soloists. While some musicians insisted that improvisation is a basic feature of jazz, an increasing volume of jazz works became very substantially or totally fixed by the arranger. Jazz had become mature in the sense that there was room for several independent styles within the concept. The original Dixieland style never quite died out. Sydney Bechet, an American jazz performer who had long tried to make a living by performing mostly other composer’s work, in desperation over his lack of success moved to France around 1950 and began to compose his own material, in the Dixieland style



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but with a new, charming twist. He became a huge French success and his French songs have subsequently become appreciated worldwide.



*Big Band with singer and director (Oslo Big Band, Creative Commons public domain picture by Knuand, 2014).*

Jazz had become an accepted ingredient in musicals, as evidenced by those of Cole Porter, and during the 1930ies and 1940ies, a much softer, quiet and romantic jazz style developed, as exemplified by Glenn Miller's *Moonlight Serenade*. Several female singers had added to the popularity of jazz music, notably Ella Fitzgerald who sang songs composed by others, such as Duke Ellington, and Billie Holiday, who both sang the standard repertoire and composed a number of quite appealing songs herself.

**Glenn Miller** (1904-1944). *Moonlight Serenade* (1939).

**Cole Porter** (1891-1964). *Night and Day* (1932, from the musical *Gay Divorce*). From here, durations are given in *Notes to Recordings*.

**Duke Ellington** (1899-1974), *Diminendo & Crescendo in Blue* (1937). *Sophisticated Lady* (1932). *Solitude* (1934).

**Billie Holiday** (1915-1959). *Tell me more, and more and then some more* (1940). *Long gone blues* (1941). *Stormy blues* (1954). *You gotta show*



Fred "Jelly Roll" Morton: *Black Bottom Stomp* (1926).



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**George Gershwin** (1898-1937). *The Man I Love* (1924). *I got rhythm* (1930). *Fascinating Rhythm* (1924). *3 Preludes* (1926). *Impromptus in two keys*, *Two waltzes in C* (recovered posthumously).

**George Gershwin** *Rhapsody in Blue* (1924). *Piano Concerto* (1925). *An American in Paris* (tone poem, 1928). *Porgy and Bess* (opera, 1935).

**Benny Goodman** (1909-1986). *Avalon*. *Let's dance* (1934, based on C. Weber's *Invitation to the Dance*).

The most remarkable jazz composer is George Gershwin. He did the catchy songs as well as his contemporaries (had to make a living!), but furthermore, he brought jazz into the concert halls. Even his hit songs show an exceptional trait, because in addition to the versions for a jazz band and a singer, he also produced piano versions, where the treatment of harmonies is much more inventive than appears in the band versions. His piano explorations in the three preludes or the two small pieces combining keys shows the curiosity and imagination that he fully used in his *Rhapsody in Blue* and the *Piano Concerto*. He is able to combine a driving jazz beat and delicate clarinet soli with all the subtleties of classical piano concerts. Subsequently, he exploited the complete set of symphonic tools in the suite *An American in Paris* (written for a concert and later made into a film<sup>111</sup>, much more interesting than the film scores he made for e.g. *Shall we Dance*), and in the opera *Porgy and Bess*. Here the settings of a classical opera are combined with sensual jazz singing and inviting tunes and orchestration. Also Benny Goodman had an interest in classical music, using a theme from Weber in his signature tune for a television show and playing Bartók and Stravinsky as soloist in commissioned work (see Chapter 8).

<sup>111</sup> The film ends with a long music and dance sequence with partly handdrawn backdrops, the whole thing being dreamt by actor and dancer Gene Kelly - quite an unusual scene for Hollywood filmmaking at the time.



Scott Joplin: *The Entertainer* (1902).

**Charlie Parker** (1920-1955). *Moose the Mooche* (1946). *Yardbird Suite* (1946). *Scrapple from the Apple*.

**Thelonius Monk** (1917-1982). *Ruby my dear* (1947). *Round Midnight* (1947). *Epistrophy* (1948). *Blue Monk* (1959). *Monk's Dream* (1968).

**Dizzy Gillespie** (1917-1993). *Dizzy Atmosphere* (1955).

**Oscar Peterson** (1925-2007). *Hymn to Freedom* (1960). *Night Train*. *Place St. Henri* (from *Canadian Suite*, 1964).

**Gerry Mulligan** (1927-1996). *Walking shoes*. *Soft shoes*. *Bark at Barksdale*. *Song for an unfinished woman*.

The postwar jazz scene saw new styles called “cool” and “free”. Cool jazz wanted to distance itself from the commercial hit songs and appeal to people with a more “detached” lifestyle. Examples are Charlie Parker, Thelonius Monk, Dizzy Gillespie, Oscar Peterson and Gerry Mulligan, who each in their own way contributed to the new, relaxed jazz style with what seemed an arms distance to the listeners, some of which loved this attitude. Thelonius Monk was most at ease at the piano, while Oscar Peterson wrote quiet calls for respect of human rights and Gerry Mulligan looked at the world around him with restrained humour. All of these composers had room for improvisations from members of their bands, and they formed a clear opposition to both the romantic pop-jazz singers and the big band monotony. However, also the Big Band persuasion was soon to shift to new forms of non-conformity, in what some observers have called the “free jazz” style, meaning that one could depart from rules as one pleased, toning down melodic content and free the improvisations from previous rules.

Initiators of the new free-style jazz included Paul Desmond, Dave Brubeck, George Russell, Miles Davis and John Coltrane, with Gill Evans as a reformator of the arrangements for Big Bands. While Brubeck and Russell were primarily composers, Davis and Evans



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).



stood for a development where nearly all melodic material was borrowed from earlier music, but where the improvisations over the melodies in Miles Davis' case became major intellectual contributions, and where the arrangements in Gil Evan's case featured interesting major restructuring of the existing compositions. Desmond and Brubeck wrote intelligent pieces in the established styles of jazz but without the rigorous structures and time restriction to 3 minutes. Brubeck later became increasingly inclined to classical music (his primary training) and religious subjects, as seen in his oratorio-like *Truth is fallen*, where he uses country music style in *The Prelude*. Similar symphonic inclinations are found in Russell's work, such as the *Chromatic Universe*.

**Paul Desmond** (1924-1977). *Take 5*.

**Dave Brubeck** (1920-2012). *The Duke*. *Bossa Nova USA*. *Truth is fallen* (1991).

**George Russell** (1923-2009). *All about Rosie* (1957). *Chromatic Universe*. *Concerto for Billy the Kid*. *The outer view*. *Stratusphunk*.

Miles Davis became a central figure in jazz development, moving in 1957 from traditional improvisations over standard melodies based on chords to a new kind of improvisations using modes (scales) as suggested by Russell. What this means is that the small pieces of paper that improvisers have on their music stands or in their heads instead of noting the chords to use in the improvisation notes the tone scale to use in the improvisations. The tone scales would for the jazz musicians in question be simple 7-tone scales (see Appendix on technicalities) and Davis found that this change opened up for entirely new inspirations for playing. His procedure was to give his musicians only a brief description of the theme for a given piece just before a recording session, in order to make sure that the improvisations would be improvisations and not previously rehearsed variations. Still, there was a substantial "arrangement" of the original compositions (written by others), which during the ex-



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panded collaboration with Gil Evans became increasingly formal. The recordings released during the late 1950ies in some cases credit Davis and in other cases Evans, although they most likely collaborated on all the albums. Although hardly having composed any music, Miles Davis stands as the most influential jazz musician of his time, due to the strong fingerprint he was able to place on everything he touched, and of course due to the outstanding mastering of his trumpet in each performance.

**Miles Davis** (performer, improvisator, 1926-1991). Arrangements of standard songs, mostly by Gil Evans, on the albums *Birth of the Cool* (1956), *Miles ahead* (1957), *Milestones* (1958), *Kind of Blue* (1959). Synthesizer-assisted fusion music on the albums *Live-evil* (1971). *On the Corner* (1972). *Dark Magus* (1975).

**Marcus Miller** (1959-). *Tutu* (1986).

**Gil Evans** (arranger, 1912-1988). *Porgy and Bess* (1958, see George Gershwin), *Sketches of Spain* (1960, based on Rodrigo, de Falla and Spanish Flamenco, see chapter 8).

**Palle Mikkelborg** (1941-). *Aura* (1985).

The version of Gershwin's *Porgy and Bess* as well as the following *Sketches of Spain*, several of which based on Rodrigo's *Concierto de Aranjuez*, pieces by de Falla and Spanish Flamenco music (see chapter 8), show Gil Evan's profound understanding of how the music could take advantage of Miles Davis' skills in playing. Here, improvisation appears to be largely absent in favour of a rigorous musical idea to be followed tightly. Returning to the previous style of improvisation over given melodic material with some level of arrangement one subsequently finds a number of synthesizer-fusion albums of fairly little interest and then the worthy *Aura* from 1985, based on a composition by Palle Mikkelborg. The latest works from Davis (notably *Tutu* from 1986) features a less managed type of improvisation, maybe in order to get beyond the restrictions of the



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long period with highly arranged music.

John Coltrane and Miles Davis played together during the 1950ies but their ways parted as Coltrane had no interest in the big-band arrangements. Instead, he wanted to expand the musical universe of traditional improvisations, taking it from its simple 7-tone melodic foundation to a kaleidoscopic world of different scales, rhythms and surprise interruptions, making up with the regularly flowing traditional jazz beats and engaging in a passionate style of playing, seemingly getting wilder and wilder, but always collecting the pieces before the end. After several minutes in musical “no man’s land”, Coltrane and his band members would reward the listeners with a brief melody chunk of conventional 7-tone form before returning to chaos!

**John Coltrane** (1926-1967). *Spiral*. *Naima* (1960, with many subsequent versions). *Dahomey Dance* (1961). *Impressions*. *After the rain* (1963). *Ogunde*. *To be* (1967).

Coltrane’s music constitutes a peak in the development of jazz from Dixieland to an unrestricted freedom of expression, and what has come after him is more what may be described as exploration of various niche areas, including fusion styles acknowledging the upcoming rock music or folk music from other parts of the world than West-Africa.

A style quite similar to that of the cool jazz but with a measure of Caribbean spice was adopted by Dibango back in Africa (Cameroun) and presented in a large body of newly composed melodies. Gospel and blues singing is not reserved to black artists, as Anisette Hansen (1948-, married Koppel) demonstrates. Early in her career (1966) she sang *River deep, mountain high* (written 1966 by Ellie Greenwich and Jeff Barry) backed by the group *Dandy Swingers*, and she eventually became the hub of the jazz-rock-soul group *Savage Rose*, with songs composed by Thomas Koppel, the son of a respected Danish music professor and classical composer. Their



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greatest success was the ballet *Triumph of Death* with choreography by Flemming Flindt, written 1972 for the Royal Ballet in Copenhagen, based primarily on their earlier hit song *Dear little mother*.

**Manu Dibango** (1933-). *Soul Makossa*, *Africadelic* (album, 1973).

**Thomas Koppel** (1944-2006). *Your sign my sign*. *Her Story* (on the album *Savage Rose*). *Evening's child*. *A trial in our native town* (on the album *In the Plain*, 1968). *Dear little Mother*, *Byen vågner* (*The City wakes up*) (on the albums *Refugee* and *Triumph of Death*, 1971-2). *Hanging Gardens of Babylon*. *Judas* (on the album *Improvisations for piano*, 2005). All performed by *Savage Rose*.

**Björk Guðmundsdóttir** (1965-). *Icelandic Birthday* (1987). *Human Behavior*, *Crying*, *Venus as a boy*, *Come to me* (on the album *Debut*, 1993). *Army of me* (on the album *Post*). *Hunter*, *Joga*, *Bachelorette* (on the album *Homogenic*, 1997). Moving from jazz-fusion to avant-garde with spoken utterings on later albums: *Crystalline*, *Cromogony*, *Dark Matter*, *Hollow* (on the album *Biophilia*, 2011). *Quicksand* (on the albums *Vulnicura* and *Vulnicura Strings*, 2015).

**Osamu Kitajima** (1949-). *Benzaiten* (1974). *Masterless Samurai* (1978). *Heavensent* (on the album *The Source*, 1984). *Ebb and Flow*, *Ancient Midi Stars*, *Sweet Dew*, *FM Shrine* (on the album *Passages*, 1987). *Elysian Fields*, *Waves forgotten*, *Land of Nod*, *Cachet* (on the album *Breath of Jade*, 2001).

**Aziza Mustafa Zadeh** (1969-). *Tea on the Carpet*, *Cemetary*, *Inspiration*, *Oriental Fantasy*, *Aziza's dream*, *Chargan*, *Moment* (on the album *Aziza Mustafa Zadeh*, 1991). *Always*, *Heartbreak*, *Crying Earth* (on the album *Always*, 1993). *M25*, *Shamans* (on the album *Shamans*, 2002).

Björk Guðmundsdóttir sang in the band *Sugarcubes* before forming in 1993 her own setup with the album *Debut*. This allowed her to compose and experiment with different styles of music, which for a



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number of years could be characterized as jazz-fusion, with a very personal take on both melodic intrusions and rhythmic backgrounds. Later, the music removed itself from particular styles and became performance oriented, with melody replaced by syllables shouted and other oddities, and with near-absence of rhythmic beats. Instrumentation embraced both electronica and classical instruments, such as in the second version of the *Vulnicura* album based on string accompaniment.

Sometimes, the label “jazz-fusion” is used with only a vague notion of what it is that jazz is being fused with. In the case of Osamu Kitajima the fusion (in his early work) is clearly between traditional Japanese music including both folk songs and ceremonial music, and a jazzy envelope of syncopation and rhythm. This is done very skilfully and brings forward a new dimension in the koto, shakuhachi and drum performance. In the album *Benzaiten* the fusion is achieved by brute force and in the album *Masterless Samurai* with more elegant orchestration. Later, Osamu moved towards American pop music and his work became less innovative and interesting, except perhaps for the quiet environmental music on the album *Breath of Jade*, featuring a subtle sprinkling of classical Japanese elements into what would otherwise be plain elevator music.

Aziza Mustafa Zadeh is daughter of the musician who introduced jazz to Azerbaijan (working underground as jazz was forbidden in the Soviet Union). They both use the traditional *mugham* folk music of Azerbaijan, with quickly spoken melodic sounds (rather than words) accompanying the music or being spoken alone, quite similar to the Indian “speaking in tongues” (see Sheila Chandra below). Already for her first album, Zadeh wrote a number of elegant jazz songs for piano, in particular the track *Inspiration*. She is maybe approaching pop music but is saved by the seasoning with folk music from her country. The following albums show a larger variety of themes and instrumentation, but still held in place by the fusion style and the beat of her piano playing.



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## Bluegrass and other grassroot songs

Several types of folk songs and music have already been mentioned, from those of travelling medieval bands, say the Carmina Burana, over pop-songs as Greensleeves and East-European peasant tunes to pan-flute songs from Paraguay or other Latin American music derived from Spanish Flamenco tap-dancing and becoming American step-dance. African slave worksongs became blues and as described above an important basis for jazz. This section will fill in a few other types of folk music, notably the bluegrass and country music developed in the USA on the basis of Irish roots, the syrto tradition of Crete and the Middle Eastern taxims that have gained popularity in many other parts of the world.

White farmers in the US would gather on Saturday evenings for a square dance, and because they are practical people, a caller would tell the dancers when to change direction or do other special things. This makes US square dance differ from European counterparts, although the melodies are similar traditional songs. The Saturday parties would also feature a fiddler, and the US fiddlers increased the tempo and often played quite equilibristic riffs. A special country music style was developed, with base in the Grand Ole Opry in Nashville, Tennessee, featuring primitive yodelling by Hank Williams and more professional chanting by Dolly Parton. Johnny Cash sang both his own songs and songs by many others, specializing on prison performances. Even at present, new country songs are marketed such as in the humorous album *Damn Right, Rebel Proud* by Hank Williams III (who otherwise mostly performs rock music).

**Typical US Square Dance.** *Merry Farmer* (with callouts).

**Anonymous** (with Scottish roots around 1700). *Soldier's Joy*.

**Hank Williams** (1923-1953). *Jambalaya* (1952).

**Dolly Parton** (1946-). *Joshua* (1971).



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**John "Johnny" Cash** (1932-2003). *I walk the line* (1964).

**Hank Williams III** (1972-). *The Grand Opry ain't so Grand*, PFF.

**Ervin Rouse** (1917-1981). *Orange Blossom Special* (1938).

**Douglas Dillard** (1937-2012). *Old Joseph* (anonymous, arranged by Dillard), *Banjo in the Hollow*. *Hickory Hollow* (on the album *Back Porch Bluegrass*). *Sinkin' Creek* (on the album *Live!!! Almost!!!*).

The melody *Orange Blossom Special* is a standard for bluegrass musicians such as Bill Monroe. The Dillards renewed the bluegrass repertoire during the 1960ies and expanded it by making humorous bluegrass versions of then popular songs, for example those of Bob Dylan or Joan Baez.

Folk songs and derivatives in different styles living among the grassroots appear all over the world. Some have already been mentioned earlier and here follows a few additional examples:

**Anonymous** (roots in European mining towns around 1900). *House of the Rising Sun*.

**Giorgis Koutsourelis** (1914-1994) *Armenohoranos Syrtos*. *Barbouni mou*.

**Michael "Mikis" Theodorakis** (1925-) *Zorba the Greek* (arrangement of Koutsourelis' *A. Syrtos*, 1964). *Symphony 2* (1981). *Electra* (ballet, 1979). *Rhapsody for Cello and Orchestra* (1996). *Saddusäer Passion*.

**Solomon Feldthause** (1940-). *Egyptian Gardens* (on the album *Side Trips*, 1967). *Taxim* (co-written with other members of the Kaleidoscope Band, on the album *Beacon from Mars*, 1968). *Seven-eight sweet* (also credited to the whole group, on the album *Incredible Kaleidoscope*, 1968).



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**Mehmet Ozan.** *Istanbul Express* (1979).

**Stan Jones** (1914-1963). *Ghost Riders in the Sky* (1949).

The melody *House of the Rising Sun* has Scottish roots and a sound differing from the Irish ballads underlying the American cowboy music. The old civilizations of Greece and the Middle East region from Turkey to Egypt deliver a treasure of folk music much more refined than that of the Northwestern European islands. This is evident from the Cretan syrtaki music used as inspiration for Koutsourelis and Theodorakis, and it is equally evident from the taxims superbly handled by the American composer Feldthouse and the Turkish composer Ozan. The *Seven-eight sweet* played by the group *Kaleidoscope* constitutes a peak in rendering music based on the century old style known all along the East Mediterranean coast. It builds up through a long crescendo to its closing bars. Half of the *Kaleidoscope* albums feature ordinary cowboy music written by one of the other members of the group. Theodorakis is a bit like Gershwin, as he has contributed a large body of classical compositions with themes often derived from Greek folk music traditions.

The US composer Stan Jones in 1949 came up with *Ghost Riders in the Sky*, a melody which at the same time seems timeless and yet with a fresh breath, causing it to be one of the songs most interpreted over the subsequent decades by scores of bands. Internet sites often categorize it under “cowboy music”, due to a bass sequence underlying the tune and being particularly barn-like in the early interpretation by the British group *Shadows*.

### **Pop music and beyond: songs for (some of) the people**

I define pop music as music based on routine usage of well-established musical forms in a way designed not to offend or surprise anyone. Alternatively, you may say that pop music is music that sounds as if you have heard it before, even the first time you listen to it. Such music has been produced at all times. In a sense, pop



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music has no place in a book proposing to deal with only musical innovation, but I include a few modern examples of good workmanship, just as I have included early classical pop composers, such as Mozart or Rossini. The addition “and beyond” in the title of this section is to signal, that also other works that do not fit elsewhere have been included here, without necessarily fulfilling the pop-definition of containing nothing new. This holds for innovative twists added to the compositions of say Tracy Chapman or Bob Dylan.

To start off, consider the sentimental songs used to cheer up the World War II soldiers during hours of replacing the horrors of combat with the relative silence of radio listening and fearful sleep.

**Walter Kent** (1911-1994). *White Cliffs of Dover* (1941). Performed by *Vera Lynn*.

**Norbert Schultze** (1911-2002). *Lili Marleen* (1938, using a 1915 text by Hans Leip). Performed by *Lale Andersen, Marlene Dietrich*.

Most pop-songs try to add a little more substance, if not in the melody then in the accompaniment. Examples written by composers outside the English- or French-speaking regions are:

**Jörn-Uwe Fahrenkrog-Petersen** (1960-). *99 Luftballons* (1983). Performed by *Nena*.

**Anton Karas** (1906-1985). *Harry Lime* (or *Third Man*) Theme (film music; 1949).

**Domenico Modugno** (1928-1994). *Nel blu dipinto di Blu* (1958).

**Giancarlo Bigazzo** (1940-2012). *Selfcontrol* (1984, co-writers Steve Piccolo, Raffaele Riefoli). Performed by *Laura Brannigan*.

**Gianni Nannini** (1954-). *Bello e impossibile* (1986; co-writer Fabio



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Pianigiani, on the album *Profumo*). *Wagon-Lits* (1982; co-writer Mauro Paoluzzi, on the album *Latin Lover*).

**Benny Andersson** (1946-), **Björn Ulvaeus** (1945-). *Fernando* (1976). *Dancing Queen* (1976, on the album *Arrival*). *Take a chance on me* (1978, from the album *ABBA the Album*).

**Eva Dahlgren** (1960-). *Guldgraversång* (1984, on the album *Ett Fönster mot Gatnen*).

**Lena Philipsson** (1966-), **Torgny Söderberg** (1944-). *Standing in my Rain* (1989, on the Dahlgren album *Tolkningarna*, 2012).

**Antônio Jobim** (1927-1994). *Desafinado* (1959). *The Girl from Ipanema* (1962).

The German *99 Luftballons* with an anti-war theme was performed in elegant simplicity by *Nena*. Popular film themes from the decade 1949-59 included the theme for Orson Welles' *The Third Man* and Modugno's *Nel blu dipinto di Blu* also called *Volare* and used in a film starring himself. Bigazzo and his coauthors wrote several tunes for Laura Brannigan, including the hit *Selfcontrol*, while the singer Gianni Nannini with her characteristic hoarse voice wrote hits like *Wagon-lits* and *Bello e Impossibile* together with her (shifting) guitarists. Her music includes some restless rhythmic features that make the songs quite interesting. In Sweden, the success of the group *Abba* for many years overshadowed everything else, with the two male members grinding out one hit after another, lingering in the ears. Later Swedish songwriters such as Eva Dahlgren or Lena Philipsson have come up with songs of a similar quality, but usually interspersed with several forgettable songs. The Brazilian composer Antonio Jobim used the bossa-nova style to produce songs like *Desafinado* or *The Girl from Ipanema*, reaching worldwide popularity.

In France, the tradition has been quite different from that of the English-speaking world, due to a long tradition for simple "chan-



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sons” where the words were often more important than the accompanying guitar or other single instrument. A selection of the charming but quite static emphasis on such songs may include:

**Hubert Giraud** (1920-2016). *Sous le ciel de Paris* (*Under the Paris Sky*) (1951). Performed by *Juliette Gréco*.

**Edith Piaf** (1915-1963). *La vie en rose* (*Life in Pink*) (1946). *Je ne regrette rien* (*I regret nothing*) (1960). *Milord* (1959).

**George Brassens** (1921-1981). *Je me suis fait tout petit* (*I make myself tiny*) (1956).

**Shahnour “Charles” Aznavour(ian)** (1924-). *Emmenez moi* (*Take me along*) (1968).

**Françoise Hardy** (1944-), **Roger Samyn**. *Tous les garçons et les filles* (*All the Boys and Girls*) (1962).

Among these, Edith Piaf stands out because of her superb handling of a knife-sharp voice, perfecting the style of singing initiated by Juliette Gréco in her interpretation of Giraud’s song. Even by 2014, the same style is used by a young Vianney Bureau (1991-). For Françoise Hardy, the chanson was approaching the global notion of a hit-song, or perhaps more precisely the Italian pop-songs.

From the 1980ies, French music finally began approaching the styles of pop and rock that had become a standard in most of the rest of the world. Arriving there from a different angle can have advantages, and as it will be discussed later, the current French music scene is quite interesting. An early pop-composer is Didier Marouani, who for some reason wrote under the pseudonym “Ecema”. His group *Space* had its first hit with the song and album *Magic Fly*. The group split up in 1981 and Marouani’s next hit album, *Paris France Transit*, for copyright reasons called his new band the same as the album title until he, after settling some law-suits,



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could regain the right to use the name *Space*. In any case, the final tracks on the album are masterpieces with use of a children's choir from a Swedish School in Paris to state that one should not overhear the voices of children "just because they are small".

**Didier Marouani** (1952-). *Magic Fly* (1977). *Child. Beyond your mind* (1982, on the album *Paris France Transit*). *Oye Owa* (2001, on the album *Symphonic Space dream*). *Baby's paradise* (2009, on the album *From Earth to Mars*). Performed with the band *Space*.

**Maurice Jarre** (1924-2009). *Lawrence of Arabia* (film music; 1962). *Lara's theme* (Somewhere my love, *Dr. Zhivago* movie; 1965).

Marouani's music is, like the German group *Kraftwerk's*, one of the earliest to exclusively use computers, which has often forced the band to lip-synch (mime) their recordings in concerts. They have given several concerts in Russia and Marouani was able to lend his *Space*-band assistance from both the choir of the Red Army (that after 1991 is making a substantial part of their income from pop engagements including backup singing for *Pink Floyd*) and the Harvard University Choir, in compositions referring to space explorations (the albums *Space Opera*, *Symphonic Space Dreams* and *From Earth to Mars*). These symphonic excursions connect conceptually with the more conventional film music of Maurice Jarre, including popular theme songs for *Lawrence of Arabia* and *Dr. Zhivago*.

Commercial pop songs play a large role in the USA and at least earlier, record companies gave some gifted artists a chance to prove themselves, before they were told to "produce a hit or leave". This is obvious from the variety of material that has emerged. In no particular order the following are some of the names I find worth mentioning:

**"Bart" Howard Gustavson** (1915-2004). *Fly me to the Moon* (or *In other Words*, 1954). Performed by *Frank Sinatra*.



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**Joan Baez** (1941-). *Sweet Sir Galahad* (1970).

**Tracy Chapman** (1964-). *Talkin' 'bout a Revolution*. *Fast car* (on the album *Tracy Chapman*, 1988). *Give me a reason* (on the album *New Beginnings*, 1995). *Telling Stories* (2000).

**Robert "Bob Dylan" Zimmerman** (1941-). *The times they are a-changin'* (1964). *Like a rollin' Stone* (on the album *Highway 61 Revisited*, 1965). *Forever Young* (1974, on albums *Planet Waves* and *Bob Dylan at Bydokan*). *Mr. Tambourine Man* (on the album *Bringing it all back home*, 1965). *Blowing in the Wind* (on the album *Freewheeling Dylan*, 1963). *Just like a woman* (on the album *Blonde on Blonde*, 1966).

**Jamie "Robbie" Robertson** (1943-). *Stage Fright* (1970). *The Night they drove old Dixie Down* (1969, on the album *The Band: Greatest Hits*). *The Genetic method* (with folk music quotes, on the album *Rock of Ages*). Performed by *The Band*.

**Robert "Willie Nile" Noonan** (1948-). *On the Road to Calvary* (1999, on the album *The Bottom Line Archive*). *Vagabond Moon* (1980).

**Paul Simon** (1941-). *Mother and Child Reunion* (1972). *Sound of Silence* (1964). *Mrs. Robinson* (1968, on the album *Simon and Garfunkel*).

**Ken Darby** (1909-1992), **Elvis Presley** (1935-1977). *Love me tender* (1956). Performed by *Elvis Presley*.

**(Clyde) Jackson Browne** (1948-). *Running on Empty* (1977).

**Stephen Stills** (1945-). *Love the one you're with* (1970).

**Graham Nash** (1942-). *Teach your children well* (1969).

**Neil Young** (1945-). *Little Thing called Love*. *Computer Age* (on the album *Trans*, 1982).



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**Inez Foxx** (1942-). *Mockingbird* (on albums by James Taylor and Carly Simon).

**Carly Simon** (1945-). *You're so Vain. We have no Secrets. The right Thing to do* (1972, on the album *No Secrets*).

**John Phillips** (1935-2001). *Straight Shooter. California Dreaming* (co-writer Michelle Phillips, both on the Mamas & Papas album *If you can believe your eyes and ears*, 1965). *San Francisco (be sure to wear some flowers in your hair)* (1967). Performed by Scott McKenzie.

**Robert "Bob" Marley** (1945-1981). *Stir it up* (on the album *Catch a fire*, 1971). *I shot the Sheriff* (on the album *Trilogy*, 1973).

**Marve Fisher**. *Just an old-fashioned Girl* (on the album *Eartha Kitt: The plan*).

**John Williams** (1932-). *Star Wars Theme* (film music, 1977).

**Angelo Badalamenti** (1937-). *Falling* (1989, co-written with David Lynch, on Julee Cruise's album *Floating into the night* and on *Twin Peaks soundtrack*).

Around 1950, when Hollywood was attacked by Senator McCarthy and the Committee on Un-American Activities<sup>112</sup>, many Americans found that the appropriate music to accompany the Cold War campaigns was the alleged Mafia-connected singer Frank Sinatra with non-offending songs such as *Fly me to the Moon*. However, towards the end of the 1960ies, an increasing number of protests were raised against the way American politics had changed, wanting a return to the constitutional freedom and democracy that formed the Union. This partly led to outright protest singing (see following section)

<sup>112</sup> See corresponding Wikipedia entries.



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but also became part of many of the music creation and rendering efforts by musicians that still wanted to focus on the musical qualities. The lyrics could be political, humanitarian or simple expressions of love, but had to form a common entity with the music.

Carriers of this new pop music were people such as Joan Baez, with few own compositions but using an outstanding voice to interpret many other songs, and Bob Dylan, who with an insistent, hoarse voice performed songs that had no clear political message but still referred to questionable conditions of life in the US. Many of his songs have become standard luggage for generations of people, who will cite his creative lyrics in response to the bumps of life. Jamie Robertson from the backing band of Dylan, *The Band*, wrote several hit songs with a distinct country influence, such as *The Night they drove old Dixie Down*, often song by Joan Baez. A continuation of Dylan's style was attempted with some success by Willy Nile. Then there were the more conventional pop hits written by Paul Simon, including his songs performed together with Art Garfunkel and used in the movie *The Graduate*. One of the few songs that have Elvis Presley credited as a co-writer is the ultra-sentimental *Love me tender*. Simple country music with a relaxed crossover tone was performed by single men with guitars or by groups of them together, such as Jackson Browne or Crosby, Stills, Nash and Young. Only Neil Young broke out of this club and ventured into new styles of computerized techniques on his album *Trans*. Like Joan Baez, Tracy Chapman has a beautiful voice and has used it, among other things, to support Nelson Mandela's anti-apartheid movement in South Africa.

Other conventional sing-along styles were pursued by Carly Simon (for a while teaming up with James Taylor) and John and Michelle Phillips with *The Mamas and Papas*, recording very popular songs such as *California Dreaming*. New Caribbean blood was added to US pop music by Bob Marley, while the chanson style was still kept alive by singers such as Eartha Kitt in Marve Fisher's *Just an old-fashioned Girl*. Writing music for movies (called films in Europe) has



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become a big business and the results are often very professional in supporting the action on the screen. However, the music is mostly stitched together from existing classical or popular melodies, or something very much like it. John Williams (*Star Wars*, *Superman*, *Indiana Jones*, *Harry Potter*) is just one example. Others include Henry Mancini (*Pink Panther*), Ennio Morricone (*Once upon a time in the West*), Bernard Herrmann (*The Man who knew too Much*), Dmitri Tiomkin (*High Noon*), Erich Korngold (*Robin Hood*), Michel Legrand (*Umbrellas of Cherbourg*), Nino Rota (*La Strada*), Miklós Rózsa (*Spellbound*) and Angelo Badalamenti (*Twin Peaks*). A special case is the film *The Red Violin*, where composer John Corigliano was hired to write the special violin pieces required for the action.

The UK music industry naturally has some similarities to the US one, but independent developments happened in pop music (and most certainly in rock music), both by way of British composers and to a high degree through the influences from Australia, India and African former colonies. *My kind of girl* from 1961 is a standard pop song and so is *It never rains in Southern California*, written in England but clearly aimed at the US market. The crystal-clear voice of Olivia Newton John carried songs written by others such as *Xanadu* and *Magic* (in competition with *Abba*), but you did not have to go to Australia to find such voices. Kate Bush was able both to write imaginative songs and sing them, including flawless octave jumps. However, in terms of musical style they were still quite conventional. The same things can be said of Canadian Joni Mitchell, who occasionally flirted with jazz in her pop songs. Great hits without musical content kept coming, e.g. Reginald “Elton John” Dwight’s *Candle in the Wind*.

**Leslie Bricusse** (1931-). *My kind of girl* (1961). Performed by Matt Monro.

**Albert Hammond** (1944-), **Michael Hazelwood** (1941-2001). *It never rains in Southern California* (1972). Performed by Albert Hammond.



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**John Farrar** (1947-). *Magic* (1980). Performed by *Olivia Newton-John*.

**Joni Mitchell** (1943-). *Big Yellow Taxi* (1970). *Free Man in Paris* (1974). *Don Juan's Reckless Daughter* (1977).

**Kate Bush** (1958-). *Wuthering heights* (on the album *The Kick Inside*, 1978). *Red Shoes* (1993).

**Stephen Coe**. *Ever so lonely* (1982, on the album *Monsoon* by Sheila Chandra and Monsoon).

**Sheila Chandra** (1965-). *Out on my own* (1984). *Roots and Wings* (1990). *Speaking in tongues*. *Bhajan* (1992, on the album *Weaving my ancestor's voices*). *True* (2001, on the album *This sentence is true*). *Come home* (on the album *Archive*).

**Sushela Raman** (1973-). *Maya* (co-written with Sam Mills, Matthew Jones). *Mahima* (arrangement of traditional song; both on the 2001 album *Salt Rain*). *Riverside* (2014, on the album *Queen Between*).

**Nitin Sawhney** (1984-). *Beyond Skin* (1999). *Hope* (1995, on the album *Migration*).

**Teddy Osei** (1937-). *Ayiko Bia* (on the album *Osibisa*, 1971).

**Akiko "Yano" Suzuki** (1955-). *Telephone line* (on the album *Japanese Girl*, 1976). *Children* (on the album *Tokimeki*, 1978). *Only One* (*Hitsudake*, on the album *Dinner is Ready*, 1980).

A major development of a new musical style (sometimes called "Indiepop") has been carried through by the Indian community in England. The first major achievement was the album from Monsoon, *Third Eye*, where a very young Sheila Chandra displays her extraordinary talent in a range of tracks ranging from a brilliant version of Lennon-McCartney's *Tomorrow never knows* to an equally



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amazing new song *Ever so lonely* written by the band member Stephen Coe. The band was dissolved after disagreements with the publisher and Chandra subsequently appeared in various combinations, with increasing emphasis on traditional Indian music forms such as the melodically spoken non-worded utterances, but also continuing the Monsoon type of work, albeit using slower tempi. In more recent years, several Indie groups have contributed interesting music, such as Sushela Raman arranging traditional Indian melodies in new styles and Nitin Sawhney, whose interest is more in the direction of an India-smelling take on several fusion styles. More uneventful use of traditional Indian music is found in India proper, notably in connection with over-sentimental movies.

Several African descendants have formed bands in the UK, focusing on renewing traditional African music in a technically better quality than the one until recently available in many areas of Africa. An early example is the group *Osibisa*, who gained considerable attention in England. Moving to Japan, most pop music is similar to Western analogues and rarely of international quality. An interesting exception is the often underrated area of music for children. Akiko Yano is a singer with the particular “little-girl” voice common in Japan. This makes her (also quite ordinary) songs for grown-up’s rather bizarre for an international listener, but when she addresses children, as on the album *Tokimeki*, the result is quite attractive. Disregarding the often religiously inspired texts (which is easy if Japanese is not your native tongue), the singing of songs for children with use of large frequency jumps and irregular tonality sounds quite inventive. The band *Yellow Magic Orchestra* accompany Yano on some of her albums.

In recent decades, disco (dance music) and rap-music (spoken songs for non-singers), have gained a certain popularity, but they contain nothing new but just adapt musical styles that have existed since the Medieval times to various dance steps or street acrobatics. The music industry, particularly in the USA, has toned down the music content of their music, focussing instead on performance



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

with dance and light shows, reducing the music content to little more than a drum machine beat and a mixture of spoken raps and three-tone melody. Examples are the musical dance shows of Michael Jackson, with music of no merits and choreography copied from Gershwin's *West Side Story*, Whitney Houston's and Prince's watered down jazzy songs, the performances of the intelligent Madonna Ciccone, who wore her underwear on top of her city clothes, making her youthful admirers think her sexy while their say Catholic parents found her acceptable, because everything that should be covered was indeed out of sight, the dance-pop of Lady gaga, Beyoncé Knowles-Carter's very straightforward song-writing and singing, and Rihanna Fenty's on stage advertising for sado-masochism. The role of the performers in writing the music also seems to be diminishing.

**Kenneth "Babyface" Edmonds** (1959-). *I'm your baby tonight* (1990, on Whitney Houston's album with the same title).

**Prince Nelson** (1958-2016). *Purple Rain* (1984, on Prince album).

**Rodney Templeton** (1947-). *Thriller* (1982, on Michael Jackson's album with the same title).

**Tom Kelly, Billy Steinberg** (1950-). *Like a Virgin* (1984, on Madonna's album with the same title).

**Stefani "Lady Gaga" Germanotta** (1986-), **Jeppe Laursen** (1977-). *Born this way* (2011, on album with the same title).

**Beyoncé Knowles-Carter** (1981-), **Scott Storch** (1973-). *Baby Boy* (2003, on Beyoncé & the Revolution's album *Dangerously in Love*).

**Christopher Stewart** (1974-), **Terius Nash** (1977-), **Thaddis Harrell**,



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**Shawn Carter** (1969-)<sup>113</sup>. *Umbrella* (2007, on Rihanna's album *Good Girl gone Bad*).

It is characteristic that Rihanna's *Umbrella* song is not based on a melody, but on a hi-hat rhythmic pattern, and thus does not strictly qualify as music, but perhaps as rhythmic backing for a dancehall-performance. Of course, there are previous examples of this, such as Bo Diddley's persistent use of a particular rhythmic pattern that he also had not invented himself.

### Protest singing

Many songs have texts containing a measure of human or social protest, while music without singing may form a more subtle form of protest, such as in Prokofiev's mockery of Stalin (chapter 8). As a working definition, I shall use the term "protest singing" for songs where the critical text is more important than the music. Naturally, there are artists who want to express views on society but also try to package them in appealing musical wraps.

The concept of protest singing was popular in the USA during the 1950ies, probably spurred by the McCarthyism mentioned above. The genre had its roots in 1920-30 Germany where political conditions were similarly inviting protest, such as in the songs by Bertold Brecht and Kurt Weill (see earlier this chapter). The commercial music industry will publish protest songs, but only if they think there is money to earn. Significant US protest singers during the 1950ies included Phil Ochs and Arlo Guthrie, son of another weighty protest singer, Woody Guthrie. After some years of folk song activity (e. g. Allan Carter's *This Land is your Land*), Woody took to singing about the worker's situation in polluted industries, while Arlo's *Alice's Restaurant Massacre* exposes the absurdity of US police mentality and drafting practices at the time of the Vietnam

<sup>113</sup> According to Wikipedia, Stewart based the song on a hi-hat sound distributed with Apple Computers, Nash wrote the lyrics, Harrell the vocal arrangement and Carter the rap intro. Several other group managers had been offered the song.



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War. The word “massacre” in US Ozark dialect means an assembly of bizarre events. With his own piano accompaniment based on a mix of classical tunes, Tom Lehrer first sang expressionist texts such as the “love” song *I hold your hand in mine* about a wife killer, and proceeded to protest songs charring pollution and nuclear war policies. According to Lehrer, the definition of folk songs should be “it doesn't matter if you put a couple of extra syllables in” between the melody notes, as fully borne out in several of his own songs. Phil Ochs similarly wrote anti-military songs, delivered with straightforward singing and plain acoustic guitar accompaniment.

**Woody Guthrie** (1912-1967). *Dust Pneumonia Blues* (1940). *Deportee* (or *Plane wreck at Los Gatos*, 1948).

**Arlo Guthrie** (1947-). *Alice's Restaurant Massacre* (1967).

**Thomas “Tom” Lehrer** (1928-). *We all go together when we go* (1959). *Pollution*, Werner von Braun (1965).

**Phil Ochs** (1940-1976). *I ain't marching any more* (1965). *That was the president* (1965).

**Wolf Biermann** (1936-). *Drei Kugeln auf Rudi Dutschke* (1973). *Es gibt ein Leben vor dem Tod* (1976). *Big encouragement*.

**Troels Trier** (1940-). *Du bliver først et menneske når du dør* (you only become a Human Being when you die) (1972). *Gå ud og gør noget ved det* (Get out and do something about it) (1978). *Det tårnhøje Helvede* (The towering Inferno) (1976). On *Røde Mor* albums.

**John Schumann** (1953-). *I was only 19* (1983). *I've been to Bali too* (1984). *Caught in the Act* (1983). *Long run* (1981). On *Redgum* albums.

**Polly Jean “PJ” Harvey** (1969-). *Rid of me* (1993). *Catherine* (1998). *Let England shake* (2011). *Glorious Land* (2011). *The Ministry of*



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*Defence. Chain of Keys. The Wheel* (2016, on the album *The Hope Six Demolition Project*).

Protest singing accompanied the youth revolt of the late 1960ies and is found in many countries. In Germany, Wolf Biermann sang about the shooting of another activist, Rudi Dutschke, and about the poor human conditions in capitalist societies, for instance in the song *There is a life before Death*. The score for this song elegantly makes use of a theme from Johannes Brahms' *Prelude and Fugue in g* for organ. Communist-oriented song writers used the Soviet *agit-prop* (agitation-propaganda) style of combining true and untrue political statements with musically catchy tunes that after the Franco Civil War often were taken from Spanish folklore. This was also the blueprint for many of the songs written by Troels Trier for his group *Red Mother*, but increasingly, his interest turned to more general human conditions, although still cooked in social protest soup.

As time went by (and people probably got tired of the schematic protest singing), more musical substance was added. In Australia, where protest singing lived long after it had died out in the USA, the group *Redgum* made itself noticed as the sovereign master of the genre, with a majority of their songs written by John Schumann, but also borrowing traditional songs such as *Beaumont Rag* or the captain's song from *Pinafore*. The *Redgum* protests are seasoned with lots of humour. For example, the lucky owners of the LP *Caught in the Act* would have noticed the insertion of a small illegitimate EP with an extended version of the title song, making fun of the poor security of the credit card management of some banks, as well as sweeping characteristics of certain Australian cities and the two national airlines that existed when the record was made.

The elevation of protest songs to a level where music and text contents share equal attention and refinement can be seen in British PJ Harvey's outstanding protest songs starting around 2010 (earlier, she frequented several more conventional musical styles and went



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from the usual love songs to a more feminist take on the relationships in couples). The new protest songs deal with British policy on the 2011 album *Let England shake* and with global militarism and oppression on the 2016 album *The Hope Six Demolition Project*. They are gems of musical innovation along with meaningful lyrics.

### Rock: soft to hard, light to heavy, simple to complex

The music style “rock” or “rock ‘n’ roll” is difficult to define rigorously. A strong rhythmic beat is one ingredient, usually with four notes to the measure and one of them, say the first, emphasized, but also quiet ballads in blues-style are presented by most rock musicians and accepted as also being rock. It may be easier just to say that rock is music like that played by Chuck Berry. The diffuse characterisation and the gradual US introduction during the late 1940ies and early 1950ies<sup>114</sup> make it difficult to find a “first rock song”. Sister Rosetta Tharpe’s 1944 *Strange Things happen every Day* quoted by some as the first rock song, or Roy Brown’s 1947 *Good rocking Tonight*, to me sound more like standard jazzy blues that could have been written by say Jelly Roll Morton, and I shall just list a number of important and indisputably rocking contributions from about 1950 and onwards.

**Harry Bagby, Harry Crafton, Wendell Keane.** *Rock the Joint* (1949, first recorded by *Jimmy Preston & his Prestorians*).

**Mike Stoller** (1933-). *Hound Dog* (1952, recorded e.g. by *Willie Mae “Big Mama” Thornton* and by *Elvis Presley*). *Jailhouse Rock* (1957, recorded by *Elvis Presley*). *Charlie Brown* (1959, recorded by *The Coasters*)

**James Myers** (1919-2001), **Max Freedman** (1893-1962, probably only lyrics). *Rock around the Clock* (1952, recorded by *Bill Haley & his Comets*).

<sup>114</sup> The name “rock ‘n’ roll” had already been used in the 1930ies.



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**Herman “Junior” Parker** (1932-1971). *Mystery Train* (1953, recorded by *Elvis Presley*).

**Willie Dixon** (1915-1992). *Mannish Man* (or *Hoochie Coochie Man*, 1954, recorded by *Muddy Waters*).

**Dale “Curlee” Williams**. *Whole lot of shaking going on* (1955, recorded by *Jerry Lee Lewis*).

**Dorothy LaBostrie** (1928-2007), **“Little” Richard Penniman** (1932-). *Tutti Frutti* (1955, recorded by *Little Richard*).

**Enotris Johnson**, **“Little” Richard Penniman** (1932-), **Robert “Bumps” Blackwell** (1918-1985)<sup>115</sup>. *Long Tall Sally* (1955, recorded by *Little Richard*).

**Charles “Chuck” Berry** (1926-). *Maybellene* (1955). *Roll over Beethoven* (1956). *Rock and Roll Music* (1957). *Johnny B. Goode* (1958). *Sweet little Sixteen* (1958). *Back in the U.S.A.* (1959). *Memphis Tennessee* (1959).

**John Marascalco** (1931-), **Robert “Bumps” Blackwell** (1918-1985, producer). *Good Golly Miss Molly*. *Rip it up* (both 1956, recorded by *Little Richard*).

**Ellas Bates “Bo Diddley”** (1928-2008). *Who do you love* (1956). *Hush your Mouth* (1958). *Road Runner* (1960).

**Bill Doggett** (1916-1996). *Honky Tonk* (1956, recorded by *Doggett* and by *Buddy Holly*).

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<sup>115</sup> Little Richard’s biographer C. White thinks that Enotris Johnson is the name of a teenage girl who wrote the song and sold it to producer Blackwell to raise money for her mother’s medical bills. At the time some producers would put their name on the credit line, whether they had contributed to the song writing or not.



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**Otis Blackwell** (1931-2002), **Earl Burroughs** “**Jack Hammer**” (1925-2016). *Great Balls of Fire* (1957, recorded by *Jerry Lee Lewis*).

**Lawrence “Larry” Williams** (1935-1980). *Dizzy Miss Lizzy* (1958, partly based on *Good Golly Miss Molly*).

**Ray Charles** (1930-2004). *What I’d say* (1959).

Most of the songs above have been recorded by many different groups and the one listed in cases where the performer is not the same as the composer is just the first or an important example.

The 1949 song *Rock the Joint* written by Bagby with help from Keane and Crafton for Jimmy Preston’s band is a clear presentation of a beat different from that of earlier rhythm & blues compositions and quite characteristic of the several following rock ‘n’ roll songs. Some of the most popular of these were written by Mike Stoller (with text by Jerry Leiber) and subsequently subjected to the very rhythmic singing by the warm voice of Elvis Presley. A more dance-oriented playing style was introduced by Bill Haley & his Comets in their interpretation of *Rock around the Clock*, and Muddy Waters deviated from the main road by using an easy-flowing, narrative style, for instance in the interpretation of Dixon’s *Hoochie Coochie Man*. Jerry Lee Lewis took a humorous approach to his piano-assisted performances of songs like *A whole lot of shaking going on* by Dale Williams or *Great Balls of Fire* by Blackwell and Burroughs. Evidently, few of these rock performers were able to compose music themselves.

This gradually changed. Little Richard mostly sang songs written by others, such as Marascalco’s *Good Golly Miss Molly* or *Rip it up*, but is sometimes credited on the records as a co-writer (*Tutti Frutti* and *Long Tall Sally*). It is often difficult to be sure if the writers credited on a record worked together in composing, or if one wrote the text and another the score. This problem has not diminished, and today one often sees, particularly in the US, that a large number of



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people are credited as “writers” of a song. In cases where interviews have shed light on the process, it turns out that one may have written the melody, another the text, a third made the arrangement, a fourth having contributed a drum beat, a fifth added some background humming or an echo effect, and so on.

One definite composer and creator of a wealth of original rock material for himself and others to use is Chuck Berry, with songs such as *Maybellene*, *Rock and Roll Music*, *Johnny B. Goode*, *Roll over Beethoven*, *Sweet Little Sixteen*, *Back in the USA* and *Memphis Tennessee*, to mention just a few. These songs are the soul of rock ‘n’ roll music and have not faded by being reused again and again.

An interesting intermezzo is Bo Diddley, an illiterate but charming entertainer who made a special rhythmic beat he had heard somewhere his immediately recognizable signature. The blind Ray Charles mostly played jazz but occasionally wrote a rock song such as *What I’d say*. Naturally, several songs written by others in the style of John Marascalco and Chuck Berry appeared, including Doggett’s *Honky Tonk* (also performed by Buddy Holly) and Williams’ *Dizzy Miss Lizzy*.

Rock music quickly spread to England, where several new compositions were added already during the 1950ies, and subsequently to many other countries. From the 1960ies, England became the centre of creative rock developments, although also e.g. *Beach Boys* in the US or the Canadian-German band *Steppenwolf* were able to add new facets.

**Lionel “Bart” Begleiter** (1930-1990). *Living Doll* (1958, recorded by Cliff Richard and the Shadows).

**Jeremiah “Jerry” Lordan** (1934-1995). *Apache* (1960, recorded by The Shadows).

**Hank Marvin** (1941-), **Bruce Welch** (1941-), **Terence “Jet” Harris**



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(1939-2011), **Daniel “Tony” Meehan** (1943-2005). *Shadoogie* (1961, recorded by *The Shadows*).

**Timm Madsen, Svend Larsen, Johnny Dyrberg, Jørgen Frederiksen, John Andersen.** *Djengis Khan* (1966). *Take a Heart* (1966). On the *Rocking Ghosts* album *For Ghosts only*.

**Fred Fassett** (1938-). *Barbara Ann* (1961, recorded by *The Regents* and by *The Beach Boys*).

**Brian Wilson** (1942-). *Surfin’ Safari* (1962). *California Girls* (1965). *Good Vibrations* (1966). Recorded by *The Beach Boys*.

Cliff Richard and the Shadows (abandoning their previous name Drifters due to copyright issues) produced a number of popular rock songs in a style different from that of the US rock mainstream. Perhaps they can be characterized as having less black roots and more classical influence. Richard sang Begleiter’s *Living Doll* and several American rock songs, while the Shadows soon emerged as an independent band with extremely catchy instrumental music, sometimes closer to pop music (Jones’ *Ghost Riders in the Sky* mentioned earlier), other times closer to rock music (*Apache*, *Shadoogie*). The Shadows had followers on the European continent, such as the Danish group *Rocking Ghosts*, who wrote memorable rock songs like *Djengis Khan* and *Take a heart*, making full use of the rough sound of early guitar amplifiers. They also wrote conventional pop songs.

In the US, a new take on the interface between rock and pop songs was presented by The Beach Boys. The style in Brian Wilson’s compositions involved a soft, rocking beat that weaved music and lyrics together in one hit song after another. Obviously, the beat of waves enjoyed by surfers was the basic inspiration, and although the songs were a bit repetitive, some of them (*California Girls*, *Good Vibrations*) have become summits in rock history.

The British rock scene then started to develop in its own directions,



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driven by unemployed youth growing up in uneventful worker areas and carrying immense talents unspoiled by education. However, the new freedom that at this time made its way into youth communities worldwide<sup>116</sup> also made it possible for the working-class garage bands to mix with music school students and together create outstanding music.

The Beatles started in the footsteps of Chuck Berry and early on mixed rocking rhythms and slow ballads. On the main Beatles albums, most text and music were at the time signed by Lennon and McCartney together. It was generally assumed that the elegant pop songs, which continue to appear today, are Paul McCartney's and the more experimental music that of John Lennon. Later came songs inspired by gurus met in India and written by George Harrison, if not by Lennon. The nonsensical book *In his own write* written by Lennon support this view. However, the revision of authorship credits that took place after the group split up has revealed a more complex picture: McCartney wrote several fast rock songs like *Drive my Car* or *Helter Shelter* and psychedelic or other unconventional songs such as *Penny Lane* or *Sgt. Pepper's Lonely Heart Club Band*, while Lennon also wrote sentimental songs like *Nowhere Man*, *Dear Prudence* or *All you need is Love*. Still, overall the earlier view of their preferences is not substantially incorrect.

The Beatles transformed Chuck Berry's fixed format rock songs into a much more complex and unpredictable mix of soft and hard components, of different tempi and unexpected harmonies. This was emerging in *A hard Day's Night* and *Help*, and particularly in the Lennon song *Ticket to Ride* and in *Norwegian Wood* credited to both him and McCartney. Then came McCartney's violin-based *Eleanor Rigby* and *Yellow Submarine* (in 1968 giving rise to an animated psychedelic movie with use of drawings conceived by the Czech-German art director Heinz Edelmann), Lennon's *Nowhere Man* and *Tomorrow never knows*, followed by the amazing *Penny*

<sup>116</sup> More precisely: in the Western world.



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*Lane/Strawberry Fields Forever* single and *Sgt. Pepper* album in 1967, including McCartney's *Lovely Rita* and Lennon's *Lucy in the Sky with Diamonds* (LSD!) and *For the Benefit of Mr. Kite*. This was rock music at a higher plane, using a thematic form and musical ideas entirely grown in the minds of the two Beatles. However, it was also a departure from the simple rock music, often with absence of beats or using rhythmic beats quite different from those of the earlier Berry-inspired songs. Similar high musical quality was used in writing the more conventional songs on the following albums, *The White Album*, *Abbey Road* and *Let it be*, now including important songs written by George Harrison. After the group split up, John Lennon wrote contemplative songs like *Imagine* and political songs, e.g. appearing on the 1972 album *Some time in New York City* with Yoko Ono. Paul McCartney wrote well-sounding pop songs like *Band on the Run* and *Live and let Die* for a James Bond film.

**Phil Medley** (1916-1997), **Bertrand "Bert" Russell** (1929-1961). *Twist and Shout* (1961, recorded by *Isley Brothers* and by *The Beatles*).

**John Lennon** (1940-1980). *A hard Day's Night*. *You can't do that* (1964). *Help*. *Ticket to Ride* (1965). *Nowhere Man*. *Girl*. *In my Life*. *Run for your life* (1965). *Tomorrow never knows* (1966). *Strawberry Fields Forever*. *Lucy in the Sky with Diamonds* (1967). *Dear Prudence*. *Happiness is a warm Gun*. *Julia*. *Sexy Sadie* (1968). *Hey Bulldog*. *All you need is Love* (1969). *Come together*. *Because* (1969). *Dig a Pony* (1970). All performed by *The Beatles*. *Imagine* (1971).

**Paul McCartney** (1942-). *Can't buy you Love* (1964). *Drive my Car*. *Michelle* (1965). *Eleanor Rigby*. *Yellow Submarine*. *Good Day Sunshine* (1966). *Penny Lane*. *Lovely Rita*. *Sgt. Pepper's Lonely Heart Club Band* (1967). *Hey Jude*. *Back in the USSR* (based on Berry and Wilson). *Blackbird*. *Helter Shelter*. *Lady Madonna* (1968). *She came in through the bathroom window* (1969). *Get Back* (1970). All performed by *The Beatles*. *Band on the Run* (1973). *Live and let Die* (1973, with Linda McCartney). Performed by P. McCartney and



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*Wings.*

**John Lennon, Paul McCartney.** *Love me do* (1962). *Eight Days a Week* (1964). *Norwegian Wood* (1965). Performed by *The Beatles*.

**George Harrison** (1943-2001). *Love you to* (1966). *Within you without you* (1967). *The Inner Light* (1968). *Here comes the Sun* (1969). *I me mine* (1970). All performed by *The Beatles*. *My sweet Lord* (1970 on the album *All things must pass*).

**Michael “Mick” Jagger** (1943-), **Keith Richards** (1943-). *As tears go by* (1964, with Andrew Oldham (1944-), performed by *Marianne Faithfull*). *I can get no Satisfaction* (1965). *Mothers little helper*. *Paint it Black* (1966). *Yesterday’s Paper*. *Back Street Girl*. *Ruby Tuesday*. *Citadel*. *2000 Man*. *She’s a Rainbow*. *The Lantern*. *Gomper*. *2000 Lightyears from Home* (1967). *Street Fighting Man* (1968). *Gimme Shelter*. *Let it bleed*. *Midnight Rambler* (1969). *Angie* (1973). All performed by *The Rolling Stones*.

**William “Bill” Wyman** (1936-). *In another Land* (1967). Performed by *The Rolling Stones*.

**Peter “Pete” Townshend** (1945-). *My Generation* (1965). *I can see for Miles* (1967). *Tommy* (rock opera, 1969). *Quadrophenia* (1973). *Who are you* (1978). All performed by *The Who*.

The Rolling Stones plays straightforward rock songs similar to the early Berry/Beatles songs. They have drive and skills, are more fresh and rough than the often romantic Beatles, but perhaps with less desire to experiment. However, they once deviated from this path, namely at the occasion of the release of Beatles' breathtaking *Sergeant Pepper* album. "We can do as well", they declared and in a few month created an album with all the same sophisticated methods of impression as found on *Sgt. Pepper*. Of course being the second to do this is a bit less meriting than being the first, but their style is sufficiently different from that of the Beatles to make their



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counter-album *Her Majesty's Satanic Request* a classic, and in several ways more innovative and coherent than the Beatles' album. Although many other songs by Jagger and Richards during this period are also quite innovative, e.g. *Paint it Black*, *Yesterday's Paper* and *Ruby Tuesday*, they never fully continued down this road and instead returned to what they saw as the genuine rock 'n' roll style. The positive thing about this is that they wrote new songs of very high quality in the classical rock style and in numbers much larger than that of the occasional rock song from the late Beatles period.

The Who was another group starting with new rock titles of high quality and ending up in a broader and softer style, for example in the rock opera *Tommy*. Remarkably many of the bands formed in British working class environments are deeply marked by a childhood with a father absent in a war on the continent, and an overworked mother trying to bring them up as decently as possible. Both The Who's *Tommy* and Pink Floyd's *The Wall* or Emerson, Lake & Palmer's *An Officer and a Gentleman* attempt to translate this experience into music.

The many groups willing to question conventional thinking and to experiment made the 1960ies and early 1970ies one of the most fruitful periods in road music. This was part of a youth revolt that unfolded in somewhat different styles in different parts of the world of European-derived culture. It took forms influenced by local situations. In England, young people used to be brought up in a highly restrained fashion, based upon a strong class division, and with an elite being welded in an Eton boarding school to Cambridge University format, opposed to the broad mass of "underclass" youth cut out for underpaid work and being rejected if they ever tried to amount to anything. It was largely these underprivileged young people (and primarily the males) that found a new identity in creating rock music. They dreamt of seeing themselves being hailed by masses of screaming spectators (mainly female), in a reversal of social order allowed by the new opportunities in the music world. Dangers of addiction to this new power were bril-



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liantly described in Pink Floyd's album *The Wall*. But before getting to that stage, mentioning a few other examples from the lively British rock scene is in order.

Imaginative music and songs were written by members of the group *Cream*, peaking with Jack Bruce's *SWLABR* in 1967, while Gary Brooker and other members of the group *Procol Harum* at the same time let themselves be inspired by Johan Bach to write songs such as *A whiter Shade of Pale*. Although less directly borrowing from Bach, their other hits (*Homburg*, *Conquistador*, *A salty Dog*) also clearly have classical connotations. A particular turn of rock development was made by the very skilled Scottish flute player Ian Anderson, who with his group *Jethro Tull* managed to make the flute an acceptable rock instrument on par with drums and guitars.

*Jethro Tull* is much more than the mannerism of Ian Anderson playing flute standing on one leg. The tunes composed by Anderson are superb and the arrangements so well done that one tends to overlook the improvisational nature of many passages, or rather to tacitly count that as an extra contribution to the freshness of the overall impression. The album *Aqualung* is a treasure chest of innovative song writing, but Anderson's musical development did not stop there. Several of the *Jethro Tull* albums are complete symphonic pieces resembling operas or plays. *Thick as a Brick* somehow<sup>117</sup> got submitted to a music contest at a catholic girl school, and won (to the credit of the reviewing teachers) despite its shall we say departure from the middle of the road. *A Passion Play* and *Minstrel in the Gallery* are similarly complete "oratorios" of a quality any classical composer would envy (compare if you like with the miserable attempt by Paul McCartney in the *Liverpool Oratorio*). However, *Jethro Tull* moved through many different styles over their development. They show mastery of both plain rock and explore country-like blues-rock on the albums *Too old to Rock 'n' Roll: Too young to*

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<sup>117</sup> Presumably through a girl friend of Anderson needing music to her entry in the musical competition.



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die! and *Songs from the Wood*, respectively, as well as mood-setting, broad-brush tone-paintings on albums such as *Crest of a Nave* (featuring the song *Budapest*) and *Roots and Branches*. Ian Anderson is the main composer all along.

*Yes* was a group influenced by Indian mythology, probably more seriously than John Lennon and George Harrison. They collectively wrote the 19 and 81 minutes long pieces *Close to the Edge* and *Tales from Topographic Oceans* based on texts from Siddharta and the Hindu Shastras. On other albums, they present more conventional rock songs such as *Yours is no Disgrace* from 1971. The rock scene also had room for eccentric characters such as the song writer Sid Barrett (sometimes in collaboration with the other members of the group *Pink Floyd*), who provided new “space rock” in songs such as *Astronomy Domine* or *Interstellar Overdrive*, and innovative music and lyrics in his more down-to-earth songs like *Mathilda Mother*, *The Gnome*, *Bike* and *See Emily Play*, all on the 1967 album *The Piper at the gate of Dawn*.

Barrett was thrown out of the *Pink Floyd* as his mental health deteriorated, and the remaining members tried to recreate his style. It took a couple of albums to get back to the Barrett sound, and the innovative combination of text and music was no longer forthcoming. Most successful in recreating the instrumental part of the Barrett universe was George Waters, with songs such as *Set the Controls for the Heart of the Sun* from 1968 and the songs on the most remarkable *Pink Floyd* album *The Dark side of the Moon* from 1973. Their remarkable long-held fixed or adjacent tones, continuing the effort of Gesualdo and Wagner, but making use of the electronic equipment’s ability to furnish an interesting tone with harmonics that change with time. The 1979 album *The Wall* constitutes a new peak in the development of George Water’s musical talent, influenced by childhood frustrations over the missing fathers at war and a musical expression rendering the stages of developing mental illness, presumably in reference to Barrett’s fate. Other *Pink Floyd* albums such as the music for the 1972 movie *Obscured by Clouds* or the 1987



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album *A momentary Lapse of Reason* use the creation of synthesizer sounds in a context best described as environmental music (and now with David Gilmour as writer or co-writer of several songs).

Greg Lake and Keith Emerson are jazz-rock-classical fusion musicians, with Lake having a past in the group *King Crimson* and Emerson in *The Nice*, before getting together with percussionist Carl Palmer in the group *Emerson, Lake & Palmer*. The members of *King Crimson* wrote innovative music for the album *In the Court of the Crimson King*, and *The Nice* did similarly with songs like *The Thoughts of Emerlist Davjack* and *Flower King of Flies* on the album *Autumn 67 Spring 68*, or *Daddy where did I come from* on the album *Ars Longa Vita Brevis*, with David O'List, Keith Emerson and Keith Lee Jackson as songwriters. Jackson came from a group *Jackson Heights* where he contributed to the song *Insomnia*.

Nearly all of *Emerson, Lake & Palmer's* songs are transcriptions of classical music, from Mussorgsky and Tchaikowsky over Janáček, Bartók, Prokofiev and Joplin to Holst and Ginastera. *ELP* failed to credit their sources, pretending to have written the music themselves. As a result, one still wonders if any at all of their songs are original, or if one just happens not to be familiar with the source. Although I would still recommend listening to the originals, the *ELP* transcriptions are far from trivial and present many interesting ideas, based on the capabilities of modern synthesizers. By playing these classical pieces, *ELP* may have served an educational goal of getting the classical music accepted by youngsters. Examples of transcription tricks accorded to Emerson are the glissandi in Mussorgsky's *Pictures at an Exhibition*, the tutti's in *Mars* from Holst's *The Planets*, or the percussion accompaniment of the trumpets in Coplands *Fanfare for the Common Man*. Equally professional are Lake's paraphrases over American cowboy music, such as *I shot the Sheriff* and *Lucky Man*, the latter possibly an original composition. A quite remarkable transcription is of a theme from Prokofiev's *Lt. Kije Suite*, being made into the anti-commercialisation-of-Christmas song *I believe in Father Christmas* with lyrics by Lake. The electronic



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re-make *Abaddon's Bolero* of Ravel's *Bolero* by Emerson is one of the high points of the *ELP* music, rendering the crescendo and rhythmic accompaniment in an elegant form, and with the repetitive melody being different from Ravel's.

Entertaining music somewhere between pop and rock was delivered by the British group *Queen*, whose members wrote rock songs with a distinct flavour and opera parodies such as the *Bohemian Rhapsody*. Another sound standing out from the crowd was created by Mark Knopfler for his group *Dire Straits*. Their hit songs like *Private Investigations* or *Industrial Disease* have a sound immediately recognisable, despite the conventionality of the musical themes.

**Jack Bruce** (1943-2014). *N.S.U. Dreaming* (1967). *SWLABR* (1967). *White Room. As you said* (1968). Performed by *Cream*.

**Ginger Baker** (1939-). *Toad* (1967, on the *Cream* album *Fresh Cream*).

**Gary Brooker** (1945-). *A whiter Shade of Pale* (1967, with Matthew Fisher (1946-)). *Homburg. Conquistador* (1967). *A salty Dog* (1969). *Grand Hotel* (1973). *Strangers in Space* (1977). All performed by *Procol Harum*.

**Ian Anderson** (1947-). *My Sunday Feeling. A song for Jeffrey* (1968). *Jeffrey goes to Leicester Square. Bourré* (based on Johann Bach). *Fat Man. Reasons for waiting. Living in the past. Sweet Dreams* (1969, on the album *Stand up*). *Aqualung. Cross-eyed Mary. My God. Slipstream. Locomotive Breath. Wind-up* (1971). *Thick as a Brick* (1972). *A Passion Play* (1972, with contribution from Jeffrey Hammond and John Evan). *War Child* (1974). *Minstrel in the Gallery* (1975, title song co-written with Martin Barre (1946-), with string quartet arrangement by David "Dee" Palmer (1937-)). *Too old to Rock 'n' Roll: Too young to die! Pied Piper* (1976). *Songs from the Wood. Jack-in-the-Green. The Whistler* (1977, with input from Barre and Palmer). *Heavy Horses* (1978, with input from Barre and Palmer). *Dun Ringill* (1979). *Crossfire* (1980, with input from Eddie Job



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son). *Fallen on hard Times* (1982, with input from Peter-John Vettese (1956-)). *Later, that same Evening* (1984, with Vettese). *Steel Monkey. Farm on a Freeway. She said she was a Dancer. Budapest. Mountain Man* (1987). *Another Christmas Song* (1989). *Roots to Branches. Valley* (1995). *Dot-com. El Niño* (1999). *Birthday Card at Christmas* (2003). *A change of Horses* (2012). All works performed by *Jethro Tull*.

**John “Jon” Anderson** (1944-), **Christopher “Chris” Squire** (1948-2015). *Looking around* (1969). *Yours is no Disgrace* (1971, with Steve Howe (1947-), Tony Kaye (1946-) and Bill Bruford (1949-)). *Close to the Edge* (1972, with Howe, without Squire). *And you and I* (1972, with Bruford). *Tales from Topographic Oceans* (1973, with Howe, Richard Wakeman (1949-), Alan White (1949-)). *On the silent Wings of Freedom* (1978). All works performed by *Yes*.

**Roger “Sid” Barrett** (1946-2006). *Astronomy Domine* (1967, with Richard Wright (1943-2008)). *Lucifer Sam* (1967). *Mathilda Mother* (1967, with Wright). *Interstellar Overdrive* (with Wright, George Waters (1946-) and Nicholas Mason (1944-)). *The Gnome. Chapter 24. Scarecrow. Bike. See Emily Play. Arnold Layne* (1967). *Jugband Blues* (1969). All performed by *Pink Floyd*.

**George Waters** (1946-). *Let there be more Light. Set the Controls for the Heart of the Sun* (1968). *One of these Days* (1971, with Wright, Mason and David Gilmour (1946-)). *Obscured by Clouds* (1972, with Gilmour). *Free Four* (1972). *Money. Brain Damage* (1973). *Shine on you crazy Diamond I-IX* (1975, with Gilmour and Wright). *Welcome to the Machine* (1975). *The Wall* (1979, with contributions from Gilmour and Ezrin). *The Final Cut* (1983). All performed by *Pink Floyd*.

**David Gilmour** (1946-). *The Gold is in the ... Childhood’s End* (film music, 1972). *Breathe* (1973, with Wright). *On the run* (1973, with Waters). *A momentary Lapse of Reason* (1987, with help from Ezrin, Moore, Carin, Manzanera and Leonard). Performed by *Pink*



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Floyd.

**Robert Fripp** (1946-), **Ian McDonald** (1946-), **Greg Lake** (1947-), **Michael Giles** (1942-), **Peter Sinfield** (1943-). *In the Court of the Crimson King*. *Moonchild*. *Epitaph* (1969). Performed by *King Crimson*.

**Keith "Lee" Jackson** (1943-), **Charlie Harcourt**. *Insomnia* (1970). Performed by *Jackson Heights*.

**Keith Emerson** (1944-2016). *The Thoughts of Emerlist Davjack* (1968, with David O'List (1948-)). *Flower King of Flies* (1970, with Lee Jackson). *Cry of Eugene* (1970, with O'List and Lee Jackson). *Daddy where did I come from* (1968, with Lee Jackson). Performed by *The Nice*. *Abaddon's Bolero* (1977). *Memoirs of an Officer and Gentleman* (1978). Performed by *Emerson, Lake & Palmer*.

**Greg Lake** (1947-). *Lucky Man* (1970). *From the beginning* (1972). *I believe in Father Christmas* (1975, arrangement of Prokofiev melody). Performed by *Emerson, Lake & Palmer*.

**"Freddie Mercury" Farouk Bulsara** (1946-1991). *Bohemian Rhapsody* (1975). Performed by *Queen*.

**John Deacon** (1951-). *You're my best Friend* (1975). Performed by *Queen*.

**Brian May** (1947-). *The Prophet's Song*. *Good Company* (1975). Performed by *Queen*.

**Mark Knopfler** (1949-). *Sultan of Swing* (1978). *Private Investigations*. *Industrial Disease* (1982). *Money for Nothing*. *Walk of Life* (1985). Performed by *Dire Straits*.

Outside the UK, in the US and elsewhere, the new British rock developments naturally gave rise to both copies and further inde-



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pendent development. In the USA, the 1960ies youth protest movement was linked to protests over the US involvement in Vietnam. The concurrent hippie movement involved dropping out from the straight-lined society, smoking illegal vegetable matter, making love to (several) other people, and notably enjoying rock 'n' roll music. However, the business-suit America defeated the revolt after a couple of years, and commercial TV soon learned to ban those rock performances that showed innovation or lack of conformity (such as the group *Steppenwolf* highlighted below, with the reason given for banning them a particular TV-show seen as making fun of the catholic pope). Some years later, hippies were found as conductors on San Francisco cable cars and business-as-usual could continue unhindered.



1968 rock concert in People's Park<sup>118</sup>, Berkeley, California (video still by author), with guitars and drum batteries as main instruments.

This is not to say that the youth revolt was without influence. The *Black Panthers* may have been transformed into models for fancy clothes, but the lot of the black minority in the USA improved considerably. Even more spectacular were the improvements gained by women, both in business and in family contexts. Much of the social luggage of the hippies has become integrated into US and other

<sup>118</sup> "People's Park" was created by a group of Berkeley hippies on a plot in the middle of the city that had been unused for decades. Then Governor of California, Ronald Reagan, wanted the plot to be transformed into a parking lot and called in the US National Guard to apply teargas and clear the hippies off the plot, as it seemed that he did not trust the Berkeley police to be sufficiently harsh.



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societies, although the hippies themselves have vanished from the scene. Today, the music scene in the US is totally dominated by an entertainment industry seeing the looks of the artists (as rendered in music-video and other forms of advertisement) as much more important than the music itself.

Probably the most significant rock band on the American scene during the late 1960ies and early 1970ies was the Canadian band *Steppenwolf* (continuation of a former band *Sparrows*), with its lead singer and main composer John Kay, whose parents had fled from East-Germany over the wall when he was a child, an experience he translated into music on the 1970 album *Seven*. The first *Steppenwolf* albums carried a wealth of extraordinary rock songs, some with a fast beat and others with a slow but very rhythmic singing. Particularly catchy are *Born to be Wild* and *Faster than the Speed of Light* written by Mars Bonfire, *Tighten up your Wig*, *Don't step on the Grass*, *Sam* and *Magic Carpet Ride* about Marihuana partying, and *Lost and Found* by *Trial and Error*, all written by John Kay, and Gabriel Mekler's birthday hymn *28*. The next album, *At your Birthday Party*, continued this line and provided solid rock classics such as *It's never too late* and *Rock me*. The peak of musical inventiveness and perfect coordination with texts deploring the US involvement in Vietnam was reached by the album *Monster* from 1969. The opening title song is a masterpiece of musical fireworks, as is *Draft Resister* and *Move over*. After the rocking *Fag* and the standard song *What would you do (if i did that to you)* one eventually gets to the final song *From Here to There Eventually*, featuring a perfect mix of scales and a backing choir. The subsequent album, *For Ladies Only*, marks a change in subject, but less in style. Remarkable tracks are the title song ("half the world has been built on their tears") and *The Night Time's for you*. A new high point is reached by the 1974 album *Slow Flux*, with texts describing the Watergate affair and Richard Nixon's demise but wrapped in sparkling music (*Justice don't be slow*) or crisp rhythms (*Into the Wind*). The celebration of elegant rock melodies continues on the following album *Hour of the Wolf* and then winds down on a final *Steppenwolf* album and a solo album by Kay.



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**Joachim “John Kay” Krauledat** (1944-). *Power Play* (1967, first performed by Sparrows). *Your Wall’s too High*. *Desperation*. *Take what you need* (with Gabriel Mekler (1942-1977)). *The Ostrich* (1968). *Tighten up your Wig*. *None of your doing* (with Mekler), *Spiritual Fantasy*. *Don’t step on the Grass, Sam*. *Magic Carpet Ride* (with Rushton Moreve (1948-1981)), *Disappointment Number* (unknown). *Lost and Found by Trial and Error*. *Hodge, Poche, strained through a Leslie*. *Resurrection* (1968). *Chicken Wolf* (with Michael Monarck (1950-)). *It’s never too late* (with Nick St. Nicolas (1943-)), *Rock me* (1969). *Monster/Suicide/America* (with Jerry Edmonton and input from Nicolas and Byrom, 1969). *Draft Resistor* (with Jerry Edmonton). *Move Over* (with Mekler). *From Here to There Eventually* (1969). *Shakles and Chains*. *Sparkle Eyes* (with George Biondo (1945-), 1971). *Children of Night*. *Justice don’t be slow* (with Richie). *Fishing in the Dark* (1974). All performed by Steppenwolf.

**Dennis “Mars Bonfire Edmonton” McGrohan** (1943-). *Born to be Wild* (1968). *Faster than the Speed of Light* (1968). *Tenderness*. *The Night Time’s for you*. *Ride with me* (1971). *Caroline* (1975). Performed by Steppenwolf.

**Gabriel Mekler** (1942-1977). *28* (1968). *Don’t cry*. *Happy Birthday* (1969). Performed by Steppenwolf.

**Michael Monarck** (1950-). *Round and down*. *God fearing man* (1969). Performed by Steppenwolf.

**Gerald “Jerry Edmonton” McCrohan** (1946-1993). *Jupiter Child* (with John Kay, Nick St. Nicholas, 1969). *For Ladies Only*. *I’m asking* (with John “Goldy McJohn” Goadsby (1945-), 1971). *Gang War Blues* (with Kay, Fowler, McJohn). *Straight shooting Woman* (1974). *Hard Rock Road* (1975). Performed by Steppenwolf.

**Larry Byrom** (1948-). *Who needs ya* (with Beek, 1970). *Fag* (with Larry Edmonton, Niclolas, 1971). Performed by Steppenwolf.



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**Bobby Cochran.** *Into the Wind* (with Beek, 1974). *Someone told a Lie* (with Kay, 1975). *Scullduggery* (1976). Performed by *Steppenwolf*.

During the late 1960ies, the US West Coast hippie environments gave rise to a number of meritable rock bands. One of them is *Iron Butterfly*, producing solid (before the word “heavy” became common) rock and imaginative melodic contents. Highlights are *In-A-Gadda-Da-Vida*, *Her favorite Style* and *Soldier in our Town*. The group developed a particular psychedelic style different from that of the English bands, enhanced through the metallic sounds of Doug Ingle’s synthesizer. A similar style was adopted by Lou Reed, who wrote a number of remarkable songs for the group *Velvet Underground* and the singer *Nico*. The most successful West Coast rock band was *Jefferson Airplane* (later *Jefferson Starship* and then just *Starship*). They combined a strong sense of melody with a forceful rock drive and added variation from hard to soft by putting a female singer in the forefront for many of their songs (Grace Slick during most of the band’s existence). Marty Balin wrote the early rock pieces, while Grace Slick took care of the non-conventional writing of ballads (except for the group’s first hit, *Somebody to Love*, written by her brother). Like for most of the 1960ies rock bands, marijuana and other drugs played a significant role. However, it is well known that such drugs can lower the ability to exert self-criticism, and as a result, there are melodies of questionable quality on many of the flower power albums, for instance “*A small package...*” on the *Airplane* album *After Bathing at Baxter’s* and “*Revolution 9*” on the Beatles *White Album*. Some contemporary reviewers politely called them psychedelic instead of poor. Fortunately, groups like the Beatles, *Steppenwolf* or *Jefferson Airplane* also wrote many songs not negatively affected by their drug use, including some that specifically dealt with or praised such use (for example “*Lucy in the Sky with Diamonds*” and “*Magic Carpet Ride*”). Paul Kantner soon became the most substantial song writer for *Jefferson Airplane*, and with time new members were coming to the group and remarkably were able to write in a style very similar to the early hits, but sea-



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soned with the more refined range of effects that came along as rock music progressed. This allowed the successor band, *Jefferson Starship*, to maintain the front position and not until the late 1980ies did the quality decline, as a result of using producers as song writers, which led the group in the direction of ordinary pop music such as the 1987 song *Set the Night to Music*.

Another Californian group, *Grateful Dead*, appeared on the scene during the late 1960ies. The main writer, Jerry Garcia, in collaboration with the other band members produced interesting flower power music for a couple of years but then changed to a sort of country music and to lengthy static pieces that many found boring. Complementing Grace Slick's perfect rock-blues combinations, Suzanne Vega later provided a much needed female take on rock music, with songs like *Luka* and the spoken *Tom's Diner*. Jim Morrison and *The Doors* came up with an insisting musical style accompanied by literary texts drawing from writers of high quality. Morrison's mastering of a half-singing, half-spoken recital gave the music a truly outstanding texture, but also increasingly exhibited forewarmings of his suicide. In any case, several of the songs have become basic rock classics. The musically talented Alice Cooper produced a number of fine implementations of the rock moods surfacing from 1968 and onwards, in competition with his drinking problem that also is the subject of quite many of his song texts. His flirting with gender identity preceded later examples such as David Bowie and Depeche Mode's, and very catchy songs appeared from time to time, such as *School's out* from 1972, *Elected* (based on his 1969 song *Reflected*) from 1973 where *Alice Cooper* was still the name of a band and not a person, and the entity of songs on the 1975 album *Welcome to my Nightmare*. Remarkable songs kept appearing, e.g. *Lost in America* from 1994.

**Doug Ingle** (1945-). *Possession*. *Unconscious Power* (with Denny Weiss). *Look for the Sun* (with Weiss). *Stamped Ideas* (1968). *Most anything you want*. *Are you happy*. *In-A-Gadda-Da-Vida* (1968). *In the Times of our Lives* (with Ron Bushy (1945-)). *Real Fright* (with



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Bushy, Erik Brann (1950-2003)). *In the Crowds* (with Lee Dorman (1942-2012)). *It must be Love. Her favorite Style. Filled with Fear*(1969). *The best Years of our Life. Soldier in our Town. Easy Rider (let the wind pay the way)* (using old folk song). *Butterfly Bleu* (1970, all with Bashy, Dorman). Performed by *Iron Butterfly*.

**Denny Weiss.** *Gentle as it seem* (1968). Performed by *Iron Butterfly*.

**Lou Reed** (1942-2013). *All tomorrow's Parties. I'm waiting for the Man. Femme fatale* (1968). *The murder Mystery* (1969). *Sweet Jane* (1970). Performed by *Velvet Underground and Nico*.

**Marty(n) "Balin" Buchwald** (1942-). *Blues from an Airplane* (with Alexander "Skip" Spence (1946-1999)). *Run around* (with Paul Kantner (1941-2016)). *And I like it* (with Jorma Kaukonen (1949-), 1966). *Plastic Fantastic Lover* (1969). *Volunteers* (with Kantner, 1969). Performed by *Jefferson Airplane*.

**Darby Slick.** *Somebody to Love* (1967). Performed by *Jefferson Airplane*.

**Grace Slick** (1939-). *White rabbit* (1967). *Rejoyce. Two Heads* (1967). *Hey Frederick* (1969). Performed by *Jefferson Airplane*. *Switchblade* (1976). *Showdown* (1984). Performed by *Jefferson Starship*.

**Paul Kantner** (1941-2016). *Wild Thyme. Won't you try* (1967). *In time* (1968). *War Movie* (1971). *Madeline Street* (1989). Performed by *Jefferson Airplane*. *I want to see another World* (1975). *Things to come. Freedom at Point Zero* (1979). *Modern Times* (1981). *Out of Control. I came back from the Jaws of the Dragon* (1982). *Connection. Rose goes to Yale. Champion* (1984). Performed by *Jefferson Starship*.

**Jorma Kaukonen** (1949-). *Trial by Fire* (1972). Performed by *Jefferson Airplane*.



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**Pete(r) Sears** (1948-). *Hot Water* (1976). *Quit wasting Time* (1982). *Live and let Live* (1984). Performed by *Jefferson Starship*.

**Craig Chaquico** (1954-). *Mary* (1981). *Can't find Love* (1982). Performed by *Jefferson Starship*.

**Peter Wolf** (1952-, also producer). *Magician* (1984). Performed by *Jefferson Starship*. *Set the Night to Music* (1987). Performed by *Starship*.

**Keith Olsen** (also producer). *It's not over ('till it's over)*. *Transatlantic* (1987). Performed by *Starship*.

**John "Mickey" Thomas** (1949-). *Love among the Cannibals* (with Mark Morgan, 1989). Performed by *Starship*.

**Jerry Garcia** (1942-1995). *The Golden Road* (with Bill Kreutzmann, Phil Lesh (1940-), Ron "Pigpen" McKernan, Bob Weir). *Cream Puff War* (1967). *St. Stephen* (with Lesh, Robert Hunter (1941-), 1969). Performed by *Grateful Dead*.

**Suzanne Vega** (1959-). *Luka* (1986). *Tom's Diner* (1987).

**James "Jim" Morrison** (1943-1971). *Break on through (to the other side)*. *Soul Kitchen*. *Light my Fire* (with Robert Krieger (1946-), Raymond "Ray" Manzarek Jr. (1939-2013), John Densmore (1944-), 1967). *People are strange* (with Krieger). *When the Music's over* (with Krieger, Manzarek, Densmore, 1967). *Hello, I love you*. *Spanish Caravan* (with Krieger, Manzarek, Densmore, 1968). *Shaman's Blues* (1969). *Waiting for the Sun*. *Ship of Fools* (with Krieger). *The Spy*. *Queen of the Highway* (with Krieger, 1970). *L. A. Woman*. *L'America*. *Riders of the Storm* (with Krieger, Manzarek, Densmore, 1971). All performed by *The Doors*.

**Robert "Robby" Krieger** (1946-). *You're lost little Girl* (1968). *Touch me* (1969). Performed by *The Doors*.



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**Vincent “Alice Cooper” Furnier** (1948-). *Halo of Flies* (with Glen Buxton (1947-1997), Dennis Dunaway (1946-), Neil Smith (1947-)). *Desperado* (with Michael Bruce (1948-), 1971). *School’s out* (with Bruce, Buxton, Dunaway, Smith). *Elected* (with same, 1973). *No More Mr. Nice Guy* (with Bruce, 1972). *Muscle of Love* (with Bruce, 1973). *Welcome to my Nightmare*. *Only Women Bleed*. *Years ago* (both with Richard “Dick” Wagner (1942-2014), 1975). *Road Rats*. *King of the Silver Screen* (based on cartoon film tune, both with Dick Wagner and Robert “Bob” Ezrin (1949-), 1977). *Skeletons in the Closet* (with Duane Hitchings, 1981). *Give it up* (with “Kane” Robert Atlas (1962-), 1986). *Poison*. *I’m your Gun* (with John “Desmond Child” Barrett (1953-), John McCurry (1957-), 1989). *Lost in America* (with Dan Wexler, Bob Pfeifer, 1994). Performed by Alice Cooper (and his bands).



Rock concerts increasingly used light shows and later dance and video performances (The group Phish playing in Miami 2009, Holger Christoph, Creative Commons public domain photo).



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**Rolf Kempf.** *Hello Hooray* (1973, on the Alice Cooper album *Billion Dollar Babies*).

**Arthur Lee** (1945-2006). *Seven plus seven is...* (1981, on the Alice Cooper album *Special Forces*).

**Paul Cook** (1956-), **Stephen Jones** (1955-), **Glen Matlock** (1956-), **John Rotten** (1956-). *Anarchy in the UK* (1976). *God save the Queen* (with use of ~1600 anthem, 1977). Performed by *Sex Pistols*.

**Declan “Elvis Costello” MacManus** (1954-). *Chemistry Class* (1979).

By the late 1970ies, many observers stated that “rock is dead”. The reaction of the music industry in the UK was to market something called “new rock” or “punk rock”, being essentially the old rock speeded up to a tempo where the lyrics became difficult to hear and where people without much voice thus had the chance to become rock-singers. Examples are the *Sex Pistols* and *Elvis Costello*. The US music industry picked this idea up, but in one case reached a much higher musical quality due to the talent of Debbie Harry and her band *Blondie*. Her rock songs were fresh and straightforward with impeccable voice and beat, from the early *X Offender* (1976) over a string of top quality songs such as *Union City Blue* and *Accidents never happen* on the album *Eat to the Beat* (1979) to *War Child* (1982), *Backfired* (1981), *I want you* (1986) and *Deep End* (2007), the latter on solo albums. She managed with producers to remix many of the earlier songs into disco style on the 1988 album *Once more into the Bleach*, in a way that improved some of the songs and added interesting singing in French and Spanish.

**Deborah Angela “Debbie Harry” Tremble** (1945-). *X offender* (with Gary “Valentine” Lachman (1955-)). *Little Girl Lies* (1976). *I’m on E* (with Chris Stein, 1959-), 1978). *One Way or Another* (with Nigel Harrison (1951-)). *Heart of Glass* (with Stein, 1978). *Dreaming* (with Stein). *Union City Blue*. *Eat to the Beat* (both with Harrison). *Atomic* (with D. Festri). *Victor* (with Infante). *Go through it*



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(with Stein, 1980). *Jump jump. Chrome* (with Stein, 1981). *War Child* (with Harrison, 1982). *I want you* (with guitar insert by Antoinette Colandero). *French Kissing in the USA. Rockbird* (both with Stein, 1986). *Deep End* (with Barbare “Barb” Morrison (1967-), Christian Nieland, 2007). *Once more into the Bleach* (remix album 1988; including additional songs with other composers).

**Chris Stein** (1959-). *Detroit* (with Jimmy Destri (1954-), 1978). *Sunday Girl* (1978). *Shayla* (1979). Performed by *Blondie*.

**Jimmy Destri** (1954-). *Accidents never happen* (1979). Performed by *Blondie*.

**Bernard Edwards** (1952-1996), **Nile Rodgers** (1952-). *Backfired* (1981). Performed by *Debbie Harry*.

**Jerry Ragovoy** (1930-2011). *Try (just a little bit harder)* (with Chip Taylor (1940-), 1969). *Get it while you can* (with Mort Schuman, (1936-1991), 1971). Performed by *Janis Joplin* (and band).

**Janis Joplin** (1943-1970). *Move over. Mercedes Benz* (with Bob Neuwirth (1939-), Michael McClure (1932-), 1971).

**Kris Kristoffersen** (1936-). **Fred Foster** (1931-). *Me and Bobby McGee* (1971, on the Janis Joplin album *Pearl*).

During her short career, Janis Joplin mostly song standard blues songs such as Big Mama Thornton’s *Ball and Chain*, backed by an insignificant band called *Big Brother and the Holding Company*. Her drug-based, desperate and self-exposing performances conveyed a sense of sincerity that was appreciated by music audiences, especially after her death. Other “specialist” characters on the rock scene include a number of singers taking a humorous approach to life (as Joplin also did in her *Mercedes Benz* song and Alice Cooper in *Lost in America*), notably Shel Silverstein and Dr. Hook.



Scott Joplin: *The Entertainer* (1902).

**Sheldon “Shel” Silverstein** (1930-1999). *A boy named Sue* (1969). *Freakin’ at the Freaker’s Ball*. *I got stoned and I missed it*. *The Cover of the Rolling Stone*. *Queen of the Silver Dollar*. *Stacey Brown got two*. *Liberated Lady* (1972). *Sylvias Mother*. *The wonderful Soup Stone* (1973). Also performed by *Dr. Hook and the Medicine Show*.

**Dennis Locorriere** (1949-), **Ron Haffkine**, **Sam Weedman**. *Baby makes her blue Jeans talk* (1982). Performed by *Dr. Hook*.

Punk rock continued to be popular in the US, with bands such as *Ramones* and *Green Day*. The heavy-rock bands departed from the early *Led Zeppelin*, *Black Sabbath* and *Deep Purple* style and became more inclined towards motorcycle enthusiasts with marks on their leather jackets and damaged hearing, but sometimes with gentle human beings behind the masks. Current heavy metal bands need extra pondus to perpetuate a style that has been around for 50 years without much musical renewal. Of course, they hope to attract new, young listeners, even if their working concept is just “more of the same, but louder”. *Metallica* has tried to mix heavy rock with lighter charm, while several other metal bands go in the opposite direction and add more fireworks, such as the pyrotechnic shows by the German outfit *Rammstein*.

In the UK, a variety of stylistic moods have emerged with time, mostly much softer than the early rock styles, and with a musically less outstanding character (*T. Rex*, *David Bowie*, *Iggy Pop*, *Sniff ‘n’ the Tears*, *City Boys* and *Irish U2*). *Sniff ‘n’ the Tears* combine singing in a funny Caribbean accent with meaningful texts and melodic tunes approaching pop music. *City Boys* sport a complex harmony in their orchestration, but hardly any development has taken place between the early and the late albums (quite in contrast to the frequent experimentation of bands such as *The Beatles*). The second generation rock bands are often technically more brilliant and have better equipment than their early counterparts, but equally often they are not particularly innovative, compared with the people who first defined rock music. A bit untraditional is the US group *Sparks*



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).



(lately merged with the Scottish band *Franz Ferdinand* as *FFS*).

On both sides of the Atlantic Ocean, analogues of big band jazz outfits have appeared, such as *The Tubes* and *Roxy Music*. The results sound attractive but after a while tend to resemble boring retro stage-shows or film music without film action, reinforcing the judgement that conventional rock music is on the way out if not already dead.

**Douglas “DeeDee Ramone” Colvin** (1951-2002). *Blitzkrieg Bob* (with Tamás “Tommy Ramone” Erdély (1949-2014), 1976). *Teenage Lobotomy* (with Tommy, John “Johnny Ramone” Cummings (1948-2004), Jeffrey “Joey Ramone” Hyman (1951-2000), 1977). *Rock ‘n’ Roll Radio* (with Johnny, Joey, 1980). *Psycho Therapy* (with Johnny, 1983). Performed by *Ramones*.

**Billie Armstrong** (1972-), **Michael “Mike Dirnt” Pritchard** (1972-), **Frank “Te Cool” Wright III** (1972-). *Longview*. *When I come around* (1994). *An American Idiot* (rock opera, 2004). Performed by *Green Day*.

**James “Jimmy” Page** (1944-). **Robert Plant** (1948-). *Good Times bad Times* (with John “Paul Jones” Baldwin (1946-), John Bonham (1948-1980), 1969). *Whole Lot of Love* (with same plus Willie Dixon (1915-1992), 1969). *Immigrant Song* (1970). Performed by *Led Zeppelin*.

**Anthony “Tony” Iommi** (1948-). **Terence “Geezer” Butler** (1949-), **William “Bill” Ward** (1948-), **John “Ozzy” Osbourne** (1948-). *Iron Man* (1970). Performed by *Black Sabbath*.

**Neil Diamond** (1941-). *Kentucky Woman* (1968). Performed by *Deep Purple*.

**Richie Blackmore** (1945-), **Ian Gillan** (1945-), **Roger Glover** (1945-), **John Lord** (1941-2012), **Ian Paice** (1948-). *Woman from Tokyo*



Scott Joplin: *The Entertainer* (1902).

(1973). Performed by *Deep Purple*.

**James Hetfield** (1963-), **Lars Ulrik** (1963-). *Hit the lights*. *No remorse* (1983). *That was just your Life*. *Cyanide* (with Kirk Hammett (1962-), Robert Trujillo (1964-), 2008). Performed by *Metallica*

**Till Lindeman** (1963-), **Christoph Schneider** (1966-), **Christian Lorenz** (1966-), **Oliver Riedel** (1971-), **Richard Kruspe** (1967-), **Paul Landers** (1964-). *Heirate mich (Marry me)* (1995). *Benzin (Gasoline)* (2005). Performed by *Rammstein*.

**Mark Bolan** (1947-1977). *Telegram Sam* (1972). *20<sup>th</sup> Century Boy* (1973). Performed by *T. Rex*.

**David “Bowie” Jones** (1947-2016). *Lust for Life* (1977). *Space Oddity* (1969). *Ziggy Stardust* (1972). *Let’s dance* (1983). *Under Pressure* (with members of *Queen*). *Up the Hill backwards* (1981).

**Ricky Gardiner** (1948-). *The Passenger* (1977). Performed by *Iggy Pop*.

**Paul Roberts** (1948-). *Driver’s Seat* (1978). *The hand of Fate*. *Company Man*. *You may find your Heart* (1982). Performed by *Sniff ‘n’ the Tears*.

**Merle Haggard** (1937-2016). *Hungry Eyes* (1968). Also performed by *Sniff ‘n’ the Tears*.

**Les Davidson**, **Jamie Lane**. **Nick South**, **Mike Taylor**. *Gold* (1982). Performed by *Sniff ‘n’ the Tears*.

**Lol Mason**. *Moonlight (shake my hand and leave)* (with Steve Broughton, Max Thomas). *Deadly delicious* (with Mike Slamer). *Sunset Boulevard* (with Broughton, Thomas). *Haymaking Time* (with Slamer, Thomas, Chris Dunn, Roger Kent, Roy Ward, 1976). *Momma’s Boy* (with Broughton). *Narcissus*. *Dinner at the*



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

Ritz (both with Thomas). *State Secrets – a Thriller* (with Slamer, Thomas, 1976). *Dear Jean (I'm nervous)* (with Slamer). *She's got Style*. *Young men gone West*. *One after Two* (all with Thomas, 1977). *Cigarettes* (with Broughton, Slamer). *The World loves a Dancer* (with Thomas, 1978). *The Day the Earth caught Fire* (with Slamer, Thomas). Performed by *City Boys*.

**Paul “Bono” Hewson** (1960-), **David “Edge” Evans** (1961-), **Adam Clayton** (1960-), **Laurence “Larry” Mullen Jr.** *Sunday bloody Sunday* (1983). *Pride (in the Name of Love)* (1984). *City of blinding Lights* (2004). Performed by *U2*.

**Ron Mael** (1945-). *This city is not big enough for both of us* (1972). Performed by *Sparks*.

**Robert Hardy** (1980-), **Alex Capranos** (1972-), **Nick McCarthy** (1974-), **Paul Thomson** (1976-), **Russell Mael** (1948-), **Ron Mael** (1945-). *Dictator's Son*. Performed by *FFS*.

**David Foster** (1949-), **Fee Waybill** (1950-), **Steve Lukather** (1953-). *She's a beauty*. *Fantastic Delusion*. *Theme park* (1983). Performed by *The Tubes*.

**William “Bill” Spooner** (1949-), **Vince Welnick** (1951-2006). *Smoke* (with Michael Cotton). *Hit Parade* (1977). Performed by *The Tubes*.

**Barton “Lee” Hazelwood** (1929-2007). *This Town* (1977). Performed by *The Tubes*.

**John Lennon, Paul McCartney**. *I saw her standing there*. 1978 Punk version performed by *The Tubes*.

**Bryan Ferry** (1945-). *Virginia Plain* (1972). *More than this*. *Avalon* (1982). Performed by *Roxy Music*.



Scott Joplin: *The Entertainer* (1902).

A bit of novelty is occasionally seen when the forms of rock music described above are transferred and adapted to regions of the world that have a different music history and thus the option of combining rock elements with other types of folk or art music. In Japan, one of the few noteworthy bands from the period around 1980 was *Sandii and the Sunsets*, combining rock songs with insistent beats and drum patters derived from the Japanese temple and court traditions (cf. the picture on page 181 of Chapter 8). Less interesting today is *Yellow Magic Orchestra* formed by Harumi Hosono during the same period, based on use of the most sophisticated synthesizers and computer tools at the time, but with a musical content mainly based on film themes and similar already existing music. Some own compositions were added by two new members of the group, the multitalented Sakamoto and the drummer Takahashi. Perhaps unfairly, their music reminds me of the infernal noise from low-quality computer “music” impacting on anyone venturing into the streets of the Akihabara district of Tokyo during the late 20<sup>th</sup> century.

**Sandii (Suzuki), Makoto Kubota.** *Heat Scale. The great Wall. Tohmei Ningen. El Puzzlo* (1981). *Dream of Immigrants* (1982). *Calling you* (1983). Composers are not identified. Performed by *Sandii and the Sunsets*.

**Yukihiro Takahashi** (1952-). *La Femme Chinoise* (1978). *Expecting Rivers* (with Sakamoto, 1983). Performed by *Yellow Magic Orchestra*.

**Ryuishi Sakamoto** (1952-). *Technopolis* (1979). *1000 Knives* (1981). . Performed by *Yellow Magic Orchestra*.

Protest singing has from time to time become imbedded in expressions of political correctness, as exemplified by the Australian group *Midnight Oil*, whose most significant album, *Red sails in the Sunset*, expresses the right opinions on nearly all subjects of the (then) current debates. But the album is melodic and includes one



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

of their best songs, *Jimmy Sharman's Boxers*, which manages to convey a deep-felt commitment to protest against permitting professional boxing ("your days are darker than your nights!"). Several other tracks on this album are worth listening to, and each subsequent album has at least one interesting song. During the 1960ies, Australia had a Beatles-look-alike group *Easybeats*, but it was not until *Midnight Oil* that an international presence was forthcoming and in part supplemented by the parodic songs of *Men at Work*, sporting a kangaroo-parallel to Chuck Berry's duck-walk during performances. More serious and with occasional references to classical music was the New Zealand group *Split Enz*. They wrote hit songs and the classical interludes were of their own making, in contrast to the borrowing of classical themes by *Emerson, Lake and Palmer*. From the 1980 album *True Colours*, the lead singer Tim Finn and his younger brother Neil provided quite catchy tunes like *Nobody takes me seriously*, *History never repeats*, *One step ahead*, and *Haul away*, while keyboard-player Eddie Rayner provided charming ballads like *Albert of India* or *The lost Cat*.

**Harry Vanda** (1946-), **George Young** (1946-). *Friday on my Mind*. *Happy is the Man* (1967). Performed by *Easy Beats*.

**Robert "Rob" Hirst** (1955-), **James "Jim" Moginie** (1956-). *Jimmy Sharman's Boxers*. *Best of both Worlds*. *Helps me helps you* (1984). Performed by *Midnight Oil*.

**Peter Garrett** (1953-), **James "Jim" Moginie** (1956-). *Brave Faces* (1981). *Short Memory*. *Power and the Passion* (with Rob Hirst (1955-), 1982). *When the Generals talk*. *Sleep* (with Hirst). *Who can stand in the Way*. *Bells and Horns in the Back of beyond* (with Hirst, Peter Gifford (1955-), Martin Rotsey). *Shipyards of New Zealand* (1984). *The dead Heart* (with Hirst, 1987). Performed by *Midnight Oil*.

**James "Jim" Moginie** (1956-). *Earth and Sun and Moon* 1993). Performed by *Midnight Oil*.



Scott Joplin: *The Entertainer* (1902).

**Colin Hay** (1953-). *Down under* (with Ronald “Ron” Strykert (1957-)). *Who can it be now?* (1981). *Overkill* (1983). Performed by *Men at Work*.

**Brian “Tim” Finn** (1952-). *Walking down the Road. Stranger than Fiction* (both with Philip “Phil” Judd (1953-), 1975). *Lovey Dovey* (with Judd, 1976). *My Mistake* (with Anthony “Eddie” Rayner (1952-), 1977). *Hermit McDermitt* (1979). *Nobody takes me seriously. Poor Boy* (1980). *Walking through the Ruins. Ghost Girl* (1981). *Haul away* (1982). Performed by *Split Enz*.

**Philip “Phil” Judd** (1953-). *Sugar and Spice* (1977). Performed by *Split Enz*.

**Neil Finn** (1958-). *I got you. What’s the matter with you. Missing Person* (1980). *History never repeats. One step ahead. Iris* (1981). Performed by *Split Enz*.

**Anthony “Eddie” Rayner** (1952-). *Albert of India* (1981). *The lost Cat* (1984). Performed by *Split Enz*.

**Mandawuy Yunupingu** (1956-2013). *Gapu* (arranged folk song, 1992). *Timeless Land* (with W. Marika, S. Kellaway, D. Bridie, 1993). Performed by *Yothu Yindi*.

**Malik Høegh** (1952-), **Per Berthelsen**. *Pivfit nutât (New Times). Erqasûteqarneq (Worry)* (1973). *Takomartaq. Aasarisseruttoraq* (1974). Performed by *Sumé*.

**Lars “Hug” Haagenen** (1953-), **Anders Brill, Nils Torp, Jonny Voss**. *Igen og igen (Again and again). Militzkvinder (Militz-Women). Bodyguards* (1980). *Bag de røde Bjerger (Behind the red Mountains). Patrulje. Bravo Charlie. Mama Mama. Ansigt til Ansigt (Face to Face)* (1982). Performed by *Kliché*.



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

**Christoph "Cris" Karrer** (1947-), **Falk Rogner** (1943-), **John Weinzierl** (1949-). *Archangel Thunderbird* (with Siegfried Lock). *Cerberus* (1970). *One blue Morning. Hallelujah, Live in Jericho* (1977). Performed by *Amon Düüil II*.

**Renate Knaup** (1948-). *Vortex* (with Karrer). *Holy West* (with Rogner, Danny Fischelscher). *Mona* (with Rogner, 1981). Performed by *Amon Düüil II*.

**Christian "Blixa Bargeld" Emmerich** (1959-), **Mark Chung** (1957-), **FM Freiheit**, **Alexander "Hacke" von Borsig** (1965-), **Andrew "NU Unruh" Chudy** (1957-). *Die Interimsliebendes (Interim Lovvers)*. *Zebulon* (1993). Performed by *Einstürzende Neubauten*.

**Carlos Santana** (1947-). *El Farol (the Lantern)* (with KC Porter). *The Calling* (with C. Thompson, 1999). Performed by *Santana*.

Indigenous people in colonized areas such as the aborigines in Australia and the inuit in arctic regions have produced interesting hybrid music by combining their folk song traditions with rock music. Australian *Yothu Yindi* is strongly inclined towards British pop songs, although they do use the traditional instrument *Didgeridoo*, while *Sumé* from Greenland succeeds in making use of inuit 5-tone scales from local folk music within rock songs.

*Kliché* is a short-time collaboration between Danish musicians engaged in other groups before and after the brief but remarkable *Kliché* time. They do not sing well (a trait shared with e.g. German *Kraftwerk* mentioned in chapter 10), but instead of hiding this fact, they decided to yodel (a kind of falsetto singing popular in traditional Switzerland) their way through a number of self-composed comments on newspaper headlines. Their musicality turns out capable of lifting them through this impossible task, and the result is quite pleasing and innovative to listen to. Such appearances of plain contradictions to any musical rule are part of the charm of the music scene: It is possible to succeed even when breaking all the rules.



Scott Joplin: *The Entertainer* (1902).



*Amon Düül* was a German “commune” of politically interested people using music as one type of communication. However, they soon split into one group that wanted to engage in politics and another primarily interested in music. The latter was called *Amon Düül II*. Their music is to many observers very “German”, meaning of high professional quality but unnecessarily heavy-handed. This does not contradict that some of their pieces are quite interesting, e.g. by incorporating quotes from Beethoven or early 19<sup>th</sup> century Music Hall sound. More bluntly experimenting is another German group *Einstürzende Neubauten* with strong influence from the classical serialists and no squinting to popularity. Ethnic music exists in many countries, due to multiethnic trends created over history or more recently by “guest workers”. The section above on folk music gave a number of examples, but often, the mainstream preferences at a given time dominates over the efforts to introduce “foreign” components into the musical genres cultivated by the music industry. One example is the technically brilliant Mexican *Carlos Santana*, who adapts easily to conventional styles, so that one has to look rather carefully to find a few examples of interesting features of local origin in his music.

The UK did not lose its front position in rock and other rhythmic music that was earned during the 1960ies. A wealth of bands with interesting takes on the next steps in moving from simple rock music to more complex combinations with pop and electronica turned up from the late 1970ies to the early 1990ies. Some of them fits the *Back to Basics* heading of the following chapter and will be deferred to there, while a few other ones will round up this chapter. Often the distinction is not water tight, which is not unexpected because a given band may want to explore different stylistic concepts.

**Anthony "Tony" Banks** (1950-), **Philip "Phil" Collins** (1951-), **Michael "Mike" Rutherford** (1950-). *Behind the Lines* (1980). *Land of Confusion* (1986). Performed by *Genesis*.

**Peter Gabriel** (1950-). *Darkness* (2012).



Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).



**Susan "Siouxsie Sioux" Ballion** (1957-). *Pure* (with John McKay, Steven "Severin" Bailey (1955-), Kenny Morris (1957-)). *Switch* (with McKay, 1978). *Happy House*. *Lunar Camel* (both with Severin, 1980). Performed by *Siouxsie and the Banshees*.

**Steven "Severin" Bailey** (1955-), **John McKay**. *Jigsaw Feeling*. *Over-ground* (1978). Performed by *Siouxsie and the Banshees*.

**David Barbarossa** (1961-), **Leigh Gorman** (1961-), **Malcolm McLaren** (1946-2010), **Matthew Ashman** (1960-1995). *Chihuahua*, *Jungle Boy* (see *Jungle!*) (1981). Performed by *Bow Wow Wow*.

**Simon le Bon** (1958-), **Nicholas "Nick Rhodes" Bates** (1962-), **Nigel John Taylor** (1960-), **Roger Taylor** (1960-), **Andrew "Andy" Taylor** (1981-). *Anyone out there*. *Careless memories*, *Faster than Light* (1981). Performed by *Duran Duran*.

While *Genesis* and their associate Peter Gabriel went from pop-like music to film-like music, *Siouxsie and the Banshees* provided very imaginative new rock, making good use of all the forthcoming synthesizer and computer tools, but without becoming an electronic band like some of the ones mentioned towards the end of chapter 10. *Bow Wow Wow* was a new-rock band with fast and nonchalantly served earhangers, which they initially distributed as homegrown cassette tapes on the streets of London, when not fighting with the parents of their 14-year old singer over her half-naked pictures appearing on the cover of the first record-company production with the straightforward title *SeeJungle!SeeJungle!GoJoinYourGangYeah CityAllOver!GoApeCrazy!* More quiet music was provided by *Duran Duran*, of declining interest as the music eventually approached soap opera style.

The rock music and variants developing from it during the late decades of the 20<sup>th</sup> century constitute a unique period in the story of music for common people (and actually not excluding not-so-



Scott Joplin: *The Entertainer* (1902).

common people). A plenitude of new ideas emerged and were subsequently bent and modified in all directions. Earlier classical, jazz and folk music were occasionally integrated into the new material but in a most natural way. A balance always had to be maintained, so that the softening of the rock music did not degrade into luteon music, such as the earlier degradation of art music into "musique de salon", vaudevilles, operettas, musicals and elevator entertainment. The 21<sup>st</sup> century shows strong signs of decline, but recently, there have also been examples of innovation, of attempts to further develop the rock style into new interesting listening experiences (see chapter 10).

One thing that has changed during the upcoming of new popular music styles is the relation between composers and performers. In classical music, the role of the performers was and is to bring out as fully as possible the intentions of the composer. A good composition reaches its best by the most skilled performers, provided that they aim at interpreting and not changing. A lousy piece of classical music will not become good by being performed by top artists, although it can arouse a certain interest. In popular music, jazz and rock, the situation appears to be quite different. There seems to be no requirement at all to think about the intentions of the composer, the aim is for the interpreter to perform well, even if the interpretation carries the music kilometres away<sup>119</sup> from the original. The interpreter is free to change the composition as she (or he) sees fit, but still has to give credit to the composer, at least in the copyright notice. There are plenty of examples of insignificant songs being lifted to quite interesting pieces of music by the performers. Of course, as this book is about composers not interpreters, the originators are not omitted and the role of the performers may be played down, but there are several borderline cases, where the interpretation alone fulfils the criterion I used for including music in this survey, namely introduction of new concepts or technical twists.

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<sup>119</sup> In the USA, one would say "miles away", although the US actually consented internationally to use metric units as early as in the 1950ies.



Fred "Jelly Roll" Morton: *Black Bottom Stomp* (1926).

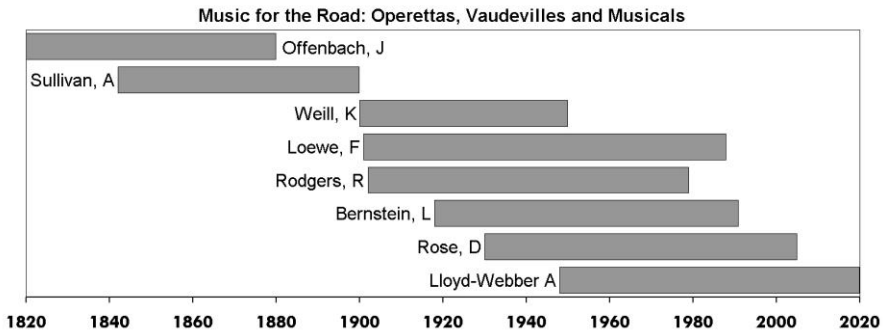
An important observation is that quality of new music is not measured by commercial chart listing. How many 12-year old kids that are buying a record is a very poor measure of innovation. Lots of excellent music was not popular when it was first played. It may take time and effort to come to grips with the elements that make certain music immortal. Good music rarely can be judged from the first listening experience. As stated earlier it is only pop music that has to appeal at first listening, because it is purposely made to sound as if you have heard it before.

Rock music presently only survives in various cross-over forms. Whereas many different ways of combining musical styles are in vogue, the commercial music industry is doing its best to distance attention from musical quality. As noted in Chapter 1, the genes for creating music may only prevail in a small fraction of us, but fortunately, many more are capable of enjoying music made by others. This is what the music industry and its aggressive advertising and mind-influencing efforts thrive and make money by. The question is if the quality of contemporary music could not be improved by keeping a larger distance to its commercial exploitation. There seems to be a difference between the United States and Europe, where the latter, although certainly not free from commercialism, allow singers such as PJ Harvey to reach the top of the charts.

The selected composer timelines below have been divided according to the subcategories covered in this chapter.



Scott Joplin: *The Entertainer* (1902).

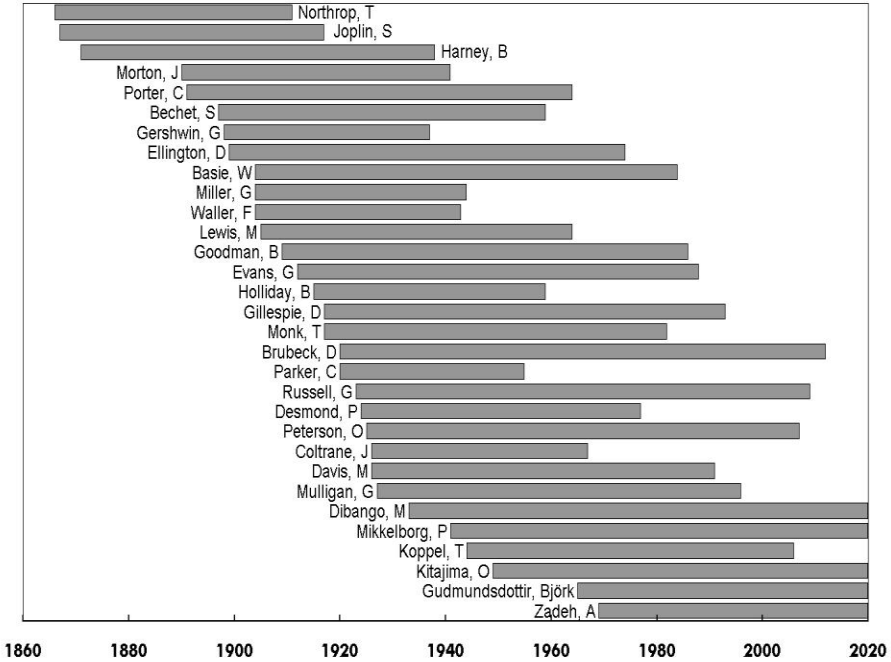


*Dates of the births and deaths of some composers of vaudevilles, operettas, musicals, and similar, during the period of Folk Music for the Road (live-spans extending to 2020 are used for composers alive when this book was finished in 2016).*



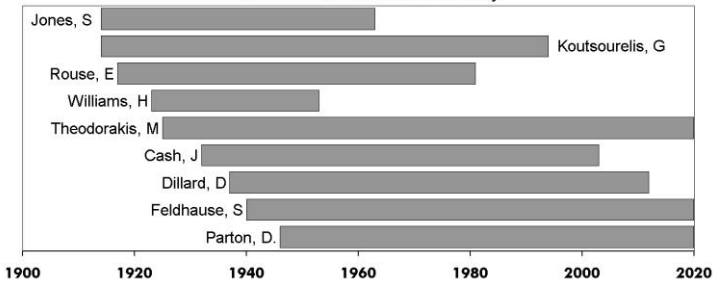
Fred “Jelly Roll” Morton: *Black Bottom Stomp* (1926).

Music for the Road: Jazz



Dates of the births and deaths of some jazz/jazz-fusion composers, during the period of Folk Music for the Road (extended to 2020 if alive in 2016).

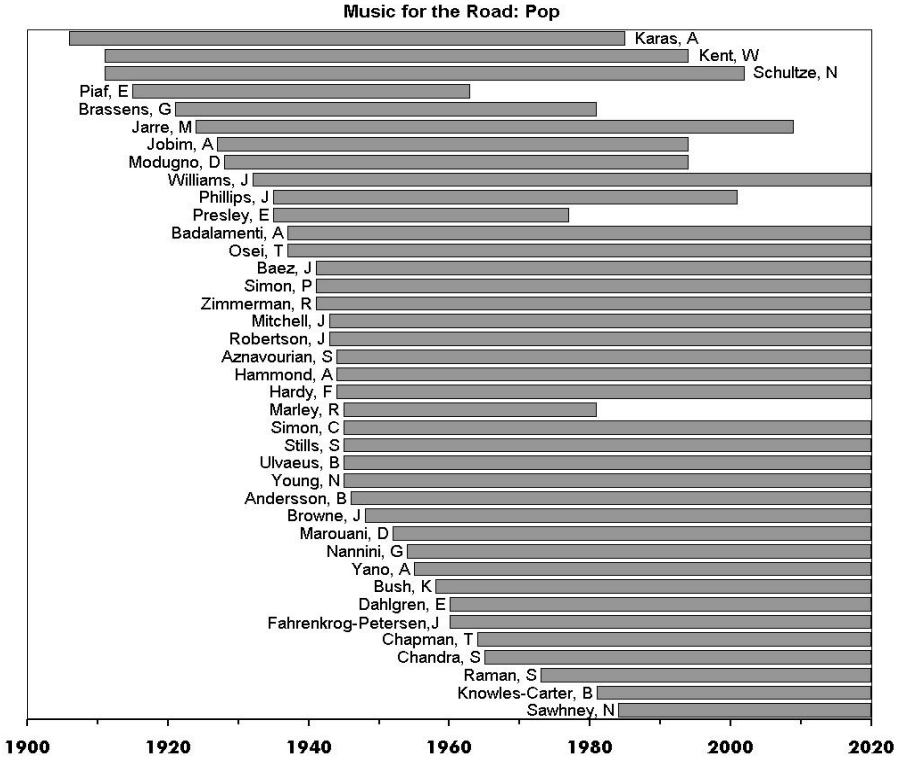
Music for the Road: Folk and Country



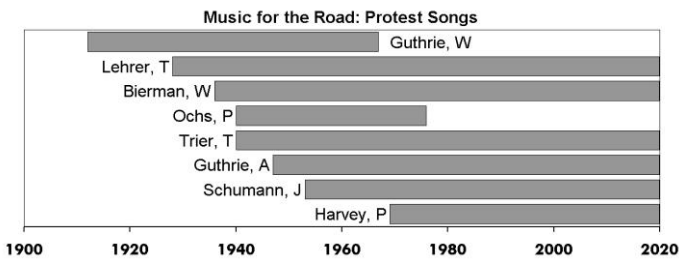
Dates of the births and deaths of some folk and country composers, during the period of Folk Music for the Road (extended to 2020 if alive in 2016).



Scott Joplin: *The Entertainer* (1902).



*Dates of the births and deaths of some pop composers, during the period of Folk Music for the Road (extended to 2020 if alive in 2016).*



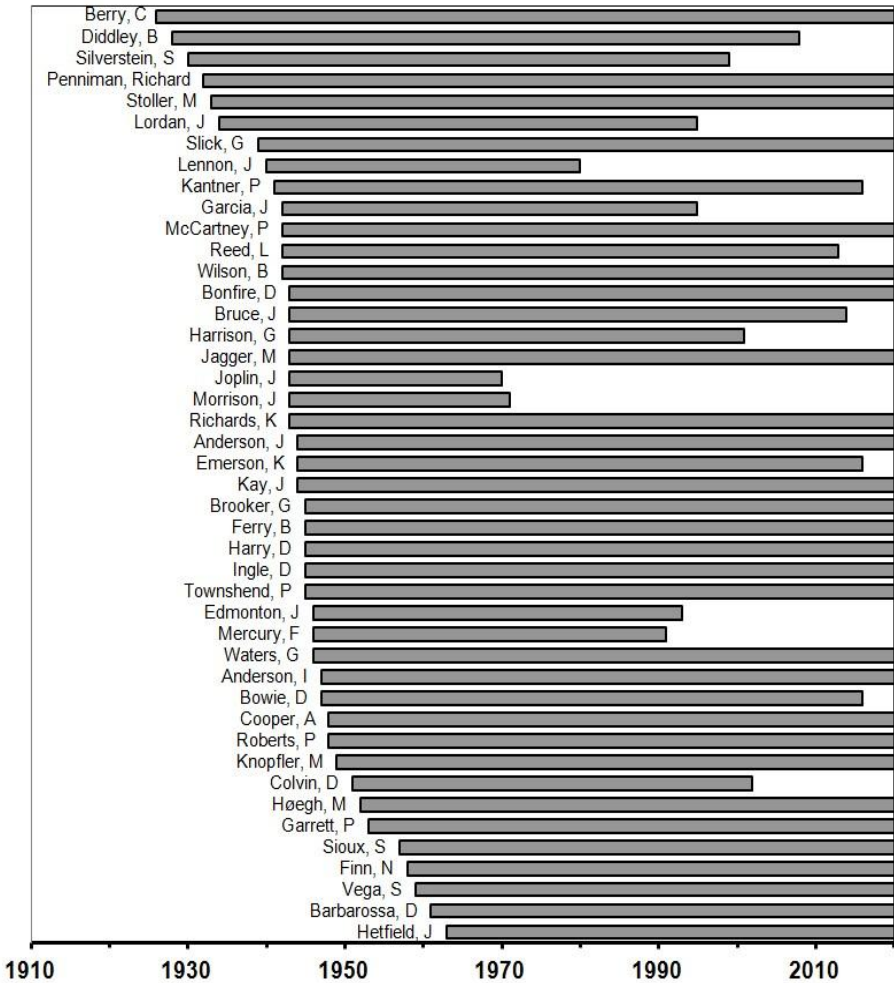
*Dates of the births and deaths of some protest song composers, during the*



Eric Satie: *Premiere Gymnopédie* (1888).

*period of Folk Music for the Road (extended to 2020 if alive in 2016).*

**Music for the Road: Rock**



*Dates of the births and deaths of some rock composers, during the period of Folk Music for the Road (extended to 2020 if alive in 2016).*



Scott Joplin: *The Entertainer* (1902).

# Chapter 10

## Back to basics

The current music scene is characterized by two trends, both captured by the phrase “back to basics”. One is what is termed *minimal music*, a variety where both melody and structure is reduced to an extremely simplified form. The other, that may be called *hybrid music*, is relaxing the condition of using a particular style in each temporal epoch, by allowing the composers a free option to choose any new or old style and structure, and to mix previous and new expressions and forms, as long as the fundamental cross-fertilizing presence of both melody and structure is generally preserved. I say “generally” because this principle could occasionally be departed from in order to create a special effect. This chapter will illustrate these remarks by looking at how they have been introduced first in “classical” and then in “popular” music. Using the concepts of “classical” and “popular” music is clearly poor language for describing the options facing us at present: “classical” is taken to describe a continuation of the musical forms found in art music during previous epochs, and “popular” to describe a further development of the “road music” concept dealt with in Chapter 9.

Chapters 8 and 9 have shown an interesting development, where the early 20<sup>th</sup> century first saw a burst of novelty, characterised by moving folk music into the concert hall and thereby deeply transforming classical music, and then a trickling down of many of the new ideas to the various popular music forms here denoted “music for the road”, notably by interventions largely carried by efforts made by ordinary people such as frustrated teenagers. In other words, the folk music was the basis for new art music that subsequently led to the creation of new types of folk music. What is in



Eric Satie: *Premiere Gymnopédie* (1888).



stall for us in the 21<sup>st</sup> century? The “back-to-basics” campaign is one answer already being manifested during the late 20<sup>th</sup> century. Does it mean that the progress was too quick and had to be curbed? I think not. The movement is rather an attempt to define what the essential past of music is, but in the long run not necessarily using that to restrain wild ideas (although some minimalists currently do that), but to provide more clarity on the roots of the tree, no matter what new ornaments we in the future may hang on the branches.

After the highly imaginative and sophisticated 20th century art music composed with reference to peasant songs and other folk music, and the equally novel jazz, pop and rock explosion, it has currently become very quiet on all fronts of music, despite increasing popular interest in listening to the various genres of music, but it may be only a quiet before the next storm. The following are some thoughts on how the next revolution may begin, based on niche explorations already made or being made by musicians this very moment.

### From minimal music to hybrid art music

The idea of minimal music arose with Eric Satie in the late 19<sup>th</sup> century. He was tired of the romantic music surrounding him and developed an alternative that retained only the most basic fabric of melody and structure. Key works displaying this new philosophy include the *Gymnopédies* and a large volume of other works, primarily for piano. He also toyed with repetitive music in his *Vexations*, a minimal two-line piece with a short one-line interlude, to be played in various orders 840 times. Other high points include the *Gnossiennes*, 4 *Preludes* and numerous piano pieces for children, the ballet music *Parades* and the *Messe des Pauvre*.

The ideas of Satie were taken up during the second half of the 20<sup>th</sup> century by Pärt and Glass. Pärt is a church musician mainly writing



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music for choirs, but with a few pieces for other instrumentations, such as some symphonies, neat but conventional, the best part being the first movement of *Symphony 1*, some piano and organ works, plus several chamber music pieces such as *Fratres* with a string quartet added (in some of its numerous versions). After finding the serial music, that had appealed to him for a while, unsatisfying, Pärt by 1977 turned to the minimalistic style to exhibit the characteristics of his melodic material or in some cases, such as in *Annum per Annum* for organ, of a given instrument. This beautiful work starts with the power chord to the organ being cut. Once in place again, the minimal melodic content is conjugated through all the registers of the organ. A version with a bit of choir singing added exists. In another organ piece, *Trivium*, nothing happens except for a complex variation in the sequences of tone durations. Of Pärt's many works for choir, the *7 Magnificat Antiphons* from 1991 are particularly wholesome exhibits of minimalistic music that is far from without content. Similar qualities can be found in several of the pieces written for or included in the 2008 work *Creator Spiritus*.

Glass copied the style of Satie's *Gymnopédies* (of which an orchestration had been made by Debussy) in his most wellknown work, *Facades*, used for a ballet. Many other works by Glass are quite similar to *Facades*, with a trivial melody repeated indefinitely as in Satie's *Vexations*. Glass has stated that he prefers his music being described as repetitive rather than minimalistic. Playing with the length of tones within an overall fixed rhythmic pattern, similar to Pärt's in *Trivium*, is found in part 5 of Glass' *Music in 12 Parts*, a 5-hour repetition of nearly nothing including 1½ hours of intermission prescribed by Glass in performances. Spectators of these note that the musicians for hours do not turn any pages of the score in front of them. Everything fits on one page! Clearly Glass is addressing audiences not minding wasting time. His music is unsuited for the concert hall but may and has found uses as backdrop for ballets or films (such as *Powaqqatsi*), or theatre (such as *The Photographer*, where the characters move in small jerks to simulate the eye-



Eric Satie: *Premiere Gymnopédie* (1888).

damaging use of stroboscopic light in popular shows). The long work list of Glass includes conventional symphonies, string quartets and soloist concerts, but these are not adding to the pieces already mentioned. In contrast to most of Pärt's music, the minimalism of Glass during most of his career insisted on removing anything that might have sounded interesting. Fortunately there are a few exceptions. The most successful realisation of the minimal style is found in the collaborative work with Allen Ginsberg on the musical *Hydrogen Jukebox*, where meaningful text is rendered with much more charm and variation than in the earlier formal Glass operas such as *Einstein on the Beach*.

**Éric "Erik" Satie** (1866-1925). 3 *Gymnopédies* (1888). 5 *Gnossiennes* (1889). *Première Pensée Rose+Croix* (1891). 4 *Préludes* (1892). *Messe des pauvres* (1893-1895). *Menus propos enfantins* (1913). *Les pantins dansent* (1913). *Parades* (1916-1919).

**Arvo Pärt** (1935-). *Symphony 1* (1963). *Fratres* (several versions 1976-80). *Summa* (1977). *Tabula Rasa* (1977). *Arbos* (1977-2001). *Annum per Annum* (1980). *Trivium* (1988). 7 *Magnificat Antiphons* (1991). *Creator Spiritus* (2008 with use of earlier work).

**Philip Glass** (1937-). *Einstein on the Beach* (opera, 1976). *Music in 12 Parts* (1974). *Dance 2, 4 for organ* (1978). *Protest, Evening Song* (1979). *Facades* (1981). *The Photographer* (1982). *Koyaanisqatsi* (1982/2009). *The Light* (1987). *Powaqqatsi* (1988). *Hydrogen Jukebox* (1990). *Passages* (with Ravi Shankar (1920-2012), 1990).

As mentioned in connection with the definition of serialism in chapter 8, a group of music theoreticians tried in the mid-20<sup>th</sup> century to abandon melody and concentrate on inventing new structural rules, for instance based on some mathematical scheme. Berio,



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Dallapiccola, Nono, Varese, Cage, Carter, Xenakis, Boulez, Benjamin and Stockhausen are some of the names associated with this effort. The theoretical studies may have some value, but as a whole it was a blind alley, because it neglected the most basic nature of music, at least according to my thesis: that good music must be a marriage between melody and structure. Pierre Boulez similarly explains the failure of the compositional work of himself and the other serialists or concretists as due to not taking into account the perception of the listener<sup>120</sup>. However, there are concessions to be made in some cases, and several of the composers listed above occasionally deviated from the prescribed theoretical ascetics. As the example of Kraftwerk later in this chapter shows, new structural ideas may later be combined despite the lack of certain dimensions (such as melody) to make interesting music.

**Luigi Dallapiccola** (1904-1975). *Il Prigioniero* (opera, 1948).

**Luciano Berio** (1925-2003). *Sequenza VI* (1967). *Sinfonia* (1969).

**Luigi Nono** (1924-1990). *Il canto sospeso* (1956).

**Edgard Varèse** (1883-1965). *Density 21.5* (1936). *Déserts* (1954).

**John Cage** (1912-1992). *Sonata for prepared piano* (1948).

**Elliott Carter** (1908-2012). *Double Concerto for Harpsichord and Piano* (1961). *Poems for Louis Zukofsky* (2008).

**Iannis Xenakis** (1922-2001). *Metastaseis* (1954). *Pléiades* (1979).

**George Benjamin** (1960-). *Duet for piano and orchestra* (1956).

**Pierre Boulez** (1925-2016). *Piano Sonata 2* (1948). *Le marteau sans*

<sup>120</sup> L. Trainer: *The neural roots of music*. Nature, vol. 453, pp. 598-599 (2008).



Eric Satie: *Premiere Gymnopédie* (1888).

*maître* (1955). *Dérive 1* (1984). *Domaines* (1969).

**Karlheinz Stockhausen** (1928-2007). *Klavierstücke 1-4* (1952). *Kontrapunkte* (1953). *Gruppen für drei Orchester* (1957). *Kontakte* (1960). *Licht* (1977-2003).

**Geörgy Ligeti** (1923-2006). *6 Bagatelles for Wind Quintet* (1956). *Volumina* (for organ, 1966). *Cello Concerto* (1966). *Lontano* (1967). *String Quartet 2* (1968).

**Alfred Schnittke** (1934-1998). *Symphony 1* (1972). *Piano Quintet* (1976). *String Quartet 2* (1981).

The 12-tone music of Berg and Schönberg was pursued after World War II, especially in Italy and in the USA. The Italian serialists included Dallapiccola, who went from being a supporter of Mussolini's fascism to a strong opponent, borne out by the betrayal theme in his opera *Il Prigioniero*, and Nono, commemorating the victims of fascism in *Il canto sospeso*. Together with their less politically active colleague Berio, they developed the 12-tone music by again abandoning the harmonic patterns of traditional 5- or 7-tone music (such as preferred chords), although this is not at all dictated by just using a different scale. As mentioned in chapter 8, the selection of scale and the use of certain chords or tone jumps more often than others are two different things that need not be connected. Berio was aware of this and in 1964 published a number of arranged folk songs using traditional melodies. His 1969 *Sinfonia* is more complex, using human voices that are not singing but humming and making various utterings. In the US, the (older) Varese had started by composing interesting melodic work with use of a 12-tone scale, such as the *Density 21.5* for solo flute, but eventually turned to more experimental work, like the *Déserts* for wind and percussion in-



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struments plus recorded tapes with various sounds. He wanted to develop the rhythmic structure of his compositions and increasingly focussed on percussion instruments.

John Cage went further, starting with sonatas for prepared piano, that is a piano destroyed to an extent or made unable to play normal notes by insertion of rubber wedges. The vandalism of course had no musical value as anyone is free to create new instruments and the use of a distorted existing instrument was only to shock or annoy spectators. This went on as Cage gave up composing and instead asked musicians to play anything they liked on any instruments of their choice. The only "instructions" given was for example not to play anything for a number of minutes. In the "work" *Variation*, the musicians for lack of imagination just play some themes from 19<sup>th</sup> century classical music, interspersed with tape recordings of radio newscasts and interview clippings. This was too much for most of the colleagues of Cage, including Boulez, who denounced him by saying that with (more or less) no input from a composer, the result was not music. The situation is similar to the debate over the relation between pictorial art and what the performers involved call "performance art" or "installations". My view is that we are talking about two different things: "Installations" (like Cage's) are aimed alone at shocking the audience, while art (musical or pictorial) is aimed at creating emotions or thoughts in the audience (who may in some cases also be shocked, but just as a side effect).

Carter, Xenakis, Boulez and Benjamin use the serial music characteristics of 12 equal-weight tones and as few of the classical structural elements as possible, but occasionally with a bit of melody. Notable works of Carter are the *Harpsichord and Piano Concerto* and the songs to the American poet *Louis Zukofsky*, of Xenakis the *Metastaseis*, while the younger Benjamin is just doing like his peers. Boulez created quite interesting pieces such as the *Piano sonatas*, the *Marteau sans Maître*, *Dérive 1* and *Domaines*. Not being able to live



Eric Satie: *Premiere Gymnopédie* (1888).

from the revenues of composing, Boulez took up directing, first as a left-hand activity, but at some point he must have said to himself that “if I am going to spend half my life directing, I better put my heart into it”. His rather uninteresting recordings changed, first through an experimenting period (Beethoven’s 5<sup>th</sup> Symphony played 15% slower than other recordings) and eventually reaching a new serenity with some of the most beautiful recordings of the compositions of say Ravel, Bartók and Strawinsky. Because he was himself a composer, he understood the intentions of other composers better than most directors and rendered their music in a most interesting form, without ever passing the barrier between interpretation and modification.

The serialism has in particular been cultivated at German music schools, and it is difficult to get a degree here without pretending to have an interest in such music, as exemplified by the later star composer Unsuik Chin, passing her German exams with serial works receiving the highest applause, but soon moving on to more interesting music. A particular character central to the German schools stand out as quite interesting: Karlheinz Stockhausen. He took an early interest in electronic music, which of course goes back to the instrument *Ondes (waves) Martenot* created 1928 in France. Along with the early computers in the 1940ies, simple wave generators allowed synthesized sounds to be created, typically as sine waves with a selection of harmonics added (see appendix on technicalities). A handful of composers experimented with such synthesizers during the 1950ies, including Stockhausen. As it is well known, the synthesizers became increasingly powerful as they became adopted by rock musicians, and today they have been or are being superseded by direct computer renderings of artificial instruments based on sampled sounds (of classical instruments, also used outside their traditional range, or of environmental sounds or any



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other imaginable construct). Because of the primitive electronic tools, Stockhausens electronic music is today relegated to the background, relative to his music for traditional instruments, such as the *Piano Pieces*, *Counterpoints* and *Groups*, but they certainly had an effect as inspiration for later use of electronic music. Stockhausens last major work, an opera cycle *Light (Licht)*, is a Wagnerian piece of infinitely prolonged sequences of little content, interspersed with chamber music and other pieces apparently not being found worthy of independent publication, or used to show off the talent of his son Marcus as a trumpet player.

Moving to Romanian-born György Ligeti, one finds a more curious soul, exploring different styles as did Bartók, the first idol of Ligety, exemplified by the quite convincing work *6 Bagatelles for Wind Quintet*. Extreme “modernism” (based on abstract instructions, abandoning conventional score writing) is found in the organ work *Volumina*, using elbows if not rump to hit some collection of keys, while other pieces admit melodic material, although mostly uneventful, and have more precise instructions from the composer. The final movement of the *Second String Quartet* furnishes a beautiful return to the Bartók world. The Russian composer Schnittke began, after having tried serial music and discarded it, writing 12-tone (almost) Tchaikowsky music with bells and horns in his *1<sup>st</sup> Symphony*, however concluding it with a movement of contemplative “night music” à la Bartók, eventually leading to a chaotic finale. Chaotic traits take over in many of his following works, but like Ligeti, he returns to the Bartók universe in his *Second String Quartet*.

One outstanding composer from the middle of the 20th century, Olivier Messiaën, although constantly focussing on creating new structural frames, acknowledged the need for some melodic content and, not wanting to bother too much with it himself, used melodies from nature, notably bird songs, as the melodic material underlying his compositions. It is also a factor that Messiaën wrote religious music, and perhaps therefore in some intricate way preferred bird



Eric Satie: *Premiere Gymnopédie* (1888).



singing to constructed chaotic note sequences for the melodic content. At least some bird singing was attractive to many audiences and resembled melodies more than resembling noise (still depending a good deal on which bird species we are talking about). Unlike most composers, who place themselves within their own time period and take departure in the style fashionable at the moment, whether romantic or serial, a few go for the universal, for compositions which are not tied to any particular time and may appear fresh to listeners of any future period. Messiaën was such a composer. After an early period influenced by Debussy and an excursion into *concrete music*<sup>121</sup>, his style developed into a unique way, based on special chords and a dialogue between his anarchistic bird screams and a strict formal structure reflecting his deep religious devotion to a particular incarnation of Christianity. Instead of using the complete 12-tone scale, Messiaën used two 6-tone scales of whole-tone intervals, such as C, D, E, F#, G#, A#, or the remaining notes, which are obtained by a half-tone transposition of the first six tones (he called the scheme *limited transposition*). He also introduced a number of rhythms differing from those conventionally used. His selection of tools of expression is guided by the internal qualities of the musical ideas he is working on. Of course, the toolbox is limited by his chosen selectivity, but it would be wrong to characterise him by simplistic notions such as neo-romantic. He is open to any new idea, but he does not pursue something new just in order to sound out-of-the-ordinary (as some other “modernists” certainly do). Important Messiaën works include:

**Olivier Messiaën** (1908-1992). *Le banquet Céleste* (1928). *Apparition de l'Église Éternelle* (1932). *Le Nativité du Seigneur* (1935). *Les Corps*

<sup>121</sup> *Concrete music* may be defined as electroacoustic music using any kind of sounds as instruments.



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*Glorieux* (1939). *Messe de Pentecôte* (1950). *Livre d'Orgue* (1952). *Livre du Saint Sacrement* (1984).

**Olivier Messiaën** *L'Ascension* (for orchestra 1933, organ version 1934). *Quatuor pour la Fin du Temps* (1941). *Visions de l'Amen* (1943). *Vingt Regard sur l'Enfant-Jesus* (1944). *Turangalîla Symphony* (1948). *Le Merle Noir* (1952). *Reveil des Oiseaux* (1953). *Des Canyons aux Étoiles* (1974). *Petite Esquisses d'Oiseaux* (1985).

**Olivier Messiaën** *Trois petite Liturgies de la Présence Divine* (1944). *Cinq Rechants* (1948). *Saint-François d'Assise* (opera, 1983).

The large volume of Messiaën music for organ opens with the 1928 *Celestial Banquet*, where one literally hears the blood of Christ rhythmically drip in the beat furnished by the organ bass register. A number of very impressive organ works follow, exhibiting complex rhythmic patterns, thematic melodic material and dynamic moods from the nearly inaudible to the roof-splitting fortissima: *Nativity of the Lord*, *Glorious Bodies*, *Pentecost Mass*. Later organ works introduce new ideas, less melodic but extremely varied and abstract without being boring: *Organ Book* from 1952 and the *Holy Sacrement Book* from 1984.

Messiaën's first major orchestral work is *l'Ascension* from 1933, which he transcribed to organ solo in 1934. This is the reverse order compared to the piano solo to orchestra transcriptions of many composers, and the two versions really takes into account the different sonorities that can be created in a large orchestra and in the (also large in numbers) registers of a concert organ. Messiaën clearly demonstrates that an organ is not an "orchestra simulator" but an instrument with its own specific character. As a war prisoner in Germany, Messiaën wrote the *Quartet to the End of Time*, which he was allowed to perform together with three other prisoners in the prison camp. After his release from the prison, he wrote two outstanding pieces for two and one piano: *Vision of Amen* (1943) and 20

The image shows a musical score for Eric Satie's *Premiere Gymnopédie* (1888). The score is written for piano and is in G major (one sharp) and 3/4 time. The tempo and mood are indicated as "Lent et douloureux". The piece begins with a series of chords in the right hand, while the left hand plays a steady, rhythmic bass line. The right hand then moves to a more melodic line, starting with a series of notes marked "pp" (pianissimo).

Eric Satie: *Premiere Gymnopédie* (1888).

*Looks at the Jesus-Child* (1944). While Messiaën did not take an interest in computerized music, he did revive the use of the *Martenot Wave* instrument, for instance in his next ground-breaking orchestral work, the *Turangalila Symphony* (using Indian words roughly meaning song of love and joy). The bird songs that had inspired Messiaën all along were singled out in works such as *The Blackbird*, *The Awakening of the Birds* and *Small Sketches of Birds*, and in a long piano-catalogue of birds. Japanese inspiration is found in 7 *Haikus*, while the *Canyons with Stars* from 1974 explores a number of styles by a piano and an orchestra.

Human song is also to be found in Messiaën's universe. The 1944 *Three small Liturgies over the Divine Presence* transforms the styles of the major organ works written during the 1930ies into music for choir and orchestra, while the *Rechants* and the opera over *St. Francis of Assisi* uses the more formalistic style of the late Messiaën.



*The 1929 class of Paul Dukas (a little to the right of centre) at the Paris Conservatoire. To the far right Maurice Duruflé and Olivier Messiaën (Wikimedia public domain photo by Aubin).*

The renewed interest in religious music 500 years after the Renaissance Reformation is surprising in parts of the world normally re-



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garded as profane and relatively free of superstition<sup>122</sup>. None of the composers in the extremely productive first part of the 20<sup>th</sup> century were visibly inspired by religion. But from and including Messiaën, a large number of the most important composers of “classical” art music are inspired by religion. At the same time, declaring music (and figurative art) inadmissible as it is done in many Islamic societies may well be seen as a perpetuated false interpretation of religion. The surprise is really the appearance of religious composers like Mayuzumi, Messiaën, Pärt and Gubaidulina in parts of the world otherwise moving towards secularism. Regarding the future, it is of course only with uncertainty that one can declare some of the many currently emerging composers as carriers of lasting innovation, and similarly difficult to state what will be the nature of the future sources of musical inspiration and of the outcomes. Some recent candidates for innovators or already proven masters include:

**Bernhard (Bernd) Zimmermann** (1918-1970). *Musique pour les sours du Roi Ubu* (1966). *Photopsis: Prelude for large Orchestra* (1968). *Tratto 2* (1970).

**John Corigliano** (1938-). *Clarinet Concerto 1* (1977). *Symphony 1: Rage and Remembrance* (1988). *Fantasia on an Ostinato* (1985).

**Magnus Lindberg** (1958-). *Arena* (1995). *Related Rocks* (1997). *Vivo* (2015).

**Sofia Gubaidulina** (1931-). *Piano Sonata* (1965). *Hell und Dunkel* (organ, 1976). *The Canticle of the Sun of St. Francis of Assisi* (1996). *St. John Passion* (2000). *Glorious Percussion* (2008).

**Sofia Gubaidulina** *Concerto for Bassoon and Strings* (1975). *Piano*

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<sup>122</sup> In the world as a whole, we seem unfortunately entering a period of increasing religious fundamentalism, including both Christian fundamentalists, most active in the USA, and the Islamic ones active throughout the Arab regions. Have people forgotten the negative impacts of the inquisition, missionaries or crusades?



Eric Satie: *Premiere Gymnopédie* (1888).

*Concerto: Introitus* (1978). *Concerto for Viola and Orchestra* (1996). *Flute Concerto: The deceitful Face of Hope and Despair* (2005). *Violin Concerto 1: Offertorium* (1980, 1986). *Violin Concerto 2: In Tempus Præsens* (2007). *Fachwert* (for bayan and orchestra, 2009).

**Hans Abrahamsen** (1952-). *Nacht und Trompeten* (1981). *Let me tell you* (2013). *Zählen und Erzählen* (2015).

**Unsuk Chin** (1961-). *Piano Concerto* (1997). *Violin concerto* (2001). *Alice in Wonderland* (opera, 2007). *Rocaná: Rim of Light* (2008). *Su for Cheng and Orchestra* (2009). *Cello Concerto* (2009, 2013).

Zimmermann and Corigliano are approaching hybrid music from opposite sides. Zimmermann started in the serial style but subsequently felt more free to mix styles, as in the joking ballet music for *Roi Ubu* (based on Alfred Jarry's modernistic theatrical play of the same name from 1896) or the newer works for orchestra (*Photoptosis* and concerts for clarinet and for trumpet) or computers (*Tratto 2*). Corigliano started in the neo-romantic camp but later picked up traits from the various new styles in fashion, although he still goes for charming film music when the opportunity arises (as with *The Red Violin*). His *First Symphony* features a chorus and a singer and is more varied in style than the following symphonies. Although both Zimmermann and Corigliano are open to new ideas, they just incorporate what is happening around them and thus do not themselves point in any new direction.

The Finnish composer Magnus Lindberg is more conscientious about using hybridisation to create more than the sum of parts. Quite interesting sound-landscapes are created in *Related Rocks* and *Arena*, and the mixture of styles becomes even more frictionless in the recent opus *Vivo*.



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Gubaidulina is remarkable for a number of reasons. She is probably the first female composer to deserve mentioning at the absolute top level since Hildegard von Bingen. Several of the few female composers active between these two would hardly have attracted attention, had they not belonged to such a “rare” species (Clara Schumann, whose totally conventional music could have been written by just about anyone is a good example). It is as if the distribution of work between sexes has been modelled after the blackbird family, where **he** cheerfully sings along while **she** nurtures the offspring (the rationale for his singing is of course, that she needs the encouragement and tribute for all her hard work). At present, the women's partial liberation from domestic work has widened the range of accepted female activities. This gives hope that women soon will get an equitable place in the ranks of composers, taking it for granted that there are no deeper gender differences in genetic dispositions regulating the musical ability. In the performance of music, this has already materialised. Symphony orchestras and rock bands, which used to be all male, now in many places have an equal distribution of sexes. The same is true for soloists, and the profession of composers will surely follow suit. Among the new rising stars on the classical composers charts one finds Unsk Chin, who has rapidly moved from rather sterile structural formality in her earliest works to generously inventive pieces like the ones mentioned below.

Gubaidulina started composing in a Soviet Union that did not appreciate new thinking, but received support from colleagues such as Shostakovich. From the skilful early *Piano Sonata* to the inventive 1975 *Concert for Bassoon and Strings*, her development towards the top becomes clear. The 1976 solo organ work *Hell und Dunkel (Light and Dark)* is a revolutionary piece that totally redefines the approach to playing the organ. Over the next decades follow a number of concerts for piano, viola, flute, two for violin and one for harmonica (bayan), each with new hybridisation ideas combined



Eric Satie: *Premiere Gymnopédie* (1888).

with a deep knowledge of each instrument. Gubaidulina's music is complex but avoids appearing theoretical, by use of appealing melodic sequences and constantly varied rhythm and orchestration. The *Piano Concerto* sets out in a quiet, inconspicuous way and only at the end allows some equilibristic piano playing and loud orchestral tutti. The *First Violin Concerto* may appear to have many loose ends (that she tries to recollect in a revised version from 1986) but the *Second Violin Concerto* is just perfect, from cymbal outbursts to dialogues between the solo instrument and the orchestra and even traditional segments of solo violin playing. As a composer inspired by Christian mythology it is not surprising that her work also comprises quite beautiful works with human singing, such the *Canticle of the Sun of Saint Francis of Assisi* (with cello and choir) and the *Saint John Passion* (with large orchestra, choir and voices). Her work for orchestra alone often resembles concerts due to the emphasis on particular groups of instruments, such as in the *Glorious Percussion*.

Abrahamsen became known as a very promising composer with his *Nacht und Trompeten* from 1981, but he then stopped composing for an extended period, perhaps feeling let down by the narrowness of the Danish music scene. However, he learned (probably from Paul Ruders who went to England in order to break through and only after having reached international fame became admitted to Danish concert halls) to use a roundabout route and he succeeded in becoming accepted in Germany, for instance with the work *Schnee* in a style close to serialism, and he subsequently got several commissions, leading to the key works *Let me tell you* (for soprano and orchestra, 2013) and *Zählen und Erzählen* (*Counting and Telling*, 2015), which are true hybrid works where insistence on specific styles are not allowed to disturb the wholesomeness.

Unsuik Chin studied in South Korea and Germany, producing some



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very skilful pieces of serial music. However, she soon broke off from this narrowing of style and began to explore solo instruments in concert context with a wealth of ideas combined to produce hybrid results, like Gubaidulina but with outcomes different from Gubaidulina's. In addition to concerts for piano, cello, clarinet and violin, plus a double concerto for piano and percussion, she wrote a beautiful concert for the instrument *cheng* (of Chinese origin). Most remarkable among the concerts is the *Violin Concerto*, due to its subtle playing with circular structures, tuning sequences and occasional large tone jumps in a setting of ever changing pace, but all the concerts possess details of great imagination. Chin has renewed the concept of opera with her *Alice in Wonderland*. As a co-writer of the libretto, she has reinterpreted Lewis Carroll's story by adding sexual and political motives. Carroll, who himself used the story to expose social flaws of his time, would probably have approved of the changes. The music contains chromatic passages on a background of distant thundering and clicking beats, among quite a number of other effects! Everything fits together and supports the story through its twists.

To like and appreciate music does not mean uncritically taking everything in. We have all experienced listening to a piece of music that caught us at the right moment and induced the feeling in us, that this was the ultimate rendition of the thoughts and feelings of our own deep interior, only to be disappointed by a second listening session, now finding the same piece of music too conventional or unduly romantic/pompous/presuming. Disregarding these excursions, the best criterion for quality remains that of seeing if the music is able to surprise us, while passing to us feelings of pleasure or compassion. Offending us or plainly being unpleasant may of course also qualify as a surprise, but it takes more to invoke thoughts and feelings of value in us. The true movers of the musical experience are those that convey new heights in combining melodic material and theoretical framework. Repeatedly, throughout history, the technical quality levels of artistic music have been moved



Eric Satie: *Premiere Gymnopédie* (1888).



upwards and often moving in surprising directions and patterns of development.

### From electro-pop to hybrid road music

Out of music genres such as jazz and rock that today may appear as passing ideas like the waltzes of Johan Strauss, there has evolved a transition similar to that in “classical” art music, from pure styles to hybrids between several styles. This is also seen in pop music and all these genres of music currently feel free to mix classical, jazz, rock and earlier pop forms. Yet one can in many cases distinguish a “back to basics” tendency similar to the one that for a while invaded classical music, a style where both melody and rhythmic structure are boiled down to a minimum (despite the intricate details that may be provided by the synthesizers and music software employed in genres of what is called electro- or techno-music).

A breakthrough in such minimal pop/rock music was provided by the two German men forming the group *Kraftwerk*. They had been in contact with Stockhausen and were among the first road-bands to employ computer-generated music in their work and also the first to copy the minimalistic structure used by Stockhausen to rock or pop music. Their return-to-the-minimal experiments were to an extent necessary, as they were neither capable of singing nor of writing songs. Instead, they rendered the topics that interested them in a few syllables, spoken or chanted and repeated endlessly. Yet they were able to create music attracting many more people than Stockhausen has been able to, and occasionally even to produce a hit-song (such as *Autobahn* or *Tour de France*). The music created by *Kraftwerk* was termed *techno-pop*. Take the song *Radioactivity* from their album playing on the phrase “radio activity”, spelled in one or two words, describing either the history of broadcasting or one impact of the nuclear arms race. The one-line radioactivity



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song is basically accompanied just by a Geiger counter, rendering asynchronous rhythm of varying intervals. Yet, at least I find it one of the strongest among the many protest songs written against the use of military or civilian nuclear devices. Their other songs explore different aspects of the minimalistic computer-generated music, with inspirations from home-computing, high-speed trains and bicycle events of particular interest to the cycling enthusiast Hütter.

**Ralf Hütter** (1946-), **Florian Schneider-Esleben** (1947-). *Autobahn* (1974, with Werner Schult, (1948-)). *Radio-Activity* (album 1975, with input from Schult and use of the folk song *Home Sweet Home*). Both on albums with same names. *Robots* (1978, with Karl Bartos (1952-), on the album *Man-Machine*). *Numbers* (1981, with Bartos, on the album *Computer World*). *Music Non-Stop* (1986, with Bartos, on the album *Electric Café*). *Tour de France* (2003, with Bartos and Henning Smitt (1953-), on the album of same name). All performed by *Kraftwerk*.

**Ralf Hütter**. *Europe Endless*. *Trans-Europe Express* (1977, on the album *Trans-Europe Express*). *The Model* (1978, with Bartos, on the album *Man-Machine*). *Computer World*. *Computer Love* (1981, with Bartos, on the album *Computer World*). Performed by *Kraftwerk*.

The way *Kraftwerk* made music had many admirers and soon, several groups such as *Yazoo*, *Ultravox* and *Depeche Mode* copied the techno-pop style, often adding the melodic dimension that *Kraftwerk* themselves did not have the facilities for. This is most evident for *Depeche Mode*, but in the 1980ies there were several groups competing to make a more melodic *Kraftwerk* style theirs. Among the more remarkable composers, one finds the following:

**Geneviève Alison Moyet** (1961-). *In my Room*. *Tuesday* (1982, on the *Yazoo* album *Upstairs at Eric's*). *Nobodies Diary*. *Sweet Thing*. *Ode to Boy, Anyone* (1983, on the *Yazoo* album *You and Me Both*).

**Vince Clark** (1960-). *Just can't get enough* (1981, on the *Depeche Mode*



Eric Satie: *Premiere Gymnopédie* (1888).



the following, with Martin Gore as the main composer:

**Martin Gore** (1961-). *Tora! Tora! Tora!* (1981, on the album *Speak and Spell*). *Leave in Silence*. *My secret Garden*. *Nothing to fear*. *Satellite*. *Shouldn't have done that* (1982, on the album *A Broken Frame*). *More than a Party*. *Pipeline*. *Everything counts*. *Shame*. *The Landscape is changing*. *Told you so* (1983, on the album *Construction Time again*). *Something to do*. *Lie to me*. *People are People*. *Master and Servant*. *Blasphemous Rumours* (1984, on the album *Some great Reward*). *Black Celebration*. *Fly on the Windscreen*. *A question of Lust*. *It doesn't matter Two*. *A Question of Time*. *Stripped*. *Dressed in Black* (1986, on the album *Black Celebration*). *Never let me down again*. *The Things you said*. *Strangelove*. *Sacred*. *Little 15*. *Behind the Wheel*. *I want you now*. *Nothing*. *Pimpf*. *Agent Orange* (1987, on the album *Music for the Masses*). *World in my Eyes*. *Sweetest Protection*. *Personal Jesus*. *Halo*. *Waiting for the Night*. *Enjoy the Silence*. *Clean* (1990, on the album *Violator*). *Walking in my Shoes*. *Mercy in you*. *In your Room*. *Rush*. *One Caress* (1993, on the album *Songs of Faith and Devotion*). *Home*. *It's no Good*. *Jazz Thieves*. *Insight* (1997, on the album *Ultra*). *Shine*. *The sweetest Condition*. *When the body speaks*. *Freelove*. *Easy Tiger* (2001, on the album *Exciter*). *Precious*. *The darkest Star* (2005, on the album *Playing the Angel*). *In Chains*. *Wrong*. *Peace*. *Jezebel* (2011, on the album *Sounds of the Universe*). *Weelcome to my World*. *Angel*. *The Child inside*. *Soft Touch/Raw Inside*. *Soothe my Soul* (2013, on the album *Delta Machine*). All performed by *Depeche Mode*.

**Dave Gahan** (1962-). *Nothing's Impossible* (2005, with Christian Eigner (1971-), Andrew Phillpott, on the album *Playing the Angel*). *Secret to the End*. *Should be Higher* (2013, both with Kurt Uenala, on the album *Delta Machine*). Performed by *Depeche Mode*.

The *Speak and Spell* album, mostly written by Vince Clarke, instantly gained popularity and allowed Gore, after Clarke had left the band, to carry the experimentation much further, both in refining the



Eric Satie: *Premiere Gymnopédie* (1888).

techno style and in writing texts of originality beyond the non-descriptive “I love you” and “don’t leave me” themes of most pop and rock song lyricists. Several texts deal with sado-masochism and later with the challenges of religious faith. The music follows these changing paths and this is probably the reason it does not wear out despite the structural similarity. Absolute highlights are songs such as *Everything counts* on the album *Construction Time again, People are People, Master and Servant* and *Blasphemous Rumours* on the album *Some great Reward, A Question of Time* and *Dressed in Black* on the album *Black Celebration, Behind the Wheel* and *Pimpf* on the album *Music for the Masses, Enjoy the Silence* on the album *Violator*, and *Jazz Thieves* on the album *Ultra*. Dave Gahan wrote some of the songs on the most recent albums, after having tried a solo career for a couple of years.

In a purely quantitative assessment, most pop and rock music played today is of a global type backed by strong advertising from the music industry, notably in the USA. This has lessened the variety of styles founded in the different musical traditions of different cultures<sup>123</sup>, but it has not had the strength to eliminate exotic experimentation in niche markets thriving due to the relative ease in publishing music. Of course, particularly young persons are generally open to commercial pressures cleverly disguised as group influences from friends and school mates, so the more interesting music rarely makes it to more than a small community of special interest people. However, it could be revived later, as it happened to the group *Kaleidoscope* (Chapter 9) who was not a success when they published music in the 1960ies but became rediscovered more than 30 years later and is now regarded as one of the very impor-

<sup>123</sup> Globalisation of music is discussed by David Huron (*Lost in Music, Nature*, vol.453, pp. 456-7, 2008), with emphasis on the loss of Third World traditions.



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tant groups of their time. The music industry must necessarily change when everyone today can produce professional recordings and present and sell them on the Internet. What record companies can offer more is perhaps better marketing, but distortingly restricted to music expected to reap high profits. The massive promotional efforts of record companies are benefiting a few selected artists, while the rest of the company's signed-up artists are *de facto* paying for the focussing on the few. For any kind of serious music, the newly established situation would seem an advantage, if the music listeners can be made realise that selfpublished music can be of as high musical quality as that figuring on the sales-chart listings. More people may realise their music-writing dreams, as the composer no longer needs an expensive symphonic orchestra to perform music for many instruments, but can market a version made with sampled instruments. Naturally without barring the option of using human orchestras and bands with their indisputably interesting and often different interpretations.

Before closing with the question of where music is going in the future, I would like to list a few contemporary examples of trends and particular expressions found in current road music, emphasizing the development into highly complex and hybridised styles.

The "Back to Basics" and cross-over trends have produced an interest in combining music with other arts, as it has already been happened for a while (plays and movies with music, cabaret shows and pictorial art/music installations). One example of a performance artist using music in this way is Laurie Anderson, a stand-up comedian extending the music part of this concept considerably.

**Laurie Anderson** (1947-). *Big Science*. *O Superman* (both 1982, on the album *Big Science*). *Sharkey's Day* (1984, on the album *Mr. Heartbreak*). *Night in Baghdad* (1994, on the album *Bright Red*).

In both pop and rock music (a label here attached to current road

The image shows a musical score for Eric Satie's "Premiere Gymnopedie (1888)". The score is written for piano and consists of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as "Lent et douloureux". The score begins with a series of chords in the right hand and single notes in the left hand. The piece concludes with a long, sustained chord in the right hand and a single note in the left hand, marked with a *pp* (pianissimo) dynamic.

Eric Satie: *Premiere Gymnopedie* (1888).

music despite its substantial departure from the early rock 'n' roll; it should probably soon be called something else), one increasingly finds female composers and performers in the forefront, from retro band such as the humour-filled British *The Pipettes* and multi-genre artists such as P. J. Harvey (that I mentioned under *Protest Songs* in Chapter 9) to bands exploring the next step after the *Depeche Mode* perfection of the *Kraftwerk/Stockhausen* techno style. I shall focus on a few, all happening to be featuring female composers, but of course these are picked out of a wealth of bands, and I certainly dare not forecast which ones will achieve lasting presence in music history books.

Swedish Anna von Hausswolff writes rock-fusion music for her exceptional voice, mostly backed by (church or synthesizer) organ. The ease with which she sings clean octave jumps (say on the track *Red Sun*) has made critics compare her to Kate Bush, but her songs are much less conventional and she is really a "lone wolf" on the music scene. Still, she is "conventional" compared to her father, Carl von Hausswolff, who issued a number of albums where each contain only a single tone, held for half an hour or more, only with a little variation in the harmonics content. Anna is also a peculiar young girl in that most tracks on her break-through album *Ceremony* have songs referring to death, either entitled by names carved in tombstones or having titles such as *Funeral for my future Children*. Although it is of course easy to carry a computer with sampled organ registers around, Hausswolff is on tours accompanied by an experimental, mainly percussionist, backing group being progressive but not always in the same way as her compositions and singing. Her record producer has on the following album *Miraculous* continued to retain the organ/voice concept that so far has defined the specificity of her music. After all, there are not so many church organs in rock music!



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**Anna von Hausswolff** (1986-). *Ceremony* (album, 2013). *Miraculous* (album, 2015).

**Olivia Merilahti** (1982-), **Dan Levy**. *Aha* (2008, on the album *A Mouthful*). *Dust it off*. *Gonna be Sick*. *Too insistent*. *Bohemian Dances*. *Smash them all*. *BWOJ*. *Slippery Slope* (2010, on the album *Both Ways open Jaws*). *Keep your Lips sealed*. *Miracles (Back in Time)*. *Sparks*, *Going through Walls*. *Despair*, *Hangover & Ecstasy*. *Anita No*. *Opposite ways*. *Nature will remain*. *Omen*. *Poppies*. *The Watchtower*. *Only takes a Night* (2014, on the album *Shake, Shook, Shaken, Deluxe*). *Instant Crush* (2015). All performed by *The Dø*.

**Héloïse Letisier** (1988-). *Kiss my Crass* (2011). *Starshipper*. *Photos Souvenirs* (2013, on the album *Nuits 17 à 52*). *Saint Claude*. *Tilted*. *No harm is done* (with Noah Breakfast, Yunji Ige). *Science Fiction*. *Half Ladies*. *Narcissus is Back*. *Safe and Holy*. *Night*. *Here* (2014, on the album *Châleur Humaine*). Performed by *Christine and the Queens*.

*The Dø* is a French group trying to give mainstream music a new twist, stated to be inspired by Icelandic *Björk*. In recent concerts such as a major one recently televised by the French-German culture channel ARTE, Finnish Olivia Merilahti sings with a rich and mature voice, while in earlier concerts and on the studio albums, her singing sounds very pure and more like that of a schoolgirl. Another problem is with the one-finger keyboard playing of Dan Levy, that at least I find irritating. Yet a talent ready for development shines through these objection, and the performance of the band seems on an upward curve, although no new tunes have been forthcoming for a couple of years. While the studio recordings do not have the dynamic range achieved in recent concerts, it may well be because the band simply needs a live audience in order to play at their best – this has been seen before. Many of the tunes have interesting details, spiced during live performances by Merilahti's mar-



Eric Satie: *Premiere Gymnopédie* (1888).



tial arts gestures. Examples to mention are *Dust it off*, *Slippery Slope* (a jazzy live version is on the *Studio Pigalle* album), *Keep your lips sealed*, *Going through Walls*, *Watchtower* and particularly newer renderings of *Miracles* (*do you want to go back in time?*).

Another French group on an ascending curve is *Christine and the Queens*, with Héloïse Letisier rendering her songs together with her very coherent band-members in elegantly choreographed and light-show accompanied performances, but in contrast to the similar US practice (from Michael Jackson to Rihanna) always with the music in focus. She is *Kraftwerk*-inspired in the song *Science Fiction* but otherwise glides spotlessly from French chansons to dancing rock beats. From a promising start with songs such as *Kiss my Crass*, *Starshipper* and *Photos Souvenirs*, high points reached so far include *Saint Claude*, *Tilted*, *Half Ladies*, *Narcissus is Back* and *Here*.

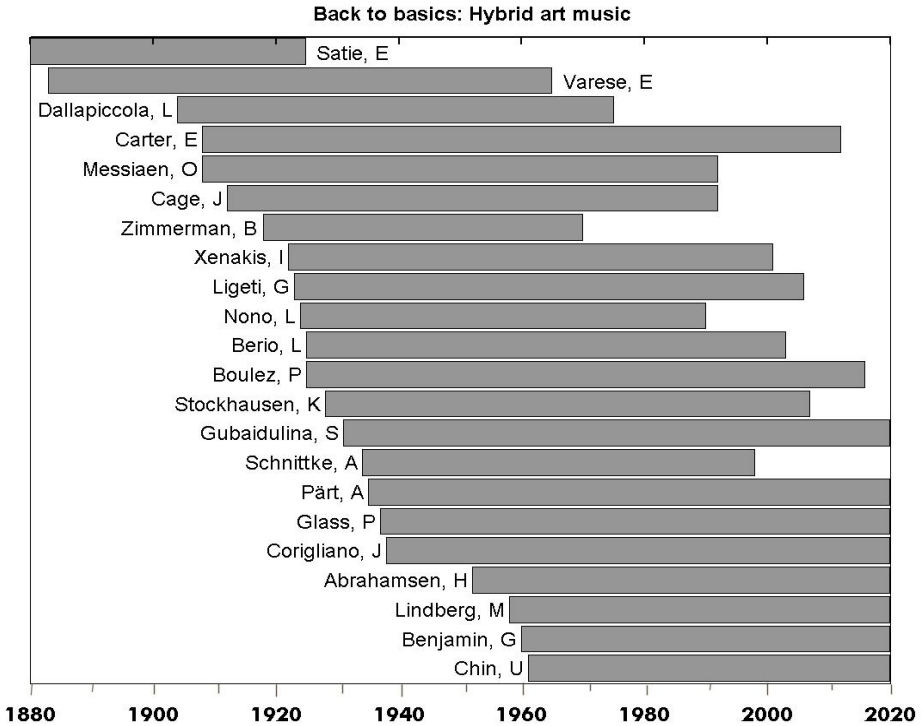
Future music, for the concert hall as well as for the road, has plenty of material to depart from – sampled sounds of nature, folk music treasures that can still be found, and synergies created from existing music of all genres. The important thing is to realise that we are surrounded by sounds and noises, some pleasant, some ugly, which all have the potential to become transformed into a musical art form, as long as the transformation employs artistic skills to eliminate Cage-like nonsense. In this way the wealth of historical treasures may be extended to new heights.

One may ask whether the borders between concert hall music and rhythmic music are disappearing. Both are moving towards hybrid structures, where anything can be used and everything is allowed. You can have rock music in classical pieces and classical passages in rock music. Rock music took in the melodic material that for a while was disappearing in classical music. It is now back, and mu-



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sic is appearing that is hard to categorize as either classical art music or rhythmic road music. This will probably persist, although there will always be a distinction between pop music seeking instant popularity and art music that requires more than one listening session to appreciate.

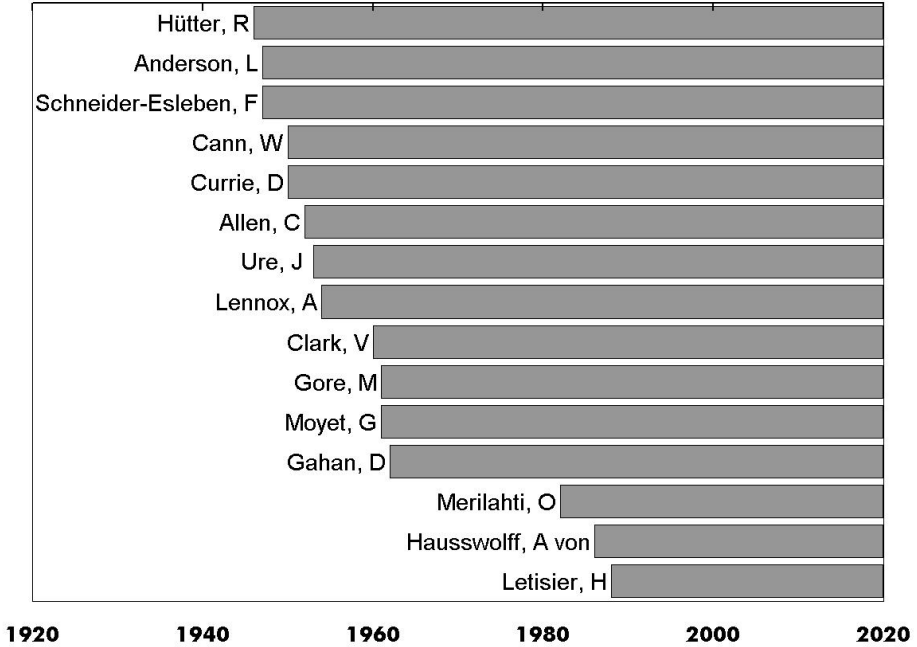


Dates of the births and deaths of some classical composers, during the period Back to Basics (extended to 2020 if alive in 2016).



Eric Satie: *Premiere Gymnopédie* (1888).

## Back to basics: Hybrid road music



*Dates of the births and deaths of some rock-fusion composers, during the period Back to Basics (extended to 2020 if alive in 2016).*



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# End word

The journey is drawing to a close. Thank you for being my companion. My guide for the journey has been the stubborn conviction, that music is the successful combination of form and content, that the best melody needs a formal structure to become art music, and that the most ingenious theoretical framework must be filled with a melodic content to become art music. This is no disrespect either for the fine people thinking out the formalities, nor for the equally fine people providing us with sing-along tunes, that may eventually be the basis of the music of tomorrow, when it tries to integrate new folk songs with new theories of harmony, of scales or of a continuum of frequencies. New musical instruments may inspire new kinds of music, and there will certainly come new surprises to thrill our captive minds.

Looking retrospectively at the entire history of music from the Stone Age to the present day, it may be fair to say that while musical form or structure has developed tremendously, then the melodic content is much less changing. It comprises the moods of joy, devotion, applause, serenity, humour, sadness, grief and rage, in constellations of tones that have not changed appreciably over time, despite the employment of different scales.

The history of music has seen periods with high levels of innovations, interspersed with other periods of just working within the boundaries already established. A tremendously fruitful period of new ideas in "classical" music occurred during the early 20<sup>th</sup> century, a period with similar progress in science and social debates, and a similar period of innovation occurred in rock music during the 1960ies and a couple of decades on, at the time of the youth revolt and hippie movements. From about 1988 to 2008, the yuppie-period of conformity and imposition of economic inequality within and between countries, essentially no innovation happened in music. Listen for instance to *M83* from France or *Tame Impala* from Australia or hundreds of similar bands: Technically skilful, serving insignificant texts and unimaginative, structureless music, all held

up by drum machines (human or computerized) and light shows. The 2007-8 financial crisis has opened up for a renewed social debate, despite the efforts of a power elite to avoid it, and new musical ideas are beginning to appear. They need to come out of the shadow, because we need another renewal period in music. What I am hinting at is that there seems to be a relation between periods of social debate and the creation of new kinds of music, at least of the rhythmic kind that I have called “music for the road”. The next decades will show if I am right.

The “technicality” section below describes some of the formal ideas in more rigorous depth, but music should be listened to, which is the purpose of the links to music selections provided in the subsequent *Notes to recordings* Appendix.

# Technicalities

Based upon the division of music into melody and structure, let me describe some of the more technical issues involved.

First the melody: as mentioned in Chapter 1, it is usually based on a scale of notes, which are tones (air waves) of certain frequencies. Frequencies in-between are not normally used. This is evident and part of the design of certain instruments, such as the piano. However, for string instruments such as the violin, it takes skill in placing fingers at the right locations to produce only those frequencies belonging to the scales used. In fact, there are compositions where the violin player is requested to slide through a continuous interval of tones. In addition, instruments such as bells and drums produce sounds, which often have ill-defined basic tones. Still, if music is entirely made of tones with frequencies not belonging to any scale, it sounds noisy and poor. This is presumably in part because we are accustomed to melodies formed by notes belonging to a finite set of scales (even when use is often made of notes not belonging to the primary scale, but still to one of the pre-defined scales), but also because the perception of music involves structure, and floating over all frequencies is an indication of lack of structure. I have made a small computer program capable of producing melodies based on the same rules as conventional melodies, except that any frequency of tones is allowed. The outcome sounds awful. In other words, music should basically be tonal, with only rare and well-planned excursions to atonality. A remark must here be made in passing. Composers such as Schönberg and Webern once declared that they wrote "atonal" music. This is false: they came from the Austrian tradition, where for a couple of centuries only 7-tone scales had been used, and all their revolt involved was to use a 12-tone scale instead of the 7-tone scales.

Before looking into the nature of scales of notes, one should clarify the meaning of a "note". A note is what appears in the conventional scores of composers, corresponding to an instruction to sound a

particular frequency on the instrument used. But instruments are mostly much more complex pieces of technology: When a particular note indicated in the sheet music is played on a piano, that is, when the player hits a particular key, then a hammer is hitting one or more strings, creating the prescribed tone frequency but also a number of harmonics, which are other tones of frequencies related to the primary one by simple multiplicative factors. Also the frame of the piano participates in the sound, possibly with tones that are not simple harmonics of the primary one. The same is true for all instruments, although the precise mechanisms of creating complex sounds when a particular note is prescribed differ. Thus the selection of instruments brings a lot of complications to each particular tone played, which is of course a basic reason for using different instruments, and to employ particular ones in order to create particular effects. Not only does an instrument play a complex variety of frequencies when one note is prescribed, but it also creates a time-dependent effect: Some instruments start off suddenly, while others built up slowly. The harmonic content may change with time, and the final decay may be quick or slow, involving reverberations, pulsation and other echoing effects. The time intervals involved may be denoted *attack*, *body* and *decay*, and computer instruments can be created with a range of prescriptions for the parameters describing these phases of the instrument sound.

The human ear does not hear all frequencies equally well. A reference person can detect frequencies from about 20 Hz to about 20000 Hz<sup>124</sup>. Frequencies below 2000 Hz have to be some 10-60 dB louder to be perceived at equal strength to a frequency around 4000 Hz, the higher value pertaining to weak sounds. For high frequencies, above 5000 Hz, the perceived level is increasingly lower, up to 20 dB lower for a frequency of 18000 Hz. The range of audio registration by the human ear covers a width of some 120 dB. This can be rendered by contemporary CD recordings and computer microchips based upon transforming the sounds to digital form already

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<sup>124</sup> Hz (Hertz) is the standard unit of frequency expressed in inverse seconds, while dB (decibel) is a logarithmic scale of loudness, modelled with consideration of the human ear; cf. J. Jeans, *Science & Music*, Constable & Co., London 1937; J. Pierce, *Musical Sound*, Freeman & Co., San Francisco 1983.

at the microphones. Older turntable recordings have smaller ranges: a typical 1970-recording about 70 dB, older recordings less, and thus well below the capacity of the ear. Interesting enough, these shortcomings have influenced conductors in the 20<sup>th</sup> century to restrain themselves to much narrower sound ranges than possible, even at concert performances not involving record-cutting. Only after the recent introduction of AD (analog-digital) transformers integrated into microphones have some conductors started to come back to the full audible range in their interpretations of the most pianissimo to the most fortissimo sheet indications (the first one exploring these possibilities was probably Pierre Boulez, recording for Deutsche Grammophone during the mid-1990ies).

Both sound volume and frequencies are perceived on a logarithmic scale. A factor of 2 difference in dB (decibel, the logarithmic measure of sound volumes) value thus implies a factor of 10 difference in the physical sound level. For tone scales, an octave jump upward corresponds to doubling the frequency. The 12 tones currently used for each octave (the white plus black keys on a piano), perceived as having equal distances, in reality have frequencies of  $1.0595^n$  times that of the base note, where  $n = 1, 2, \dots, 12$ . The actual frequency intervals thus increase, as larger and larger frequencies become multiplied by another factor 1.0595 (which is the approximate numerical value of  $2^{1/12}$ ).

The frequency jump of a factor 2 for the octave is the first harmonic of the base tone. Harmonics are simply 2, 3, 4,... times the base frequency. If a sound wave hits a string of a certain length, the string is more likely to be set into vibrations if there is a simple ratio between the impinging air-wave frequency and the natural frequency of the string (determined by its length). The strengths of each of the harmonic components determine the sound of an instrument.

If the human ear likes simple ratios between tones, the choice of tonal scales should make use of this as a principle. On the other hand, there is also the requirement that there should be tones in a scale, which are not too far from each other (for example, in order to make them easy to sing). This consideration has been underlying the selection of scales at all times. An early theoretical treatment of



the problem is that of Pythagoras in the 5<sup>th</sup> century BC. He devised a 7-tone scale by applying simple ratios to a base tone, going upwards and downwards in frequency. The simplest ratios are referred to by the following names:

Unison (1:1)  
 Octave (2:1)  
 Fifth (3:2)  
 Fourth (4:3)  
 Major third (5:4)  
 Major sixth (5:3)  
 Minor third (6:5)  
 Minor sixth (8:5)  
 Second (9:8)

Pythagoras combined the simplest of these ratios to get a 7-tone scale, which is rather close to the equal-spacing division of the octave mentioned above. Based on the tone we denote C (261.6 Hz), the relations are<sup>125</sup>:

<b>Tone ratio</b>	<b>Pythagorean ratio to base</b>	<b>Equal temperament</b>
C	1=1.0000	1.0000
D	9/8=1.1250	1.1225
E	(9/8)(9/8)=1.2656	1.2599
F	4/3=1.3333	1.3348
G	3/2=1.5000	1.4983
A	(9/8)(3/2)=1.6875	1.6818
B	(9/8)(9/8)(3/2)=1.8984	1.8877
C <sup>2</sup>	2=2.0000	2.0000

The problem facing Pythagoras was that unlike for the equal distance ("temperament") scale, he would get entirely new tones when

<sup>125</sup> J. Jeans, *Science & Music*, Constable & Co., London 1937; C. Sachs, *The rise of music in the ancient world*, Norton & Co., New York 1943; M. West, *Ancient Greek Music*, Clarendon Press, Oxford 1992.

the same ratios are applied to other base tones. But the ratios roughly make the Pythagorean note intervals equal to the whole-tone intervals of our tones except for the intervals E-F and B-C<sup>2</sup>, which are rather like halftone jumps. The 7 different scales obtained by applying the scheme to each of the 7 tones listed in the table go by names such as Lydian, Ionian, Phrygian, Aeolian, Dorian, Myxolydian and Syntolydian, and the total number of different scales, if approximated by the equal tempered frequencies, is now 12. So here we have the explanation for the current 7-tone scales used in much of the music of the last three millennia, as well as for the 12-tone scale conscientiously used by a few composers, but also by the rest in picking occasional notes not belonging to the scale announced up front. However, free wandering between these 12 notes per octave is only possible due to the equal-distance assumption. In the original Greek music (and its subsequent use in Christian ceremonial music), the seven scales are really different and are not supposed to be mixed by the composer: Each signals a certain mood and was intended to convey a certain feeling in the audience.

The Pythagorean scale is "nicer" than the one currently used, because it has such simple ratios as the number 3/2 both between F and C and between C and G. One could try to construct scales closer to equal temperament but still based on simple ratios, at the expense of having to include more tones. In the 17<sup>th</sup> century, the Danish astronomer N. Mercator published a proposal for a 53-tone scale coming close to this goal, stated to be based on Chinese writings from the 2<sup>nd</sup> century BC<sup>126</sup>. The idea did not really catch on!

The number of tones included in Pythagorean scales is rather arbitrary. Indeed, several numbers other than seven are found in folk music of different periods and places. The 20<sup>th</sup> century studies of music has revived some of these and used them in modern compositions<sup>127</sup>. Pentatonic (5-tone) scales date back to some of the earliest folk music evidence. It is also consistent with the possibilities offered by many early musical instruments. Like for the 7-tone scales,

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<sup>126</sup> J. Jeans, *op. cit.*

<sup>127</sup> B. Bartók, *Essays* (B. Suchoff, ed.), St. Martin Press, New York 1976.

there are two ways of picking five notes out of the 12 in an octave and yet preserve approximately simple ratios. We denote these "major" and "minor". The 5-tone major scale based on C is C, D, E, G, A, while the 5-tone minor scale<sup>128</sup> is C, D#, F, G, A#. Also two 6-tones scales are in use. The 6-plus scale based on C consists of C, D, E, F#, G#, A#, while the 6-blue scale consists of C, D#, F, F#, G, A#. The familiar 7-tone scales on C are the C-major C, D, E, F, G, A, B and the C-minor C, D, D#, F, G, G#, A#. Note that with equal-tempered intervals, there is no difference between say F# and Gb. This was not so with the Greek scales or the derived medieval ones. For each of these, there is a different scale for each new base tone. Finally, the single 12-tone scale is C, C#, D, D#, E, F, F#, G, G#, A, A#, B, with frequencies  $f = 261.6\text{Hz} \times 1.0595^n$ , for  $n=0, 1, \dots, 11, n=12$  being the next C an octave higher up.

Scales, levels of sound, instruments and methods of treating them (plucking strings or using bow, connecting notes or playing them individually, and so on) are all important for the type of music created. However, foremost one has to create a melody and put it into a formal structure. The melody is basically left to the imagination of the composer, but there are regularities found in most melodic work of the past as well as the present. Many melodies are based on traditional songs or songs written to imitate traditional styles, and although they are different, there is in a statistical sense a similarity traversing most classical compositions as well as jazz, pop and rock music. This is the one-over-frequency distribution of note intervals. What this means is that the distance (in frequency) of one note and the following one is less likely to be large and more likely to be small, and more precisely that the relation between the probability of a certain frequency jump and the magnitude of the jump is that the product of the two quantities is constant. This "1/f" relationship has been demonstrated for nearly all types of music<sup>129</sup>.

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<sup>128</sup> The letters C, D, E, ... correspond to the white keys on a piano, and the symbols # and b added indicate a half step upwards or downwards (normally to a black key).

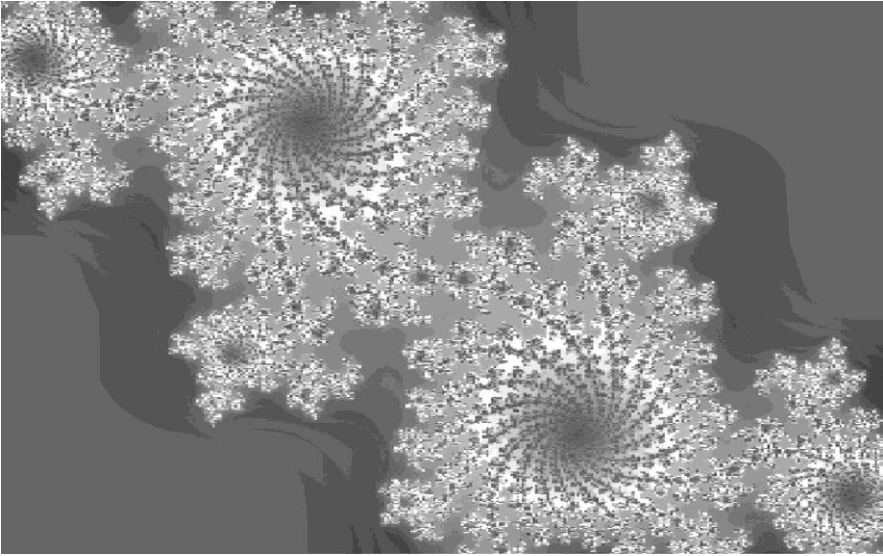
<sup>129</sup> R. Voss and J. Clarke, 1/f noise and music, J. Acoustic Soc. Am., vol. 63 (1978) p. 258.

Fortunately, there are no firm rules for constructing the melody itself. The statistical  $1/f$  relation does not tell the composer precisely, what note to put after the current one. The prescription handed down from classical Greece is to make use of the simple rational ratios, which means using frequency jumps of factors such as  $9/8$ ,  $5/4$ ,  $3/2$  or similar ones. This is exactly what the melodies of popular songs, opera themes and symphonies do. Beyond that there is free game for the imagination, and in fact it is quite acceptable not to use the rules stated above, because in that way you can make your piece a bit different from the mainstream songs. Beyond the sequence of notes in a melody, there are a few other tricks often used: repeating refrains in order to make them stick in the memory of the audience, or if that is too blunt, then for example invert a line of the melody (moving up the second time, if you moved down the first time, and vice versa).

A  $1/f^2$  statistical relationship makes the melody much more confined to a narrow band of frequencies. Gregorian chant has features suggesting something like that. In stochastic melody creation (typically on a computer), there is plenty of room for playing with the power  $n$  of the frequency used in a statistical relationship of the  $f^{-n}$  form.

Many other rules and conventions have been formulated to guide a composer, such as using chords based on the Pythagorean ratios mentioned in the beginning of this chapter. Instead of sounding chords together (possible only on some instruments), one may use the constituents for a sequences of individual tones in a melody, or one may create an accompaniment by the other tones in a chord. Another effect that can be found in some measure throughout the classical repertoire is that of fractal accompaniment. It consist of repeating a sequence of notes at two, three or more times the pace of the original sequence, bu different accompanying instrument or instrument groups. This is rarely done in strict form, but allows some deviation from the selfsimilarity of the pure fractal scheme. An example of how this may look is shown in the even-page footer of chapter 10. The idea is to apply the fractal similarity in time, as the melody of the piece develops. This is in contrast to the use of fractal techniques in pictures, where all the selfsimilar patters can

be seen at once. If one copied this directly to music, one would sound all the similar notes at once, but that is just creating a complex chord with all the tones involved, which would not render a picture of what the fractals are, such as the visual fractals do. So instead the selfsimilarity is made to unfold in time, as a similar tone pattern is played at different paces, say by different instruments.



*Fractal picture created from a parameterisation of the Mandelbrot Set.*

Examples of using the  $1/f$  melody prescription with fractal accompaniment are given in one of the albums mentioned below in the Appendix *About the Author*.

# Notes to recordings

The musical examples mentioned in this book can be assessed in different ways. At the present time, streaming services at the Internet provide music that may either be listened to for free (but with some advertisements sounded between music numbers) or be subscribed to (without advertisement and sometimes with a better quality). A few decades ago, albums had to be bought at stores, but today, you can buy single tracks or several ones in Internet stores, and the music store at the next corner has disappeared. I am supplying links to two streaming services, Deezer and Spotify, available on the terms stated above. There are slight differences between the two services. You log into Deezer on the Internet, after having created a free account, and the music list below provides a reference number (say 12345) defining the relevant Deezer Internet page:

[www.deezer.com/album/12345](http://www.deezer.com/album/12345)

Spotify provides a separate program once you sign up at [www.spotify.com](http://www.spotify.com), and this program communicates with the Internet without you having to log into a browser. You can then use the reference number provided below to get to the track without having to search, by entering

[spotify:track:0DvV6PISIPacUvMcOd12X3](https://open.spotify.com/track/0DvV6PISIPacUvMcOd12X3)

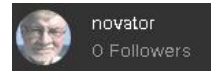
If you have the e-book version of this book, a click on a composer highlighted (in blue) in the book will take you to the list below, where links are coded in for you to reach the music by a single click (provided that you are already logged in to the service). Presently, the e-book may be downloaded free of charge from the publisher at [secantus.dk](http://secantus.dk), and the Kindle e-book version available at Amazon stores will also have the links. If you access Spotify through the links below, you are taken to Spotify but in your own browser, where the address corresponding to the one given above is

<https://open.spotify.com/track/0DvV6PISIPacUvMcOd12X3>

You are prompted to log in to Spotify if you have not already done so. If you read the printed book version, you can still listen to the music being discussed, through playlists placed on both Deezer and Spotify featuring the tracks listed below. The playlists are named

Music Across Times and Fences N, where “N” is the chapter number

Playlists for the final chapters are divided on subcategories (Na, Nb, and so on). To find the playlists at Deezer, search for *Bent Sørensen* and choose *profiles* (not *playlists*!). Then find the right Bent Sørensen (same picture as the one below), click and now look under playlists. For Spotify, you can search for *Music Across Times and Fences* and then choose the desired playlist, but sometimes this fails to bring up playlists (only songs shown). In that case, search for *novator* (the name I used to upload tracks), and as in Deezer scroll down to *profiles*, find my *novator* with the picture:



Click on it and select “public playlists” (or scroll down to playlists and select “see all”), to see the list of playlists for the book. They can be used on stationary or portable computers, tablets and smartphones.

The references and links given below and on the provided playlists are quite essential, because neither Spotify nor Deezer have decent search options. Hopefully, they shall not change track numbering in the near future!<sup>130</sup> In a few cases, where tracks are not found at Deezer or Spotify, I have instead provided a link to the music at the video streaming service [www.youtube.com](http://www.youtube.com). Because files here are not always uploaded by the copyright owner, you will have to check if it is legal to listen to them in your country<sup>131</sup>. If you play an

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<sup>130</sup> Some tracks on some albums may be unavailable in some countries. This is a decision by the record company and it seems to change irregularly over time.

<sup>131</sup> The copyright issue can be quite complicated. Sometimes, the music publisher places the record or a concert excerpt on Youtube as an advertisement, perhaps in low quality. Other times the publisher has gone out of business, which typically makes copyrights revert to the artists, but where a third party may have uploaded the file to Youtube, hoping that no-one will object. Any objection will cause Youtube to remove the file, so my links are only reflecting the current situation.

instrument yourself, you may be interested in seeing the score of the compositions. Older scores are in the public domain and may be downloaded from sites such as the Petrucci Library hosted at [http://imslp.org/wiki/Main\\_Page](http://imslp.org/wiki/Main_Page)<sup>132</sup>.

The following is a suggestion for playlists based upon the discussions in the chapters of this book, listed by composer<sup>133</sup>:

## 1. ORIGINS

1. **Bent Sørensen:** *Don't cry, baby* from the album *The Story of Music* (2012-2016). Alas, this is not Neanderthal music, but a free fantasy lullaby composed for a female voice. Track 1 on the album, [Deezer 13397887](#), [Spotify 6SjunHekICMhPsgWfQi0s5](#).
2. **Bent Sørensen:** *Geissenklösterle Tune* from the album *The Story of Music*. Again, this is not early *homo sapiens* music, but it takes into account the 4-tone-scale harmonic possibilities implied by the design of the swan wing flute found at the site. Track 2 on the album, [Deezer 13397887](#), [Spotify 5yCNBOhKhSGutnPcbeVvfK](#).
3. **Bent Sørensen:** *Stone Age hunting song with cave stalactite beating* from the album *The Story of Music*, using a 5-tone scale. Track 3 on the album, [Deezer 13397887](#), [Spotify 0ciK61NMcSPVunRFKaN8c8](#).

## 2. FOUNDATIONS

4. **Urhiya** (3400 BP): *Hurrian clay tablet song* from Ugarit region, for lyre. Track 5 on Bent Sørensen's album *The Story of Music*. [Deezer 13397887](#), [Spotify 45la5Glc0qmABt0QGdHWxE](#). Michael Levy has made an interpretation of *tablet no. 6* (track 2 on the album *Ancient lyre... echoes from an ancient world*). [Deezer 821136](#), [Spotify 6fmJVghYkjAp7aJxFi6ALx](#). There is also a version of this tune for piano and orchestra by Malek Jandali (track 6 on the album *Echoes from Ugarit*, Russian Symphonic Orchestra). [Deezer 827466](#), [Spotify 3dejhVWSK10mJGDqJepEWh](#).
5. **Bent Sørensen:** *Polyphonic song* for female voices, in the 5000-3000 BC style displayed in Egyptian frescoes. Track 4 on the album *The Story of Music*. [Deezer 13397887](#), [Spotify 0E8swoA3MAjN0MpjU98LWr](#).
6. **Bent Sørensen:** *Stage music* using the Pythagorean scale and instruments seen on 2500 BC Greek vases, inspired by the Euripides scores. Track 7 on the album *The Story of Music*. [Deezer 13397887](#), [Spotify 6rSH2ojZ0QVw44JC5uhWw5](#). Other interpretations of these

<sup>132</sup> Unfortunately, the site has recently introduced download delays for non-paying users. Public domain scores should really be free and accessible.

<sup>133</sup> Album titles are omitted if they just reflect the title and composer of the track.



scores may be found on the album *Ancient Greek Music* performed by Atrium Musicum de Madrid: G. Paniagua (Harmonia Mundi, seen on [Youtube](#) watch?v=a1z0zaGDzIQ) and on several albums with new and old Greek music by P. Tabouris, e.g. his fantasy *Euripides' Bacchae*. [Spotify](#) 7c4FRNuMq8JJI5CZeJSt64.

7. **Anonymous:** *Seikilos tomb song* (1<sup>st</sup> century). Musica Antiqua Madrid: G. Panagua, track 11 on *Musique de la Grece antique*, [Spotify](#) 14BaMXmr33lOewx3ljZe9Q. B. Sørensen: version for double flute (*aulos*), followed by improvisation. Track 6 on the album *The Story of Music*. [Deezer](#) 13397887, [Spotify](#) 2t6yQpKD2gcT0Wm5DPSIHm.

### 3. FORMALITY & DISSENT

8. **Hildegard von Bingen** (1098-1179). *O pulchrae facies* from *De Virginibus* (Riesencodex Collection). Sequentia, track 2 on the album *Symphoniae*. [Deezer](#) 113875. [Spotify](#) 5yPga7CUwD9o29Jdr0rMbt. *Spiritu Sancto honor sit* from *De Undecim Milibus Virginibus*. Track 7 on [Deezer](#) 113875. [Spotify](#) 7iRotQBilseqNOyRCQjc3pL.
9. **Beatritz de Diá** (1140-ca. 1200). *A chantar m'er de so qu'eu no volria*. La Capella Reial de Catalunya: Jordi Savall. Track 1:12 on the album *Le Royaume Oublié*. [Deezer](#) 476720. Ensemble Celadon: P. Bundgen, track 4 on *Nuits occitanes*. [Spotify](#) 72UxJptolaAFEWJIXsDv9J.
10. **Berenguier de Palou** (or **Palazol**; 1160-1209): *Tant m'abelis joys et amors e chans*. Ensemble Unicorn: Michael Posch and Oni Wytars: M. Ambrosini. Track 1 on the album *Music of the Troubadours*. [Deezer](#) 1570263, [Spotify](#) 0p7LzVPYfpw9RUUEiR3IXS.
11. **Bernart de Ventadorn** (ca. 1135-1195): *Quan vei la lauzeta mover*. Ensemble Unicorn: M. Posch and Oni Wytars: M. Ambrosini. Track 11 on the album *Music of the Troubadours*. [Deezer](#) 1570263, [Spotify](#) 1D0zvNWK5DNWfk4uiPz4sR.
12. **Giraut de Bornelh** (1140-1200). *Reis glorius*. Ensemble Unicorn: M. Posch and Oni Wytars: M. Ambrosini. Track 8 on the album *Music of the Troubadours*. [Deezer](#) 1570263, [Spotify](#) 4NPv81art9pRvW9QFL7PYz.
13. **Richard I of England** (1157-1199). *Ja nuls homs pris*. Estampie: G. Derrick. Track 2 on the album *Under the greenwood tree*. [Deezer](#) 1571273, [Spotify](#) 1nC4vCYCLqb8hYcpsLxj8G.
14. **Blondel de Nesle** (1155-1202). *A l'entrant d'este*. Estampie: G. Derrick. Track 3 on the album *Under the greenwood tree*. [Deezer](#) 1571273, [Spotify](#) 19tWaWCr0GZOrpOH3nW2IC.
15. **Anonymous** (12th Century). *Domna, pos vos ay chausida*. Ensemble Unicorn: Michael Posch and Oni Wytars: M. Ambrosini. Track 2 on the album *Music of the Troubadours*. [Deezer](#) 1570263, [Spotify](#) 792q8x9x5pG8O3KBe9dXTD.
16. **Anonymous** (ca. 1230). *Bulla fulminante; Bacche, bene venies; Ich was ein chint so wolgethan; In Taverna quando sumus; Fas et nefas ambula*. From collection *Carmina Burana*. Boston Camerata: Joel Cohen. [You-](#)

- [tube](#) playlist?list=PL3D71749FD1DD88F8, or Clemencic Consort: R. Clémencic. Tracks 13, 23, 22, 24, 4 on the album *Medieval songs from the Codex Buranus*. [Deezer 4644431](#), [Spotify 67A79TBN7PcsK9fZqMDjDl](#).
17. **Anonymous** (at Catalan monastery Sant Joan). *Ara lausatz, lausatz, ...* Ensemble Unicorn: Michael Posch and Oni Wytars: M. Ambrosini. Track 9 on the album *Music of the Troubadours*. [Deezer 1570263](#), [Spotify 4jlqTrlFUNKtXYCEaMcg2](#).
  18. **Anonymous** (students at l'École Épiscopale de Beauvais, 1140). *Ludus Danielis*. Very different interpretations have appeared, including a version by the Clerkes of Oxenford: D. Wulstan (Approche), by Pro Musica Firenze & Consort of Fontegara: V. Gori, [Deezer 424461](#), Dufay Collective: W. Lyons, [Deezer 6537509](#), [Spotify 7GQWAPiSi9zYk0ZvrJZ0uy](#), and by New York Pro Musica: N. Greenberg, [Deezer 11107790](#), [Spotify 3ZuCrQdeRTIn3Xg8vHvhWx](#)
  19. **Anonymous** (9<sup>th</sup> to 15<sup>th</sup> century). *Omnis de Saba venient*. Choralschola der Hofburgkapelle Wien: H. Dopf, on the album *Gregorian Chant : Hymns and Vespers for the Feast of the Nativity*, track 20 on [Deezer 6520724](#), [Spotify 0d1R8cyryYchavCvbCgms](#). *Domus mea*, St. Gregor's Ensemble, on the album *Medieval & Gregorian Chant*, track 2 on [Deezer 702802](#). [Spotify 3tHR2z9B3ES8IROFenzwHL](#).
  20. **Pérotin** (ca. 1180-1236). *Viderunt omnes. Sederunt principes*. The Hilliard Ensemble on the album *Pérotin and the Ars Antiqua*, track 4 and 12. [Deezer 6286121](#), [Spotify 7HoDbWkLiTxYA9s0cz9bUG](#) and [Spotify 1fdylFrFz7xU6GFEKroIzk](#).
  21. **Pérotin** (ca. 1180-1236). *Deux points d'orgue en triple*. Improvisation by Bent Sørensen over these, track 1 on the album *Just Organ Tones*. [Deezer 9445266](#), [Spotify 5t3MRh6TbXFv7TCy1XxceR](#).
  22. **Francesco Landini** (1325-1397). *Non ara may pieta questa mia dona* from *Codex Faenza* (ca. 1415). Unicorn Ensemble: M. Posch, on the album *Codez Faenza*, track 4. [Deezer 1571367](#), [Spotify 2etPX1jO9hQu6XqKmfKaX](#).
  23. **Guillaume de Machaut** (1300-1377). *Qui es promesses. Ho-quetus David*. The Early Music Consort: D. Munrow, on the album *Music of the Gothic Era*, track 16, 19. [Deezer 6297108](#), [Spotify .4hxOwCYlryVqlY6Sjpu3TB](#), [Spotify 5wwXcP6aa8sksBYej67JjU](#).
  24. **Guillaume de Machaut**. *Hont peur* from *Codex Faenza*. Unicorn Ensemble: M. Posch, on the album *Codex Faenza*, track 6. [Deezer 1571367](#), [Spotify 5DPCC2h94iXQysWrbdGHyP](#).
  25. **Qiugong** alias **Ming** (493-590; attributed to): *Jieshi Diao You Lan* (Secluded orchid). Guan Pinghu, guqin, track 1 on the album *Treasure edition: Ancient Qin Solos*, [Deezer 1067614](#), track 2 on the album *Masters*

- of *Traditional Chinese Music*, [Spotify](#) 2iWbkYodg51QCDSrYBQtsL. Also as track 8 on Bent Sørensen: *The Story of Music*. [Deezer](#) 13397887, [Spotify](#) 6gYTI8eSGfOJYa56OGE6xs.
26. **Anonymous** (before 933): *Yizhou* (score from Dunhuang cave). Track 9 on Bent Sørensen's album *The Story of Music*. [Deezer](#) 13397887, [Spotify](#) 0VQJaIgFmp7Rs41HMqRCyi.
27. **Jiu Kuang**. *Drunken ecstasy* (from Shengqi Mipu manuscript, 1425). Yao Bingyan, qin, track 9 on the album *Ancient Classics of Qin Han and Wei Dynasties*. [Deezer](#) 1087256, [Spotify](#) 2hkUY5sjm39N6ecEccByIz.
28. **Anonymous**. *The moon on high* (from Gaohe Jiandong collection, 1528). Yu Liangmo, pipa, track 2:5 on the album *Treasures of Chinese instrumental music*. [Deezer](#) 5366751, [Spotify](#) 6xukl0r7CZQCyKL65uKrLd.
29. **Anonymous**. *Hagoromo* (ca. 1520). From a Noh play. The Kyoto Nohgaku Kai, track 9 on the album *Japanese Noh Music*. [Deezer](#) 1082114, [Spotify](#) 0w8lh5wYuuuSPyeKXtC0P
30. **Anonymous** (ca. 1390). *Saltarello no. 4* from *Chominciamento di gioia*. Ensemble Unicorn, track 1 on *Chominciamento di gioia: Virtuoso dance music*. [Deezer](#) 1571057, [Spotify](#) 1ppOQoBh2r1CguURprgvg

#### 4. RENAISSANCE

31. **Claudio Monteverdi** (1567-1643). *L'Orfeo* (1607). Capella Reyale de Catalunya & Concert des Nations: J. Savall. [Deezer](#) 10336318. Grande Ecurie & Chambre du Roi: JC. Malgoire, [Spotify](#) 1DkbyfZlUt8X2YqmAkr6KT.
32. **Josquin des Pres** (1454-1521): *El Grillo*. [Deezer](#) 205276. Musica Antiqua of London: P. Thorby, track 35 on *Master of Musicians*. [Deezer](#) 205276, [Spotify](#) 0dGvDLauY4IB2ygPsRhnob
33. **Antonio Cabezón** (1510-1566). *Diferencias sobre la Gallarda Milanese*. Trio Unda Maris, track 2 on *Antonio de Cabezón*. [Deezer](#) 1042075. Glen Wilson (harpsichord), track 1 on the album *Complete Tientos & Variations*. [Spotify](#) 50NS4StgsxGr0pCHaE0dHm.
34. **Antonio Cabezón** *Faberdon y Glosas* (arranged for small orchestra). Bent Sørensen, track 9 on *Century of Change*. [Deezer](#) 9445248, [Spotify](#) 6JITqayFHGao5uDikoWaiN.
35. **Pablo Bruna** (1611-1679). *Tiento de medio registro (tono 8, organ)*. M. Morera, track 10 on the album *Joyas de la organería castellana*, [Deezer](#) 135947. Montserrat Torrent, [Youtube](#) watch?v=Lrt9BGzKkUc; another interpretation by Bent Sørensen, track 12 on the album *The Story of Music*. [Deezer](#) 13397887, [Spotify](#) 0oTXviYOXiju8tifAVGcWu.
36. **Clément Janequin** (1485-1558): *La Bataille, chanson* (1516). Ensemble C. Janequin : D. Visse, track 10 on the album *Les Cris de Paris*. [Deezer](#) 6761573. Ensemble : M. Ferré, track 11 on *La bataille d'Amour*. [Spotify](#) 0oMtlVLFLX1gzBHZggfk8d
37. **Orlando de Lassus** (1532-1594) : *Prophetiae sibyllarum*. De Labyrintho : W. Testolin. Track 1-13 on the album *Lasso*. [Deezer](#) 916285.

- [Spotify](#) 7gT0bQII0gPo1uXqdXDlvA
38. **Orlando de Lassus** *Matone* or *Matona mia cara* (ca. 1580). Syntagma Musicum, track 16 on the album *Vecchie Letrose*. [Deezer 140324](#), [Spotify](#) 03ceJun47mcGTU7Nr0tuRV.
39. **Orlando de Lassus** *Missa sopra Entre vous Filles*. Oxford Camerata : J. Summerly. Track 1.5 on *Masses for 5 voices*. [Spotify](#) 4CAp8WXEotxJLE5A2c3Yup
40. **Orlando de Lassus** *De profundis* No. 6 from *Psalmi poenitentiales*. Aachener Domsingknaben: H. Krebs, track 2:4 on the album *Di Lasso: Psalmi*. [Deezer 7859119](#). Tölzer Knabenchor & Musikalischer Compagny: G. Smidt-Gaden, track 2:3 on the album *Lasso – Busspsalmen*. [Spotify](#) 11RJCGrKvJkpDVI8U86c4H
41. **Carlo Gesualdo da Venosa** (1566-1613). *Moro, lasso, al mio duolo* from *Madrigali Libro 6*. Kassiopeia Quintet, track 17. [Deezer 1308797](#), [Spotify](#) 5A0Ggt9fhFiQnAnpoSw2e3
42. **Girolamo Frescobaldi** (1583-1643). *Toccate e partite d'intavolatura di cembalo et organo, Book 1, No. 3*. R. Alessandrini, track 1:10 on the album *Libro primo*, [Deezer 11047428](#), [Spotify](#) 5UqanA3qUrKXXFoAgjF8bt, B. Sørensen: Track 14 on *The story of Music*. [Deezer 13397887](#), [Spotify](#) 2HRPI5MmW5Dd388SUZOFbe. *Book 2, No. 4*. R. Loreggian, track 4 on *Edition vol. 5 – Secondo libri di toccata*, [Deezer 8978729](#). R. Lester, track 9 on the album *Music for Organ & Harpsichord, vol. 4*, [Spotify](#) 3xvaSQMBXMS47KI0aBt2vO. Played on historical and modern organs. Z.Tóth-Vajna [Youtube](#) watch?v=R3sFsk8k-XM
43. **Girolamo Frescobaldi** (ca. 1640). *Canzon 1*. Computer rendering (4 trumpets) Track 13 on *The Story of Music*. [Deezer 13397887](#), [Spotify](#) 2z53cRUcuJ9NJtwAlJinE.
44. **Anonymous** (1581) *Greensleaves*. O'Neill Brothers Group, track 1 on the album *Celtic Christmas Instrumentals*. [Deezer 9192941](#). [Spotify](#) 7qAllFRZgL3EbEqQk52Zvg. Katey Sagal & the forest rangers [Youtube](#) watch?v=0iEhc85ALNo, Holy Shire (rock version) [Youtube](#) watch?v=k3KKAp-37Go, Zetta Gutstep Gutter (disco version) [Youtube](#) watch?v=rosR3NmN73E
45. **John Playford** (1623-1686). *The Green Man* from *The Dancing masters* Track 21 on the album *Under the greenwood tree*: G. Derrick. [Deezer 1571273](#). [Spotify](#) 2hscSsBY72UbY3dxz0d9ON
46. **Gaspar Sanz** *La Tarantela* (1674). Track 14 on the album *Instruccion de Musica Sobre la Guitarre Espagnol*: H. Smith, [Spotify](#) 0F51cPhObyaWbWpwqLRT0M. Atrium Musicae de Madrid : G. Paniagua, [Youtube](#) watch?v=sRJM5mzsUV0
47. **François Couperin** (1668-1733). From *Livres des Pièces pour clavecin : Les barricades Mystérieuse*. L. Beauséjour, track 1 on the album *Famous works for harpsichord*, [Deezer 168648](#).

- [Spotify](#) 3ydDndLrobWC9EhYSchDAM.  
*Musette de Taverney*. D. Estrem, track 23 on the album *Classical Ukulele*, vol. 2, [Deezer 6963938](#). A. Cuckston on the album *Harpichord Favourite*, [Spotify](#) 1XTUC8HOra2fh4Q0AUBMgI
48. **François Couperin** *Messe des Paroisses*. R. Gustavsson, e.g. the Offertoire, track 28 on [Deezer 4748421](#). M-C. Alain, [Spotify](#) 4vsoPLDpdt9niiS82Yd77h .  
*Messe pour les Couvents*. M. Tchbourkina, e.g. the Offertoire, track II:15 on the album *l'Oeuvre Intégrale pour Orgue*, [Deezer 10541716](#). M-C. Alain, [Spotify](#) 4u5czmjkWyCcrpwAk0r7mw.
49. **Adam Jarzębski** (1595-1648). *Concerto 3 a quattro voci* from *Canzoni e concerti*. Ensemble Mensa Sonora: J. Maillet, track 12. [Deezer 726494](#), [Spotify](#) 7f81x22uiSvk7KkhkMihtH. A version of the 4 concerti for wind instruments have been recorded by Dickey, Grazzi, Fentros and Toet.
50. **Diderich Buxtehude** (1637-1707). *Fuga* (#174). S. Stella, track 3:15 on the album *Complete Organ Works*. [Deezer 8325956](#), [Spotify](#) 420VhbTm85cQRhZvE81s83.  
*Preludium, fuga e ciacone* (#137). P. Hurford, track 1:4 on the album *Glorious Pipes - organ music through the ages*. [Deezer 6528052](#), [Spotify](#) 7ff9OoL0Wz3OVZXFkTIYU6.
51. **Alessandro Scarlatti** (1660-1725). *Toccata in d for cembalo*. F. Tasini, track 16 on the album *Opera Omnia per Tastera, vol. 1*. [Spotify](#) 6YyTXX3GzBr9oFdLfgJzII.
52. **Alessandro Scarlatti** *Stabat Mater* (1723). Il Seminario Musicale: G. Lesne. Track 7-25 on the album *Sacred Work*. [Deezer 329158](#), [Spotify](#) 2Z7xiMZEAAbljBq1BPwuT9.
53. **Alessandro Scarlatti** *Telemacos* (opera, 1718). Recorded by Balthazar Neuman Ensemble: T. Hengelbrook. Excerpts, e.g. aria Vendetta are on track 8 of the album *Opera Arias*: D. Barcellona. [Deezer 6364342](#). [Spotify](#) 6g6k1vaXkpt8deup2GjeG9.
54. **Antonio Vivaldi** (1678-1741). *Concert for 2 violins & basso continuo*, op. 1.12 (RV 63). Musica Antiqua Köln: R. Goebel, track 15-19 on [Deezer 6520884](#). [Spotify](#) 48wKuFSFy1tj4Wp9AD1MsL.
55. **Antonio Vivaldi** *The four seasons* (1725; RV 269, 315, 293, 297). Giardino Armonico, track 1-12: [Deezer 6162739](#), [Spotify](#) 2wKD3jKwgSk0eqnUbOWm60.  
*Violin Concerto "la Staganza"*, RV 249. *L'Arte del' Arco*: R. Alessandrini. Track 18, 19 on the album *Concertos and Cantatas*. [Deezer 9389380](#) and Track 23 on the album *la Staganza*, [Spotify](#) 3UJXFWBT5r9qUhWUoOt46X.
56. **Antonio Vivaldi** *Flute Concertos* (1728). RV 433 ("*Tempesta di Mare*"), RV 439 ("*Notte*"). E. Pahud, R. Tognetti track 1-3 and 4-9 on the album *Vivaldo flute concertos* [Deezer 398589](#), [Spotify](#) 13B22QU6RphSk1oyh5BoUG and [Spotify](#) 5UfXA1XqMk62XQAnAAfyFY.

57. **Antonio Vivaldi** Operas *Il Giustino* RV 717. Track 1:1 to 2:34, *Complesso Barocco*: A. Curtis, [Deezer 318831](#), [Spotify](#) 4vGkaPECPpris9KsNGQRgX;  
*Farnace* RV 711. Track 1:1 to 3:19, *Les Concerts des nations*: J. Savall, [Deezer 9392042](#), [Spotify](#) 2tQxFURWylmvGjh7299vUE; *l'Olimpiade* (RV 725). Excerpts on Concerto Italiano: R. Alessandrino, tracks 9-11 on the album *Le Quattro stagione*, [Deezer 10570339](#). Overture on track 2:7 of the album *I capolavori di Vivaldi*: G. Carmignola, [Spotify](#) 6JHEW6H7TnwAQKmbKmplxg.
58. **Heinrich Biber** (1644-1704). *Batalja* (1673). Concert des Nations: J. Savall, track 3-10 on the album *Baroque Splendor*: [Deezer 10992062](#). [Spotify](#) 57aMuzPsO451MDgvQzEPy1
59. **Heinrich Biber** *Missa Salisburgensis*. Musica Antiqua Köln: R. Goebel. Track 1-10 on [Deezer 6686967](#). [Spotify](#) 3zwrJobKCTZmkkM9pr8bwj
60. **Heinrich Biber** *Rosenkrantz Sonatas* (1676). Musica Antiqua Köln: R. Goebel. Track 1:1 to 2:7 on [Deezer 6687261](#). [Spotify](#) 6q4fkBsFRgj17RrXKNCU9
61. **Heinrich Biber** *Sonatae tam aris quam aulis servientes (Passacaglia 16)*. Ensemble Saga, M. Lindal. Track 15 on the album *Chamber Music*. [Deezer 4658791](#). [Spotify](#) 5yVg4hAwQIUpxLcFXUQvx
62. **Georg Händel** (1685-1759). *Watermusic, Suite in F*, (1715). English Baroque Soloists: J. Gardiner. Track 1-12 on [Deezer 6293060](#). [Spotify](#) 1Md0KdMecSckbVfJO51Qk4.  
*Music for fireworks* (1749). English Consort: T. Pinnock, on the album *Royal Fireworks Music*, track 1-6. [Deezer 6684415](#). [Spotify](#) 2ARKB6KU1oxdouxkvnJsXO
63. **Louis Marchand** (1669-1732). *Grande Dialogue*. G. Weir on the album *Glorious pipes – organ music through the ages*. Track 1:6, [Deezer 6528052](#), [Spotify](#) 1d4iaOnNf7VT5WW6ZmAeqy.  
*Improvisation over prelude sketch*. B. Sørensen, track 11 on *Marchand: Competitors and Followers*. [Deezer 8559003](#), [Spotify](#) ,52yCkranUXkGGMIkZDPd38, [Youtube](#), watch?v=vGNmoyO3Qbk.
64. **Johan Bach** (1685-1750) *Prelude and Fugue* (BWV 543). O. Lattry, track 10, 11 on *Oeuvres d'orgue*. [Deezer 6059627](#). [Spotify](#) 1WavAaC1zhXIII VNEMtLaq.  
*Toccata, Adagio und Fuga* (BWV 564). M-C. Alain, track 55 on *Complete Organ Works*. [Deezer 719167](#). [Spotify](#) 56wmjBniG7U6t8TMwDWN4H.  
*Fantasia and fugue* (BWV 542). Track 28 on *Complete Organ Works*. [Deezer 719167](#), [Spotify](#) 5yaw7prMQbQJP7QpG3JPKB.
65. **Johan Bach** *Cello suites* 1-6 (BWV 1007-1011). M. Rostropovich, [Deezer 6267978](#), H. Schiff, track 1:1-2:28 [Spotify](#) 52sMT3mHZQEcnub0hntcc5.
66. **Anonymous** *Fei Shih Zhuan* (17<sup>th</sup> century). Liang Tsai-ping, track 2 on



- the album *China II* at <http://www.asianclassicalmp3.org/amoy.htm>
67. **Yatsushashi Kengyo** (1614-1685). *Rokudan no shirabe*. Izumi-Kai with group, track 1 on the album *Classical Japanese Koto Music*. [Deezer 1061614](#), [Spotify 0D2xeIUuIWt6vFLEeS3ytz](#). B. Sørensen, track 15 on the album *The Story of Music*. [Deezer 13397887](#), [Spotify 2icLj7tcxfYNerUxZQYAXI](#). *Midare Rinzetzu*, track 2 on *Classical Japanese Koto Music*. [Deezer 1061614](#), [Spotify 2gbQkrdapPvdrEfH7kLxJS](#).

## 5. BAROQUE TO ROMANTIC

68. **Giovanni Pergolesi** (1710-1736). *La Serva Padrona* (opera, 1733). Ensemble Baroque de Nice : G. Bezzina, track 1-17 on [Deezer 711713](#). [Spotify 7B3QIG0qJOTfGdZ7B8aZyl](#).
69. **Joseph Haydn** (1732-1809). *String Quartets opus 9.4* (track 4:13-16), *20.3* (track 7:9-12), *33.3* (track 9:9-12), *64.2* (track 15:5-8), *76.1* (track 19:1-4), *77.2* (track 21:5-8). The Angeles String Quartet, *Complete String Quartets*, [Deezer 6425569](#). [Spotify9.4 49X2WX1FyslyRGHjqFxb5x](#) and [20.3](#), [33.3](#), [64.2](#), [76.1](#), [77.2](#).
70. **Joseph Haydn** *Harpichord or Piano Sonata No. 31* (1771), piano rendering by S. Richter, track 7-9 on [Deezer 13998830](#), [Spotify31 6nJoFJw1N1CXQvtS7HsWyq](#), *No. 38* (1773), J. Webber, harpichord, on *Harpichord Series: Joseph Haydn (Deluxe Edition 11)*, [Spotify38](#); same played on piano on *Haydn Edition Vol. 3* by R. Buchbinder, track 86-88 on [Deezer 443507](#), He also plays *Sonata 44, 49, 50, 62* on tracks 102-4, 116-8, 119-121 and 148-150 on the same album, and J. Webber plays them on *Piano Series: Haydn (Sonatas, vol. 11)*, [SpotifyP38](#). *No. 44* (1774) on *Sonatas, vol. 13*, [Spotify44](#), *No. 49* on *Sonatas, vol. 14*, [Spotify49](#), *No. 50* on *Sonatas, vol. 15*, [Spotify50](#), *No. 62* (1794) on *Sonatas, vol. 18*, [Spotify62](#).
71. **Joseph Haydn** *Symphonies 2, 6, 26, 39, 44, 45, 48, 53, 57, 59, 60, 70, 78, 83, 88, 90, 92, 95, 100, 101, 102, 103, 104*. Philharmonia Hungarica: A. Dorati. [Deezer 6522978](#). 2(track 1:4-6): [Spotify2 1HW9IWOIA6N6m7okuOjixy](#), 6(2:1-3): [Spotify6](#), 26(7:1-3) [Spotify26](#), 39(10:5-8) [Spotify39](#), 44(11:9-12) [Spotify44](#), 45(12:1-4) [Spotify45](#), 48(13:1-4) [Spotify48](#), 53(14:9-12) [Spotify53](#), 57(16:1-4) [Spotify57](#), 59(16:9-12) [Spotify59](#), 60(17:1-4) [Spotify60](#), 70(20:5-8) [Spotify70](#), 78(23:1-4) [Spotify78](#), 83(24:9-12) [Spotify83](#), 88(26:5-8) [Spotify88](#), 90(27:1-4) [Spotify90](#), 92(27:9-12) [Spotify92](#), 95(28:9-12) [Spotify95](#), 100(30:5-8) [Spotify100](#), 101(31:1-4) [Spotify101](#), 102(31:5-8) [Spotify102](#), 103(32:1-4) [Spotify103](#), 104 (32:5-8) [Spotify104](#).
72. **Joseph Haydn** *Trumpet Concerto 1* (1796). M. Stockhausen, RIAS Orchestra Berlin: KH Stockhausen. Track 4-6 on *Stockhausen conducts Haydn & Mozart*, [Deezer 6744256](#). R. Leleu, Baltic Chamber Orchestra: E. Leducq-Baromé. Track 7-9 on *Hummel, Haydn & Neruda*. [Spotify 3U40TtY3Q5zLL5V7iaaQ6g](#).

73. **Joseph Haydn** *The creation*. Berlin Philharmonic: J. Levine, track 1:1 to 2:15, on [Deezer 6584730](#), [Spotify 5aNKYrgylkMhI0d51oYkHf](#).
74. **Joseph Haydn** *Concert no. 6 I D for harpsichord* (1779). E. Heiller, Vienna State Opera Orchestra: F. Litschauer. Track 4-6 on *Trumpet Concerto & Harpsichord Concerto*, [Deezer 3759971](#), [Spotify 2yGpqWy9WWGvtSOWUnxPIS](#).
75. **Wolfgang Mozart** (1756-1791). *Don Giovanni*. E. Schwartzkopf, D. Sutherland. Philharmonia Orchestra: C. Giulini. Track 1:1 to 3:15 on [Deezer 323911](#), [Spotify 1yyyRQ7AlmlGeEqHdGckOp](#). *Magic Flute*. Rotherberger, Moser, Bayern Staatsorkester: W. Sawallish. Track 1:1 to 2:26 on [Deezer 308751](#), [Spotify 2HdsKJfReyGwMxS1HYpidw](#).
76. **Wolfgang Mozart** *String Quartets 19, 21*. Alban Berg Quartet, track 5-8 and 9-12 on the album *String Quartets Nos. 18, 19, 21-22*, [Deezer 91507](#). [Spotify 2o8PBhWGpekeamXgeMX7SK](#), [Spotify 65y1jT1OOO07d0rNkwhx5R](#).  
*String Quintets 3, 5*. Amadeus Quartet and C. Aronowits, track 2:1-4 and 3:1-5 on the album *The string quintets*, [Deezer 6404883](#), track 2:5-8 and 1:9-12 on same title album [Spotify 73sOzGFPHmfDbqk3Tm4ciH](#) and [Spotify 6d85deTSCC2Vngi1NugCH](#).
77. **Wolfgang Mozart** *Symphonies 25, 31*. Amsterdam Baroque Orchestra: T. Koopman, track 4-7 and 1-3 on the album *Symphonies 25, 31, 41*, [Deezer 89339](#), [Spotify 3S9Gx7G2IXRWC9E8cWTJxI](#) and [Spotify 7zt02eTrMfAvgoerko7d50](#).  
*No. 33*. Track 5-8 on the album *Symphonies 25, 29, 33*, [Deezer 94069](#), [Spotify 7np8hwoOPcLcOP4lla0bC3](#).  
*No. 35, 36*. Berlin Philharmonic: K. Böhm on the album *Symphonies 35, 36, 38-41*, Track 1-8 on [Deezer 387640](#), [Spotify 2fCGBfL84TKN3UcHWz9Fom](#), [Spotify 4fhxULiHIJ4ogMVXhxD2qv](#).  
*No. 38, 39, 40, 41*. Sinfonia Varsovia: Y. Menuhin on [Deezer 308389](#), [Spotify 3QFIat0zwxx6mNlnfjNMRu](#), [Spotify 1L5dwTK4vTeXb8R5XWE8jG](#), [Spotify 2VjcYvdBsIE13vAjwoXvgp](#) and [Spotify 5FmbKbg6EotXGESMK6D1yp](#).
78. **Wolfgang Mozart** *Piano Sonata 14*. A. Brendel on the album *Favourite Works for Piano*, track 5-7, [Deezer 6487970](#), [Spotify 27ESn9NrrjMjW7ceCs3cID8](#).  
*Piano Concerto 9*. C. Eschenbach, London Philharmonic, track 1-3 on the album *Piano Concertos 9, 19, 21, 13, 17*, [Deezer 324672](#). [Spotify 0CaOjWUX2NZlnjXJX1FVXh](#).  
*No. 18*. S. Richter, Shinsei Nippon Symphony Orchestra: R. Barshai, track 7-9 on the album *Piano Concerto 1, 5, 18*, [Deezer 11565532](#), [Spotify 22xTOgZXoLVApH96s6HO6N](#).  
*No. 19*. C. Haskil, Berlin Philharmonic: F. Fricsay, track 1-3 on the album *Piano Concertos 19, 27*, [Deezer 12254620](#),



- [Spotify](#) 4OdNISAXuvJ7XubWGMkJz9.  
 No. 20. M. Argerich, Orchestra Mozart: C. Abbado, track 4-6 on the album *Piano Concertos 25, 20*, [Deezer 7349791](#), track 1-3 on the album *Martha Argerich & Friends live at Lugano*,  
[Spotify](#) 36F664FI3zlkvhcKgOT31g.  
 No. 22. A. Fischer, Philharmonia Orchestra: W. Sawallish, track 4-6 on the album *Piano Concertos 21, 22*, [Deezer 321594](#).  
[Spotify](#) 2pDQTemUEZGVsxbfh4OPAp.  
 No. 23. V. Horowitz, Orchestra del Teatro della Scala: C. Giulini. Track 1-3 on the album *Piano Concertos 23, 13*. [Deezer 387580](#).  
[Spotify](#) 2JW3ail9gIwcMNHUkcGgFN.  
 No. 27. D. Barenboim. English Chamber Orchestra, track 4-6 on the album *Piano Concertos 21, 27*. [Deezer 325550](#).  
[Spotify](#) 3WZcJpme5KRL5sJUrwWyAd.
79. **Wolfgang Mozart** *Serenade no. 11 for winds* (KV 375). Chicago Symphonies for wind, track 1-5 on the album *A tale of two cities: Music for winds and percussion*, [Deezer 11938362](#).  
[Spotify](#) 6zPGLZg2c1640aCU6kO4a0.  
*Serenade no. 13 in G* (KV 525, "Eine Kleine Nachtmusik"). Berlin Philharmonic: W. Furtwängler, track 1-4 on *Symphony 39, 40, etc.* [Deezer 69150](#), track 9-12 on *Symphony 39, 40, Eine kleine Nachtmusik*,  
[Spotify](#) 50BKZdn5wMRomfIfU35J2J.
80. **Ludwig Beethoven** (1770-1822). *Piano Sonatas 1 to 32*. W. Kempff, track 1:1 to 8:12 on the album *The 32 Piano Sonatas*, [Deezer 9757698](#).  
[Spotify](#) 7EjfP9Nhi7zwBLb9KuVqw5.
81. **Ludwig Beethoven** *Violin Sonatas 1 to 10*. G. Kremer, M. Argerich, track 1:1 to 4:7 on the album *Complete Beethoven vol. 7: Violin Sonatas*, [Deezer 6487942](#). [Spotify](#) 3ZATKogEkZvWmp4FzfYNxo.
82. **Ludwig Beethoven** *Piano Trio 5, 7*. Istomin, Stern & Rose, track 3:1-3 and 4:5-8 on *The Trio Recordings vol. 2 Complete*, [Deezer 7062318](#).  
[Spotify](#) 2tAImpD4CiUe8bU9rhkfU5,  
[Spotify](#) 5dNm3v3INnG2K7tc3savUn.  
*Cello Sonata 5* (1815). M. Maisky, M. Argerich, track 2:9.11 on *The cello sonatas*, [Deezer 389941](#). Track 1-4 on *Cello Sonatas Opus 69 & 102*, [Spotify](#) 5LjXtWWP2qjEFBO8sDdLph.
83. **Ludwig Beethoven** *String Quartets 1 to 6*. Alban Berg Quartet, track 1:1 to 2:12 on [Deezer 320624](#).  
 No. 7 to 11. Emerson Quartet, track 1:1 to 2:12 on the album *The Middle Quartets (Complete Edition vol. 12)*, [Deezer 6488000](#).  
 No. 12 to 16 plus *Der große Fuge*. Track 1:1 to 3:7 on *The late String Quartets*, [Deezer 6683926](#).  
 No. 1 to 17 all. Track 1:1 to 7:7 on [Spotify](#) 5Ff47q0xBB2XJ8mp12gBKl.
84. **Ludwig Beethoven** *Symphonies 1 to 9*. Vienna Philharmonic: W. Furtwängler, track 1:1 to 4:5 on the album *The 9 Symphonies (Concert Records 1948-54)*. [Deezer 49344](#). [Spotify](#) 46utC15Cm6LICKFuk7gqH3.

85. **Ludwig Beethoven** *Piano Concerto 4*. E. Gilels, Orchestre Nationale de France: C. Dutoit. [Deezer 448396](#). With Hallé Orkester: J. Barbirolli, [Spotify 6bxGpCouhtWU0VIIWJERhT](#).  
*No. 5*. A.B. Michelangeli, Orchestre de la Radio & Television Française: J. Martinon, [Deezer 233519](#). [Spotify 4HYY4pHFELH2eG1hXbEUxr](#).
86. **Ludwig Beethoven** *Violin Concerto* (1806). G. Neveu, SW Radiosymphonieorkester: H. Rosbaud, Track 1-3 on *Violin Concert Op. 61 & Symphony 8*, [Deezer 4699801](#). [Spotify 1o3Xl6ouKqzFh395WCSnpU](#).  
*Triple Concerto* (1804). M. Argerich, R. Capuçon, M. Maisky, Orchestra Svizzera Italiano: A. Rabinovich, Track 1-3 on [Deezer 299643](#).  
[Spotify 1SxwkYArCkOnLpbeiyzkrz](#).
87. **Domenico Cimarosa** (1749-1801). *Oboe Concerto*. I Musici: H. Holliger, track 13-16 on the album *Oboe Concertos*. [Deezer 6443241](#).  
[Spotify 3XDEs13DMi1LS1NtxSTD6w](#).
88. **Giacomo Rossini** (1792-1868). *The Silk Ladder*. A. Corbelli, T. Ringholz, English Chamber Orchestra: M. Viotti. Track 1:1 to 2:8 on the album *La Scala di Sete*, [Deezer 177521](#),  
[Spotify 6UopYZDa7gwWQtNHNI7jHo](#).  
*The Italian in Algeria*. T. Berganza, Orchestra del Maggio Musicale Fiorentina: S. Varviso, track 1:1-2:14 on the album *l'Italiana in Algeri*, [Deezer 8164636](#), [Spotify 6I31BnzjWB7QRsQIPkLX5h](#).  
*Elizabeth Queen of England*. L. Gencer, Orchestra Teatro Massimo di Palermo: N. Sanzogno, track 1:1-2:23 on the album *Elsebatta, Regina d'Inghilterra*, [Deezer 474250](#), and J. Carreras, M. Caballé, London Symphony Orchestra: G. Massini, track 1:1 to 2:18 on [Spotify 7vHELwC9i6BHyafoU1rH7K](#).  
*The Barber in Seville*. M. Callas, T. Gobbi, Philharmonia Orchestra: F. Ollendorff, track 1:1 to 2:20 on the album *Il Barbiere di Siviglia*, [Deezer 300477](#), [Spotify 16Q5J1UYH9uMKNMuTwpOpv](#).  
*Cinderella*. C. Bartoli, Orchestra del Teatro di Bologna: R. Chailly, track 1:1 to 2:20 on the album *Cenerentola*, [Deezer 6448089](#),  
[Spotify 2COQ1Tctb5gDAIXvVYn9U7](#).  
*The Journey to Reims*. K. Ricciarelli, Chamber Orchestra of Europe: C. Abbado, track 1:1-2:21 on the album *Il Viaggio a Reims*, [Deezer 387157](#),  
[Spotify 5ZYRulaoycGQ2GNsAfyEOc](#).  
*Wilhelm Tell*. L. Pavarotti, National Philharmonic Orchestra: R. Chailly, track 1:1-4:9 on the album *Guglielmo Tell*, [Deezer 6443285](#),  
[Spotify 1oKv97DhYNoVO2y1RFo5Y1](#).
89. **Franz Schubert** (1797-1828). *Symphony D759*, Köln Radiosymphony Orchestra: G. Wand, track 5,6 on *Symphony 4 & 8*, [Deezer 110860](#),  
[Spotify 4wNaXraAlvvlSdedNgBtw](#).  
*No. D.944*. Stockholm Philharmonic Orchestra: B. Walter, track 1-4 on [Deezer 69237](#); with Columbia Symphony Orchestra on [Spotify 79IDbQklM0RUMnpTU20CMg](#).
90. **Franz Schubert** *String Quartet 14*, Guarneri Quartet, track 5-8 on

- [Deezer 1088998](#), [Spotify](#) 1ZX3I36sLvwICNkyTbnOmW.  
*No. 15. String Quintet* P. Casals, I. Stern, etc., track 1-4 on [Deezer 10953940](#) and [Spotify](#) 6GDp2wqQhh5Ieo04hgHiIP.
91. **Franz Schubert** *Fantasy for piano (Wanderer)*, S. Richter, track 4-6 on *Dvorac Piano Concerto & Schubert Fantasy in C*, [Deezer 310790](#), [Spotify](#) 3Xw5vR7jsIeg08i1HDx3tN.  
*4 Impromptus, opus 142* A. Gavrilov, track 5-8 on *Impromptus opus 90 & 140*, [Deezer 11848120](#), [Spotify](#) 3U4s855gueZ3fTzIJaIeSe.
92. **Johannes Brahms** (1833-1897). *Symphonies 1 to 4*. Radio Symphony Orchestra Berlin: K. Sanderling, track 1:1 to 4:4 on [Deezer 4637941](#), [Spotify](#) 3YMXjZCJ1TF3e216VGGPaH. *Variations on St. Anthony theme*, track 3.5 on same. [Spotify](#) 0DtuyI89CUtVroG9IKDzFV
93. **Johannes Brahms** *Organ Prelude and Fugue no. 2*. W. Jacob track 1 on the album *Organ Works Complete*, [Deezer 641383](#), [Spotify](#) 7ejDOW9kuZtynsfQEwK3KY.  
*Piano Concerto no. 2*. V. Horowitz, NBC Symphony Orchestra: A. Toscanini, track 1-4 on [Deezer 1180132](#), [Spotify](#) 6eWxNmYjKmTE97e2eH77tL.
94. **Johannes Brahms** *Piano Trio no. 3*. Trio Fontenay, track 1-4 on [Deezer 95335](#). [Spotify](#) 7DIf82tnOgLDj6z7R4V074.  
*String Quartet no. 3*. Emerson Quartet, track 2:1-4 on *String Quartets and Piano Quintet*, [Deezer 6844495](#), [Spotify](#) 4cTSnEY3NwevJi7tZVbZHC.
95. **Johannes Brahms** *Violin Concerto*. J. Heifetz, Chicago Symphony Orchestra: F. Reiner, on [Deezer 6555434](#), [Spotify](#) 10Y07a0vFvpTjK8HGgaHgf.  
*Double Concerto*. I. Perlman, Y. Ma, Chicago Symphony Orchestra: D. Barenboim, track 1-3 on [Deezer 638910](#), [Spotify](#) 18CzCGDZHGC5KL3ZdSDt4
96. **Robert Schumann** (1810-1856). *Scenes from Childhood*. M. Argerich, track 1-13 on [Deezer 6418384](#). [Spotify](#) 6jVycx4ys2G08pg9tXL4F3.  
*Piano Concerto*. M. Argerich, Gewandhaus Orchestra: R. Chailly, track 2-4 on [Deezer 387794](#), [Spotify](#) 2ycx8gqFcO8UcMbx7KthuN.
97. **Felix Mendelssohn-Bartholdy** (1809-1847). *Symphony 4*. New York Philharmonic: L. Bernstein, track 1-4 on [Deezer 7060937](#), track 4-7 on [Spotify](#) 7Dj7ViFGEJxlzbBecBw0uA.
98. **Hector Berlioz** (1803-1859). *Fantastic Symphony*. Los Angeles Philharmonic: G. Dudamel, track 1-5 on [Deezer 12082014](#), [Spotify](#) 6Q1Sg292Zdt30NhnoTrV0o. A version for two orchestras, befitting for the work, with Orchestre Philharmonique de la Radio France and the Simon Bolivar Youth Orchestra of Caracas, also under G. Dudamel, may be seen on [Youtube](#) watch?v=WVbQ-oro7FQ
99. **César Franck** (1822-1890). *Symphony in d*. Philharmonia Orchestra: L. Maazel, track 1-3 on [Deezer 6687404](#),

- [Spotify](#) 3ubd4Ddik4IQSIItGbolFMt.
100. **Jedrich Smetana** (1824-1884). *My Homeland*. Chicago Symphony Orchestra: R. Kubelik. Track 1-6 on the album *Má Vlast*, [Deezer 6529259](#), [Spotify](#) 5ynIgdixkY0KAHt27pby1y.
  101. **Johann P. E. Hartmann** (1805-1900). *Symphony 1*. Danish Radio Symphony Orchestra: T. Dausgaard, on the album *The key master pieces*, [Spotify](#) 11E0ufBWC30pjkfFFf5G3A.  
*Fantasy in A* (organ). H. Fagius, track 5 on the album *Hartmann/Gade Works for Organ*, [Deezer 3630571](#), [Spotify](#) 52CQbdd6EfxHKCK8f0Wmzp.  
*Little Kirsten* (opera). P. Elming, Danish Radio Symphony Orchestra, M. Schønwandt, [Deezer 3640271](#), [Spotify](#) 39VRm3ww6Bq6zpCc9QVumk.
  102. **Niels Gade** (1817-1890). *Symphony 1*. Stockholm Sinfonietta: N. Järve, track 1-4 on [Deezer 4656661](#), [Spotify](#) 4KCavVRKNsG5xsPUTGM3Zjz.  
*Aquarelles, op. 19* (piano), video <https://www.youtube.com/watch?v=ygEzgfVmjJEY>.
  103. **Richard Wagner** (1813-1883). Operas: *Flying Dutchman*. G. London, Bayreuth Festival Orchestra: W. Sawallish, track 1:1 to 2:9 on [Deezer 1098466](#), [Spotify](#) 6z6QaUj3wM44sgEO6Rvybt. *Tannhäuser*. L. Melchior, Metropolitan Opera: G. Szell, track 1:1 to 3:8 on [Deezer 49387](#), [Spotify](#) 2RcAIVHRwAKj49a4Czc7ud. *Rheingold*. K. Flagstad, Vienna Philharmonic Orchestra: G. Solti, track 1-30 on [Deezer 8986023](#), [Spotify](#) 7vBP0IWYuW4IT73GTuYqqU.
  104. **Giuseppe Verdi** (1813-1901). Operas: *Rigoletto*, M. Callas, G. di Stefano, Orchestra del Teatro alla Scala, Milan: T. Serafin, track 1:1 to 2:17 on [Deezer 299696](#), [Spotify](#) 6zuRUlOlxxPqkjUqrkHGhf.  
*Aida*. M. Caballé, P. Domingo, New Philharmonia Orchestra: R. Muti, track 1:1 to 2:23 on [Deezer 669726](#), [Spotify](#) 0y0IWGnTENQ9f8IISAk5Sr.  
*Falstaff*. D. Fischer-Dieskau, Vienna Philharmonic Orchestra: L. Bernstein, track 1:1 to 2:15 on [Deezer 7952418](#), [Spotify](#) 08a3UnpXCFHnDcctt3lpIN.
  105. **George Bizet** (1838-1875). *Carmen* (opera). P. Domingo, T. Berganza, Philharmonia: C. Abbado, track 1:1 to 2:23 on [Deezer 6450557](#), [Spotify](#) 78K14axHOx7kbBXMVIIIKI.  
*L'Arlesienne Suites*. Orchestre Symphonique de Montreal: C. Dutoit, track 1-8 on [Deezer 641382](#), [Spotify](#) 3kkjIGeipzbZseLpgCD6fN.
  106. **Giuseppe Puccini** (1858-1924). Operas: *La Bohème*. A. Gheorghiu, Orchestra del Teatro alla Scala, Milan: R. Chailly, track 1:1 to 2:15 on [Deezer 6452494](#), [Spotify](#) 1yO6MTwMHWk22v4YEsPgE7.  
*Tosca*. L. Price, G. di Stefano, Vienna Philharmonic Orchestra: H. von Karajan, track 1:1 to 2:19 on [Deezer 6470288](#), [Spotify](#) 5MiRQ16fHaeAfYdh3Psh8o.
  107. **Franz Liszt** (1811-1886). *Hunnenschlacht*. London Philharmonic Orches-

- tra: B. Haitink, track 4:1 on *Tone Poems*, [Deezer 487938](#), [Spotify](#) 3ZsLwLpM3QQQjrEfbditPv.  
*Hungarian Rhapsodies* (piano). R. Szidon, track 1:1 to 2:10 on [Deezer 643337](#), [Spotify](#) 3DNRBspw9DT4HNKv6jU4nS.
108. **Frederic Chopin** (1810-1849). *Piano Sonata 2, 3* (1839, 1844). L. Ansnaes, track 1-8 on [Deezer 334332](#), [Spotify](#) 48qXkHu9j0Rc9kNYGmgSWn.  
*Polonaise 6*, opus 53. V. Horowitz, track 20 on the album *Horowitz in Hamburg*, [Deezer 6584951](#), track 1 on *Chopin Favorites*, [Spotify](#) 4lloXEDsoTbts4SdfDJZNb.
109. **Edvard Grieg** (1843-1907). *Piano Concerto*. S. Richter, Prague Symphony Orchestra, L. Maticic, [Deezer 146097](#), JY. Thibaudet, Rotterdam Philharmonic: V. Gergiev, [Spotify](#) 3EhZrK7VvdISeSo7zL4ZiV.  
*Lyrical Pieces* (excerpts from opus 43, 54 and 65). L. Ansnaes, track 2:1-2:18 on [Deezer 334329](#), [Spotify](#) 344ZruXk2AULU92DQXPXtf.
110. **Peter Tchaikowsky** (1840-1893): *Piano concerto 1*. M. Pletnev, Philharmonia Orchestra: M. Fedoseev, [Deezer 1313904](#), van Cliburn, RCA Orchestra: C. Kondrashin, [Spotify](#) 7dMKKLuDqwGxPN29dmale9.  
*1812 Overture* (for orchestra, canons and church bells), Philadelphia Orchestra: R. Muti, track 5 on [Deezer 314134](#), track 5:5 on [Spotify](#) 212TtDSYM6mf9CWt72hFkF.  
*Symphony 5*. USSR State Symphony Orchestra: D. Svetlanov, [Deezer 579380](#), with G. Rostdestwensky on [Spotify](#) 4RvQV7WneMSARiRUuKBdVg.
111. **Gustav Mahler** (1860-1911). *Symphony 4*. J. Banze, Cleveland Symphony Orchestra: P. Boulez. [Deezer 6517905](#).  
[Spotify](#) 5YBCGwtzQ03SnkHFHShPm.
112. **Sergei Rachmaninov** (1873-1943). *Variations over a theme by Paganini*. A. Gavrillov, Philadelphia Orchestra: R. Muti, track 4-27 on [Deezer 321275](#), [Spotify](#) 6h9oFtDaoHpNPMi1FFwGBb.  
*Piano Concerto 3*. M. Argerich, Bayerische Radio Symphony Orchester: R. Chailly, track 1-3 on [Deezer 387545](#), [Spotify](#) 5IWFUF1j0v2CzSFGlfNIHR.

## 6. ENLIGHTENMENT & CHARM

113. **Camille Saint-Saëns** (1835-1921): *Piano Concerto no. 2, 4, 5*. P. Entremont, Orchestre du Capitole de Toulouse: M. Plasson, track 17:1-3; 17:4-5; 16:4-6 on [Deezer 7633566](#), [Spotify](#) 3TxvxJkXX070QctLk1U4Fy, [Spotify](#) 6TOHqUVLrw9JLK5wAiFA8o, [Spotify](#) 1XwP4p4Y7QRi1o9pTAMaHO.
114. **Camille Saint-Saëns** *Dance Macabre* (organ). I. Apkalna, track 2 on [Deezer 4644611](#), [Spotify](#) 1827VcqufJPuH6y846ZxGY.  
*7 Improvisation* (organ). S. Bleicher, track 3:4-10 on [Deezer 7054110](#), [Spotify](#) 7p1nrwGwdLhjOOoHK6dXI. *Pavane for flute*. Bent Sørensen,

- track 6 on *Century of Change*. [Deezer 9445248](#), [Spotify 4vS5pnXUyWx5uxJRRh5Cgp](#).
115. **Camille Saint-Saëns** *Variations over a theme by Beethoven* (for two pianos). D. Bartlett and J. Marchand, track 17-27 on [Deezer 4089671](#), [Spotify 3BwrsnVRpFjuUoZbdYcQcU](#). *Carnival of the Animals*. Y. Ma, P. Entremont, G. Casadesus, Philadelphia Orchestra: E. Ormandy, track 11-24 on [Deezer 77326](#), [Spotify 4wVvyDkI2KjSDsTIFKOrUR](#).
116. **Camille Saint-Saëns** *Symphony no. 3*. Orchestre de la Suisse Romande: E. Ansermet, track 1-4 on [Deezer 7692659](#), [Spotify 3GU07gKzryFFd7RtwubY9Q](#).
117. **Alexander Borodin** (1833-1887): *Count Igor*. G. Gregorian, Kirov Opera: V. Gergiev, track 1:1 to 3:17 on [Deezer 6487107](#), [Spotify 3PPdbvaIaO8BSZn381yfqL](#).
118. **Nicolai Rimskij-Korsakov** (1844-1908): *Sheherazade*. Orchestre de la Suisse Romande: A. Jordan, track 1-4 on [Deezer 321774](#), with E. Ansermet conducting on track 1:1-4, [Spotify 76t576ZkZFVEBv6LyghvQS](#). *Capriccio Espanol*. J. Corigliano, New York Philharmonic: L. Bernstein, track 5-9 on [Deezer 6717313](#), [Spotify 0h3rwrn4pKsGLDaIKPkVYO](#).
119. **Nicolai Rimskij-Korsakov** *Russian Easter Festival Overture*. Orchestre de la Suisse Romande: A. Jordan, track 5 on [Deezer 321774](#), with E. Ansermet conduction, track 2:1 on [Spotify 611Ut0X8bLhaRiNND3ouoL](#). *The Golden Cockerel* (suite). Royal Philharmonic Orchestra: T. Beecham, track 1-4 on the album *Le coq d'Or*, [Deezer 923797](#), [Spotify 7j9qFWyt7DphgJL6b3EHZ7](#).
120. **Antonin Dvořák** (1841-1904): *Symphony 8, 9*. London Symphony Orchestra: L. Ludwig, track 1-4 and 5-8 on [Deezer 723592](#), Royal Scottish National Orchestra: N. Järve, track 4:5-9 and 6:1-4 on [Spotify 07qwBpelD9IfX41LPt55M0](#) and [Spotify 0PE1nflIFuVQasFZOIM28I](#).
121. **Modest Mussorgsky** (1839-1881): *A night on the bare mountain* (1867). Radio Symphony Orchestra Berlin: F. Fricsay, track 10:6 on [Deezer 7971936](#), Orchestre de la Societé des Concerts du Conservatoire: E. Ansermet, [Spotify 1cS25QcZGNXBfDB5bDxgqJ](#). *Boris Godunov* (1969, 1973; 3 hours). B. Christoff, Orchestre National de la Radio France: E. Zareska, track 1:1 to 3:1 on [Deezer 1064997](#), [Spotify 11FA9xfXMNDwVpcmO2Ghcu](#). *Intermezzo Symphonique* (1861, 3 mins.). Berlin Philharmonic Orchestra: C. Abbado, track 8 on [Deezer 6954933](#), [Spotify 1mRDFM4v2ucMxr0XoR2ap5](#). *Songs and dances of death* (1877, 20 min.). K. Broderick, S. Rybin, track 15-18 on the album *Mussorgsky: Songs & Romances*, [Deezer 11607806](#), [Spotify 3IZhIdftzEKCaLE7dYlcwo](#). *Sorochintsky Fair* (opera, final orchestration not by Mussorgsky): Fair



- scene, Ukrainian Gopak (for piano, 7 mins.). M. Baglini, track 2:15-2:16 on the album *Pictures of Exhibition and other Piano Works*, [Deezer 9045987](#), [Spotify 4kJsEk8F0ZQAwOB3NPCfKZ](#).
122. **Modest Mussorgsky** *Pictures at an Exhibition* (piano). E. Kissin, track 1-20 on [Deezer 7063172](#), S. Richter, track 1-12 on [Spotify 1uVQqo3HXwEaXecRXgk43E](#).  
*Souvenir d'Enfance* (1857-65; 5 mins.). M. Beroff, track 1:20-1:22 on the album *Mussorgsky: Solo piano work*, [Deezer 317997](#), [Spotify 2UfSzEIpZ93MLKfnE623nh](#).  
*Scherzo in C flat minor* (1858; 4 mins.). M. Beroff, track 1:26 on same album, [Spotify 1mL2k0rFZIISBcBGyLvMMt](#).  
*En Crimee* (travel notes: Gurzuf, Capriccio, 1880; 7 mins.). M. Beroff, track 2:1-2:2 on same album, [Spotify 6ZsdL7JmkiIHvqxFuERay](#).  
*Méditation, Une larme, Scherzino* (1880; 8 mins.). M. Beroff, track 2:3-2:5 on same album, [Spotify 4TP6ZZ7BhsEbjqFcgIE031](#).
123. **Cecile Chaminade** (1857-1944): *Le Noel des Oiseaux*. A. von Otter, B. Forsberg, track 15 on [Deezer 350209](#), [Spotify 1dLKjJm0ZJtmA9Gc8RIIQ](#).
124. **Alexander Scriabin** (1872-1915): *Symphony 3*. Russian TV Orchestra Moskow: V. Fedoseev, [Deezer 6975740](#), Russian National Orchestra: M. Pletnev, track 1-3 on [Spotify 6Si4zA9Ah8hsiJDtpxWnU3](#).  
*Le Poème de l'Extase*. Chicago Symphony Orchestra: P. Boulez, track 1 on [Deezer 6684109](#), Russian National Orchestra: M. Pletnev on the album *Symphony 3 and le Poeme*, [Spotify 3KSNzG4NTmhH1Pb57NNx6a](#).  
*2 impromptus op 10*. Fergus and Thompson, track 3:3-4 on [Deezer 10235308](#), track 2:3-4 on [Spotify 70EPrLkIAFEfPmq94wWauo](#).  
*Piano Sonata 5*. S. Richter, track 6:43 on [Deezer 10235308](#), track 2:8 on *S. Richter Recital*, [Spotify 3M7ZWti9KcvzZr13AYzsqM](#).  
*Vers la flame*. S. Richter, track 10:4 on [Deezer 10235308](#). *S. Richter Recital*, track 15 on the album *S. Richter plays Scriabin*, [Spotify 0Mb1BPOCicmm5g0Kqfufeu](#).
125. **Eugène Ysaÿe** (1859-1931): *Violinsonata 2-4*. V. Bolognese, track 5-8, 9, 10-12 on [Deezer 465065](#), [Spotify 4dJW0reOSSEffEJddtsat](#), [Spotify 5SuGNCbqjHzi8laWhWuuPA](#), [Spotify 79zwM4mFYhQ123sLNzT3v5](#).
126. **Samuel Barber** (1910-1981): *Violin Concerto*. I. Stern, New York Philharmonic: L. Bernstein, track 1-3 on [Deezer 7057167](#), [Spotify 7dSEmgeoBjtPAwRfPhhS2d](#).
127. **Paul Dukas** (1865-1935): *L'Apprentice du Sorcier*. Lamoureux Orchestra: F. Fricsay, track 16:4 on [Deezer 7971936](#), [Spotify 7fG2TYqWUOWzElmFAeys5N](#).
128. **Charles-Marie Widor** (1844-1937): *Organ Symphony 5*. O. Latrie, track 6-10 on *C-M Widor 5. and 6. Symphony*, [Deezer 6019394](#), [Spotify 52amKtYwycC2sDGB7pwXex](#).

129. **Francis Poulenc** (1899-1963): *Organ Concerto*. M. Duruflé, Orchestre Nationale de la Radio France: G. Prêtre on the album *Poulenc: Concertos*, track 1:1-6 on [Deezer 350462](#), [Spotify](#) 1WN5wq8YJRERbxVBkGCNVL.  
*Concerto for two pianos and Orchestra in d*. F. Poulenc, P. Dervaux, Orchestre de la Société des Concerts du Conservatoire: J. Février, track 2:1-3 on [Deezer 350462](#), [Spotify](#) 4AUaEfwgmplvK6hPvzuSzz.
130. **Richard Strauss** (1864-1949): *Also Sprach Zarathustra*. (track 1-9) *Don Juan* (track 10), *Till Eulenspiegels lustige Streiche* track 11) on Berlin Philharmonic: K. Böhm, [Deezer 641768](#), [Spotify](#) 3JGyjpJuSB420ovinvmRC, [Spotify](#) 7xO8F35I8Tm720NrjTsAvi, [Spotify](#) 1jMyU321CIPcEO8sRJJyoW.
131. **Richard Strauss** *Salome*. B. Nilsson, Vienna Philharmonic: G. Solti, track 1:1 to 2:11 on [Deezer 643122](#), J. Norman, Staatskapelle Dresden: S. Ozawa, track 1:1 to 2:9 on [Spotify](#) 2iGs4nGjRfWozr5NNwynfA.
132. **Jean Sibelius** (1865-1967): *Symphony 2*. New York Philharmonic: J. Barbirolli, [Deezer 1139229](#), [Spotify](#) 1AZ57zHJp4QOaj6VIvJTNi, *Symphony 5*. Boston Symphony Orchestra: C. Davis, track 1-3 on [Deezer 643588](#), Gothenburg Symphony Orchestra: G. Dudamel on the album *Bruckner, Sibelius and Nielsen*, [Spotify](#) 4z7Dgx0wxCd50iEhCEisvE. *Symphony 7*. Royal Philharmonic Orchestra: T. Beecham, track 10-13 on [Deezer 312034](#), Finnish Radio Symphony Orchestra: J. Saraste, track 23 on the album *Complete Sibelius*, [Spotify](#) 5anYr4mSzu3aND6Wo4uruW. *Concerto for violin*. G. Neveu, Philharmonia Orchestra : W. Süsslind, track 1-3 on [Deezer 7322506](#), [Spotify](#) 1Acgv9kuMtwEDSaCKVctli.
133. **Jean Sibelius** *Tapiola*. Royal Philharmonic Orchestra: T. Beecham, track 14 on [Deezer 312034](#), [Spotify](#) 0HWHIdw7953TiuJcm8l2Vx. *Lemminkäinen Suite*. E. Lavota, Stockholm Philharmonic: P. Järve, track 6:3-6:6 on [Deezer 316075](#), [Spotify](#) 3SADDKqnTx6mof8mV3Pi6H. *Surisotto* (sorrow). H-O. Ericsson, track 2 on [Deezer 4662881](#), [Spotify](#) 363N5ZVMfkKcmKNEbKlq3m
134. **Leoš Janáček** (1854-1928): *Sinfonietta*. Orchestre Symphonique de Montréal: C. Dutoit, track 10-13 on [Deezer 389936](#), track 9-13 on [Spotify](#) 25ikRLFoyiJxDYeKnP55GE. *Glagolitic Mass*. Z. Kloubová, London Philharmonic: K. Mazur, track 3-10 on [Deezer 9729378](#), [Spotify](#) 6LWppEVKHL09Xxus0TAyHd.
135. **Leoš Janáček** *Jenufa* (opera). K. Mattila, Royal Opera House at Covent Garden: B. Haitink, track 1-26 on [Deezer 94049](#), [Spotify](#) 4DDaD96tsytzyaHnJoCecF. *The Macropolis Case* (opera). Prague National Theatre Orchestra: B. Gregor, track 1:1 to 2:30 on [Deezer 6254677](#), [Spotify](#) 6VDfDIQ2ASzXi5Q0RneMzd. *From the house of the dead* (1930; 1 hour 34 min.). Novak, Pribyl, Czech Philharmonic: V. Neumann, track 1:1-2:15 on [Deezer](#)



- [6254679](#), [Spotify](#) 5U5zURcjjUSn9M7yfp8GKS.
136. **Leoš Janáček** *An Overgrown Path* (2 volumes for piano). A. Plaines, track 3-17 on [Deezer 6768840](#), [Spotify](#) 3z3cuNDjHEa1XVghnGBhQW. *In the Mist*. A. Plaines, track 18-21 on [Deezer 6768840](#), [Spotify](#) 6hgQAYGudctkXjcpNDz2DS.
137. **Zoltan Kodaly** (1882-1967): *Hary Janos* (1926). Berlin Radio Symphony Orchestra, F. Fricsay (suite) on [Deezer 3869011](#), Hungarian State Orchestra: J. Ferencik, track 1:1 to 2:11 on [Spotify](#) 67QPtoJHHS21MfSnX6bk85. A charming version with P. Ustinov as narrator exists and excerpts may be found at [Youtube-1](#) watch?v=CQ\_bB5JjGA8 and [Youtube-2](#) watch?v=\_jx\_NhCl0xU. *Dances of Galanta*. London Philharmonic: G. Solti, [Deezer 1136557](#), London Philharmonic: W. Süsskind on *20<sup>th</sup> Century Classical: Kodaly*, [Spotify](#) 7pH2SWemcqKmXzQgcgqb94.
138. **Paul Hindemith** (1895-1963): *Mathis der Mahler* (1935). Philadelphia Orchestra: W Sawallish, track 9-11 on [Deezer 315436](#), Orchestre de la Suisse Romande, P. Kletzski, track 8-10 on [Spotify](#) 4QnNrdTLWfC52smNvmqart.
139. **Andrzej Panufnik** (1914-1991): *Sinfonia Sacra*. Orchestre National de l'Opéra à Monte Carlo: A. Panufnik, track 1-4 on [Deezer 312239](#), [Spotify](#) 4hSkXPix36nN3zAaHoYxvh.
140. **Marcel Dupré** (1886-1971): *3 preludes and Fugues* (Op. 7). G. Rost, track 1-6 on [Deezer 4644621](#), J. Filsell on [Spotify](#) 75Wz1MzEcOYVWqt6RIEFa3. *Variations over Adeste Fideles* (improvisation). J. Filsell on *Works for organ, Vol. 4*, [Spotify](#) 4ORKKya1AwEjFNPKCl6WEZ. The original organ-roll version on a 1929 Skinner organ is available on a CD from JAV Records.
141. **Louis Vierne** (1870-1937): *24 Pieces en Style Libre* (op. 31). J. Amade, track 1:1 to 2:12 on [Deezer 7420620](#), [Spotify](#) 7tZA6Bt1KtUvRoS8NTVFvk. *Organ Symphony 3*. O. Latrie, track 6-10 on [Deezer 6036774](#), [Spotify](#) 307ikQftGMdQPGIrLjMabJ.
142. **Lili Boulanger** (1893-1918): *Psalm 129*. Lamoureux Orchestre: I. Markevitch, [Spotify](#) 68AajFERUOtPTMFKeJB11E. *Psalm 130* (du Font de l'Abime). BBC Orchestra: Y-P. Tortelier, track 5 on [Spotify](#) 0ivwJplKzeXRDTbksYODxa. *3 songs* (for piano and choir: Sous bois, tempête, source). H. Schneiderman, Philharmonia Chor Stuttgart, H. Wolf, track 1-3 on the album *Autour de Lili Boulanger*, [Deezer 464876](#), [Spotify](#) 2GXllkLbHxvNLvBywlhthR.
143. **Jehan Alain** (1911-1940): *Le jardin suspendu, Litanie, Premiere Fantasia*. M-C. Alain, track 7, 8 and 11 on the album *Albert et Jehan Alain*, [Deezer 6444364](#), [Spotify](#) 4WDszK8zawY9r11Bs4BEgU, [Spotify](#) 4dT0W6sVhrUy75IP69cjsu,

- [Spotify](#) 1rE4e4rfCOcxhW1kpW6vJ2.
144. **Aram Khachaturian** (1903-1978): *Gayaneh*. London Symphony Orchestra: A. Khachaturian, track 5-10 on [Deezer 321786](#), track 1-6 on [Spotify](#) 3ycCXIfd031vSU2YuoEdcz.  
*Violin Concerto*. D. Oistrakh, Philharmonia Orchestra: A. Khachaturian, on [Deezer 6902963](#), and track 2:7-9 on [Spotify](#) 5CBBtml10NX6Lva977ZQbJ.
145. **Igor Strawinsky** (1882-1971): *Firebird* (1910). Leningrad Symphony Orchestra: E. Mravinsky, track 1-6 on [Deezer 2078341](#), [Spotify](#) 5hE5fCOjToKLRTU43euN52.  
*Le Sacre du Printemps* (1913). Orchestre de la Suisse Romande: E. Ansermet, track 1-14 on [Deezer 943458](#), track 1-2 on [Spotify](#) 5JwGN8iWbGcFyCjM7PvVtw.  
*Pulcinella Suite* (1920). New York Philharmonic: P. Boulez, track 6-18 on [Deezer 6881154](#), [Spotify](#) 4g6vE1h7DNCckApXDUBen3.
146. **Igor Strawinsky** *L'Histoire du Soldat* (1918). Symphony of the Air: L. Stokowsky, track 11-19 on the album *Thompson Film Music: Strawinsky*, [Deezer 9954324](#), [Spotify](#) 2SuoQGSMKPVcLk4kdxBZTX.  
*Ebony Concerto* (1945). Ens. Intercontemporain: P. Boulez, track 8 on *Berg/Strawinsky: Chamber Conc.*, [Spotify](#) 19StzFrFF5A8iUF40K1yyH
147. **Benjamin Britten** (1913-1976): *4 Sea Interludes*. Royal Opera House at Covent Garden: B. Britten, track 5-8 on [Deezer 6824772](#), [Spotify](#) 1dzWMJy9r0IFzJ75Lnfj9P.  
*War Requiem*. I. Bostridge, London Symphony Orchestra: G. Nosedá, track 1:1 to 2:8 on [Deezer 6286753](#), [Spotify](#) 0dloSxRse2QBUIp4YEFxV.
148. **Gustav Holst** (1874-1934). *The Planets*. New York Philharmonic: Z. Mehta, [Deezer 912804](#), [Spotify](#) 0ByPN1yyHbsZeEluGVpmmh.

## 7. IMPRESSIONISM

149. **Claude Debussy** (1862-1918): *24 Préludes pour piano* (1909-1913; 80 minutes). JY. Thibaudet, track 1:1-1:12 and 2:1-2:12 on the album *Complete Works, Vol. 1*, [Deezer 641579](#), [Spotify](#) 5BWcP5slHUId88ERsXEN4a and [Spotify](#) 26kt5MCUdn8IXqiIWs4n7E.  
*Pour le piano* (1901; 14 min.). Track 2:19-2:21 on same album, [Deezer 641579](#), [Spotify](#) 57tK18mDtAmMD9zuwdHJ7r.  
*2 Arabesques* (7 min.). Track 1:16-1:17 on same album, [Deezer 641579](#), [Spotify](#) 4LfjHaraNvSprHliGSCKIM.  
*Suite Bergamasque* (1890; 18 min.). JY. Thibaudet, track 2:1-2:4 on the album *Complete Works, Vol. 2*, [Deezer 6470233](#), [Spotify](#) 0MpWbh67iFxoEN5vdUyTn7.  
*Children's Corner* (16 min.). A.B. Michelangeli, track 7-12 on [Deezer 387479](#), [Spotify](#) 4CpPIUdcCowseMayBA8Hyh.
150. **Claude Debussy** *L'après-midi d'un faune* (1894; 11 min.). Orchestre

- Capitole de Toulouse: M. Plasson, track 4 on [Deezer 318034](#), [Spotify](#) 72q3iGj8wguElvjFNxyh.
- Nocturnes* (1899; 25 min.). track 1-3 on same album, [Deezer 318034](#), [Spotify](#) 4xBDDrNtSolH8bEXBOCuOs.
- La mer* (1905; 24 min.). track 7-9 on same album, [Deezer 318034](#), [Spotify](#) 4xwtqIHjGd7jIHB2eSxXa7.
- Images pour orchestre* (1912; 33min.). Orchestre de la Suisse Romande: E. Ansermet, track 1-3 on [Deezer 9273784](#), track 7-9 on the album *La mer, etc.*, [Spotify](#) 5gBJGgk90cPNksgYg17xZi. *Rhapsody for Saxophone and Orchestra* (10 min.). New York Philharmonic: K. Mazur, track 2 on [Deezer 84078](#), [Spotify](#) 5WNfChxCz5MQviU2syipcs.
- Première Rhapsodie* (clarinette et orchestre, 9 min.). G. Peyer, Philharmonia Orchestra: P. Boulez, track 9 on the album *Boulez edition: Debussy*, [Deezer 12279142](#), [Spotify](#) 7aPed5sLk1w7NkQLtrP5RP.
151. **Claude Debussy** *String Quartet* (1893; 25 minutes). Emerson String Quartet, track 1-4 on [Deezer 641799](#), [Spotify](#) 74y5F4RwLgfwsoen7UFP1x.
- Syrinx* (1913; for flute, 3 min.). E. Pahud, track 1 on [Deezer 327528](#), [Spotify](#) 5UgMumN4UnkUharjmOafoM.
- Sonate for flute, viola and harp* (1915; 18 min.). Auros Trio. Track 4-6 on [Deezer 7215080](#), track 1-3 on the album *French Music for flute, viola, harp*, [Spotify](#) 2NFcc65iMvp3Iym2TowVbi.
152. **Claude Debussy** *Péleas et Melisande* (1902; 2 hours 34 min.). V. de los Angeles, G. London, G. Tozzi, Metropolitan Opera Orchestra, R. Uppman, track 1:1 to 2:10 on [Deezer 745989](#), [Spotify](#) 1WnzklwlH5hFjBB9u7GxI.
153. **Maurice Ravel** (1875-1937) *Piano Concerto in G* (1931; 21 minutes). M. Argerich, Symphonic Orchestra Montreal: C. Dutoit, track 1-3 on [Deezer 177479](#), [Spotify](#) 5e3KKW7XGXxgB3mix3Euw0.
- Piano Concerto in D* (1930, for the left hand; 19 min.). P. Entremont, Cleveland Orchestra: P. Boulez, track 15:5-7 on [Deezer 7633566](#), [Spotify](#) 5TnIcEI61G5hBwAch1wGCY.
- Le tombeau du Couperin* (1917; 21 min.). JY. Thibaudet, track 2:16-2:21 on [Deezer 6443271](#), [Spotify](#) 1D2OfpbVbBxQEUwStpYNT2.
- Miroirs* (1905; 30 min.). JY. Thibaudet, track 1:8-1:12 on [Deezer 6443271](#), [Spotify](#) 6ZUaiBn5146GORPuFJ5NAb.
- Menuet over a theme by Haydn* (2 min.). JY. Thibaudet, track 2:4 on [Deezer 6443271](#), [Spotify](#) 0c1UTNKjOVWPbYQdPDK0cm.
154. **Maurice Ravel** *Daphnis & Cloë* (1912; 56 minutes). Berlin Philharmonic: P. Boulez, track 5:1-5:13 on [Deezer 6425512](#), track 1-13 on [Spotify](#) 4G5KcHVWxyfa9d86z35rD.
- Ma mère l'oye* (ballet, 1911; 30 min.). track 4:1-4:8 on same album [Deezer 6425512](#), track 1-8 on [Spotify](#) 4JZA73Rgx1qaPxQSCubHny.
- Rhapsodie Espagnole* (1908; 17 min.). Track 4:11-4:14 on same album, [Deezer 6425512](#), track 11-14 on *Ravel: Bolero, etc.*

- [Spotify](#) 5c4IBX2FsqviJBMPbt1RID.  
*Bolero* (1928, 15 min.). Track 4:15 on same album, [Deezer 6425512](#), track 10 on *Bolero, etc.*, [Spotify](#) 3UyBCyT5V23gnUUPWQxoai.  
*La valse* (1920; 14 min.). Track 5:14 on same album, [Deezer 6425512](#), track 1 on *Bolero, etc.*, [Spotify](#) 2cC5xk6f4hhSVOXciXye3V.  
*Pavane pour une infente défunte* (1910; 6 min.). Orchestre de la Suisse Romande: E. Ansermet, track 7 on [Deezer 6555486](#), [Spotify](#) 2dEtBp7FwYDJoyu1zr0LMI.
155. **Maurice Ravel** *String quartet* (1903; 28 min.). Emerson String Quartet, track 5-8 on [Deezer 641799](#), [Spotify](#) 5yNywImMYWoIXrBHHVLf3g.  
*Introduction & Allegro*. (1905; 11 min.). Melos Ensemble, track 1 on [Deezer 6410253](#), [Spotify](#) 3FiL3D9p8OyySIblgZt3T0.  
*Piano Trio* (1914; 27 min.). R. & G. Capuçon, F. Braley, track 1-4 on [Deezer 314309](#), [Spotify](#) 4YTKyqj1tcaSs8Zw12jthE.
156. **Maurice Ravel** *L'heure espagnol* (1911; 53 minutes). J. Ainsley, London Symphonic Orchestra: A. Previn, track 1-24 on [Deezer 6584934](#), [Spotify](#) 1sQYZaGxhu83bS1nPfMH97.
157. **Manuel de Falla** (1876-1946) *Concierto por cembalo* (Harpisichord Concerto, 1926; 13 min.). G. Soriano, Orchestra de la Societé des Concert: R.F. Burgos, track 2:4-6 on [Deezer 306279](#), J. Constable, London Sinfonietta: S. Rattle, track 3-5 on the album *Falla: El Retablo, etc.*, [Spotify](#) 7kJ1fFsym0VHMhf5FPfkow.  
*Fantasia Boëtica* (14 min.). A. Riera, track 32 on the album *Piano Promenade*, [Deezer 1019554](#). [Spotify](#) 2PThvYygnFkEKaCVMwPAAV.
158. **Manuel de Falla** *Noches en los jardines de España* (Nights in the gardens of Spain, 1915, 21 min.). A. Rubinstein, San Francisco Symphony: E. Jorda, [Deezer 6557734](#), track 4-6 on *Rubinstein Collection, Vol. 70*, [Spotify](#) 3YJI0qsMylwy5j1ApZWwGu.
159. **Manuel de Falla** *El Amor Brujo* (1915; 26 min.). V. de los Angeles, Philharmonia Orchestra: C. Giulini, track 1:10-1:22 on the album *20<sup>th</sup> Century Classics: de Falla*, [Deezer 306279](#), track 2:18-2:30 on [Spotify](#) 7DFVbhNdOyEYTLG9inO4wW.  
*El sombrero de tres picos* (The three-cornered hat, 1919; 41 min.). T. Berganza, Orchestre de la Suisse Romande: E. Ansermet, track 1-8 on [Deezer 6588600](#), V. de los Angeles, Philharmonia Orchestra: R.F. Burgos, track 2:1-2:17 on [Spotify](#) 2HGwOLzD1goSJIPmq5Mehh.  
*La Vida Breve* (The short life, 1913, 1 hour 6 mins.). V. de los Angeles, Orchestra Sinfonica Opera Barcelona: E. Halfter, track 1-2 on [Deezer 6262565](#), V. de los Angeles, Orchestra Nacional d'España, R.F. Burgos, track 1:1-1.26 on [Spotify](#) 0kD0sp5G563yELKMDjYjZH.

## 8. ARTISTIC FOLK MUSIC FOR THE CONCERT HALL

160. **Béla Bartók** (1881-1945). *Symphony in E flat minor* (1902; only outline from Bartók's hand, except for scherzo; playing time 37 min.). Belgian Radio orchestra: I. Hoffman, [Youtube](#) watch?v=rChTn4hiplw.

- Kossuth* (1903; 23 min.). San Francisco Symphony: H. Blomstedt, track 1-10 on the album *Concerto for Orchestra and Kossuth*, [Deezer 12410868](#), [Spotify 33euOnK8QySNWtQyHhh7xz](#).
- Rhapsody* (for piano and orchestra, 1905; ca. 22 min). G. Anda, Berlin Radio Symphony Orchestra: F. Fricsay, track 4:7-4:8 on the album *Complete Recordings, Vol. 1*, [Deezer 7971936](#), track 3:1 on *Fricsay conducts Bartók - the early RIAS recordings*.  
[Spotify 7evG4UIWNqVNDfXM9AQytL](#).
- Suite 2 for orchestra* (1905-7, revised 1943, 33 min.) Minneapolis Symphony Orchestra: A. Dorati, track 4-7 on the album *Violin Concerto 2 and Suite 2*, [Deezer 6528019](#), [Spotify 1PEemaY58V0ol7RzHAhcEU](#).
- 4 Pieces for orchestra* (1912/1921; 22 min.). New York Philharmonic: P. Boulez, track 2:1-2:4 on [Deezer 7379587](#),  
[Spotify 4iVHVt6j1KbJe7jXMJXjRY](#).
161. **Béla Bartók** *14 Bagatelles for piano* (1908; 26 min.). Y. Takahashi, track 23-36 on the album *Bartók: Early Piano Music*, [Deezer 1109199](#), [Spotify 1bEOZHLGeoPNvNmSrQ6x0I](#).
- 10 Easy pieces* (1908; 17 min.). P. Frankl, track 6 on the album *Bartók: Piano Music*, [Deezer 6283375](#), [Spotify 4F9APiIiCTTuAIqEw9QiVU](#).
- 3 Burlesques* (1908-1911; 8 min.). P. Frankl, track 7 on same album, [Deezer 6283375](#), [Spotify 54paU85CFxp7Fd7T52XazV](#).
- Allegro Barbaro* (1911; 3 min.). P. Frankl, track 4 on same album, [Deezer 6283375](#), [Spotify 2Nz3BshekgvMojtuJN5kkq](#).
- Romanian Folk Dances* (for piano, 1915; 5min.). P. Frankl, track 8 on same album, [Deezer 6283375](#). [Spotify 3DyKjxg07bFEVqvefq6XWQ](#).
- Sonatina* (1915; 4 min.). J. Jandó, track 28-30 on the album *Piano Music, Vol. 2*, [Deezer 1570496](#), [Spotify 7AdEOuPk1H5JeA41JdfcKU](#).
- Suite for piano* (1915; 9 min.). G. Anda, track 2:4-2:7 on the album *Anda, Vol 4*, [Deezer 6048927](#), [Spotify 5qrpqCXi74HpRn0JffhXNE](#).
- Piano Sonata* (1926; 12 min.). M. Argerich, track 2:9-2:11 on the album *Live at the Concertgebouw*, [Deezer 318653](#),  
[Spotify 54wmCuZRV5GD2JSVclwKK](#).
- Mikrokosmos* (6 vols., 1926-1939; 2 hours 27 min.). J. Jandó, [Deezer 1568014](#), [Spotify 3cDtBxuab1ti9CqZtn7us3](#).
162. **Béla Bartók** *Dance Suite* (1923; 17 min.). New York Philharmonic: P. Boulez, track 4:13-4:18 on the album *Boulez directs Bartók*, [Deezer 7379587](#), [Spotify 7yM8wps2UPtZ4xpP4oBHtE](#).
- Music for Strings, Percussion and Celesta* (1936; 31 min.). Chicago Symphony Orchestra: P. Boulez, track 8:12-8:15 on the album *Boulez/Bartók*, [Deezer 6472198](#), [Spotify 1VCVHCehHetoxSS2fxzzaA](#).
- Divertimento for Strings* (1939; 26 min.). Chicago Symphony Orchestra: P. Boulez, track 2:14-2:16 on same album, [Deezer 6472198](#),  
[Spotify 0CPmvQuMTB72gDIIIJfVzG](#).
- Concerto for Orchestra* (1943; 37 min.). New York Philharmonic: P. Boulez, track 1:5-1:9 on the album *Boulez directs Bartók*, [Deezer](#)

- [7379587](#), [Spotify](#) 5YuwG73GxnanGHcyEjbKWK.
163. **Béla Bartók** *Piano Concerto 1, 2, 3* (1926, 1931, 1945; 25, 28, 25 min.). G. Anda, Berlin Radio Symphony Orchestra, F. Fricsay, track 1:1 to 1:9 on [Deezer 387771](#), track 1-9 on [Spotify](#) 5Yo4BaUcVuTHB8Neh8Esob.  
*Sonata for 2 pianos and percussion* (1937; 26 min.). M. Argerich, Freire, Sadlo, Gugeis, track 1-3 on [Deezer 11428578](#), [Spotify](#) 1bCHiN7seH9NJ2fOdhli2x.
164. **Béla Bartók** *Violin Concerto 1* (1908; 22 min.). I. Stern, Philadelphia Orchestra: E. Ormandy, track 1-2 on [Deezer 113121](#), [Spotify](#) 2y2MS8LzEJSFBYBracVb1G.  
*Violin Concerto 2* (1938; 36 min.). I. Stern, New York Philharmonic: L. Bernstein, track 3-5 on same album, [Deezer 113121](#), [Spotify](#) 5qxWVkvM4hr2o3IXiyviJZ.
165. **Béla Bartók** *String Quartet 1-6*. (1908-1939; 14 to 30 min.). Emerson Quartet, track 1:1-3, 2:1-3, 1:4-6, 2:4-8, 1:7-13, 2:9-12, [Deezer 6450576](#), [Spotify](#) 1CO03Iicj9D9QHHD8yasef.  
*Violin Sonata 1* (1921; 22 min.). D. Oistrakh, S. Richter, track 1-3 on the album *Oistrakh Edition, Vol. 5*, [Deezer 7878917](#), [Spotify](#) 3WExQi1ZPUGgt85mFwkCML.  
*Violin Sonata 2* (1922; 20 min.). AS. Mutter, L. Orkis, track 2:1-2 on the album *Back to the Future*, [Deezer 6688311](#), [Spotify](#) 5sQcFpXCdXt6DtaMpopQDN.  
*Rhapsody for violin and piano 1, 2* (1929, 1928; 10, 11 min.). G. Shahan, Chicago Symphony Orchestra: P. Boulez, track 5:4-7 on the album *Boulez/Bartok*, [Deezer 6472198](#), [Spotify](#) 0DCuIeHfAyKjPtkxZwrCu1.  
*Contrasts* (for violin, clarinet and piano, 1938; 14 min.). Benny Goodman Jazz band, track 5, 11, 6 on the album *Jazz meets classical*, [Deezer 632430](#), [Spotify](#) 7umDW0RIW8HMEGCrbd6ghg.  
*Sonata for solo Violin* (1944; 25 min.). V. Frang, track 4-7 on the album *Bartok etc.*, [Deezer 913425](#), [Spotify](#) 1Fki8LBqQUFSjt5EG0ybj.
166. **Béla Bartók** *The Miraculous mandarin* (ballet, 1918/1924; 32 min.). Chicago Symphony Orchestra: P. Boulez, track 8:1-11 on the album *Boulez/Bartok*, [Deezer 6472198](#), [Spotify](#) 0V1217LdCDgpmGd4BUpgRt.  
*Dorfszenen* (Village Scenes; 3 songs for female choir and orchestra, 1926, 12 min.). New York Philharmonic: P. Boulez, track 2:5-7 on the album *Boulez conducts Bartók*, [Deezer 7379587](#), [Spotify](#) 33tTbv85bumbTD6uCX17fJ.  
*Cantata Profana* (1930; 18 min.). Chicago Symphony Orchestra: P. Boulez, track 7:1-3 on the album *Boulez/Bartók*, [Deezer 6472198](#), [Spotify](#) 3CgPkP0comF87axON7yYYp.
167. **Sergej Prokofiev** (1891-1953): *Piano Sonata 1-9* (1909-1947). *No. 1, 5* (7, 14 min.), F. Chiu, track 1:1 and 2:1-2:3 on [Deezer 6537283](#), [Spotify1](#) 72h83ys9CmHkSAIzW98yPB and [Spotify5](#) 6hA4dQcntCDek37Oe0ZPG4.



- No. 2 (19 min.), S. Richter, track 1-4 on the album *Prokofiev, Scriabin & Ravel, Vol. 5*, [Deezer 14274556](#), F. Chiu: track 1:2-1:5 on [Spotify2](#) 0W1cTfSULXBpALma7QDqSo, No. 4 (17 min.), S. Richter, track 1:6-1:8 on the album *Prokofiev/Scriabin Piano Works*, [Deezer 387454](#), [Spotify4](#) 1izZ9gGpIS7So5CXGeUQb6, No. 6 (26 min.), track 1:9-1:12 on [Deezer 387454](#), track 6-9 on *Richter Archives, Vol. 5*, [Spotify6](#) 4uUufWDXRbYbEFYViUs3zj, No. 8 (29 min.), track 6-8 on the album *Prokofiev: Concerto 5 - Sonata 8*, [Deezer 6687409](#), [Spotify8](#) 1OqM5UGCWtjb6CHdJiKaL, No. 9 (24 min.) track 8-11 on the album *Piano sonatas 6, 7, 9*, [Deezer 9046285](#), [Spotify9](#) 6hBG4RJMRTpoA6OzM518m3.
- No. 3 (7 min.). A. Gavrilov, track 1 on [Deezer 642120](#), [Spotify3](#) 5Z9gHDRXKnS438Werwan11,
- No. 7 (16 min.). M. Argerich, track 1:15-17 on the album *Live from Concertgebouw*, [Deezer 318653](#), [Spotify7](#) 0pKZJQBDdlZhX2oVTeUZf.
- Toccatto Op. 11* (4 min.). M. Argerich, track 1:4 on the album *Argerich: The Collection, Vol. 1*, [Deezer 6405019](#), [Spotify](#) 570q4NeGUkxH8oaSCR4wGJ.
- Four Etudes, Op. 2* (12 min.). F. Chiu, track 6:10-13 on [Deezer 6537283](#), [Spotify](#) 1n1vDL9NEcLCVO1T4E8Ijj.
- Sarcasms* (1912; 12 min.), *Visions Fugitive* (1917; 25 min.), *Grandma's Tale* (1918; 10 min.). F. Chiu, track 4:32-36, 4:1-20, 5:1-4 on [Deezer 6537283](#), 4:32-36, 4:1-20, 5:1-4 on [Spotify](#) 3bW9iA5eTwyAYHsbybRufi, [Spotify](#) 2AbVkzL6ileXahxNOSJGw8, [Spotify](#) 6Up1wnpsdrgcIc3PZxNPo.
- Things in themselves* (1928; 11 min.), *Thoughts* (1934; 13 min.), *Six Pieces* (29 min.). F. Chiu, track 6:1-2, 6:3-5, 7:1-6 on [Deezer 6537283](#), [Spotify](#) 0onkZAFZiUrnWRWECd0Ef1, [Spotify](#) 5vECMMXqkMz7VkXMXuFQsg, [Spotify](#) 6Bmy06w8v5WHy4yn5m9AfV.
- Sonatine 1-3* (1931, 1934; 23 min.). F. Chiu, track 7:7-12 on [Deezer 6537283](#), [Spotify](#) 5ZYD0zATXCAgVmU6nRmvZN and track 21 on the album *Prokofiev plays Prokofiev*, [Spotify](#) 4B9zERHZEpWNOBvwwMIKhs.
- Music for Children* (1935, 16 min.). O. Mustonen, track 16-27 on the album *Cinderella etc.*, [Deezer 4629921](#), [Spotify](#) 5KT6qCZ8RWYIJZ4y5UCTRx.
168. **Sergej Prokofiev** *Symphony 1-7* (1917-1952).
- No. 1 ("classical"). Montréal Symphony Orchestra: C. Dutoit, track 1-4 on [Deezer 6481384](#), [Spotify](#) 1C11wp7kZo9DSV7Dxv8ZGq.
- No. 2, 3, 4 (Op. 47; revised version Op. 112), 6, 7. London Symphony Orchestra: V. Gergiev, track 2:1-6, 1:5-8, 4:1-7 on [Deezer 453512](#), [Spotify2](#) 6JV1PA9NIVahbPm8XAGtbB, [Spotify3](#) 1YtFpqyfEtyVaaXuAVicis,

- (revised version:) [Spotify4](#) 2FBXzRQn53dTsbY3DOg5o4,  
[Spotify6](#) 589eKycfalqb5Fr18h2Krv,  
[Spotify7](#) 1RnKshUudWpf3hz3C5r8fA.  
*No. 5*. New York Philharmonic: L. Bernstein, [Deezer 7057770](#),  
[Spotify](#) 4YjdFpgUiaVDda1T7fCi0i.  
*Lieutenant Kijé* (1933, 20 min.). London Symphony Orchestra: C. Abbado, track 12-16, [Deezer 6688878](#),  
[Spotify](#) 7u9W43wdpJ9LTO2rGQfY8p.  
*Alexander Newsky* (1938, 40 min.). Same album, track 1-7,  
[Spotify](#) 3NZTz2kktsYHt7PUSVc7sZ.  
*Romeo and Juliet* (ballet, 1938). London Symphony Orchestra: A. Previn, track 1:1-2:26 on [Deezer 6770863](#),  
[Spotify](#) 4C4aTbYAcyQQ0sIvMctB6Y.  
*Cinderella* (1945), track 3:1-4:20 on same album,  
[Spotify](#) 70Are2KiS2OgjnNx0tY4kj.
169. **Sergej Prokofiev** *Piano Concerto 1-5* (1912-1932). *No. 1* (15 min.) E. Kissin, Berlin Philharmonic: C. Abbado, track 1-3 on [Deezer 387560](#),  
[Spotify](#) 6fvCg3QA7myPBQy0P4eDCv.  
*No. 2* (32 min.). E. Kissin, Philharmonia Orchestra: V. Askenazy, track 1-4 on [Deezer 304497](#), [Spotify](#) 4zwVqt11NzfSyyrbpUSDEv.  
*No. 3* (28 min.). M. Argerich, Orchestre Symphonique de Montréal: C. Dutoit, track 1:1-1:3 on [Deezer 643146](#),  
[Spotify](#) 6ccQicHq14thkQlZ6XjnvO.  
*No. 4* (for left hand, 25 min.). Y. Bronfman, Israel Symphonic Orchestra: Z. Mehta, track 1:5-1:8 on the album Bronfman plays Prokofiev, [Deezer 6978292](#), [Spotify](#) 6Q2OFqCYOKT9D1ZdC2wKhV.  
*No. 5* (24 min.). S. Richter, Warsaw National Philharmonic Orchestra: W. Rowicki, track 1-5 on [Deezer 6687409](#),  
[Spotify](#) 2fOEJqTNPYH8pruis5HX5a.  
*Violin Concerto 1, 2* (1917; 21 min., 1935; 26 min.). D. Oistrakh, Philadelphia Orchestra: E. Ormandy, track 1-3, 4-6 on [Deezer 115904](#),  
[Spotify](#) 3msEBSJ8mRvWuFJJB6NYwE,  
[Spotify](#) 00PJFOnijWz6vaderdeEjZ.
170. **Sergej Prokofiev** *Violin Sonata 1* (1946; 29 min.). M. Argerich, G. Kremer, track 1-4 on [Deezer 387158](#),  
[Spotify1](#) 4JokIOkoHIWQGRscmyUul5,  
*Flute Sonata 2* (1943; 17 min.). J. Galway, M. Argerich, track 1-4 on [Deezer 9721406](#), [Spotify](#) 20unVXXW8cGSodov9QmRjJ. Alternative version as *Violin Sonata 2* (1943; 23 min.). M. Argerich, G. Kremer, track 10-13 on [Deezer 387158](#), [Spotify2](#) 5by0PjF0ZswfwfdIoj8Y3p.  
*Sinfonia Concertante for cello and orchestra* (1952; 40 min.). Y.-Y. Ma, Pittsburgh Symphony Orchestra: L. Maazel, track 1-3 on [Deezer 7022980](#), [Spotify](#) 5ddRNHR00NzPQi6NTWfRtF.  
*Sonata for 2 violins*, (1932; Op 56; 15 min.). V. Mullova, T. Papavrami, track 4-7 on [Deezer 11121736](#), [Spotify](#) 7CAzO6ra4aYKfV1JD1er2N.



- Oboe Quintet* (1924; 20 min.). Soloists from Berlin Philharmonic, track 7-12 on the album *Nielsen: Wind Quintet, etc.*, [Deezer 3625761](#), [Spotify 0JaY4uQF12bi5W373YMXR9](#).
171. **Sergej Prokofiev** *The Love for 3 Oranges* (suite from opera, 1921; 17 min.). Orchestre Symphonique de Montréal: C. Dutoit, track 1:13-1:18 on the album *Prokofiev: Alexander Newsky, etc.*, [Deezer 643370](#), [Spotify 24MSKmIxBiNbrC0dWqUs6Z](#). Complete opera (1 hour 44 min.). L. Chevchenko, Marinsky Opera Orchestra: V. Gergiev, track 1-4 on [Deezer 3757431](#), [Spotify 7ubW7hSw04JrASLCGpo5uE](#). *War and Peace* (opera, 1943; 3 hours 50 min.). Marinsky Orchestra: V. Gergiev, track 1:1 to 3:4 on [Deezer 389932](#), [Spotify 50N22nSyZ323W0u4eWSIWg](#). *Peter and the Wolf* (1936; 27 min.). New York Philharmonic: L. Bernstein, track 1 on [Deezer 116912](#), [Spotify 4vE2AJBj0UKDwIPVoix29D](#).
172. **Dmitri Shostakovich** (1906-1975). *Concerto 1 for piano and trumpet* (1933; 23 min.). M. Argerich, G. Touvron, Württembergisches Kammerorkester: J. Faerber, track 1-4 on [Deezer 389940](#), [Spotify 5gdkdHa7g5hhNMku3zgorD](#). *Violin Concerto 1* (1948, 1955; 37 min.). S. Chang, Berlin Symphonic: S. Rattle, track 1-5 on [Deezer 312980](#), D. Oistrakh, Philadelphia Orchestra: E. Ormandy, track 4-7 on [Spotify 2QULnYO7V8r4IMbfHSa11B](#). *Cello Concerto 1* (1959; 27 min.). M. Rostropovich, Philadelphia Orchestra: E. Ormandy, track 1-4 on [Deezer 12435984](#), [Spotify 77YxBqdpjemz9UHOa9qrzB](#).
173. **Dmitri Shostakovich** *Symphony 1* (1925; 30min.). Philadelphia Orchestra: E. Ormandy, track 5-8 on [Deezer 12435984](#), [Spotify 6fjLKFYDM3efj7UbiZYldW](#). *Symphony 5* (1937; 46 min.). New York Philharmonic: L. Bernstein, [Deezer 115959](#), [Spotify 1J3tBkRds4SCn6KGOhd1uP](#). *Symphony 7* (1941; 1 hour 15 min.). New York Philharmonic: L. Bernstein, [Deezer 76462](#), [Spotify 7spCFGi8Mdbrc6Cpmd7dhP](#). *Symphony 10* (1953; 51 min.). Leningrad Philharmonic: E. Mravinsky, track 1-4 on [Deezer 90923](#), London Symphony Orchestra: M. Shostakovich, [Spotify 13iF2pdli1sKEgeovmV4Vv](#). *Symphony 13* (1962; 1 hour 4 min.). M. Rintzler, Concertgebouw Orchestra & Choir: B. Haitink, track 9:1-9:5 on [Deezer 6487348](#), [Spotify 6Mt6I6lqcx9cT629KZOcZs](#). *Symphony 15* (1971; 1 hour 8 min.). Cleveland Symphony Orchestra: K. Sanderling, track 1-4 on [Deezer 85361](#), [Spotify 6oYd8jizeSr9WZWGxpzNuV](#).
174. **Dmitri Shostakovich** *Lade Macbeth of Mtsensk* (1934; 2 hours 34 min.). G. Vishnevskaya, N. Gedda, London Philharmonic: M. Rostropovich, [Deezer 317475](#), [Spotify 0gcsXgMJ1MqkK9pcDKJIMF](#).
175. **Dmitri Shostakovich** *String Quartet 7* (1960; 11 min.), Emerson Quartet, track 3:1-3 on [Deezer 6490637](#), [Spotify 7j3o9ho1Eani0ft04UlnYc](#).

- On same album: *No. 11*, track 4:3-9 (1966; 16 min.), [Spotify](#) 3mH5PIXDpAMrzOWOZ5dMH3.  
*No. 14*, track 5:1-3 (1973; 25 min.), [Spotify](#) lnLoCNvIhiwA5nKwkg7iR.  
*No. 15*, track 5:4-9 (1974; 36 min.), [Spotify](#) pqKQTM1fhzn2U84gAik30.  
*24 preludes and Fugues* (piano, 1951; 2 hours 20 min.). V. Askenazy, track 1:1-2:24 on [Deezer 643777](#), [Spotify](#) 4lLqKcBdoozsTK8keJPExT.
176. **Witold Lutoslawski** (1913-1994), *Concerto for Orchestra* (1954; playing time 29 min.). Bayern Radio Symphony Orchestra: M. Jansons, track 1-3 on [Deezer 4642051](#), [Spotify](#) 0FgBJboBkpetnhjYWwfnVc.  
*Livre pour Orchestre* (1967; 21 min.). Polish Radio Symphony Orchestra: W. Lutoslawski, track 2:5 on the album *Lutoslawski: Orchestral Works*, [Deezer 308179](#), [Spotify](#) 5kQsHBDK3EU3A0sAlagkSC.  
*Mi-parti* (1976; 15 min.). same album, track 2:6, [Spotify](#) 1CqIItmV4IIXRjNBUN13LZ.
177. **Witold Lutoslawski** *3 Poèmes d'Henri Michaux* (1963; 20 min.). Same album as above, track 3:3-3:5, [Spotify](#) 5mnQmqUX5uq8DdHE8b7Xk2.  
*String Quartet* (1964; 24 min.). Kronos Quartet, [Deezer 360680](#), track 1-2 on [Spotify](#) 5M7OZiVNF8KFhozYHIo3By.
178. **Carl Nielsen** (1865-1931). *Symphony 4, 5* (1916, 1922; 35, 34 min.). Gothenburg Symphony Orchestra: G. Dudamel, track 3:5-8, 3:1-4 on [Deezer 6420735](#), [Spotify](#) 0whe6O7SjPaxgNXqpLQwa.  
[Spotify](#) 0nuYMqOVHwOWSgHaveOjly.  
*Symphony 6* (1925; 34 min.). San Francisco Symphony Orchestra: H. Blomstedt, track 2:1-2:4 on [Deezer 12821260](#), [Spotify](#) 01qk6idOVGNmid5ZxvRk4m.  
*Violin Concerto* (1911; 33 min.). Y. Menuhin, Danish Radio Symphony Orchestra: M. Wøldike, track 1-4 on the album *Menuhin Collection, Vol. 8*, [Deezer 1335345](#), [Spotify](#) 57eFblB0YNuuV7wrhkGNsv.  
*Flute Concerto* (1926; 20 min.). E. Pahud, Berlin Philharmonic: S. Rattle, track 1-2 on the album *Nielsen: Clarinet and Flute Concertos*, [Deezer 300439](#), [Spotify](#) 3lBQhsutA2Qd9DSaESIsQM.  
*Aladdin Suite* (1919; 25 min.). San Francisco Symphony Orchestra: H. Blomstedt, track 2:6-2:12 on [Deezer 8525071](#), [Spotify](#) 1od77o6lnrooFUpI2nSA5p.
179. **Carl Nielsen** *5 Pieces for piano* (1890; 7 min.). *Humoreske-Bagateller* (1897; 6 min.). *Luciferian Suite* (1920; 30 min.). L. Andsnes, track 2:11-2:15, 2:16-2:21, 2:1-2:7 on the album *Janacek/Nielsen Piano Work*, [Deezer 334291](#), [Spotify](#) 0ncfGIJwZOc0zV8o5BTbqp,  
[Spotify](#) 4TXjotpjQOTMXV12AE2Xr8,  
[Spotify](#) 5LdXWvQqQLBYJqu57PNL6B.  
*Commotio* (for organ, 1931; 21 min.). E. Westenholz, track 1 on the album *Nielsen: Complete Organ Work*, [Deezer 4655081](#), [Spotify](#) 2s1nHDcOko9TU9e2MwisGg.  
*String Quartet (5) in F* (1919; 27 min.). Carl Nielsen String Quartet,

- track 2:1-2:4 on [Deezer 336257](#), [Spotify](#) 2jSBKA0T92WVDRII4yPs9Z. *The fog is lifting* (from “The Mother”, flute and harp; 1920; 4 min.). G. von Bahr, track 9 on the album *Debussy etc.: Sun-flute*, [Deezer 4654881](#), [Spotify](#) 3XULqDaJ8nxppAiwWbmi7C.
- Wind Quintet* (1922; 26 min.). R. Wilson, etc., track 1-4 on [Deezer 3625761](#), [Spotify](#) 3MIP9K9RFCiF2O6Pw96BDt. *Once there were a King* (ca. 1910, 1 min.). B. Sørensen, track 18 on the album *The Story of Music*, [Deezer 13397887](#), [Spotify](#) 2HQgP9Xy1aE0pEBbRyl4PO.
180. **Vagn Holmboe** (1909-1996). *Symphony 8* (1952; 34 min.). American Symphony Orchestra: L. Botstein, track 1-4 on [Deezer 1056456](#), [Spotify](#) 3JS2zU72AKdsjY4ooSXXhn.
- Concerto for viola 1* (1940; 21 min.). L. Tomter, Norköbing Symphony Orchestra: E. Heide, track 1-2 on [Deezer 6680413](#), [Spotify](#) 1Wxb61IHlbOY8NN5pYfJFR.
181. **Per Nørgård** (1932-). *Symphony 1* (1955; 31 min.). Vienna Philharmonic: S. Oramo, track 1-3 on [Deezer 10241606](#), [Spotify](#) 1roDXrLK7v8a8dD5RgqFP7.
- No. 3* (1975; 43 min.). Danish Radio Symphony Orchestra: T. Dausgaard, track 1-2 on [Deezer 3641781](#), [Spotify](#) 4pGBeToZvqkeQ4Rq4LUW1W.
- No. 6* (1999; 33 min.). Oslo Philharmonic Orchestra: J. Storgårds, track 1-3 on [Deezer 13182242](#), Danish Radio Symphony Orchestra: T. Dausgaard, [Spotify](#) 6GrF6L9EJYgFoEj2YCRzQ6.
- Concerto for violin 1* (1987; 23 min.). Sjællands Symphony Orchestra: O. Kamu, track 5-8 on [Deezer 321668](#), [Spotify](#) 0J9TR3Js9wPtrFULIT6D2K.
- I Ching* (1982; 30 min.). A. di Sanza, track 2-5 on the album *On the nature of...*, [Deezer 1193634](#), [Spotify](#) 3FxpUJk4JawC7IF8awut4.
182. **Poul Ruders** (1949-). *Symphony 3* (26 min.). Odense Symphony Orchestra: S. Yoo, track 8-9 on [Deezer 6261747](#), [Spotify](#) 2tvvNMIBJre2X10Y16upnN.
- Symphony 4* (2008; 29 min.). F. Dreisig, Odense Symphony Orchestra: N. Waerne, track 1-4 on the album *Music of Ruders vol. 7*, [Deezer 6256148](#), [Spotify](#) 6qNgtv3fDalrWm8XXciGic.
- Piano Concerto 2* (2009; 25 min.). V. Primakov, Norwegian Radio orchestra: T. Søndergård, track 1-3 on the album *Music of Ruders vol. 6*, [Deezer 1237921](#), [Spotify](#) 0eD661F5MTCNOS8DciCoN7.
- Violin Concerto 1* (1981; 20 min.). R. Hirsch, Odense Symphony Orchestra: T. Vetö, track 1-3 on [Deezer 1217193](#), [Spotify](#) 1THFbUr8tYDnhIupMgLWJP.
- Nightshade Trilogy* (1987-2003; 50 min.). Unlisted artists, on [Deezer 8684815](#), [Spotify](#) 6z3ozVldwg9Qi0jIQAz9eY.
- Concerto for clarinet and Twin orchestras* (1985; 17 min.). N. Thompson, track 4 on the album *Poul Ruders: Violn Concerto, etc.* [Spotify](#) 1Tr52RJ9TPsdhXT58uhqwR.

- Cembal d'Amore* (1986; 24 min.). J. Han, S. Beck, Alabama Symphony Orchestra: S. Gosling, track 2-6 on *Music by Ruders, vol. 5*, [Deezer 1291480](#).
- New Rochelle Suite* (2003, 8 min.). D. Holzman, D. Druckman, D. Starobin, track 1-5 on *Music of Ruders, vol. 9*, [Deezer 12071016](#), [Spotify 30mVau3bqLFLRkmeFTtPQO](#).
183. **Arnold Schönberg** (1874-1951). *Gurre-Lieder* (1911; 2 hour 6 min.). New England Conservatory Orchestra: G. Schuller, [Deezer 8732289](#), [Spotify 70yz8DGNbAwZmrgywsH3uj](#).
- String Quartet 2* (1908; 20 min.). Schönberg Quartet, track 14-17 on the album *Kammermusik*, [Deezer 643659](#), [Spotify 4DxTXHrqP2c7auK5ML6OHM](#).
- Violin Concerto* (1933; 34 min.). P. Amoyal, London Symphony Orchestra: P. Boulez, track 14-16 on the album *Pelleas und Melisande etc*, [Deezer 86432](#), [Spotify 2kPvKayiBOEVQCMS6xXY1n](#).
- Piano Concerto* (1933; 21 min.). P. Serkin, London Symphony Orchestra: P. Boulez, track 17 on same album, [Spotify 5H9XqEtFRji8JzLsRIMniq](#).
- Variations for Orchestra* (1942; 21 min.). Chicago Symphony Orchestra: P. Boulez, track 2-13 on same album, [Spotify 1t0HjCZFJicYAltzKfW51K](#).
184. **Anton Webern** (1885-1935). *5 pieces for orchestra* (1913; 5 min.). Ensemble Intercontemporain: P. Boulez, track 5-9 on the album *Boulez conducts Webern*, [Deezer 6415059](#), [Spotify 2wGa0dDTSaUAgRhC6uoVbB](#).
185. **Alban Berg** (1885-1935). *3 pieces for orchestra* (1915; 20 min.). London Symphony Orchestra: P. Boulez, track 1:1-3 on the album *Berg: Chamber Concerts, etc.*, [Deezer 6492658](#), track 12-14 on [Spotify 7grFY6VLIihGUiN5HewDga](#).
- 5 songs for pictorial postcards* (1912; 10 min.). Jessey Norman, London Symphony Orchestra: P. Boulez, track 8-12 on the album *Berg: Frühe Lieder etc.*, [Deezer 121369](#), [Spotify 4ox0DmoRDg73XMh7ipvUPw](#).
- Wozzeck* (opera, 1925; 1 hour 28 min.). W. Barry, Opera de Paris: P. Boulez, [Deezer 7061940](#), [Spotify 0Hydqo7bkBAbIDdbN3vZUN](#).
- Violin Concert* (1935; 28 min. ). A. Mutter, Chicago Symphony Orchestra, J. Levine, [Deezer 6684871](#), [Spotify 7kmVi3rGqpOI9IilBYHHR0](#).
186. **Hans Henze** (1926-2012). *Symphony 7* (1984; 39 min.). City of Birmingham Orchestra: S. Rattle, track 1:2-5 on the album *20<sup>th</sup> Century Classics: Henze*, [Deezer 306278](#), [Spotify 40C0rhApOXzYb8Y8wsUASS](#).
- Symphony 8* (1993; 25 min.). Gürzenich Orchester Köln: M. Stenz, track 9-11 on [Deezer 4765811](#), [Spotify 2fsk6mr6p4ei99sjzqmA6n](#).
- El Cimarrón* (vocal, 1970; 1 hour 15 min.). L. Brouwer etc., on [Deezer 6602626](#), [Spotify 22U4gF19y3gahscieOPQ4J](#).
- Undine* (ballet, 1958; 1 hour 42 min.). London Sinfonietta: O. Knussen,

- [Deezer 6585313](#), [Spotify](#) 2GpXz2zeRexUeai0rq04nX.  
*l'Upupa und der Triumph der Sohnesliebe* (2003; 2 hours 23 min.).  
 Teatro Real de Madrid (short excerpt), [Youtube](#) watch?v=s\_Pf-HsXcqW.
187. **Darius Milhaud** (1892-1974). *La Création du Monde* (1923; 19 min.).  
 M. Argerich & Friends at Lugano, track 5-9 on [Deezer 10180084](#),  
[Spotify](#) 6RYfumCvLqDklZ61fnQtVx.
188. **Frank Martin** (1890-1974). *Petite Symphonie Concertante* (for harp,  
 harpsichord, piano and strings, 1945; 20 min.). Orchestre de la Suisse  
 Romande: E. Ansermet, track 9-11 on the album *Martin: Concerto for 7  
 instruments etc.*, [Deezer 8765001](#),  
[Spotify](#) 1b4tTPRN8YzHELrFDPURLa.  
*Concerto for 7 wind instruments, timpani, percussion and strings* (1949;  
 19 min.), track 1-3 on same album,  
[Spotify](#) 0LX8lnneVSmYZNGWvG5s0I.  
*Harpichord Concerto* (1952; 21 min.). C. Jacottet, Chamber Orchestra  
 of Lausanne: F. Martin, track 1-3 on [Deezer 6155421](#),  
[Spotify](#) 7FmjWuSAGCWYT2y912UBfb.  
*Violin Concerto* (1952; 30 min.). W. Schneiderhan, Orchestre de la  
 Suisse Romande: E. Ansermet, track 2:1-3 on the album *Martin: Petite  
 Symphonie etc.*, [Deezer 6528313](#), [Spotify](#) 1INZlnhptosy7eZpbqXwRY.
189. **Frank Martin** 8 *Preludes* (for piano, 1948; 23 min.). K. Sticken, track  
 1-8 on the album *Martin, Honegger: Klavierwerke*, [Deezer 214575](#),  
[Spotify](#) 6nKU0tyF6CSHRBZOpaPzkL.  
*Fantasia sur des rythmes flamenco* (1973; 13 min.), track 13-16 on  
 same album, [Spotify](#) 6o9XX4T6gedWS6wyqsVQaC.  
*In terra pax* (oratorio, 1944; 47 min.). M. Höffgen, Orchestre de la  
 Suisse Romande: E. Ansermet, track 2:4-2:14 on the album *Martin: Petit  
 Symphonie etc.*, [Deezer 6528313](#), track 3:4-3:14 on the album *Honegger:  
 Le Roi, etc.* [Spotify](#) 4H1OiJPjDssAJnJ4FLci2p.  
*6 Monologen aus "Jedermann"* (1944, 1949). Orchestre de la Suisse  
 Romande: A. Jordan, track 4-9 on [Deezer 94664](#),  
[Spotify](#) 2Rn5e6K7YZAw9VjV71qH7J.
190. **Aaron Copland** (1900-1990). Suite from *Billy the Kid* (1938; 19 min.).  
 4 Danse Episodes from *Rodeo* (1941, 19 min.). New York Symphony: L.  
 Bernstein, track 5-12 and 1-5 on [Deezer 1494198](#),  
[Spotify](#) 0EJlrlyGu2bwgWh4vTjN5S,  
[Spotify](#) 03T7vc9vDE1abfQi12mUes.  
*Symphony 3* (1946; 43 min., incorporating in the 4<sup>th</sup> movement *Fanfare  
 for the common man* from 1942). New York Philharmonic: L. Bernstein,  
 track 1-4 on [Deezer 7338106](#), [Spotify](#) 5duMF7k4m8dPK7Dx1jJXQL.  
*El salón Mexico* (1936; 11 min.). New Philharmonia Orchestra: A. Cop-  
 land, track 8 on the album *Copland conducts Copland*, [Deezer 121342](#),  
[Spotify](#) 1Jqpdw2Beky9nk2dGcTkro.  
*Danza Cubano* (1942; 7 min.). Track 9 on same album,  
[Spotify](#) 4uWqLxSbf8LKUXWymG7GsZ.

- Music for the Theatre* (1925; 21 min.). New York Philharmonic: L. Bernstein, track 2-6 on [Deezer 1145080](#), track 1-5 on the album *Bernstein Century II*, [Spotify 5S5Rm2RUqLbY1qJYEICvTK](#).
- Piano Concerto* (1926; 23 min.). E. Wild, Symphony of the Air: A. Copland, track 1-2 on the album *Copland & Menotti*, [Deezer 2650361](#), [Spotify 3AwDQPnzKkFfoeqJsomWqT](#).
- Clarinet Concerto* (1948; 18 min.). B. Goodman, Columbia String Orchestra: A. Copland, track 1-3 on the album *Copland Premieres*, [Deezer 1329658](#), track 3-8 on the album *Copland Collection*, [Spotify 1iROJpfiGCqW2hkm0LLNCm](#).
191. **Carlos Chavez** (1899-1978). *Symphony 1, 2* (1933; 11 min., 1936; 11 min.). New York Stadium Orchestra: C. Chavez, track 2, 1 on [Deezer 4653231](#), [Spotify 3Y8kHRHjllbWkF3zS1xYWN](#), [Spotify2 2vWAwWxz4cFeA3JrhFnOJy](#).
- Symphony 3* (1951; 31 min.). London Symphony Orchestra: E. Mata track 1:2-1:5 on the album *Complete Symphonies*, [Deezer 6462187](#), [Spotify 5fCyYAJEEir5LU694ZYnr0](#).
- Toccata for Percussion* (1942; 12 min.). Los Angeles Percussion Ensemble, track 1-3 on [Deezer 7102673](#), [Spotify 5rVEpEIIImPBfQoTbIAX3C3](#).
- Piano Concerto* (1940; 36 min.). J. Osorio, Mexico National Symphony Orchestra: C. Prieto, track 1-3 on [Deezer 6503737](#), [Spotify 6H2w9LJiH4KSwQ42g9NxWE](#).
- Piano Sonata 2* (1920; 26 min.). H-Y. Chen, track 14-16 on *Piano Works of Chavez*, [Deezer 1294914](#), [Spotify 6lO5u8W7h95YNae2JqF4VE](#).
- Invencion 2* (1965; 15 min.). Quarteto Carlos Chavez, track 1:13-15 on the album *Obras Integral de Camera*, [Deezer 6006083](#), [Spotify 3Jnqjw83zdnCgij41zNjtv](#).
- Nokwic* (1974; 4 min.). Solistas del Instituto de Bellas Artes, track 12 on the album *Obras Corales*, [Deezer 6006059](#), [Spotify 04boVV3jNOft21SdrTkQ3K](#).
192. **Heitor Villa-Lobos** (1887-1959). *Bachianas Brasilieras 1, 2, 5* (1930-1945, 21, 22, 11 min.). V. de los Angeles (on 5) Orchestre de la Radio France: H. Villa-Lobos, track 7-9, 3-6, 1-2 on [Deezer 388085](#), [Spotify1 5hVpqlIWqATrDIX5KdtCFA](#), [Spotify2 6bCxQ9ohj7W9epdN4xiLVU](#), [Spotify5 092scxqVDdeVPkIOFvmheY](#).
- Bachianas Brasilieras 3, 4, 6-9* (1938-1945; 28, 23, 9, 28, 24, 9 min.). J. Osorio (on 3), Royal Philharmonic Orchestra: E. Batiz, track 1:6-11, 2:7-2:8, 2:9-2:12, 3:1-3:4, 3:5 on [Deezer 306336](#), [Spotify3 6nOdvDgGiUANc2Wr1k7gNN](#), [Spotify4 0XIhTcwDIQhFhbA2y5PD26](#), [Spotify6 1L59QNMz5trNnymy30eine](#), [Spotify7 7zjZXE6ASGZ7tNusCGQy4p](#), [Spotify8 0X9DZNgFgGSVY7XfreLIVM](#), [Spotify9 73PH7nbIMfmARpvm2N2jMY](#).



- Quarteto Simbólico* (1921; 21 min.). Soloists from Concert Arts Orchestra, track 2-4 on the album *Villa-Lobos: Nonetto, etc.*, [Deezer 11488944](#), [Spotify 4IeEBT4sdlsnqMt11mUtF5](#).
- Piano Sonata: Carnaval das crianças* (1910; 12 min.). A. Heller track 1-8 on [Deezer 6223179](#), N. Freire on the album *Brasileiro: Villa-Lobos & Friends*, track 1-7 on [Spotify 1MZOa7vIRRdWvwvzkaYsjH](#).
- Piano Concerto 3* (1957; 26 min.). C. Ortiz, Royal Philharmonic Orchestra: M. Gomez-Martinez, track 2:1-2:4 on the album *The five piano concertos*, [Deezer 6452727](#), [Spotify 5i0xDru6JetuNeAd1Ee9ob](#).
193. **Silvestre Revueltas** (1899-1940). *Sensemayá* (1938; 7 min.). New York Philharmonic: L. Bernstein, track 7 on *Latin American Fiesta*, [Deezer 1051975](#), Simón Bolívar Youth Orchestra: G. Dudamel, [Spotify 4jbRomCJd6g411vGxmc10Z](#).
- La Noche de los Mayas* (film score, 1939; 30 min.). Simón Bolívar Youth Orchestra: G. Dudamel, track 15-18 on the album *Rite*, [Deezer 6421601](#), [Spotify 4mPH6ugNtisdzuxpIPVnKp](#).
194. **Alberto Ginastera** (1916-1983). *Piano Concerto 1* (1961; 26 min.). H. Somer, Vienna Philharmonic Orchestra: E. Maerzendorfer, track 5-8 on [Deezer 1102235](#), [Spotify 4ua3aQPgC7IAeD6pUN15EM](#).
- Piano Sonata 1-3* (1952, 1981, 1982; 15, 14, 5 min.). A. Pikul, track 2:1-8 on [Deezer 7818031](#), track 2:1-2:8 on [Spotify1 0tMQcgFSIpaSj3FkxLNkZv](#), [Spotify2 0ycjVFZ98C9SO3ISxNsZP8](#), [Spotify3 74nW4FCkTOzptLvKeGqhii](#).
- Estancia por piano* (1941; 2 min.). A. Pikul, track 1:9 on [Deezer 7818031](#), [Spotify 32wTmT2CXrPb8e9uAIy246](#).
- Danzas Argentines* (1937; 7 min). M. Argerich, track 2:12-2:14 on the album *Live for the Concertgebouw*, [Deezer 318653](#), [Spotify 13ME5KLy1dQb7rwwA4Skde](#).
- Harp Concerto* (1965; 23 min.). J. Zoff, Dresden Staatskapelle: S. Kurz, track 4-6 on the album *Boeldieu Harp etc.*, [Deezer 6090852](#), [Spotify 6B4ahZr9yRpd1JMz4hVpcZ](#).
- Guitar Sonata* (1981; 14 min.). A. Rugolo, track 1-4 on the album *Ginastera, Pedrel etc.*, [Deezer 4496941](#), [Spotify 72W4iIJ1F3F5KFHD4PpThN](#).
- Lamentations of Jeremiah* (for choir; 1946; 12 min.). Choir St. Ignacius Loyola: K. Tritle, track 1-3 on [Deezer 1191804](#), [Spotify 1CJOzU2Ou3eiLdjWfYqd91](#).
195. **Anonymous** (18<sup>th</sup> or 19<sup>th</sup> century). *Flamenco Español*. On the albums *La Noche Flamenca, Fin de Fiesta Flamenca*: various artists, [Deezer 138994](#) and [Deezer 11191772](#), [Spotify 1Lo8pEiA5PAicfEu5Sb05P](#), [Spotify 4YtNinwaWqUG38M1qvcLdf](#).
- Danza del Quetzales*. Ballet Folklórico de México: R. Noble, track 11 on [Deezer 3883941](#), [Spotify 3frIPDM4O65CBJrbqI5fu8](#).
- Huazanga*. Track 7, part 3 on same album,

- [Spotify](#) 5Ev0zF8DiUuaDiTg2xAyO1.  
*La Bamba*. Track 10, part 4 on same album,  
[Spotify](#) 1pmaalPQHno1f4oytEwToC.
196. **Joaquin Rodrigo** (1901-1999). *Concierto de Aranjuez* (1939; 21 min.). A. Moreno. State of Mexico Symphony Orchestra: E. Batiz, track 1-3 on the album *Rodrigo: The 3 guitar concertos*, [Deezer 6260797](#), [Spotify](#) 28HhP7smO6B35HjrHaDHHS.
197. **José Moncayo** (1912-1958). *Huapango* (1941; 8 min.). Orchestre Filharmonico de la Universitá NAM: B. Zollman, track 1:7 on [Deezer 4757591](#), Orchestre Sinfonico de Xalapa: H. Fuente, [Spotify](#) 4qf7ppb96sIoQE1A5q4G31.
198. **Astor Piazzolla** (1921-1992). *History of Tango* (20 min.). E. Caternario, R. Favricciani, O. Cesares, track 1-4 on the album *Complete work with guitar*, [Deezer 4183021](#), and H. Galdo, I Toepper on the album *Complete music for flute and guitar*, [Spotify](#) 41y4lbjhG1QZYZ1SCttxBG. *Tango Suite for 2 guitars* (ca. 16 min.), track 10-12 on same album, and S. Assad, O. Assad, [Spotify](#) 4EJSvVWHVab4aDtTDorL5M. *La Muerte del Angel* (for piano, violin, cello; 4 min.). Operassion, track 1 on *Bach Passion Piazzolla*, [Deezer 511845](#), and track 2, part 2 of *Angel Suite*. London Concertante, on the album *Piazzolla and beyond*, [Spotify](#) 0VyVoyFwpFMjyxljiY5nkh.
199. **Jacob Gade** (1879-1963). *Tango Jalousie* (1925; 5 min.). A. Tellefsen, track 8 on the album *Intermezzo*, [Deezer 10164844](#), [Spotify](#) 5JS5WFmOaU3psaFSgAiCyN.
200. **Daniel Robles** (1871-1942). *El condor pasa* (1913; 4 min.). Chakira, track 4 on the album *The golden panflute*, [Deezer 2688741](#), [Spotify](#) 1Jnz0phQFSKwOhiDWVthCp.
201. **Anonymous** (origin before 16<sup>th</sup> century, late 20<sup>th</sup> century “reinvention”). *Prehispanic Music*: Studio69 album. *Amanacer en Tenochtitlan* (4 min.), vol. 1, track 1, *Danzando en Aztlán* (4 min.), track 8, [Deezer 1089355](#), [Spotify](#) 5zc9XbLOhZo84SZkAHHhqx. [Spotify](#) 3Zd8zL7F06yI9lguFgNtEY. *Cimientos del cielo* (6 min.), vol. 2, track 1, *Acercamiento de los dioses* (4 min.), track 2, *Azteca* (4 min.), track 3, [Deezer 1072850](#), [Spotify](#) 17LIXMJu2W03yjn6Bf62eD. [Spotify](#) 6szYPDlhKBgdcyDEh9P4R. [Spotify](#) 3j2MbKOEMb0BEp25MxyVon. *Quetzal* (3 min.). vol. 3, track 1, [Deezer 1072851](#), [Spotify](#) 2f71IW0q1yQAomgk1oGjtN.
202. **Anonymous** (17<sup>th</sup> century, reconstructions). *North American Spirit Chants*: album from native Indian tribes. *Apache war song* (4 min.), track 10, *Pow wow* (5 min.), track 5 on [Deezer 5812941](#), [Spotify](#) 1Z5z1DOpksHK5VsmYUrGuN. [Spotify](#) 7HtfRrxwGe5mqyLzKT3ZhJH. *4 War dances* (9 min.), track 13-16 on the album *American Indian Cere-*



- monial & War Dances*, [Deezer 1060564](#),  
[Spotify](#) 4Dbcs71NqUaPP4CjEG9SOc.  
*The code of Handsome Lake* (30 min.), track 5 on the album *American Indian life* (band of same name), [Deezer 10244378](#),  
[Spotify](#) 24Z2enHYgd7r6bzmeU993Y.
203. **Toshirō Mayuzumi** (1929-1997). *Nirvana Symphony* (1958; 38 min.). NHK Symphony Orchestra: H. Iwaki, [Deezer 10215250](#),  
[Spotify](#) 5esPFRnlI4bO3Dkd0CpHc4.  
*Mandala Symphony* (1960; 18 min.). New Zealand Symphony Orchestra: T. Yuasa, track 5, 6 on [Deezer 1572696](#),  
[Spotify](#) 17MI0kASx47fdDPHyqL69O.  
*Samsara* (1962; 22 min.). Hong Kong Philharmonic Orchestra: Y. Fukumura, track 3, [Deezer 3633341](#), [Spotify](#) 2bG52Uavh2ukiHttkOYV17.  
*Bacchanale* (1953; 11 min.), track 2 on same album,  
[Spotify](#) 0UnaAP0H7159g7cL0TfJ0F.  
*Phonologie Symphonique* (1957; 9 min.), track 1 on same album,  
[Spotify](#) 785DPJM22L6Tn9uC9rUCTd.
204. **Toshirō Mayuzumi** *Pieces for prepared piano and string quartet* (1957; 9 min.). Louisville Orchestra, track 1-3 on [Deezer 6290672](#),  
[Spotify](#) 12exfp48ra8DMHDJ54ipBJ.  
*Bugaku* (ballet, 1962; 23 min.). NHK Symphony Orchestra: H. Iwaki, track 3-4 on [Deezer 10215272](#), [Spotify](#) 3apyO0FJYvoG9qnp8tT8IM.  
*The Kabuki* (ballet, 1986; 1 hour 6 min.). Tokyo City Philharmonic Orchestra: T. Mayuzumi, [Youtube](#) watch?v=gY1UAOCYgRE.  
*Kinkakuji* (opera, 1976; 1 hour 54 min.). Tokyo Philharmonic orchestra: H. Iwaki, [Youtube](#) watch?v=M3jPUI7WVbU.
205. **Anonymous**. *Shamanic throat song: Shamanic prayer for a departed Soul* (for Richard Feynman, 2013; 6 min.). Kongar-ol Ondar, track 11 on the album *Echoes of Tuva*, <http://kongar-olondar.bandcamp.com/>  
*Buddhist monastery music: Mantra chants* (3 min.). Monks at Maitri Vihar Monastery in Tibet, track 2 on [Deezer 12327560](#), track 2:3 on [Spotify](#) 3FLrYTAuwuaIErXhYEpvYz.  
*Good morning* (3 min.). Same artists, track 1 on *700 years of music in Tibet*, track 1 on [Deezer 1062882](#),  
[Spotify](#) 0MD8N8rkDXk65mUw6BDxco.  
*Ritual Japanese drums: Buddhist drums* (3 min.). Temple of Kyoto, Japan, track 1 on [Deezer 923812](#). [Spotify](#) 6pNgvzoWedCge4a574lrjp.  
*O-suwa-daiko drums: O-fune-matsuri nerikomi-bayashi* (3 min.), *Suwa-ikazuchi* (8 min.). O. Daihachi Ensemble, track 4 and 7 on the album *Japan: O-suwa*, [Deezer 10276308](#), [Spotify](#) 0W4rW6xpXebZgYsxUuDbJS.  
[Spotify](#) 5vE6KhyLUV8upyXQFcXt3T.  
*Gagaku: Etenraku in hyojo*. Nippon Gagaku Kai, track 2 (9 min.) on the album *Gagaku*, [Deezer 7181100](#),  
[Spotify](#) 5qj6OvKRG3BDJDK6m0kiUv.
206. **Hidemaro Konoe** (1898-1973). *Etenraku* (1931; 9 min.). Tokyo Met-

- ropolitan Symphony Orchestra: R. Numajiri, track 2 on the album *Japanese Orchestral Favourites*, [Deezer 1572844](#), [Spotify 40U0in9vNPMbZ4wtH8zMKs](#).
207. **Tan Dun** (1957-). *Ghost opera* (for string quartet; 1994; 35 min.). Kronos Quartet & T. Dun, [Deezer 366151](#), [Spotify 60YJFCmA84q9r0BUq2s8ZF](#).  
*Concert for string orchestra and pipa* (1999; 21 min.). Y. Bashmet, Moscow Soloists; W. Man, track 1-4 on [Deezer 1265282](#), [Spotify 21XBUmuN12yDsvBXg577DR](#).  
*Concert for Orchestra* (2002; 35 min.). Hong Kong Philharmonic Orchestra: T. Dun, track 3-6 on [Deezer 6680298](#), [Spotify 1ZQpXV8hWhoEq2GEcm8UyW](#).  
*Poem of Chinese drum* (with Zhen-gui Li; 10 min.). H. Yim, track 1 on the album *Master of Chinese Percussion*, [Deezer 3630201](#), [Spotify 4QRiQ5zishaObbIMPAmNk](#).
208. **Chen Yi** (1953-). *Momentum* (1998; 14 min.). Singapore Symphonic Orchestra: L. Shui, track 1 on the album *Best – Chen Yi*, [Deezer 7549364](#), [Spotify 2FC0hBotouujPeiVymGxZW](#).  
*Percussion Concerto* (1998; 20 min.). E. Glennie, Singapore Symphony Orchestra: L. Shui, track 14-16 on same album. [Spotify 0IYAVDU6tnlZ7EZuUN1kv7](#).  
*Sound of the five* (1998; 18 min.). Third Angle New Music Ensemble (string quartet), track 1-4 on [Deezer 1112315](#), [Spotify 6HaaIxxDzJe6Gd9rky9bhF](#).  
*Ba Tin* (or Yin; 2001; 29 min.). Stuttgart Chamber Orchestra & Racher Sax Quartet: R. Engelen, track 10-12 on *Best – Chen Yi*, [Deezer 7549364](#), [Spotify 7nK6UkR2M97BsKSxjR4PSF](#).  
*Tu* (2002; 14 min.). Singapore Symphonic Orchestra: L. Shui, track 2 on same album, [Spotify 08L1gbjJwVtxSO7KvtbVTZ](#).  
*Suite for cello and chamber winds* (2004; 19 min.). C. Enyeart, Texas Tech. Wind Ensemble: S. McKain, track 2-5 on the album *Chen Yi music for wind*, [Deezer 12641106](#), [Spotify 4ok2RkXRsnmKom3cREstlm](#).
209. **Qigang Chen** (1951-). *Iris dévoilée* (2001; 40 min.). W. Bixia, etc., Orchestre National de France: M. Tang, track 1-9 on [Deezer 384416](#), [Spotify 6EQTFYSpwHUhqC5ta7SyZp](#).  
*Wu Xing* (the 5 elements, 2001; 10 min.). Orchestre National de France: D. Benetti, track 11-15 on the same album, [Spotify 3m0kbGzspHkUYGTTjHkpRE](#).
210. **Anonymous** (from 16th century). *Yoga music and chant: Prana* (4 min.), *Om Asatoma* (7 min.). D. Premal & Miten, track 1 and 2 on the album *Yoga Music Mantras*, [Deezer 6391006](#), [Spotify 1anRBkzTZz6RUAEMqVYihb](#), [Spotify 40391iHE1dYzQmOby5SFf7](#).  
*Om Shanti Shanti* (4 min.). A. Shaikh, track 24 on same album, [Spotify 4wjYQMw7dg2oB9mrO8fQsl](#).

211. **Ali Akbar Khan** (1922-2009; sarod), **Rabindra “Ravi” Shankar Chowdhury** (1920-2012; sitar), **Ustad Alla Rakha Qureshi** (1919-2000; tabla). *Guru Bandana. Prayer in Bhairawi*. A. Khan, S. Chaudhari, A. Brosle, track 1, 12 (6, 3 min.) on the album *Legacy*, [Deezer 6282802](#), [Spotify 30E7sakLSNfcUEPyNsrvaB](#), [Spotify 6EJxIgNba1mPYTnOkk4Ztu](#).  
*Raga Mishra Mand*. R. Shankar, A. Khan, track 1 (18 min.) on the album *Parampara*, [Deezer 9690902](#), [Spotify 6f2xijGOj6A5xVy24QmDpy](#).  
*Raga Tala*. R. Shankar, track 1-3 (48 min.) on [Deezer 212527](#), track 2-3 on [Spotify 0J7akKi3xz9S5eF4qixDUO](#).  
*Raga Mishra Kafi* (inner voyage). Lucyan & Bidyut Khan, track 1-3 (25 min.) on the album *Ragas: Classical Indian Music*, [Deezer 9536456](#), [Spotify 0hewhn6vFioyvZJHKNn6ZS](#).  
*Raga Tilang* (arranged and played 1967 by Ravi Shankar, Yehudi Menuhin (1916-1999) and Alla Rakha as *Swara Kakali*; 9 min.). Track 3 on the album *West meets East*, [Deezer 12587046](#), [Spotify 60kdNhlxtaBuh6Hf7BLDJT](#). A new interpretation of particular charm is by Anoushka Shankar & Ensemble, and Patricia Kopachinskaya, 37 min. into the concert *Hommage a Yehudi Menuhin* in Berlin 2016: [Youtube watch?v=ncuN9zbtpt8](#).
212. **Jean Guillou** (1930-). *Toccata* (2004). J. Guillou, track 1 (8 min.) on the album *Guillou, Johann etc.*, [Deezer 6031949](#), [Spotify 1o7xFEO8q54dBeilTmF4Nc](#).  
*Jubile, Incantation, Primum Mobile*, J. Guillou, track 1, 6, 7 (5, 6, 4 min.) on the album *Guillou: The art of improvising*, [Spotify 0n24Bqd27m1p8sgcCUhahV](#). More improvisations on [Youtube watch?v=-FFYKvmHSTA](#).  
*Hyperion ou la rethorique du feu* (1988; 26 min.), track 4-7 on the album *Organ recital: Guillou*, [Spotify 3qhp10MKYekFUZTfSZBgbJ](#).  
*Révoltes des orgues* (for one large organ, 8 small organs and percussion; 2005). Excerpts: J. Guillou, Ensemble: J. Skudlik, on [Youtube watch?v=z1XDr3ZzK0A](#).
213. **Olivier Latry** (1962-). *Improvisation*. Track 14 (5 min.) on the album *3 Siècles d'orgue à Notre-Dame de Paris*. [Deezer 9395670](#), [Spotify 0nUVj8UD77txPpIZ9d1teo](#).  
*Salve Regina* (2007; 23 min.), track 9 on the album *Castagnet, Latry, etc.*, [Deezer 9367504](#), [Spotify 6WRu4vKIUPQPTPGXBVrFX](#).
214. **Naji Hakim** (1955-). *Improvisation*. Track 7 (25 min.) on the album *Hakim plays Hakim*, [Deezer 8067052](#), [Spotify 40UePUFcUPdpYWqkInd67C](#).  
*Seattle Concert* (2000; 31 min.), MB Dufourcet, Seattle Symphony Orchestra: G. Schwarz, track 1-3 on [Deezer 10885538](#), [Spotify 6AU1vOmgCDhKX2i5zIiwow](#).  
*Organ Concerto 3* (2003; 24 min.). J. Lehtola, St. Michel Strings: N.

- Simon, track 11-13 on [Deezer 10868522](#),  
[Spotify 41jMauIsebZXyo4ap01Mcf](#).  
*Päskeblomst* (2005; 19 min.). J. Lehtola, St. Michel Strings: P. Komu-  
lainen, track 1-10 on [Deezer 8326156](#),  
[Spotify 40ynZqQNR9jamGCKhYdBGQ](#).
215. **Thierry Escaich** (1965-). *Esquisses* (2012, with use of earlier works  
and improvisation; 1 hour 16 min.). T. Escaich, Ensemble Vocal Soli  
Tutti: E. Aubier, [Deezer 9312998](#), [Spotify 68IOjzqJNzQq7gRpyFgWb1](#).  
*La Chant des Ténèbre* (2012; 13 min.). N. Prost, Ensemble de Saxophone  
de Paris: E. Aubier, [Spotify 4ikOo0KZxPA116zbgwmb62](#).  
*Organ Concerto 1* (1995). O. Latty, track 1-3 (29 min.) on [Deezer](#)  
[6469721](#), [Spotify 5fwaHaQ3VEk9jCxAX4uGsO](#).  
*Le dernier évangile* (1999; 37 min.). O. Latty, Ensemble Orchestrale de  
Paris & Choir de Notre-Dame de Paris: J. Nelson, track 1-6 on [Deezer](#)  
[9142863](#), [Spotify 5EEovB5GJVRCUQHgKO7sKY](#).

## 9. ARTISTIC FOLK MUSIC FOR THE ROAD

216. **Jacques Offenbach** (1819-1880). *Orphée aux enfers* (1858; 1 hour 50  
min.). N. Dessay. Opéra de Lyon: M. Minkowski. [Deezer 918279](#),  
[Spotify 6nolnv3JBMwyRcG8oUSWhW](#).  
*La belle Hélène* (1864; 1 hour 57 min.). Les Musiciens de Louvre: M.  
Minkowski, [Deezer 299755](#), [Spotify 6gNzBIXIHhCihCyAVcF6Ys](#).
217. **Arthur Sullivan** (1842-1900). *H.M.S. Pinafore* (1878; 1 hour 16 min.).  
Pro Arte Orchestra, Glyndebourne Festival Choir: M. Sargent, [Deezer](#)  
[7890849](#), [Spotify 0zYYM2eiDUuaDzFI dn9I9c](#).
218. **Kurt Weil** (1900-1950). *Die Dreigroschenoper* (1928; 1 hour 8 min.).  
L. Lenya. Freies Berlin Orchester: W. Brückner-Rüggeberg, [Deezer](#)  
[12293238](#), [Spotify 4OhRfV8hoZVNkIDqzHZkV3](#).
219. **Richard Rodgers** (1902-1979). *South Pacific* (1949; 1 hour 13 min.).  
M. Martin, E. Pinza, Broadway Performance: J. Hall, [Deezer 1566613](#),  
[Spotify 2VXNCgnAAPYbpamo1aYJlj](#).
220. **Frederick Loewe** (1901-1988). *My Fair Lady* (1956; 1 hour 10 min.).  
R. Harrison, J. Andrews, S. Holloway, Broadway Performance, [Deezer](#)  
[1566645](#), [Spotify 7EqyxWo0hqnhdextrgeUsLy](#).
221. **Leonard Bernstein** (1918-1990). *West Side Story* (1957, with dance  
choreography by Jerome Robbins; 56 min.). L. Kert, C. Laurence,  
Broadway Performance, track 1-17 on [Deezer 1566652](#),  
[Spotify 3aAM0YUpvzZ3VN2oXSqKEP](#).  
*Candide* (1956, 1974; 1 hour 31 min.). E. Mills, etc., New York City Op-  
era: J. Mauceri, [Deezer 1111585](#), [Spotify 3JLI8rzA5XVusX36vAayKG](#).
222. **Andrew Lloyd-Webber** (1948-). *Jesus Christ Superstar* (1970; 1 hour  
30 min.). P. Adams, F. Karlsson, P. Keogh, etc., [Deezer 700266](#),  
[Spotify 5GFrcxFQEy2lZdKusIx8DQ](#).  
*Evita* (1976; 42 min.). New Musical Cast, [Deezer 201629](#),

- [Spotify](#) 6NcxsfXgrwJ7o5ZFc9H816.
223. **Assembly of various songs.** *Return to the Forbidden Planet* (jukebox musical by Bob Carlton, 1989; 47 min.). London Theatre Orchestra & Cast, [Deezer 168295](#), [Spotify](#) 5amAyps1ul8WS6OyyPQZ5s.
224. **Julien Jouga, David Murray** (1955-), **Doudou N'Diaye Rose** (1930-2005). *Karmen Geir* (2001; 1 hour 20 min.). Movie (J. Ranarca, director), [Youtube](#) watch?v=dW\_LJdWoqNA.
225. **Ben Harney** (1871-1938). *You've been a good old wagon* (1896; 6 min.). Millenium Eagle Jazz Band, track 13 on the album *Travelling Blues live*, [Deezer 12580222](#), [Spotify](#) 5IcoObxyisrBD3oObHzmbY. A dated piano recording with the composer is at track 3:7 on the album *Really the Blues?*, [Deezer 8330752](#), [Spotify](#) 0xssc5SdxTcRMkWOKzugD7.
226. **Theodore Northrop** (1866-1911). *Louisiana Rag* (1897; 2 min.). Track 15 on the album *Player Piano Classics, vol. 3*, [Deezer 6962396](#), [Spotify](#) 28vmlX59guD6RrvLEHCczt.
227. **Scott Joplin** (1867-1917). *Maple Leaf Rag* (1899). *The Entertainer* (1902). *Cleopha* (1902), all with playing time 3 min. Tracks 6, 3, 14 on the album *Scott Joplin Ragtime*, [Deezer 9858042](#), [Spotify](#) 0INSKReGI4eOIEZPcHmmZI. [Spotify](#) 0QnxrjmfqQLF2YchApeQZY. [Spotify](#) 5rLsCr1Wss2g5UMelQwMVR.
228. **William Handy** (1873-1958). *Memphis Blues* (1912; 3 min.). W. Hardy, track 13 on the album *Origin of the Blues*, [Deezer 6938765](#), track 1:21 on the album *Really the Blues?*, [Spotify](#) 1CHpLlmTUsTwsxilffNfbc.
229. **Artie Matthews** (1888-1958). *Weary Blues* (1915; 3 min.). Louis Armstrong & his hot Seven, track 3:6 on the album *The best of Louis Armstrong*, [Deezer 99394](#), [Spotify](#) 1WApov2zknDCEYq7urvZvS.
230. **Anonymous.** *Livery Stable Blues* (1917; 3 min.). Track 1 on *Original Dixie Jass Band, vol. 2*, [Deezer 46522](#), or track 1 on the album *The first jass recording*, [Spotify](#) 444DbfZNckpK1XecP4bjAE.
231. **Original Dixieland Jazz Band.** *Tiger Rag* (1917; 3 min.). Track 6 on [Deezer 967603](#), track 2 on *The first Jass recordings*, [Spotify](#) 48h4ZJUfuJ9k5Qiwxx0aon.
232. **Ferd "Jelly Roll" Morton** (1890-1941). *Jelly Roll Blues, Black Bottom Stomp, King Porter Stomp, Wolverine Blues, The Pearls*. Jelly Roll Morton & Band, tracks 19, 7, 10, 2, 1 on the album *20 best of Jelly Roll*. All about 3 min. [Deezer 290178](#), [Spotify](#) 2tq2zrCL7nsFHHHeJeu6xs. [Spotify](#) 0n3QbuBnHFB8KTntrDXrPU. [Spotify](#) 18oMX7PHSQNyOYL1HEDLI9. [Spotify](#) 2IH9Xv7HUIMaTKydoPmpOS.
233. **Meade "Lux" Lewis** (1905-1964). *Honky Tonk Train Blues* (1927; 4 min.). *Doll House Boogie* (4 min.). Track 6, 10 on the album *Jazz Giants: Meade Lux*, All about 3 min. [Deezer 6177722](#),

- [Spotify](#) 1JddCv2lm9B2M3ONXJtjO.  
[Spotify](#) 7EA9sWpgVVGGu5iUcD880n.
234. **Louis Armstrong** (1901-1971). *Yes, I'm in the barrel* (1925). *Potato Head Blues* (1927). Track 30 and 27 on the album *Sensational Armstrong*, [Deezer 12715800](#), track 1:3 and 3:4 on the album *Complete Hot Five & Seven*, [Spotify](#) 7MHbWlrSheueqRayXIPk7.  
[Spotify](#) 192znqQh8Fugg5HtKWfjpw.  
*Swing that music*. Track 45 on same album, track 2.2 on the album *Louis: best of*, [Spotify](#) 2GEZFIPeTONrOXk4Xg8TAA.  
*Cornet Chop Suey*. Track 6 on the album *Louis Armstrong and his hot five*.  
[Deezer 7393701](#), track 1:7 on the album *Hot five & seven, vol. 3*,  
[Spotify](#) 231GWLH2xwmA1kTT8ksQrs. All 3 min.
235. **Anonymous**. *When the Saints go Marching in* (3 min.). Louis Armstrong, track 24 on the album *Armstrong complete jazz series 1937-38*, [Deezer 237340](#), [Spotify](#) 12mQ2FYCe511NKP4UquVYx.
236. **Fats Waller** (1904-1943). *Honeysuckle Rose* (1929; 3 min.). Count Basie and his band, track 15 on the album *One O'clock Jump*, [Deezer 41494](#), track 2:5 on the album *Count Basie and Z. Sims*,  
[Spotify](#) 6FFncAJotdT9dI7ivaNMe6.
237. **William "Count" Basie** (1904-1984). *One O'clock Jump* (1937; 3 min.). Track 1 on the album *One O'clock Jump*, [Deezer 41494](#), track 12 on the album *Basic Rhythm*, [Spotify](#) 4ffo9Bll5sk8nNg7lt16xj.  
*Jumping at the Woodside* (1938; 3 min.). Track 1 on the album *The Quintessence of Count Basie*, [Deezer 46590](#), track 10 on the album *Big Band Blast*, [Spotify](#) 4EWfHtzK5z5yEdprj6JYKb.
238. **Sidney Bechet** (1897-1959). *Petite Fleur* (1952; 3 min.). *Marchand de poisson* (1952; 3 min.). Track 1:1, 1:13 on the album *Vive la France*,  
[Deezer 42909](#), track 3, 5 on the album *Ooh la la!*,  
[Spotify](#) 0UdA1tZzfnPiK5dKYasSr0.  
[Spotify](#) 0sMJA6dgyQ1hBPq5xC2Mk1.
239. **Glenn Miller** (1904-1944). *Moonlight Serenade* (1939). Track 11 on the album *The very best of swing music*, [Deezer 12454006](#), track 10 on the album *Pure Gold*, [Spotify](#) 3XiFWZoHQtGUYIdtShPwPD.
240. **Cole Porter** (1891-1964). *Night and Day* (1932, from the musical *Gay Divorce*). E. Fitzgerald, track 7 on the album *Jazz Attitude*, [Deezer 12665502](#), track 11 on *Ella Fitzgerald sings the Cole Porter Songbook*, [Spotify](#) 657FKjXBdP0Dh8eKwpQeZz.
241. **Duke Ellington** (1899-1974). *Diminuendo & Crescendo in Blue* (1937; 6-15 min.). track 11 on the album *Duke Ellington Masterpieces*, [Deezer 46507](#), track 6 on the album *In concert*,  
[Spotify](#) 4uZzYZrloYFxmD3DVEKktW.  
*Sophisticated Lady* (1932, cowritten with Irving Mills; 5 min.). Ella Fitzgerald, track 37 on the album *Jazz Attitude*, [Deezer 12665502](#), track 1:15 on the album *Ella Fitzgerald sings the Duke*,  
[Spotify](#) 2pb93V1jTh4RrrhH1EliBp.



- Solitude* (1934; 2 min.). Ella Fitzgerald, track 32 on the same album, track 1:15 on the album *Ella Fitzgerald sings Duke Ellington*, [Spotify 10fBHjBXv62acaPDCo3Zfr](#).
242. **Billie Holiday** (1915-1959). *Tell me more, and more and then some more* (1940; 3 min.). Billie Holiday and her Orchestra, track 6:14 on the album *Complete Billie Holiday on Columbia*, [Deezer 6901238](#), track 17 on the album *BD Music presents Billie Holiday*, [Spotify 6Y2Wa6ARCQAhelgGoQE8kJ](#).  
*Long gone blues* (1941; 3 min.). Track 2:23 on the album [Deezer 13426297](#), [Spotify 0pwqxyGzFFw7oIGTgJ8QU4](#).  
*Stormy Blues* (1954; 3 min.). Track 53 on the album *Greatest hits of A. Franklin, E. Fitzgerald, B. Holiday*, [Deezer 7774533](#), track 2:10 on the album *Complete Verve Studio Master Takes*, [Spotify 1Q0V0JEtRGKk2rq8BTmk7](#).  
*You gotta show me* (4 min.). Loredana Melodia, track 6 on the album *Hunger and Love*, [Deezer 11144022](#), [Spotify 7xeEA40TAJIQ0jinTXmwy1](#).
243. **George Gershwin** (1898-1937) *The Man I love* (1924; 3 min.). B. Holiday, track 1 on the album *The Jazz Standards*, [Deezer 12656154](#). Track 11 on the album *Billie Holiday Love Songs*, [Spotify 0GTJWvWW3b9pimWyh1MNRX](#).  
*I got Rhythm* (1930, from the musical *Girl Crazy*). M. Martin, track 9 on the album *Girl Crazy*, [Deezer 96190](#), [Spotify 2blkzTaOQwnToTOpyiwwlh](#). Instrumental version by D. Reinhardt, track 2 on the album *The Jazz Standards*, [Deezer 12656154](#).  
*Fascinating Rhythm* (1924; 3 min.). F. Astaire, track 6 on the album *The George Gershwin Songbook*, [Deezer 10467146](#), [Spotify 5lwc3gx4WngdwGebmXYjNL](#).  
*3 Preludes* (1926), *Impromptus in two keys*, *Two waltzes in C*. F. Braley, track 24-26, 27, 28 on the album *Piano Works*, [Deezer 6768854](#), [Spotify 0ivNsRkXtOFnkfeuaNVkFz](#).  
[Spotify 2xTcNZIceXkZQuE3I1WWLX](#).  
[Spotify 2dGIBRZK9mmMCQYxcQp8UM](#).
244. **George Gershwin** *Rhapsody in Blue* (1924; 15 min.). P. Entremont, Philadelphia Orchestra: E. Ormandy, track 1 on [Deezer 7065499](#), [Spotify 6GlcVXI6LsT5ylHIXqkfRa](#).  
*Piano Concerto* (1925; 32 min.). P. Entremont, Philadelphia Orchestra: E. Ormandy, track 10:1-10:3 on [Deezer 7633566](#), [Spotify 4FxPGUaIHVNDX2ZTUJsczt](#).  
*An American in Paris* (tone poem, 1928; 18 min.). New York Philharmonic: L. Bernstein, track 2 on [Deezer 1193158](#), [Spotify 6jMyJ5WXW83i7dtii76Dx4](#).  
*Porgy and Bess* (opera, 1935; 3 hours 9 min.). W. Marshall, H. Blackwell, London Philharmonic Orchestra: S. Rattle, [Deezer 309236](#), [Spotify 5n4ZjHZeYeCmZvnV0ilrIL](#). Trumpet & band arrangement by G. Evans:

- M. Davis, [Deezer 99315](#), [Spotify](#) OrRY6HvzcMnfbe7a8aiiPl.
245. **Benny Goodman** (1909-1986). *Avalon* (4 min.). *Let's dance* (1934, based on C. Weber's *Invitation to the Dance*; 3 min.). Track 2:17, 1:1 on the album *Essential Benny Goodman*, [Deezer 1207746](#), [Spotify](#) 1NbOWgWfgHcev6jRsfWScg.  
[Spotify](#) 6DjOS2PYRPQ8amyhSpdErX.
246. **Charlie Parker** (1920-1955). *Moose the Mooche, Yardbird Suite* (both 1946; 3 min.). Track 1, 5 on [Deezer 4611491](#), track 3, 4 on the album *Best of Complete Savoy & Dial Records*,  
[Spotify](#) 51KqPgk1ho2Wr8UeNrHcs4,  
[Spotify](#) 1uLs2G3WNuhd2tK9OxOIUU.  
*Scrapple from the Apple*. Track 3:1 on [Deezer 652076](#),  
[Spotify](#) 7sOd8GUxD8n931pb2zxMuR.
247. **Thelonius Monk** (1917-1982). *Ruby my Dear* (1947; 5-6 min.). Track 14 on the album *Jazz masters Deluxe Collection*, [Deezer 5951511](#), track 31 on the album *Monk's music*, [Spotify](#) 3hQzv673fmaSdXmbbWR7KT.  
*Round Midnight* (1947; 5-7 min.). Track 2 on the album *Monk: Around Midnight*, [Deezer 6035304](#), [Spotify](#) 4qYqHzzS5xM5BkUbuqHctEB.  
*Epistrophy* (1948; 3-11 min.). Track 9 on the album *Blue Monk*,  
[Deezer 1530474](#), track 11 on the album *Monk's Music*,  
[Spotify](#) 46R6iF6DPdTv7p9QeVN3jR.  
*Blue Monk* (1959; 8-9 min.). Track 5 on the album *Thelonius in Action*,  
[Deezer 5380721](#), track 1 on the album *The Very best of Jazz: Monk*,  
[Spotify](#) 1lxrmObI5qbNlko37SuAQ5.  
*Monk's Dream* (1968; 3-5 min.). Track 4:9 on the album *Original Album Classics*, [Deezer 71378](#), track 5 on the album *The Very Best of T. Monk*,  
[Spotify](#) 5ZjyJC6ijfc4SNnppsnn2Y.
248. **Dizzy Gillespie** (1917-1993). *Dizzy Atmosphere* (1955; 3 min.). Track 3 on the album *Groovin' High*, [Deezer 7355978](#),  
[Spotify](#) 2BNfqv0wfMnUVIVVwDAQp6.
249. **Oscar Peterson** (1925-2007). *Hymn to Freedom* (1960; 6 min.), *Night Train* (5 min.). Track 11, 1 on the album *Night Train*, [Deezer 117775](#),  
[Spotify](#) 2T1ACKqq6GEozD390n16Ve.  
[Spotify](#) 0k1YQrkGaMPv8ysk0FziP8.  
*Place St. Henri* (from the *Canadian Suite*, 1964; 2 min.). Track 3 on the album *M. McPartland & Oscar Peterson*, [Deezer 384189](#), [Spotify](#) 1Ii8egx5rZhKEZGKVu2jZy.
250. **Gerry Mulligan** (1927-1996). *Walking Shoes, Soft Shoes* (each 3 min.). Track 14, 13 on *The Original Quartet with Chet Baker*, [Deezer 300284](#),  
[Spotify](#) 3I64s2OSoH6OZ1sGti1c86,  
[Spotify](#) 7yHSPODI3gBcCNI6YOLu2L.  
*Bark for Barksdale* (5 min.). Track 12 on *Greatest hits Series*. [Deezer 1396216](#), [Spotify](#) 7GIDx6q623K9b3v2ihpZ3v.  
*Song for an unfinished woman* (10 min.). Track 2 on *G. Mulligan Sextet Extended*. [Deezer 10229764](#), [Spotify](#) 4A4HlwXB4PxaYuIYzRr6pb.



251. **Paul Desmond** (1924-1977). *Take 5* (7 min.). Dave Brubeck Quartet, track 1 on the album *Take Five*, [Deezer 112876](#), [Spotify](#) 05bCxgyuKACBtDx3rmYNR8.
252. **David “Dave” Brubeck** (1920-2012). *The Duke. Bossa Nova USA*. Track 5, 7 on the album *D. Brubeck Greatest Hits*, [Deezer 112876](#), [Spotify](#) 20cRojIM9x7LBOIKoOuO0K. [Spotify](#) 6cjjUuY51c5SwTABCVPsYH. *Truth is fallen* (1991; 40 min.). D. Brubeck, St. John Assembly Choir, Cincinnati Symphony Orchestra: E. Kunzel, [Deezer 81355](#), [Spotify](#) 15qcEtRqVILvYni2oeddAj.
253. **George Russell** (1923-2009). *All about Rosie* (1957; 11 min.). *Chromatic Universe* (13 min.). *Concerto for Billy the Kid* (5 min.). Bill Evans etc., track 10, 3-5, 8 on the album *Chromatic Universe*, [Deezer 1295655](#), [Spotify](#) 16A80yjYCBaHE7vbOWSIG3. [Spotify](#) 7jhnt0NGZViy3PgiGCwFl. [Spotify](#) 5edKI6uYydFcAqbKY8TI8n. *The outer view* (10 min.). Track 3 on the album *The outer view*, [Deezer 7328252](#), [Spotify](#) 3Yn9ZguMhDgsQ65hWdQXn6. *Stratusphunk* (6 min.). Track 1 on the album *Stratusphunk*, [Deezer 6488738](#), [Spotify](#) 7crsCiiDw5qHyaRquxpuog.
254. **Miles Davis** (performer, improvisator, 1926-1991). Arrangements, mostly by Gil Evans, of standard songs on the albums *Birth of the Cool* (1956; 32-73 min.), [Deezer 300281](#), [Spotify](#) 2ANFjw8Va3NuAN6msK3jZc. *Miles Ahead* (1957; 52 min.), [Deezer 1211188](#), [Spotify](#) 4kML1OCLMXpEaWAgExXVdb. *Milestones* (1958; 63 min.), [Deezer 376975](#), [Spotify](#) 1d8nSRQam4oz1J0TDS6nvk. *Kind of Blue* (1959; 45 min. - 2 hours), [Deezer 262078](#), [Spotify](#) 7q3kkfAVpmcZ8g6JUThi3o. [Spotify](#) 4vLYewWlVqHfKtJdk8c8tq. Synthesizer-assisted fusion music on the albums *Live-evil* (1971): *What I say, Funky Tonk* (21; 23 min.). Track 1:4, 2:2 on [Deezer 1213267](#), [Spotify](#) 17pDYuwdaKhhG64f3CJSHX. *Black Satin* (5 min.), track 2 on the album *On the Corner* (1972). [Deezer 1211445](#), [Spotify](#) 4j27OgRq8Xsli45nGZTXHf. *Dark Magus* (1975; 1 hour 40 min.), [Deezer 1211435](#), [Spotify](#) 3YEotlwFylzLFtSwpWmCaz.
255. **Marcus Miller** (1959-). *Tutu* (1986; 5 min.), *Full Nelson* (5 min.). Miles Davis' band, track 1, 8 on the album *Tutu*, [Deezer 80531](#), [Spotify](#) 5nZnAVUt0w7UO8Wma9GabV. [Spotify](#) 6dpu2rfHZ6zaZiNO0yey4I.
256. **Gil Evans** (arranger, 1912-1988). *Porgy and Bess* (1958, see Gershwin above), *Sketches of Spain* (1960, based on Rodrigo, de Falla and Spanish Flamenco, see chapter 8; 45 min. - 1 hour 54 min.). Miles Davis & Gil

- Evans, [Deezer 96042](#), [Spotify 52Yff0auh1j8694vkL8QSt](#),  
[Spotify 5snEgy8RMnkJZqfwqD6svi](#).
257. **Palle Mikkelborg** (1941-). *Aura* (1985; 1 hour 6 min.). Miles Davis & Palle Mikkelborg, [Deezer 1408167](#),  
[Spotify 57qE23XnF638o57VAjE95z](#).
258. **John Coltrane** (1926-1967). *Spiral* (6 min.), *Naima* (1960; 4 min., with many subsequent versions). Track 4, 6 on the album *Giant Steps*, [Deezer 8861723](#), [Spotify 3E7FQp6WyhCNVgcWeEZFJw](#).  
[Spotify 360beQMahQ2FdZ9OmWYiBT](#).  
*Dahomey Dance* (1961; 11 min.). Track 2 on the album *Olé Coltrane*,  
[Deezer 90488](#), [Spotify 3akRuLvavniBCBvgRh2l6Q](#).  
*Impressions* (1963; 15 min.), *After the rain* (4 min.). Track 3, 4 on the album *Impressions*, [Deezer 117188](#),  
[Spotify 7rKDXM2UaLdu0C5HC9kezr](#).  
[Spotify 4rVDolzVh4KJSmKXs2cmU7](#).  
*Ogunde* (based on Brazilian tune, 1967; 4-29 min.). Track 1 on the album *Ogunde*, [Deezer 1681813](#), [Spotify 6XB1HKK8YhEgXRnKavVFFQ](#),  
long version: track 2 on the album *The Olatunji Concert*, [Deezer 247084](#),  
[Spotify 3vBt5Rwn24ZrOTmZlc9qYR](#).  
*To be* (featuring flute, 16 min.). Track 2 on [Deezer 1681813](#),  
[Spotify 6qEkwOSJmkyQ8DJxTo9HxW](#).
259. **Manu Dibango** (1933-). *Soul Makossa* (4 min.). Track 2 on the album *African Soul*, [Deezer 247414](#), track 1 on the album *Anthology*,  
[Spotify 4JaOd0NUBTckYFZMguuY7M](#).  
*Africadelic* (album, 1973; 32 min.). [Deezer 46871](#),  
[Spotify 3dtWjVnP2LRFjjjrJ1kKtl](#).
260. **Thomas Koppel** (1944-2006). *Your sign my sign* (1968; 3 min.). *Her Story* (5 min.). Anisette Hansen & Savage Rose, track 1, 8 on the album *Savage Rose*, [Deezer 294535](#), [Spotify 3HEFY8sMStku6ALtd35vw](#).  
[Spotify 2IXAW5ur1TgHFZcM6tsVTb](#).  
*Evening's child* (1968; 4 min.). *A trial in our native town* (7 min.). Anisette Hansen & Savage Rose, track 8, 9 on the album *In the Plain*, [Deezer 296900](#), [Spotify 5H3ObVo4hMYuk9Rvav1xFV](#).  
[Spotify 19o2DYXmx1QnHGmusFYIHN](#).  
*Dear little Mother* (1972; 3-4 min.), *Byen vågner (The city wakes up)* (7 min.), Anisette Hansen & Savage Rose, track 9, 1 on the album *Dødens triumf (Triumph of Death)*, [Deezer 694899](#),  
[Spotify 1MhmrpqH27VWogc0TEqoxW](#),  
[Spotify 0fifZbh9csPgze4A2D8ZrS](#).  
*Hanging Gardens of Babylon* (2005; 7 min.). *Judas* (4 min.). T. Koppel, track 1, 9 on the album *Improvisations for piano*, [Deezer 9966244](#),  
[Spotify 7CfHr59PfoxYucHohTvVy0](#).  
[Spotify 1XNjxvk9A9lSyVCuJP3U11](#).
261. **Björk Guðmundsdóttir** (1965-). *Icelandic Birthday* (1987; 4 min.). Sugarcubes, track 4 on the album *Björk & Sugarcubes*, [Deezer 6491304](#),

- [Spotify](#) 3y0cBvHIOQ8YYfdgJ8nVFY.  
*Human Behavior, Crying, Venus as a boy, Come to me*, track 1, 2, 3, 9 (4-5 min.), Björk on the album *Debut* (1993), [Deezer 103404](#),  
[Spotify](#) 0z1exf1SZhszjwPWPmXFub.  
[Spotify](#) 7teGZBxvYx1Jr4fHwB4Lwy.  
[Spotify](#) 4kVL555W1W1EkZuUAsbdq3.  
[Spotify](#) 3p0PeVSSet08Gp5MpvMTBd.  
*Army of me*, track 1 (4 min.) on the album *Post*, [Deezer 103517](#),  
[Spotify](#) 2AS1h6NKOzCoxlnmddOjI.  
*Hunter, Joga, Bachelorette*, track 1, 2, 4 on the album *Homogenic* (1997), [Deezer 103795](#), [Spotify](#) 4TIKmjUuSPy1pGRohaJHvV.  
[Spotify](#) 4tp6vvyJpXa0Vr73IYerX28.  
[Spotify](#) 6LBD2UfaLQLXxEFOvKcyim.  
 Moving from jazz-fusion to avant-garde with spoken utterings on later albums: *Crystalline, Cromogony, Dark Matter, Hollow*, track 3-6 (3-6 min.) on the album *Biophilia* (2011), [Deezer 1268119](#),  
[Spotify](#) 4a26gjktpS0Yoh8bLiwkUT.  
[Spotify](#) 3jGG6W6sfApvwnKtli2nk.  
[Spotify](#) 5U1625iAGBWxXwt7Ff8bX7.  
[Spotify](#) 2dEv2l6J8rSc4wjgFGEVF.  
*Quicksand* (4 min.), track 9 on the album *Vulnicura* and track 6 on the album *Vulnicura Strings* (2015), [Deezer 10583477](#),  
[Spotify](#) 1bPG6dcHIYPr9KP9jBSR6H, [Deezer 11838552](#),  
[Spotify](#) 3EIBVeT3sOZcFhxs8rEF2p.
262. **Osamu Kitajima** (1949-). *Benzaiten* (1974; 41 min.).  
[Youtube](#) watch?v=c87ARHzY04k.  
*Masterless Samurai* (1978; 44 min.).  
[Youtube](#) watch?v=\_Z4eGE93\_Qw&nohtml5=False.  
*Heavensent* (25 min.), on the album *The Source* (1984).  
[Youtube](#) watch?v=r7XuPGoxyLU&nohtml5=False.  
*Ebb and Flow, Ancient Midi Stars, Sweet Dew, FM Shrine* (4-8 min.), on the album *Passages* (1987),  
[Youtube](#) watch?v=\_f1QNV2gfUM&nohtml5=False.  
[Youtube](#) watch?v=LmnN7DKqhks&nohtml5=False.  
[Youtube](#) watch?v=3noepTqjzPk&nohtml5=False.  
[Youtube](#) watch?v=iPj3fz1yq1c&nohtml5=False.  
*Elysian Fields, Waves forgotten, Land of Nod, Cachet* (9 min. each), track 1, 3, 4, 6 on the album *Breath of Jade* (2001).  
[Spotify](#) 5GQNCwBkdUoucoPMZpk6hz.  
[Spotify](#) 6K82EaaMtEOmP8j5a7Z0YF.  
[Spotify](#) 2Ooix67CZX4r8Y8ofCaSxL.  
[Spotify](#) 2ejDTnXcpboGco7xiPzSpK.
263. **Aziza Mustafa Zadeh** (1969-). *Tea on the Carpet, Cemetary, Inspiration, Oriental Fantasy, Azizi's dream, Chargan, Moment*. Track 2, 3, 4, 6, 9, 10, 13 (4, 7, 5, 11, 5, 5, 1 min.) on the album *Aziza Mustafa Zadeh*

- (1991), [Deezer 114264](#), [Spotify](#) 2ePZImHS41iv0qCHOH1NYx.  
[Spotify](#) 4W4ZvoOzj90Nld1gme3L3V.  
[Spotify](#) 0MrnTBbqQ6qxu923yEJi0j.  
[Spotify](#) 2Kn64bodCabIDOmhzsbAKn.  
[Spotify](#) 2TVBLzBXFdUrjlBHGk5oZ0.  
[Spotify](#) 5413ZPr6LagW3lRmaxkuuc.  
[Spotify](#) 1NqfZW7uQ7GOVLuLUbjZfU.  
*Always, Heartbreak, Crying Earth*. Track 1-3 (5, 8, 6 min.) on the album *Always* (1993), [Deezer 111981](#), [Spotify](#) 2HnkMywsGGmX7alLflVeqH.  
[Spotify](#) 2MUKWYNoyID7jtCER2E3vZ.  
[Spotify](#) 0sv65FnBY40YL5SD8td2Jg.  
*M25, Shamans*. Track 5, 9 (3, 9 min.) on the album *Shamans* (2002), [Deezer 6469696](#), [Spotify](#) 4gae0koZm2b6WEMYt0WG0k.  
[Spotify](#) 4yNDxcBf9gWmERrIhx72I5.
264. **Typical US Square Dance**. *Merry Farmer*. The Rounders, track 4 (3 min.) on the album *Greatest hits of Square Dance (with callout)*. [Deezer 6087121](#), [Spotify](#) 0DVxCE3tOZ1gvuSqFy1rQz.
265. **Anonymous** (with Scottish roots around 1700). *Soldier's Joy*. B. Spricher, track 2 (2 min.) on the album *Fiddler's Hall of Fame*, [Deezer 6254028](#), [Spotify](#) 47KxgL8U0OWYNPcljZy2pC.
266. **Hank Williams** (1923-1953). *Jambalaya* (1952). Track 6 on the album *Golden Nuggets*, [Deezer 10643626](#), track 2:10 on the album *40 Greatest Hits*, [Spotify](#) 23HylCbANgdXN6EWkydA6u.
267. **Dolly Parton** (1946-). *Joshua* (1971). Track 1 (3 min.) on the album *Joshua*, [Deezer 11851726](#), [Spotify](#) 42cDyuTfjSIuDSqrRwC1Mc.
268. **John "Johnny" Cash** (1932-2003). *I walk the line* (1964; 3 min.). Track 1 on the album *Country Music Golden Hits, vol. 1*, [Deezer 12859494](#), track 1 on *Country Classics*, [Spotify](#) 6brBeSguHtB2v4ckhT0Njj.
269. **Hank Williams III** (1972-). *The Grand Opry ain't so Grand, PFF*. Track 1, 11 (3, 10 min.) on the album *Damn Right, Rebel Proud* (2008), [Deezer 7505804](#), [Spotify](#) 0MRwuCGYh14b8HIiXig3dH.  
[Spotify](#) 0aBnwozLw0Q28XZEYPWRZF.
270. **Ervin Rouse** (1917-1981). *Orange Blossom Special* (1938). B. Monroe & His Bluegrass Boys, track 3 (2 min.) on the album *99 Early Country Classics*, [Deezer 1383285](#), [Spotify](#) 2UvIoR7uTUfUpABQGINYAe.
271. **Douglas Dillard** (1937-2012). *Old Joseph* (anonymous, arranged by D. Dillard, 1 min.), *Banjo in the Hollow, Hickory Hollow* (both 2 min.). The Dillards, track 1, 4, 9 on the album *Back Porch Bluegrass* (1963), [Deezer 665789](#), [Spotify](#) 6G4iQS6QJekMz5G9tFIPQl.  
[Spotify](#) 3aJtHHAiq4HGM1FPtMDbLy.  
[Spotify](#) 3IHqHKSQ4QtM5eZohQf43o.  
*Sinkin' Creek* (2 min.). The Dillards, track 5 on the album *Live!!! Almost!!!* (1964), [Deezer 6473738](#), [Spotify](#) 4GGA0yrTjQ5LqwuEUEVlgy.
272. **Anonymous** (roots in European mining towns around 1900). *House of*

- the Rising Sun* (arranged by Alan Price; 4 min.). The Animals, track 1 on the album *Best of Animals*, [Deezer 303394](#), [Spotify 3XC7Jd6SfrQYKZJ6inyRHK](#).
273. **Giorgis Koutsourelis** (1914-94) *Armenohorianos Syrtos. Barbouni mou* (both 3 min.). Track 1, 6 on [Deezer 1221323](#), [Spotify 0xY6EkTb2m00QeNen2MfnR](#), [Spotify 5sS0cBSe9xkQmvnubLtnV6](#).
274. **Michael "Mikis" Theodorakis** (1925-) *Zorba the Greek* (arrangement of Koutsourelis' A. Syrtos, 1964). Track 6 on [Deezer 9449630](#), [Spotify 30Lj5KKGd8IUEK0s5N3ccN](#). *Symphony 2* (1981; 1 hour). Orchestre Symphonique de RTL: C. Katsaris, on the album [Deezer 11544660](#), [Spotify 6PvSQO0ZltpMdKgc1wbi92](#). *Electra* (ballet, 1979; 47 min.). London Symphony Orchestra: M. Theodorakis, [Deezer 10897650](#), Athens Symphony Orchestra: M. Theodorakis, track 1-5 on [Spotify 62uWblWzEW4aSOJGbGKjqt](#). *Rhapsody for Cello and Orchestra* (1996; 27 min.). Track 1-9 on [Deezer 6987607](#). *Saddusäer Passion* (53 min.). Berlin Philharmonic Orchestra and radio choir: H. Polster, [Deezer 6090973](#), track 19-25 on the album *Electra the ballet*, [Spotify 0UPHoS7pyacGLBLQf9fKip](#).
275. **Solomon Feldthaus** (1940-). *Egyptian Gardens* (3 min.). Kaleidoscope, track 1 on the album *Side Trips* (1967), [Deezer 1202320](#), [Spotify 6Rjsm5Waf8x3XbgSPjcmGd](#). *Taxim* (co-written with other members of the Kaleidoscope Band; 11 min.). Kaleidoscope, track 4 on the album *Beacon from Mars* (1968), [Youtube watch?v=YyqAXf88Qa4&nohtml5=False](#). *Seven-eight sweet* (also credited to the whole group; 12 min.). Kaleidoscope on the album *Incredible Kaleidoscope* (1968), LP by Epic BN 26467, CD by Edsel EDCD 533, not presently found on the Internet.
276. **Mehmet Ozan** *Istanbul Express* (1979; 39 min.). Medley/KongPære Label: [Youtube watch?v=EgiTJ401twY](#), [Youtube watch?v=KdsAvjPyrRw](#).
277. **Stan Jones** (1914-1963). *Ghost Riders in the Sky* (1949; 6 min.). Outlaws, track 1 on the album *Ghost Riders* (1980), [Deezer 392486](#), [Spotify 4ncVYIs3UFvitjvc8RIPkM](#).
278. **Walter Kent** (1911-1994). *White Cliffs of Dover* (1941). Vera Lynn, track 1 on the album *Songs that won the war*, [Deezer 12766750](#), [Spotify 4zoeZ4GTDB0u7aYH71Soub](#).
279. **Norbert Schultze** (1911-2002). *Lili Marleen* (1938, using a 1915 text by Hans Leip). M. Dietrich, track 19 on the album *Songs that won the war*, [Deezer 12766750](#), track 18 on the album *Der Blonde Engel*, [Spotify 3RrAf459GiFtpZI9dNM5LJ](#).
280. **Jörn-Uwe Fahrenkrog-Petersen** (1960-). *99 Luftballons* (1983; 4 min.). Nena, track 2 on the album *Nur geträumt*, [Deezer 98593](#),

- [Spotify](#) 2she89h2UCEK2NoXpo15ud.
281. **Anton Karas** (1906-1985). *Harry Lime* (or *Third Man*) *Theme* (film music, 1949; 3 min.). A. Karas, track 10 on the album *Hit Club 1950*, [Deezer 211507](#), track 1 on the album *Anton Karas plays*, [Spotify](#) 7kixCGSpKVDPF7nOqfWQcx.
282. **Domenico Modugno** (1928-1994). *Nel blu dipinto di Blu* (1958). Track 1 on [Deezer 437116](#), [Spotify](#) 5zyrEv4F3FaLECI8TOKpFM.
283. **Giancarlo Bigazzo** (1940-2012, co-writers Steve Piccolo, Raffaele Riefoli). *Selfcontrol* (1984). L. Brannigan, track 2 on [Deezer 398844](#), [Spotify](#) 6JNJRZGJwDVgkmbobBw7u.
284. **Gianni Nannini** (1954-). *Bello e impossibile* (1986, co-writer Fabio Pinigiani; 5 min.). Track 1 on the album *Profumo*, [Deezer 438666](#), [Spotify](#) 3dZHWv3IsAQLzAr7FLJoJA.  
*Wagon-Lits* (1982, co-writer Mauro Paoluzzi, 4 min.). Track 2 on the album *Latin Lover*, [Deezer 438669](#), [Spotify](#) 3Op0FnDvhz0kCR95x1MYgc.
285. **Benny Andersson** (1946-), **Björn Ulvaeus** (1945-). *Fernando* (1976; 4 min.). *Dancing Queen* (1976; 4 min.). ABBA, track 11, 2 on the album *Arrival*, [Deezer 126502](#), [Spotify](#) 1IxDBsZdVMhfkLqrZjARpk, [Spotify](#) 01iyCAUm8EvOFqVWYJ3dVX.  
*Take a chance on me* (1978; 4 min.). ABBA, track 2 on *The Album*, [Deezer 126543](#), [Spotify](#) 4bykJp7dORR4GoLCZiQbU0.
286. **Eva Dahlgren** (1960-). *Guldgraversång* (1984; 5 min.). Track 1 on the album *Ett Fönster mot Gaten*, [Deezer 108966](#), [Spotify](#) 509QXUVvh3oh9ZWeNHOQR4.
287. **Lena Philipsson** (1966-), **Torgny Söderberg** (1944-). *Standing in my Rain* (1989; 4 min.). E. Dahlgren, track 4 on the album *Tolkningarna* (2012), [Deezer 1492199](#), [Spotify](#) 7e2KQoLNA7CTkChiHQYjVC.
288. **Antônio Jobim** (1927-1994). *Desafinado* (1959). J. Gilberto, S. Getz, track 4 on the album *Getz/Gilberto*, [Deezer 122356](#), track 12 on [Spotify](#) 2gKgBbFYREuAzDQ7Rv0crY.  
*The Girl from Ipanema* (1962). A. & J. Gilberto, S. Getz, track 8 on the album *The very best of Stan Getz*, [Deezer 117402](#), [Spotify](#) 6EYgvxDtTF4Aa0AtOPL82B.
289. **Hubert Giraud** (1920-2016). *Sous le ciel de Paris* (1951; 3 min.). J. Gréco, track 1 on [Deezer 12560578](#), [Spotify](#) 04qsTSEvYvpmqOoINQ54NR.
290. **Edith Piaf** (1915-1963). *La vie en rose* (1946; 3 min.). Track 1 on *Piaf at her best*, [Deezer 12728220](#), track 1 on *Piaf: la vie en rose*, [Spotify](#) 3UWg96Mx4LwccSLFQ4MEH5.  
*Je ne regrette rien* (1960; 3 min.). Track 2 on the same albums, [Spotify](#) 6gPS7sVM7T8iO8jPWTpx6P.  
*Milord* (1959; 5 min.). Track 3 on the same albums, [Spotify](#) 3FUHLwh9wn1tjLo8AwigZT.
291. **George Brassens** (1921-1981). *Je me suis fait tout petit* (1956; 4 min.).



- Track 7 on the album *Brassens*, [Deezer 6011224](#), track 12 on *Best of 20 Chansons*, [Spotify 6vBk1jzfwzavJcGYhoa5Cf](#).
292. **Shahnour “Charles” Aznavour(ian)** (1924-). *Emmenez moi* (1968). Track 4:4 on the album *Indispensable*, [Deezer 299449](#), track 3:1 on the album *Platinum*, [Spotify 7A0piuknKPVbFtf9gxI6le](#).
293. **Françoise Hardy** (1944-), **Roger Samyn**. *Tous les garçons et les filles* (1962; 3 min.). track 1 on [Deezer 71563](#), [Spotify 0Yg1hSAUgd2AAneReFOVzS](#).
294. **Didier Marouani “Ecema”** (1952-). *Magic Fly* (1977; 5 min.). Space, track 8 on the album *Symphonic Space Dreams* (1987), [Deezer 897746](#), [Spotify 5tULEGWSitkINzfOoOGLsY](#).  
*Child. Beyond your mind* (1982; 5, 6 min.). Track 7, 8 on the album *Paris France Transit*, [Deezer 846910](#), [Spotify 6F38qgNDNsGdD2hKdWkxGo](#), [Spotify 6kDcF7vVrnTLU3cIpDLxUq](#).  
*Oye Owa* (2001; 5 min.). Space, track 1 on the album *Symphonic Space Dreams* (1987), [Deezer 897746](#), [Spotify 3mp8sQ01vL7hwF2vcaFRWC](#).  
*Baby's paradise* (2009; 6 min.). Space, track 6 on the album *From Earth to Mars*, [Spotify 5zIpHdgWrBcx9gFhQIzHNh](#).
295. **Maurice Jarre** (1924-2009). *Lawrence of Arabia* (film music; 1962). Suite (13 min.) on track 6 of [Deezer 82187](#), [Spotify 1GYa8DH86TRy5MuCJZ59ux](#).  
*Lara's theme* (Somewhere my love, *Dr. Zhivago*; 1965; 3 min.). Prague Symphony Orchestra: M. Jarre, track 8 on the album *Dr. Zhivago*, [Deezer 6151371](#), track 3:9 on the album *50× Film Classics*, [Spotify 2rzAWcmZMcKa8lWaEtqmDj](#).
296. **“Bart” Howard Gustavson** (1915-2004). *Fly me to the Moon* (or *In other Words*, 1954). F. Sinatra, Count Basie Orchestra, track 8 on the album *Nothing but the best*, [Deezer 7021224](#), [Spotify 716ee4WXvayYh2RnB2fN1F](#).
297. **Joan Baez** (1941-). *Sweet Sir Galahad* (1970; 4 min.). Track 1 on the album *One day at a time*, [Deezer 332144](#), [Spotify 5sAZj9iSTvImMVYN6z8USO](#).
298. **Tracy Chapman** (1964-). *Talkin' 'bout a Revolution. Fast car*. Track 1, 2 on the album *Tracy Chapman*, 1988; 3, 5 min.). [Deezer 226762](#), [Spotify 0YMFcrMtBowDdD5bPz0cgy](#).  
[Spotify 2M9ro2krNb7nr7HSPrkEgo](#).  
*Give me a reason* (1995; 5 min.). Track 9 on the album *New Beginning*, [Deezer 243514](#), [Spotify 4vDBJeeQCbhP9FaPPMsYkY](#).  
*Telling Stories* (2000; 4 min.). Track 1 on [Deezer 243523](#), [Spotify 27gojdSDBhEb86r7svM6oG](#).
299. **Robert “Bob Dylan” Zimmerman** (1941-). *The times they are a-changin'* (1964; 3 min.). Track 1 on [Deezer 1422098](#), [Spotify 52vA3CYKZqZVdQnzRrdZt6](#).  
*Like a rolling Stone* (1965; 6 min.). Track 1 on the album *Highway 61*

- Revisited*, [Deezer 1329897](#), [Spotify](#). 3AhXZa8sUQht0UEdBJgpGc.  
*Forever Young* (1974; 6 min.). Track 2:10 on the album *Bob Dylan at Bydokan*, [Deezer 6985431](#), [Spotify](#) 0ShlCLkBhzgJVj6PtZlQjx.  
*Mr. Tambourine Man* (1965; 6 min.). Track 8 on the album *Bringing it all back home*, [Deezer 1206359](#), [Spotify](#) 3RkQ3UwOyPqPlIvGVewuU.  
*Blowing in the Wind* (1963; 3 min.). Track 8 on the album *Freewheeling Dylan*, [Deezer 8159502](#), track 1 [Spotify](#) 18GiV1BaXzPVYpp9rmOg0E.  
*Just like a woman* (1966; 5 min.). Track 8 on the album *Blonde on Blonde*, [Deezer 1400030](#), [Spotify](#) 37DI7jQMmt0gUnzTKqnjK.N.
300. **Jamie “Robbie” Robertson** (1943-). *Stage Fright* (1970; 4 min.). The Band, track 9 on [Deezer 300119](#), [Spotify](#) 7uYK13jsmGi8flq2bF6r90.  
*The Night they drove old Dixie Down* (1969; 4 min.). J. Baez, track 2:13 on the album *Rare, Live and Classic*, [Deezer 332130](#), [Spotify](#) 4do0pUGyzEG1j90giVKhXw.  
*The Genetic method* (with folk music quotes). The Band track 16 on the album *Rock of Ages*, [Deezer 425190](#), [Spotify](#) 4ACENKB6pdBOrx7Yoclt0f.
301. **Robert “Willie Nile” Noonan** (1948-). *On the Road to Calvary* (1999). Track 2:8 on the album *The Bottom Line Archive*, [Deezer 10015804](#), [Spotify](#) 6ISNriHuYSPYM7G3T4JP16.  
*Vagabond Moon* (1980; 4 min.). Track 1 on [Deezer 6551725](#), [Spotify](#) 7krw6SGtTZGXl0nHumxnJQ.
302. **Paul Simon** (1941-). *Mother and Child Reunion* (1972; 3 min.). Simon & Garfunkel, track 1 on [Deezer 608448](#), [Spotify](#) 5vZ1BKMSLgrxxPYGMR904n.  
*Sound of Silence* (1964; 3 min.). Simon & Garfunkel, track 1 on [Deezer 242478](#), Track 5 on the album *Paul Simon Songbook*, [Spotify](#) 4YFRvewBPozzyXqSgHYUfi.  
*Mrs. Robinson* (1968; 4 min.). Simon & Garfunkel, track 1 on the album *Greatest Hits*, [Deezer 292406](#), track 6 on the album *Simon and Garfunkel*, [Spotify](#) 0V14VbkrdiFJdL86IzrY22.
303. **Ken Darby** (1909-1992), **Elvis Presley** (1935-1977). *Love me tender* (1956; 3 min.). Track 4 on the album *50 Greatest Hits*, [Deezer 12071886](#), track 9 on *The essential E. Presley*, [Spotify](#) 7LSGjWtza5Y8itm6Cpbj1s.
304. **(Clyde) Jackson Browne** (1948-). *Running on Empty* (1977; 6 min.). Track 1 on [Deezer 340867](#), [Spotify](#) 4MZEZ8MqVgvlMXU6AVP22.
305. **Stephen Stills** (1945-). *Love the one you’re with* (1970; 4 min.). Track 5 on the album *The California Hungerton Benefit 88* [Deezer 11495620](#), [Spotify](#) 3NNkJwiHucP5QyUEAIMXra.
306. **Graham Nash** (1942-). *Teach your children well* (1969; 3 min.). Track 1 on the album *The California Hungerton Benefit 88*, [Deezer 11495620](#), track 2 on the album *Second Annual Children of the Americas*, [Spotify](#) 2OfjtXqJSSyGV99VTTfrd0.
307. **Neil Young** (1945-). *Little Thing called Love. Computer Age* (both 1982; 3, 5 min.). Track 1, 2 on the album *Trans*, [Deezer 248076](#),



- [Spotify](#) 79MdPOIHn9o3ahS12LHCSg,  
[Spotify](#) 3flRo5nHxmiREMI2VuYwjq.
308. **Inez Foxx** (1942-). *Mockingbird* (4 min.). J. Taylor, C. Simon, track 3 on the album *The best of Carly Simon*, [Deezer 90199](#),  
[Spotify](#) 515zgfNmkaRr5G7hLcB5Ju.
309. **Carly Simon** (1945-). *You're so Vain. We have no Secrets. The right Thing to do* (1972, 4, 4, 3 min.). Track 3, 5, 1 on the album *No Secrets*,  
[Deezer 82995](#), [Spotify](#) 2DnJbjNTV9Nd5NOa1KGba,  
[Spotify](#) 6bvXw2MEcjT4sx8bl1fOjV,  
[Spotify](#) 6sKwPF9awJx0EwSs55G8BE
310. **John Phillips** (1935-2001). *Straight Shooter. California Dreaming* (co-writer Michelle Phillips). The Mamas and the Papas, track 2, 7 on the album *If you can believe*, [Deezer 231221](#),  
[Spotify](#) 5mhxWFpwhV5Bza5EZnl2Gt,  
[Spotify](#) 63rva3TBizr6x1Yp5uwKfD.  
*San Francisco (be sure to wear some flowers in your hair)* (1967). Scott McKenzie, track 1 on the album *San Francisco*, [Deezer 99140](#),  
[Spotify](#) 6vcNJUWtUPB0hKC6VbZriY.
311. **Robert "Bob" Marley** (1945-1981). *Stir it up* (1971; 4 min.). B. Marley & the Wailers on the album *Catch a fire*, track 2:6 on [Deezer 430669](#),  
[Spotify](#) 4ZdyIQ4pdsdLE7ZNwd4Kah.  
*I shot the Sheriff* (1973; 3 min.). Emerson, Lake & Palmer on the album *Trilogy*, track 5 on [Deezer 11807952](#),  
[Spotify](#) 76QOnWv5qM2dRP3OKAdBBc.
312. **Marve Fisher**. *Just an old-fashioned Girl* (1955; 3 min.) E. Kitt, track 1 on the album *Eartha Kitt: The plan*, [Deezer 12203498](#), on the album *Purrfect*, [Spotify](#) 6HLgXLJHvyafRLBE9xIhGF.
313. **John Williams** (1932-). *Star Wars Theme* (film music, 1977). Track 1 on the album *John Williams conducts Starwars*, [Deezer 11748094](#), track 3:1 on the album *5x film classics*, [Spotify](#) 4Vz5JMhlmWIAP8rgJFTp3z.
314. **Angelo Badalamenti** (1937-). *Falling* (1989, co-written with David Lynch (1946-); 5 min.). Julee Cruise, track 11 on *Twin Peaks Sound-track*, [Deezer 677360](#), [Spotify](#) 2g485sb4XPeIPmdgX45II2.
315. **Leslie Bricusse** (1931-). *My kind of girl* (1961; 3 min.). M. Monroe, track 22 on the album *From Matt Monroe with love*, [Deezer 300595](#),  
[Spotify](#) 5c6TOS6HiMJjdDeBGEAiv7. Rock version: Ramones, track 9 on the album *Subterranean Jungle*, [Deezer 273184](#),  
[Spotify](#) 6FeoW3F0yRtC6XTKDGpaG2.
316. **Albert Hammond** (1944-), **Michael Hazelwood** (1941-2001). *It never rains in Southern California* (1972; 4 min.). Track 6 on [Deezer 631529](#),  
[Spotify](#) 6tunhVGD8C05MZNjSVIsjw.
317. **John Farrar** (1947-). *Magic* (1980; 5 min.). O. Newton-John, track 2:2 on the album *O. Newton-John Gold*, [Deezer 3232771](#),  
[Spotify](#) 76hPAWKxGUUwwEdBmgEyFm.
318. **Joni Mitchell** (1943-). *Big Yellow Taxi* (1970; 2 min.). Originally on

- the album *Ladies of the Canyon*, new version: track 6 on the album *Shine*, [Deezer 690433](#), [Spotify 6sPp0dPZlw3ggrsNJCHH8H](#).  
*Free Man in Paris* (1974; 4 min.). Track 3 on the album *Count & Speak*, [Deezer 85834](#), [Spotify 2by5mqpQ1ZP2G5FOiccMnu](#).  
*Don Juan's Reckless Daughter* (1977; 7 min.). Track 8 on [Deezer 85813](#), [Spotify 7yTenBckzKpSHcH4woeb1](#).
319. **Kate Bush** (1958-). *Wuthering heights* (1978; 3 min.). Track 6 on the album *The Kick Inside*, [Deezer 301656](#), [Spotify 5YSII311X8t31PBjkBG4CZ](#).  
*Red Shoes* (1993; 4 min.). Track 7 on [Deezer 1031288](#), [Spotify 5klEB0osV2PNXFsgH2Sc2F](#).
320. **Stephen Coe**. *Ever so lonely* (1981; 4 min.). S. Chandra, Monsoon, track 4 on the album *Third Eye* (and on *Archive*), [Deezer 10161482](#), [Spotify 1ElaFHUzQOouJXr2sj7cmQ](#).
321. **Sheila Chandra** (1965-). *Out on my own* (1984; 4 min.). Track 2 on [Deezer 6085083](#), [Spotify 1pfzmcP9RXiX6YH8kIBdIN](#).  
*Roots and Wings* (1990; 7 min.). Track 7 on [Deezer 6085155](#), [Spotify 0Ynr86NogPII8niLl4y2AO](#).  
*Speaking in tongues. Bhajan* (2, 7 min.). Track 1, 7 on the album *Weaving my ancestor's voices* (1992), [Deezer 10161482](#), [Spotify 1xdCQFeMTIb5WxbybDC4LL](#), [Spotify 5USwyKhVbBEwVEz80jxWDA](#).  
*True* (2001; 9 min.). S. Chandra & Ganges Orchestra, track 6 on [Deezer 6085079](#), [Spotify 1Jk6C3eK7NU6alIg0UjhWs](#).  
*Come Home* (4 min.). Track 10 on the album *Archive*, [Deezer 6748373](#), [Spotify 3bGHBRrVTMHQwmJjvcHNqh](#).
322. **Sushela Raman** (1973-). *Maya* (co-written with Sam Mills, Matthew Jones; 5 min.). *Mahima* (arrangement of traditional song; 8 min.). Track 2, 5 on the album *Salt Rain*, [Deezer 303083](#), [Spotify 1Hy6JL6sMHLhzEM5UgnYen](#), [Spotify 35IURhYtjqNuti753s0ssB](#).  
*Riverside* (2014; 6 min.). Track 3 on the album *Queen Between*, [Deezer 7450354](#), [Spotify 4ldYHvCMbH83c6Ykkl0O36](#).
323. **Nitin Sawhney** (1984-). *Beyond Skin* (1999; 4 min.). Track 12 on [Deezer 722132](#), [Spotify 2nJcn51vaEuYBPEkOe8Lvk](#).  
*Hope* (1995; 6 min.). Track 3 on the album *Migration*, [Deezer 713451](#), [Spotify 3EnJZyZWUCuCA3d9K5mUpL](#).
324. **Teddy Osei** (1937-). *Ayiko Bia* (1971; 8 min.). Track 3 on the album *Osibisa*, [Deezer 11986670](#), [Spotify 2JSyfGzKzt1c7IU0Vvm4rb](#).
325. **Akiko "Yano" Suzuki** (1955-). *Telephone line* (1976; on the album *Japanese Girl*), [Youtube watch?v=fNB6ij-wcUI&nohtml5=False](#).  
*Children* (1978; on the album *Tokimeki*). [Youtube watch?v=dw76S5yPsBI&nohtml5=False](#).  
*Only One* (Hitotsudake, on the album *Dinner is Ready*, 1980). [Youtube watch?v=RGEupsLMSs4&nohtml5=False](#).

326. **Kenneth “Babyface” Edmonds** (1959-). *I’m your Baby Tonight* (1990, 5 min.). Whitney Houston, track 1 on [Deezer 753328](#), [Spotify](#) 3SmPI0CGxvvkQCrTv7edEE.
327. **Prince Nelson** (1958-2016). *Purple Rain* (1984; 4 min.). [Youtube](#) watch?v=54GHuxh0T9c.
328. **Rodney Templeton** (1947-). *Thriller* (1982, 6 min.). Michael Jackson, track 4 on [Deezer 96126](#), track 1 on the album *Thriller 25 Super Deluxe*, [Spotify](#) 3S2R0EVwBSAVMd5UMgKTL0.
329. **Tom Kelly, Billy Steinberg** (1950-). *Like a Virgin* (1984, 4 min.). Madonna, track 3 on [Deezer 81931](#), [Spotify](#) 1ZPINanZsJSPK5h9YZZFbZ.
330. **Stefani “Lady Gaga” Germanotta** (1986-), **Jeppe Laursen** (1977-). *Born this way* (2011). Track 2 on album with the same title. [Deezer 1075405](#), [Spotify](#) 209NkbzmsUa9pAobU7xGyf.  
**Beyoncé Knowles-Carter** (1981-), **Scott Storch** (1973-). *Baby Boy* (2003, 4 min.). Beyoncé & the Revolution, track 3 on the album *Dangerously in Love*, [Deezer 77201](#), [Spotify](#) 4WY3HyGXsWqjFRCVD6gnTe.
331. **Christopher Stewart** (1974-), **Terius Nash** (1977-), **Thaddis Harrell, Shawn Carter** (1969-). *Umbrella* (2007, 5 min.). Rihanna, track 1 on the album *Good Girl gone Bad*, [Deezer 104188](#), [Spotify](#) 2Y2ud3awMZHDxOCpDebiv3.
332. **Woody Guthrie** (1912-1967). *Dust Pneumonia Blues* (1940; 3 min.). Track 6 on the album *Dust Bowl Ballads*, [Deezer 133496](#), [Spotify](#) 3zil1de9ftp6fT1Pj4FD8f.  
*Deportee* (or *Plane wreck at Los Gatos*, 1948; 4 min.). P. Seeger, track 1 on the album *Pete Seeger sings Woody Guthrie*, [Deezer 408853](#), [Spotify](#) 7zO0my8YYcmpKHBcTB8uaQ.
333. **Arlo Guthrie** (1947-). *Alice’s Restaurant Massacre* (1967; 19 min.). Track 1 on [Deezer 86802](#), [Spotify](#) 4OjKHySJHstsImlUW3qfml.
334. **Thomas “Tom” Lehrer** (1928-). *We all go together when we go* (1959; 6 min.). Track 11 on the album *An evening wasted with Tom Lehrer*, [Deezer 3482831](#), [Spotify](#) 2OXt3Uabs6CBC12vKxDGMn.  
*Pollution*, *Werner von Braun* (1965; each 2 min.). [Youtube](#) watch?v=nz\_-KNNI-no. [Youtube](#) watch?v=QEJ9HrZq7Ro.
335. **Phil Ochs** (1940-1976). *I ain’t marching any more. That was the president*. Track 1, 5 on the album *I ain’t marching any more* (1965), [Deezer 88801](#), [Spotify](#) 18bzuq8A21sRcI4w4gqGD2, [Spotify](#) 4czeOwtZiBPVKNmctTcKb.
336. **Wolf Biermann** (1936-). *Drei Kugeln auf Rudi Dutschke* (1973; 4 min.). [Youtube](#) watch?v=HpABjtkCryQ.  
*Es gibt ein Leben vor dem Tod* (1976; 4 min.). Track 12 on album of same name, [Youtube](#) watch?v=sFXyJDaAmrs.  
*Big Encouragement* (4 min.). L. Granhagen, track 8 on the album *Lena Granhagen sjunger Theodorakis & Biermann*, [Deezer 10230880](#), [Spotify](#) 3pHscmOUAkrIcmWOn2UPP0.

337. **Troels Trier** (1940-). *Du bliver først et menneske når du dør* (1972; 5 min.). Røde Mor, track 7 on the album *Ta hva der er dit*, [Deezer 598083](#), [Spotify 7Eh48dX4b4T1wwuxqzEZgd](#).  
*Gå, ud og gør noget ved det* (1978; 4 min.). Røde Mor, track 10 on the album *Sylvesters Drøm*, [Deezer 590880](#), [Spotify 4qcjGRmSEN1Dq82orbi8uZ](#).  
*Det tårnhøje helvede* (1976; 5 min.). Røde Mor, track 2 on the album *Hjemlig hygge*, [Deezer 590881](#), [Spotify 5Ob7AnPbp7AQygdLXeCoBx](#).
338. **John Schumann** (1953-). *I was only 19* (1983; 4 min.). *I've been to Bali too* (1984; 4 min.). *Caught in the Act* (1983; 2 min.). *Long run* (1981; 3 min.). Redgum, track 2:8, 2:9, 2:2, 1:15 on the album *Redgum Essential*, [Deezer 1100681](#), [Spotify 4tfUdNH8JBzWRmB2vMSfFg](#), [Spotify 2GqMOWs2ghAufIrCxVZFGQ](#), [Spotify 4IkG6KbbNqqA93IgQ4nITp](#), [Spotify 6tZAFvduLsPwiGzt2CN8Z](#).
339. **Polly Jean “PJ” Harvey** (1969-). *Rid of me* (1993; 4 min.). Track 1 on [Deezer 124333](#), [Spotify 2Xlm2B4bBUGXISIJooaa9](#).  
*Catherine* (1998; 4 min.). Track 6 on the album *Is this Desire?*, [Deezer 123020](#), [Spotify 1Y25MBL5onHbJiCTSLGiaX](#).  
*Let England shake. Glorious Land*. Track 1, 3 on the album *Let England Shake* (2011; 3, 4 min.), [Deezer 751052](#), [Spotify 6xsI7GdWuQfJpf4E4m1ONG](#), [Spotify 6FgI1H812qqHXwcUKW73Pk](#).  
*The Ministry of Defence. Chain of keys. The wheel*. Track 2, 4, 10 on the album *The Hope Six Demolition Project* (2016; 4, 3, 6 min.), [Deezer 12865022](#), [Spotify 4JoLenHG917DTmlu6zt85E](#), [Spotify 1Ijz3XoFkgww4rAJQKwpMT](#), [Spotify 0Wh9SSwt3uxyY94dSqHVvW](#).
340. **Harry Bagby, Harry Crafton, Wendell Keane**. *Rock the Joint* (1949; 3 min.). Jimmy Preston & the Prestorians, track 27 on the album *Rocket 88*, [Deezer 6274413](#), track 1 on the album *Rock the Joint vol. 2*, [Spotify 3i1pqfP4SQVAw0iWh8GDsG](#).
341. **Mike Stoller** (1933-). *Hound Dog* (1952; 3 min.). Willie Mae “Big Mama” Thornton, track 12 on the album *Rock ‘n’ Roll 39-59*, [Deezer 259984](#), [Spotify 2oYnb8hyUgR9jXhHN6OBbF](#). Elvis Presley, track 11 on same album, [Spotify 1tQ4UICbL9QD5ia8TfqZll](#).  
*Jailhouse Rock* (1957; 3 min.). Elvis Presley, track 13 on [Deezer 923690](#), track 2 on *Elvis 30 #1 Hits*, [Spotify 6pyex9B1kBoRIuabBAc4m8](#).  
*Charlie Brown* (1959, 2 min.) The Coasters, track 12 on [Deezer 458502](#), track 44 on the album *Atlantic Top 60*, [Spotify 3992NovX38NswelJWFOzTd](#).
342. **James Myers** (1919-2001), **Max Freedman** (1893-1962, probably only lyrics). *Rock around the Clock* (1952; 2 min.). Bill Haley & his Comets, track 1 on [Deezer 41049](#), [Spotify 0ud0boSjH5sFH54iYJT8sQ](#).
343. **Herman “Junior” Parker** (1932-1971). *Mystery Train* (1953; 2 min.).

- Elvis Presley, track 2 on the album *Ultimate Elvis*, [Deezer 12884368](#), track 1:5 on the album *Platinum – a Life in Music*, [Spotify 0XuxTcdmmdkQFMP0QYrp2C](#).
344. **Willie Dixon** (1915-1992). *Mannish Man* (or *Hoochie Couchie Man*, 1954; 5 min.). Muddy Waters, track 1 on the album *Hard Again*, [Deezer 75337](#), [Spotify 0xDhANfOSPv9kJu18mhXPK](#).
345. **Dale “Curlee” Williams** *Whole lot of shaking going on* (1955; 4 min.). Jerry Lee Lewis, track 2:8 on the album *Jerry Lewis Complete London Sessions*, [Deezer 125863](#), [Spotify 4BUAhS176Yqlv5p8rn8CJp](#).
346. **Dorothy LaBostrie** (1928-2007), “**Little**” **Richard Penniman** (1932-). *Tutti Frutti* (1955; 2 min.). Little Richard, track 1 on the album *Long Tall Sally*, [Deezer 1524893](#), [Spotify 2GoRo0FCUY3gyuFsz1gkkG](#).
347. **Enotris Johnson**, “**Little**” **Richard Penniman** (1932-), **Robert “Bumps” Blackwell** (1918-1985). *Long Tall Sally* (1955; 2 min.). Little Richard, track 2 on [Deezer 1524893](#), [Spotify 68pFB7KZV4dWVAawFeY0hm](#).
348. **Charles “Chuck” Berry** (1926-). *Maybellene* (1955; 2 min.). Track 4 on the album *People Golden Dream*, [Deezer 12530644](#), track 1 on the album *Gold*, [Spotify 48EDVui2cJXyu7hek495Q1](#). *Roll over Beethoven* (1956; 2 min.). Track 8 on the album *You never can tell*, [Deezer 260329](#), track 1:13 on the album *Johnny B. Goode Complete 50*, [Spotify 09VAnjSZ9ktlUmeqR9v9Nn](#). *Rock and Roll Music* (1957; 3 min.). Tracks 1 and 1:18 on same albums, [Spotify 6tpjQpGdl8jM34o9ey61xP](#). *Johnny B. Goode* (1958; 3 min.). Tracks 2 and 2:21 on same albums, [Spotify 4GHF75LwRT2Hsv9z3ZXpM8](#). *Sweet little Sixteen* (1958; 3 min.). Tracks 6 and 2:8 on same albums, [Spotify 2rUxJdbEV1hf0TurvWRKN](#). *Back in the U.S.A.* (1959; 3 min.). Tracks 9 and 4:9 on the same album, [Spotify 5EGQbWizRpBTNZOffKE1YR](#). *Memphis Tennessee* (1959; 2 min.). Tracks 13 and 3:15 on the same albums, [Spotify 21XuXG9oE7fGww3GEDVgDm](#).
349. **John Marascalco** (1931-), **Robert “Bumps” Blackwell** (1918-1985, producer). *Good Golly Miss Molly. Rip it up* (both 1956; 2 min.). Little Richard, track 14, 4 on the album *Long Tall Sally*, [Deezer 1524893](#), [Spotify 7JYwewPuzIvpvUGkvP5Ac6](#).
350. **Ellas Bates** “**Bo Diddley**” (1928-2008). *Who do you love* (1956; 2 min.). Track 6 on the album *My old Coffee Music*, [Deezer 7245515](#), track 11 on the album *Bo Diddley*, [Spotify 1wsLywiJSqMumqDMrwwfSg](#). *Hush your Mouth* (1958; 3 min.). Track 8 on same album, track 11 on the album *Platinum Edition*, [Spotify 3i01hGfun0bNAONuU5XQXu](#). *Road Runner* (1960; 3 min.). Track 2:2 on the album *Diddley Collection Vol. 1*, [Deezer 12606044](#), track 7 on the album *Roadrunner Chess Masters*, [Spotify 4YwPPHz91iXdio8kZJqJFc](#).
351. **Bill Doggett** (1916-1996). *Honky Tonk 1 & 2* (1956; 6 min.). Track 1, 2

- on [Deezer 289035](#), [Spotify 1VV2fGAiuxM7KzJATueYZ5](#), [Spotify 0FaQ0gKcG2R6pR4ejyDwfz](#).
352. **Otis Blackwell** (1931-2002), **Earl Burroughs “Jack Hammer”** (1925-2016). *Great Balls of Fire* (1957; 2 min.). Jerry Lee Lewis, track 2 on the album *100+ Original Records*, [Deezer 12365212](#), track 1 on the album *Essentials*, [Spotify 2nNsvPixfCef8YDWIGpPUG](#).
353. **Lawrence “Larry” Williams** (1935-1980). *Dizzy Miss Lizzy* (1958, partly based on *Good Golly Miss Molly*; 2 min.). Track 1 on [Deezer 3299321](#), track 2 on [Spotify 4JoiuOfSFHUpDXMVcDAbqf](#).
354. **Ray Charles** (1930-2004). *What I’d say* (1959; 7 or 4 min.). Track 16 on the album *Best of Ray Charles*, [Deezer 81320](#), track 3:22 on the album *las 66 favoritas*, [Spotify 6RvJigkrHaxStGN2shMJ7h](#).
355. **Lionel “Bart” Begleiter** (1930-1990). *Living doll* (1958; 3 min.). Cliff Richard and the Shadows, track 2 on the album *40 greatest Hits*, [Deezer 301377](#), [Spotify 3k18vtfnNXGF3cdBJqbtLW](#).
356. **Jeremiah “Jerry” Lordan** (1934-1995). *Apache* (1960; 3 min.). The Shadows, track 1 on [Deezer 1851711](#), track 1:1 on the album *Platinum Collection*, [Spotify 4CzUVyFLCDWyzqzETb2skY0](#).
357. **Hank Marvin** (1941-), **Bruce Welch** (1941-), **Terence “Jet” Harris** (1939-2011), **Daniel “Tony” Meehan** (1943-2005). *Shadoogie* (1961; 2 min.). The Shadows, track 9 on the album *Apache*, [Deezer 1851711](#), track 1:11 on the album *Platinum Collection*, [Spotify 7C7PfoOhjelpKmyjIMem54](#).
358. **Timm Madsen, Svend Larsen, Johnny Dyrberg, Jørgen Frederiksen, John Andersen**. *Djengis Khan* (1966; 3 min.). *Take a Heart* (1966; 3 min.). Rocking Ghosts, track 7, 8 on the album *Gylden Pigtråd*, [Deezer 9192807](#), [Spotify 4CRfa1wNUSyNQcalN2t0uV](#), [Spotify 6r58c9S9CeWVnl8IYalLUv](#).
359. **Fred Fassert** (1938-). *Barbara Ann* (1961; 2 min.). The Beach Boys, track 21 on the album *The very best of Beach Boys: Sounds of Summer*, [Deezer 299377](#), [Spotify 2pw36KAhXcFPmYaPHmuMNd](#).
360. **Brian Wilson** (1942-). *Surfin’ Safari* (1962). *California Girls* (1965). *Good Vibrations* (1966). The Beach Boys, track 3, 1, 30 on same album [Deezer 299377](#), [Spotify 5K4FqilQGxIPy57vWBvwxwz](#), [Spotify 12MprMqrvZYxEb4NkHWvI](#), [Spotify 4fwQPMYKmrVwRi7JAvMGoJ](#).
361. **Phil Medley** (1916-1997), **Bertrand “Bert” Russell** (1929-1961). *Twist and Shout* (1961, 2 min.). Isley Brothers, track 4 on [Deezer 1184832](#), track 1 on [Spotify 0URp9jOJtiWKR1AFMGH2Qj](#). The Beatles, track 14 on the album *Please please me*, [Deezer 12047942](#), [Spotify 4Z1fbYp0HuxLBje4MOZcSD](#).
362. **John Lennon** (1940-1980). *A Hard Day’s Night*. *You can’t do that* (1964; 3 min.). The Beatles (performing this and following unless as noted), track 1, 12 on the album *A Hard Day’s Night*, [Deezer 12047950](#), [Spotify 69d54YOS8TOQIUyJX57XeA](#).



- [Spotify](#) 2nHjBzRfW9cZpYumI3sEsD.  
*Help. Ticket to Ride* (1965, 2, 3 min.). Track 1, 7 on the album *Help*, [Deezer 12047944](#), [Spotify](#) 2zO5cQdHLBOPInQqWeNCFM.  
[Spotify](#) 5ou2BiQ9FxiYkxsYvYHpAT.  
*Nowhere Man. Girl. In my Life. Run for your life* (1965; 3, 3, 2, 2 min.). Track 4, 9, 11, 14 on the album *Rubber Soul*, [Deezer 12047936](#),  
[Spotify](#) 1OpY6W5UY8xkfrnl3hIMJy,  
[Spotify](#) 19IAT11AVe4HzFkVNFHGen,  
[Spotify](#) 5QqdvVeYLL1xvZ1ndUjxnO,  
[Spotify](#) 3QXSxAD6tIvpHd6qnLMmzI.  
*Tomorrow never knows* (1966, 3 min.). Track 14 on the album *Revolver*, [Deezer 12047948](#), [Spotify](#) 0agoaPIy92gPZ6zRhqXarE. A remarkable version is on Sheila Chandra and Monsoon's 1982 album *Monsoon*, [Youtube](#) watch?v=VcER0OonPy0.  
*Strawberry Fields Forever*. (1967; 4 min.). Track 8 on the album *Magical Mystery Tour*, [Deezer 12047938](#),  
[Spotify](#) 5EuraV2jbqB15ihd3d2Hex.  
*Lucy in the Sky with Diamonds* (1967; 3 min.). Track 3 on the album *Sgt. Pepper's lonely Hearts Club Band*, [Deezer 12047960](#),  
[Spotify](#) 3FCnUhO6ao6hFRgCLPkSUE.  
*Dear Prudence. Happiness is a warm Gun. Julia. Sexy Sadie* (1968; 4, 3, 3, 3 min.). Track 1:2, 1:8, 1:17, 2:5 on the *White Album*, [Deezer 12047934](#), [Spotify](#) 1yHA33jt0HwbcH3GdOcuiQ,  
[Spotify](#) 4o6QTTyoZR2e2ZlOrtqQc9,  
[Spotify](#) 6FZdFkP2IjF99eDahDT8SH,  
[Spotify](#) 6h6T33dxAMoeJpWB66FAxg,  
*Hey Bulldog* (3 min.), track 4 on the album *Yellow Submarine*, [Deezer 12047964](#), [Spotify](#) 3TEbDhNDU4NDXq0h86nGZ7.  
*All you need is Love* (1969; 4 min.). Track 6 on same album,  
[Spotify](#) 2u8yti7fZtXMBwqex7M0DZ.  
*Come together. Because* (1969; 4, 3 min.). Track 1, 8 on the album *Abbey Road*, [Deezer 12047952](#), [Spotify](#) 0MKqeOVdZcUFGJvWpGCKbG,  
[Spotify](#) 4cLoL5KPfE1hAwfsO84FX7.  
*Dig a Pony* (1970; 4 min.). Track 2 on the album *Let it be*, [Deezer 12047958](#), [Spotify](#) 3eMeNJhwxiecXnSYy2NhfY.  
*Imagine* (1971; 3 min.). J. Lennon, track 1 on [Deezer 664237](#),  
[Spotify](#) 7pKfPomDEeI4TPT6EOYjn9.
363. **Paul McCartney** (1942-). *Can't buy you Love* (1964; 2 min.). The Beatles (performing this and following unless as noted), track 7 on the album *A hard Day's Night*, [Deezer 12047950](#),  
[Spotify](#) 7KmRz1oKEwgi9qpfN72OfO.  
*Drive my Car. Michelle* (1965; 2, 3 min.). Track 1, 7 on the album *Rubber Soul*, [Deezer 12047936](#), [Spotify](#) 02wfEb4PyvM4XvsqDNtqVm,  
[Spotify](#) 0yZEKwCNhkyaqk1ZyCZU7A.  
*Eleanor Rigby. Yellow Submarine. Good Day Sunshine* (1966; 2, 3, 2

- min.). Track 2, 6, 8 on the album *Revolver*, [Deezer 12047948](#),  
[Spotify 77f3aNeabAbOaSB32Sd5QE](#),  
[Spotify 0Dk6z7iOJzFYyWJvxjNltW](#),  
[Spotify 4F3AOKGrVXF70PBEaRxm3u](#).  
*Penny Lane* (1967; 3 min.). Track 9 on the album *Magical Mystery Tour*,  
[Deezer 12047938](#), [Spotify 5RStjc42UAYI2NMY3cYpgz](#).  
*Lovely Rita*. *Sgt. Pepper's Lonely Hearts Club Band* (1967; 3, 2 min.).  
 Track 10, 1 on the *Sgt. Pepper* album, [Deezer 12047960](#),  
[Spotify 3Fy0E4ABM3eWKFROMYiegs](#),  
[Spotify 2v0fKNEQwzUuol9VImFuOu](#).  
*Hey Jude*. *Lady Madonna* (1968; 7, 2 min.). Track 21, 20 on the album  
*Beatles I*, [Deezer 12047956](#), track 26, 22 on the *White Album (extended)*,  
[Spotify 3H7sv3Krffn15BufUuXzf3](#),  
[Spotify 3yf4uaeB2ibXSIPbfUYC2k](#).  
*Back in the USSR* (based on Berry and Wilson's *Back in the USA*).  
*Blackbird*. *Helter Shelter*. (1968; 3, 2, 4 min.). Track 1:1, 1:11, 2:6 on the  
*White Album*, [Deezer 12047934](#), [Spotify 3wr146ap95fc6vq3dbqtpJ](#),  
[Spotify 4Z92RMiyJpUrApZi3LtpJ6](#),  
[Spotify 5MF8YFuVIKhMgzUe21zm0R](#).  
*She came in through the bathroom window* (1969; 2 min.). Track 13 on  
 the album *Abbey Road*, [Deezer 12047952](#),  
[Spotify 0QJj3NyRskXDlyVnhe9O5U](#).  
*Let it be*. *Get Back* (1970; 4, 3 min.). Track 6, 12 on the album *Let it be*,  
[Deezer 12047958](#), track 6, 12 on [Spotify 5V1AHQugSTASVez5ffJtFo](#),  
[Spotify 3JzL2n8ofVRV6pZXAMGQ93](#).  
*Band on the Run* (1973; 5 min.). P. McCartney & Wings, track 1 on  
[Deezer 677606](#), [Spotify 40b31eggZB30hoqXhGm4qc](#).  
*Live and let Die* (1973, 3 min., with Linda McCartney). P. McCartney &  
 Wings, [Deezer 12753236](#), [Spotify 0OfIsdoRyBXtRXBqiBIX2A](#).
364. **John Lennon, Paul McCartney** *Love me do* (1962, 2 min.). The  
 Beatles, track 1 on the album *Beatles I*, [Deezer 12047956](#),  
[Spotify 5JT7CoUSGNk7mMnKHMQjqr](#).  
*Eight Days a Week* (1964; 3 min.). Track 8 on the album *Beatles for  
 Sale*, [Deezer 12047946](#), [Spotify 2B3ArhTa6DRox1W4CJZ1dM](#).  
*Norwegian Wood* (1965; 2 min.). Track 2 on the album *Rubber Soul*,  
[Deezer 12047936](#), [Spotify 4DE42oDol0KHxypBsaiYu](#).
365. **George Harrison** (1943-2001). *Love you to* (1966, 2 min.). The Beatles  
 (performing this and following unless as noted), track 4 on the album *Re-  
 volver*, [Deezer 12047948](#), [Spotify 4meU26wATqPVI2nkxe0hT0](#).  
*Within you without you* (1967; 5 min.). Track 8 on the album *Sgt. Pep-  
 per's Lonely Hearts Club Band*, [Deezer 12047960](#),  
[Spotify 5uxGUVN5odIMcPKriOXuPv](#).  
*The Inner Light* (1968; 4 min.). Track 22 on the album *Wonderwall Mu-  
 sic*, [Deezer 8549007](#), [Spotify 4kkUh0kFFrZ1dnsAA8RbIW](#).  
*Here comes the Sun* (1969; 3 min.). Track 7 on the album *Abbey Road*,



- [Deezer 12047952](#), [Spotify 45yEy5WJywhJ3sDI28ajTm](#).  
*I me mine* (1970; 2 min.). Track 4 on the album *Let it be*, [Deezer 12047958](#), [Spotify 0i4BFZcByXtcTFOafH5ebS](#).  
*My sweet Lord* (1970; 5 min.). Track 1 on the album *All things must pass*, [Deezer 8548959](#), [Spotify 1chu8wc9zbNqTQ2ahROys1](#).
366. **Michael “Mick” Jagger** (1943-), **Keith Richards** (1943-). *As tears go by* (1964, with Andrew Oldham (1944-); 3 min.). M. Faithfull, [Deezer 745696](#), [Spotify 2imyRcR55w9SFQ3P3P5tem](#).  
*I can get no Satisfaction* (1965; 4 min.). Rolling Stones (performing this and the following), track 7 on the album *Out of our Heads*, [Deezer 912316](#), [Spotify 7fSGbZLhWIAiCC3HDPAULu](#).  
*Mothers little helper* (1966; 3 min.). Track 2:7 on the album *Aftermath (UK)*, [Deezer 9328936](#), [Spotify 7kT0Z0Y24FxmUnjiFOvUqH](#).  
*Paint it Black* (1966; 3 min.). Track 1 on the album *Aftermath (US)*, [Deezer 912318](#), [Spotify 0wzABO1igQsSy8cQ7dIeHK](#).  
*Yesterday’s Paper* (1967; 2 min.). Track 1 on the album *Between the Bot-toms (UK)*, [Deezer 912339](#), [Spotify 6gP4JGCHZ1yfMxir9HMJ0R](#).  
*Back Street Girl. Ruby Tuesday* (1967; 3 min.). Track 7, 1 on the album *Flowers (US)*, [Deezer 912321](#), [Spotify 5D5nNbaRMx0BGAvWfiHQfj](#), [Spotify 1QHro6Tjjd4nbEvvfKwWpx](#).  
*Citadel. 2000 Man. She’s a Rainbow, The Lantern, Gomper, 2000 Lightyears from Home* (1967; 3-5 min.). Track 2, 4, 6, 7, 8, 9 on the album *Their Satanic Majesties Request*, [Deezer 912338](#), [Spotify 1LP4ukbT3JGasxcDpesVtb](#), [Spotify 4OegwIs19XU8f9ChR0y2uL](#), [Spotify 6zIvpe2C5AIEe0O80j9aDz](#), [Spotify 31ImlZ9a7aNcWi9wbQnYXa](#), [Spotify 6VujPoAoHtkIWuMlCnIgu](#), [Spotify 2qWUF2lWeNoXEERXgmlF38](#).  
*Street Fighting Man* (1968; 3 min.). Track 6 on the album *Beggars Ban-quet*, [Deezer 912322](#), [Spotify 3MKBP6JgBZ7Tz7ezF60qln](#).  
*Gimme Shelter. Let it bleed. Midnight Rambler* (1969; 5-7 min.). Track 1, 5, 6 on the album *Let it bleed*, [Deezer 908516](#), [Spotify 1dv3ePjze9tPq2pk8eWJdR](#), [Spotify 73d5kMQtyS8RhbVxEIFZE6](#), [Spotify 1O9YolbGxiImSIL83fk33x](#).
- Angie* (1973; 5 min.). Track 5 on the album *Goats Head Soup*, [Deezer 212924](#), [Spotify 5BcsqacEuzOs1G4B9xpVE3](#).
367. **William “Bill” Wyman** (1936-). *In another Land* (1967; 3 min.). The Rolling Stones, track 3 on the album *Their Satanic Majesties Request*, [Deezer 912338](#), [Spotify 5TBqDtJLDkkLcT4AhBhDGZ](#).
368. **Peter “Pete” Townshend** (1945-). *My Generation* (1965; 3 min.). The Who (this and following), track 6 on [Deezer 9650972](#), [Spotify 6UdCTwbVAvNqbWyZKZiRWL](#).  
*I can see for Miles* (1967; 4 min.). Track 7 on the album *The Who sell*

- out, [Deezer 10293702](#), [Spotify](#) 2djoYMtTc6eMRVDJ5oEuxm.  
*Tommy* (rock opera, 1969; 3 hours 24 min.). Track 1:1-24 on [Deezer 7066323](#), [Spotify](#) 2gdK3abslf6RCd3OR3NYay.  
*Quadrophenia* (film music, 1973; 6 min.). Track 3 on [Deezer 1312031](#), [Spotify](#) 2lql8QklJqGAhJnNL4ToM.  
*Who are you* (1978; 6 min.). Track 9 on [Deezer 103674](#), [Spotify](#) 3x2bXiU0o4WbsPkawXlfDA.
369. **Jack Bruce** (1943-2014). *N.S.U.. Dreaming* (1967; 3, 2 min.). Cream, track 2, 4 on the album *Fresh Cream*, [Deezer 229690](#), [Spotify](#) 1mWH4Oj4eqaKUQbWmdE5qf, [Spotify](#) 4lCp17Y1S34krOjXEjRBvV.  
*SWLABR* (1967; 3 min.). Cream, track 7 on the album *Disreali Gears*, [Deezer 430601](#), [Spotify](#) 1RTPjCA8T2wjxomLc3oMTx.  
*White Room. As you said* (1968; 5, 4 min.). Cream, track 1, 4 on the album *Wheels of Fire*, [Deezer 248343](#), [Spotify](#) 5X76oXHcR5uCXali0gOyX5, [Spotify](#) 6wflJdumLzPel1utemeVbLo.
370. **Ginger Baker** (1939-). *Toad* (1967, 5 min.) Cream, track 11 on the album *Fresh Cream*, [Deezer 229690](#), [Spotify](#) 3mBrxqR7BDTQ1WMxOg1PFd.
371. **Gary Brooker** (1945-). *A whiter Shade of Pale* (1967, with Matthew Fisher (1946-); 4 min.). Procol Harum (performing this and following), on [Deezer 11388812](#), [Spotify](#) 3qitymULqEibr7yknRMKU4.  
*Homburg* ((1967; 4 min.). *Conquistador* (1967; 5 min.). *A salty Dog* (1969; 4 min.). Track 31, 19, 29 on the album *Inside/Outside*, [Deezer 7790545](#), [Spotify](#) 0v3JEBDeuthfY4t0TcOAV7, [Spotify](#) 47fguFi1xCzp7KahL9Y2D5, [Spotify](#) 66muJdnoQUNYZngTC9XXPr.  
*Grand Hotel* (1973; 6 min.). Track 1 on [Deezer 1509920](#), [Spotify](#) 0VFVf1mQybPRB3LNFmD1ci.  
*Strangers in Space* (1977; 6 min.). Track 18 on *Inside/Outside*, [Deezer 7790545](#), [Spotify](#) 2wXAIrimyeuudHKYzy2Ju6.
372. **Ian Anderson** (1947-). *My Sunday Feeling. A song for Jeffrey* (1968; 4, 3 min.). Jethro Tull (performing this and following), track 1, 9 on the album *This was*, [Deezer 425237](#), [Spotify](#) 1lcrQ3Paxq8GYsLSClhpO7, [Spotify](#) 2lpMyCRy7XxrDuJPky5wZq.  
*Jeffrey goes to Leicester Square. Bourré* (based on Johann Bach). *Fat Man. Reasons for waiting. Living in the past. Sweet Dreams* (1969; 3-4 min.), track 2, 3, 7, 9, 11, 13 on the album *Stand up*, [Deezer 299907](#), [Spotify](#) 74Eshg2DcSxIceyN9Bz9V3, [Spotify](#) 5Uene4exc7GwWYDN6X3lhd, [Spotify](#) 48fhdLpDxKMzuey2VLDzUG, [Spotify](#) 6BkTXPPPh7bjWm5luh9I519, [Spotify](#) 0J68chnuV43Utj9QHLWkbK, [Spotify](#) 3rr2cAqjNCqaB1q48BCH2u.

*Aqualung, Cross-eyed Mary. My God. Slipstream. Locomotive Breath. Wind-up* (1971; 1-7 min.), track 1, 2, 7, 9, 10, 11 on the album *Aqualung*,

[Deezer 300262](#), [Spotify](#) 5UuikgHTxSRFRnCOzXx10i,

[Spotify](#) 6MBZyLisOWTChcevgFqwVr,

[Spotify](#) 1pkoB8ZiZymyIvaZmKEIJ,

[Spotify](#) 1QhqX9moYeL8V4ZnOXirEH,

[Spotify](#).0MYNeFsKpzBHwrJGfWZysV,

[Spotify](#) 35KrMfAdlfZWmoIOlwO74m.

*Thick as a Brick* (1972; 44 min.), track 1, 2 on [Deezer 300263](#),

[Spotify](#) 0eufeeCADKlpxLA7HATWBW,

[Spotify](#) 4ObPmra5m7WJ5DMGmdgLRY.

*A Passion Play* (1972, with contribution from Jeffrey Hammond and John Evan; 45 min.), track 1, 2 on [Deezer 299410](#),

[Spotify](#) 7ep4d6uSpaldOqiVNFdS44,

[Spotify](#) 5L2oQzcDANSx1QA5AQcbQE.

*War Child* (1974; 4 min.), track 1 on [Deezer 299809](#),

[Spotify](#) 24nRgRJRT1xOZwfrQR0MYw.

*Minstrels in the Gallery* (1975, title song co-written with Martin Barre (1946-) with square quartet arrangement by David “Dee” Palmer (1937-); 57 min.), on [Deezer 299808](#), [Spotify](#) 6JWLeCDXGkCFIB6aIDNsCF.

*Too old to Rock ‘n’ Roll: Too young to Die! Pied Piper* (1976; 6, 5 min.), track 8, 9 on [Deezer 332086](#), [Spotify](#) 6sgmjVBMFcz1XhueFtIfgO,

[Spotify](#) 5FSbP6NHO3ghp77DCRBY6L.

*Songs from the Wood. Jack-in-the-Green. The Whistler* (1977, with input from Barre and Palmer; 3-5 min.), track 1, 2, 7 on [Deezer 299409](#),

[Spotify](#) 5AhyxWDDMvc317vttW68Al,

[Spotify](#) 3DRXMhmQsIFXltrlg6q8Ol,

[Spotify](#) 6pDbR6ALIngNefnmsg7Osb.

*Heavy Horses* (1978, with input from Barre and Palmer; 9 min.), track 8 on [Deezer 299408](#), [Spotify](#) 3Ki1XRwvSJ9UREfeFldVdB.

*Dun Ringill. Flying Dutchman* (1979; 3, 8 min.), track 8, 9 on the album *Stormwatch*, [Deezer 299268](#), [Spotify](#) 0RcggijImbgd0o74XSLbnP,

[Spotify](#) 0KlriBYWNKqulTZRtfK2hV.

*Crossfire* (1980, with input from Eddie Jobson; 4 min.) track 1 on the album “A”, [Deezer 299231](#), [Spotify](#) 6F5w9M7ZYoi2czLkYtYDaR.

*Fallen on hard Times* (1982, with input from Peter-John Vettese (1956-); 3 min.), track 3 on the album *The Broadsword and the Beast*, [Deezer 300360](#), [Spotify](#) 1bIN58I3N14XZzkio8756o.

*Later, that same Evening* (1984, with Vettese; 4 min.), track 4 on the album *Under Wraps*, [Deezer 331972](#),

[Spotify](#) 5UWGwjGSQP5kzdBTceHOyk.

*Steel Monkey. Farm on a Freeway. She said she was a Dancer. Budapest. Mountain Man* (1987; 4-10 min.), track 1, 2, 4, 6, 7 on the album *Crest of a Knave*, [Deezer 300359](#),

[Spotify](#) 1gvKRHpnM3Xy4r0LzWHOxL,

- [Spotify](#) 3mIFvPNCrSPh1SyJM310A,  
[Spotify](#) 1qBIMeptkPkiEq16CsvocS,  
[Spotify](#) 3me84BMCyhp5bnVkUowoyu,  
[Spotify](#) 4Tf4KPqex4nGuzoZQpdf12.  
*Another Christmas Song* (1989; 4 min.), track 7 on the album *Rock Island*, [Deezer 331951](#), [Spotify](#) 6ATLfdO9YijEdHFqCGZTnT.  
*Roots to Branches. Valley* (1995; 5, 6 min.). Track 1, 5 on [Deezer 331962](#), [Spotify](#) 2x2RRE2YIgTsa5mN0hYtl8,  
[Spotify](#) 7IEvVxwOrHBGUSrp07JHqt.  
*Dot-com. El Niño* (1999; 4, 5 min.), track 2, 8 on the album *J-Tull Dot-com*, [Deezer 498574](#), [Spotify](#) 7IQ6cjbDwKAAQbiMgPpSwo,  
[Spotify](#) 3xLDqgg7vRXdFdezII8Qs.  
*Birthday Card at Christmas* (2003; 4 min.), track 1 on the *Christmas Album*, [Deezer 498580](#), [Spotify](#) 35NHojp4bB069K8pYq61o9.  
*A Change of Horses* (2012; 8 min.), track 15 on the album *Thick as a Brick 2 (live in Iceland)*, [Deezer 8196478](#),  
[Spotify](#) 7onoCyPLArXbs3zuQtV8xk.
373. **John “Jon” Anderson** (1944-), **Christopher “Chris” Squire** (1948-2015). *Looking around* (1969; 4 min.). Yes (performing this and following), track 4 on the album *Yes*, [Deezer 82952](#),  
[Spotify](#) 3hYHrVsxGaMFktxbOue1px.  
*Yours is no Disgrace* (1971, with Steve Howe (1947-), Tony Kaye (1946-) and Bill Bruford (1949-); 10 min.), track 1 on the album *The Yes Album*, [Deezer 81495](#), [Spotify](#) 2ab1xYXLiGMWKBKIMgoB62.  
*Close to the Edge* (1972, with Howe, without Squire; 19 min.). *And you and I* (1972, with Bruford; 10 min.), track 1, 2 on [Deezer 82944](#), [Spotify](#) 47dPsSo7cEDNkvIOSB4O2k, [Spotify](#) 2IDIxX8L57lsOczvSMQRfd.  
*Tales from Topographic Oceans* (1973, with Howe, Richard Wakeman (1949-), Alan White (1949-); 1 hour 21 min.), track 1-4 on [Deezer 82939](#), [Spotify](#) 7Exfxb6dXG1YyZAL0Pnuf5,  
[Spotify](#) 1Nm7T4b6WwTFUm5ULEibYeq,  
[Spotify](#) 0zGTMw2gDRZmGzWVK1tqnv,  
[Spotify](#) 5yNgz81bgXvDnvSXBkLQZb.  
*On the silent Wings of Freedom* (1978; 8 min.), track 8 on the album *Tormato*, [Deezer 364308](#), [Spotify](#) 3SO2AGOOeXUEallCeE7zSB.
374. **Roger “Sid” Barrett** (1946-2006). *Astronomy Domine* (1967, with Richard Wright (1943-2008); 4 min.). *Lucifer Sam* (1967; 3 min.). *Mathilda Mother* (1967, with Wright; 3 min.). *Interstellar Overdrive* (with Wright, George Waters (1946-) and Nicholas Mason (1944-); 10 min.). *The Gnome. Chapter 24. Scarecrow. Bike* (2-4 min.). Pink Floyd (performing these and following), track 1, 2, 3, 7, 8, 9, 10, 11 on the album *The Piper at the Gate of Dawn*, [Deezer 12506866](#),  
[Spotify](#) 3z7dWKRsjDNM24ohLKZBnA,  
[Spotify](#) 2WGkeBfg0nDPSLAUJeDOfJ,  
[Spotify](#) 6zl3hCQaaE5HqojSOu9Xlo,

- [Spotify](#) 63KHfOzsogBZO5LPmxCyVF,  
[Spotify](#) 0bSHWVsZ0kmDOY5oehzA92,  
[Spotify](#) 7yCtmJ43qJYUF9si7sxult,  
[Spotify](#) 2ETeOretrw09zSKcXTtroC,  
[Spotify](#) 1vabhOqRbqjFvBomw3jouZ.  
 See *Emily Play*. *Arnold Layne* (1967; each 3 min.), track 3, 1 on the album *Relics*, [Deezer 715770](#), [Spotify](#) 2Ssoqlrufqz9Z9JRfigo2V,  
[Spotify](#) 3gQN80S4LMGwOOepwNU19J.  
*Jugband Blues* (1969; 3 min.), track 7 on the album *A Saucerful of Secrets*, [Deezer 12207916](#), [Spotify](#) 6BRaVA74yCgxcb8v0braWc.
375. **George Waters** (1946-). *Let there be more Light*. *Set the Controls for the Heart of the Sun* (1968; 6, 5 min.). Pink Floyd (performing these and following), track 1, 3 on the album *A Saucerful of Secrets*, [Deezer 12207916](#), [Spotify](#) 0baVb7JOstPFRDi7pMFzJE,  
[Spotify](#) 0baVb7JOstPFRDi7pMFzJE.  
*One of these Days* (1971, with Wright, Mason and David Gilmour (1946-); 6 min.). Track 1 on the album *Medley*, [Deezer 1262262](#),  
[Spotify](#) 0Ga3szKsJOeZ0eAfydm1WV.  
*Obscured by Clouds* (1972, with Gilmour; 3 min.). *Free Four* (1972; 4 min.). track 1, 8 on [Deezer 1262263](#),  
[Spotify](#) 3Dh9hsNDVAD0fwDng0K3rq,  
[Spotify](#) 1cqMufR0snSUYQPk0ehO.  
*Money*. *Brain Damage* (1973; 6, 4 min.). Track 6, 9 on the album *The dark Side of the Moon*, [Deezer 1262264](#),  
[Spotify](#) 1SwE3FURO4wYshsLRggtfv,  
[Spotify](#) 1KAasyqR4syiVICplUXJZAS.  
*Shine on you crazy Diamond I-IX* (1975, with Gilmour and Wright; 14 min.). *Welcome to the Machine* (1975; 8 min.). Track 1:1, 2:1, 1:2 on the album *Wish you were here*, [Deezer 12208054](#),  
[Spotify](#) 1dtfTodJ3Uld533EXKQokC,  
[Spotify](#) 6ossW6ySTtfjpkpXTtm4B1,  
[Spotify](#) 7Dtd8PxtPBGOnuXo4znpGX.  
*The Wall* (1979, with contributions from Gilmour and Ezrin; 1 hour 21 min.). Track 1:1-2:13 on [Deezer 12207754](#),  
[Spotify](#) 2gNxVklp8DUa9b0Nkd9GFl.  
*The Final Cut* (1983; 46 min.). Track 1-13 on [Deezer 1262269](#),  
[Spotify](#) 5uF3hldjpeDjlSPhUYa1Ob.
376. **David Gilmour** (1946-). *The Gold is in the... Childhood's End* (film music, 1972; 3, 5 min.). Pink Floyd (performing these and following), track 4, 7 on the album *Obscured by Clouds*, [Deezer 1262263](#),  
[Spotify](#) 3XfLwIOcX01aKL4tCSrKGz,  
[Spotify](#) 4uxrLzUIWG71UR4jN1G4cL.  
*Breathe* (1973, with Wright; 7 min.). *On the run* (1973, with Waters). Track 2, 3 on *The dark Side of the Moon*, [Deezer 1262264](#),  
[Spotify](#) 25IXTmOkHk6dcvd4TSOb3e,

- [Spotify](#) 59hoIXPS05Q00dW1ZrSbAU.  
*A Momentary Lapse of Reason* (1987, with help from Ezrin, Moore, Carin, Manzanera and Leonard; 51 min.). Track 1-11 on [Deezer 1262267](#), [Spotify](#) 2mcznD7UHvhdQy62hzDZVX.
377. **Robert Fripp** (1946-), **Ian McDonald** (1946-), **Greg Lake** (1947-), **Michael Giles** (1942-), **Peter Sinfield** (1943-). *In the Court of Crimson King. Moonchild. Epitaph* (1969; 9, 12, 7 min.). King Crimson. Track 5, 4, 3 on the album *King Crimson*, [Youtube](#) watch?v=RVW3EO\_BPjs, [Youtube](#) watch?v=1EVGR6rSu0c, [Youtube](#) watch?v=1EVGR6rSu0c.
378. **Keith “Lee” Jackson** (1943-), **Charlie Harcourt**. *Insomnia* (1970; 5 min.). Jackson Heights. Track 6 on the album *King Progress*, [Deezer 12565428](#), [Spotify](#) 56nGa7dUHQtAYi2bbWD21V.
379. **Keith Emerson** (1944-2016). *The thoughts of Emerlist Davjack* (1968, with David O’List (1948-); 4 min.). *Flower King of Flies* (1970, with Lee Jackson; 3 min.). *Cry of Eugene* (1970, with O’List and Lee Jackson; 5 min.). The Nice, track 1, 2, 8 on the album *Autumn 67 & Spring 68*, [Deezer 359601](#), [Spotify](#) 2NpFP7bNS0yJk1y5epj6ug, [Spotify](#) 1jiL4fE97gcq0cOvHqkLfz, [Spotify](#) 4Dy5PCn9wZAa4mlBdoDSxg.  
*Daddy where did I come from* (1968, with Lee Jackson; 4 min.). The Nice, track 9 on the album *Ars Longa Vita Brevis*, [Deezer 128861](#), [Spotify](#) 0waLslnqOiGhAh66RGHmOV.  
*Abaddon’s Bolero* (1977; 9 min.). Emerson, Lake & Palmer, track 9 on the album *Trilogy*, [Deezer 11807952](#), [Spotify](#) 23UEQEMmgCO91SDFNMCaen.  
*Memoirs of an Officer and gentleman* (1978, with quotes from the song *The Girl I left behind*, 20 min.). Emerson, Lake & Palmer, track 7+ on the album *Love Beach*, [Deezer 11832052](#), [Spotify](#) 5jhgGcakTF5Sslygzi8Pjo.
380. **Gregory “Greg” Lake** (1947-). *Lucky Man* (1970; 5 min.). Emerson, Lake & Palmer (performing this and following), track 6 on the album *ELP*, [Deezer 11807958](#), [Spotify](#) 5f0ix00DiRpiMVhLBIA8ml.  
*From the beginning* (1972; 4 min.). Track 4 on the album *Trilogy*, [Deezer 11807952](#), [Spotify](#) 3rNF7F82GthWbECRE8BZXr.  
*I believe in Father Christmas* (1975, arrangement of Prokofiev melody; 3 min.). Track 4:12 on the album *A Time and a Place*, [Deezer 724725](#), track 9 on the album *Works 2*, [Spotify](#) 25luiDtkqSGw7wUtdWrUuk.
381. **“Freddie Mercury” Farouk Bulsara** (1946-1991). *Bohemian Rhapsody* (1975; 6 min.). Queen, track 11 on the album *A Night at the Opera*, [Deezer 915785](#), [Spotify](#) 1AhDOtG9vPSOmsWgNW0BEY.
382. **John Deacon** (1951-). *You’re my best Friend* (1975; 3 min.). Queen, track 4 on the album *A Night at the Opera*, [Deezer 915785](#), [Spotify](#) 5YtxOL4iUchhynLL9nEBwQ.
383. **Brian May** (1947-). *The Prophet’s Song. Good Company* (1975; 8, 3 min.). Queen, track 8, 10, again on the album *A Night at the Opera*,



- [Spotify](#) 6FJB62PaC7UWP8B8FNjFT0.  
[Spotify](#) 3874iSkPeAh5GOeHSwBO5F.
384. **Mark Knopfler** (1949-). *Sultan of Swing* (1978; 6 min.). Dire Straits (performing this and following), track 6 on the album *Dire Straits*, [Deezer 226069](#), [Spotify](#) 3LTMnFa0hhwisyq6ILahyj.  
*Private Investigations. Industrial Disease* (1982; 7, 6 min.). Track 2, 3 on the album *Love over Gold*, [Deezer 239317](#),  
[Spotify](#) 6wBJRGnGOOrWy4sACdMekxO,  
[Spotify](#) 36MBUvt0wUsS2C4PEj2eXG.  
*Money for Nothing. Walk of Life* (1985; 9, 4 min.). Track 2, 3 on the album *Money for Nothing*, [Deezer 100047](#),  
[Spotify](#) 4WfGrAJVC3A5xhUTja0gUG,  
[Spotify](#) 4tyl9OMKMG8F2LORUYQMH3.
385. **Joachim “John Kay” Krauledat** (1944-). *Power Play* (1967; 3 min.). Sparrows, track 1 on the album *Early Steppenwolf*, [Deezer 9751932](#),  
[Spotify](#) 7EVHLFCi6J9n2VT0FtR2wW.  
*Your Wall's too High. Desperation. Take what you need* (with Gabriel Mekler (1942-1977)). *The Ostrich* (1968; 3-6 min.). Steppenwolf (performing this and following), track 6, 7, 10, 11 on the album *Steppenwolf*,  
[Deezer 245980](#), [Spotify](#) 1BW1ly9qLWshf3TSRO2qME,  
[Spotify](#) 79r2zIO9T33fQmSWIz4J8o,  
[Spotify](#) 6SdN7gue6Y0grDUqKcutOs,  
[Spotify](#) 6WBiw6H2oHLCrgZTeqyjns.  
*Tighten up your Wig. None of your doing* (with Mekler), *Spiritual Fantasy. Don't step on the Grass, Sam. Magic Carpet Ride* (with Rushton Moreve (1948-1981)), *Disappointment Number* (unknown). *Lost and Found by Trial and Error. Hodge, Poche, strained through a Leslie. Resurrection* (1968; 2-6 min.). Track 2, 3, 4, 5, 7, 8, 9, 10, 11 on the album *Second*, [Deezer 9463610](#), [Spotify](#) 3PFav4d8gJIA53QGZVXGek,  
[Spotify](#) 61HO0wSmudbmR7sUhMnJml,  
[Spotify](#) 5Tuiw8NJ33MveQ80yzIDWF,  
[Spotify](#) 0AAeAXUnnm4eb8adGx8pnX,  
[Spotify](#) 05B7Kc8fvBIX0OWbE6piPZ,  
[Spotify](#) 04XEcWqugF9tfJXOB4IfVx,  
[Spotify](#) 39yQ7q6VoGZjM8Ae34epLl,  
[Spotify](#) 2UTAy7ZApdIp9ZZxkEcOXw  
[Spotify](#) 0nwOAhWAESAPjwueovT7yv.  
*Chicken Wolf* (with Michael Monarck (1950-)). *It's never too late* (with Nick St. Nicolas (1943-)), *Rock me* (1969; 3-4 min.). Track 2, 5, 10 on the album *At your Birthday Party*, [Deezer 9712402](#),  
[Spotify](#) 5655OLuz8B44yazj1aOzr3,  
[Spotify](#) 27Jn4UuXCiUaVpozQqYYBw,  
[Spotify](#) 2DcOAexvofvxbzWfgpS7rP.  
*Monster/Suicide/America* (with Jerry Edmonton and input from Nicolas and Byrom, 1969). *Draft Resistor* (with Jerry Edmonton). *Move Over*

- (with Mekler). *From Here to There Eventually* (1969; 3-9 min.). Track 1, 2, 4, 7 on the album *Monster*, [Deezer 9959724](#), [Spotify 1SeqZ9dnQH18ms2DpwNIAK](#), [Spotify 26WLB02QjEJtnroXiuSXh8](#), [Spotify 56VyAlg3TSGOm fq9gbxfOK](#), [Spotify 6p1zbFdiBjoDgwfhvMYmqQ](#).
- Shakles and Chains. Sparkle Eyes* (with George Biondo (1945-), 1971; 5 min.). Track 3, 7 on the album *For Ladies Only*, [Deezer 9148755](#), [Spotify 5gZmkanTbeK9SroNh96lPG](#), [Spotify 0UENInktt5bUB3cqzGqfbr](#).
- Children of Night. Justice don't be slow* (with Richie). *Fishing in the Dark* (1974; 5-6 min.). Track 2, 3, 10 on the album *Slow Flux*, [Youtube watch?v=L7oVPqpJKks](#) (whole album).
386. **Dennis “Mars Bonfire Edmonton” McGrohan** (1943-). *Born to be Wild* (1968; 4 min.). Steppenwolf (performing this and following), track 5 on the album *Steppenwolf*, [Deezer 245980](#), *Born to be Wild*, [Spotify 63OFKbMaZSDZ4wtesuug6f](#).
- Faster than the Speed of Light* (1968; 3 min.). Track 1 on the album *Second*, [Deezer 9463610](#), [Spotify 5tjZWtjvTPT2LxAKdDpmi9](#).
- Tenderness. The Night Time's for you. Ride with me* (1971; 3-5 min.). Track 4, 5, 9 on the album *For ladies Only*, [Deezer 9148755](#), [Spotify 1NU9cz85ODacUtyKpKI3JW](#), [Spotify 5BX9TFTYOm5iLBO0rFCW5W](#), [Spotify 6kxVmDwTECCVHVXO2eO2zI](#).
- Caroline* (1975; 5 min.). Track 1 on the album *Hour of the Wolf*, [Deezer 682651](#), [Spotify 6lbeMWy3AobwR1lfhOMKKq](#).
387. **Gabriel Mekler** (1942-1977). 28 (1968; 3 min.). Steppenwolf (performing this and following), track 6 on the album *Second*, [Deezer 9463610](#), [Spotify 2onPIFTeVDruTraprYJtX](#).
- Don't cry. Happy Birthday* (1969; 2-3 min.). Track 1, 13 on the album *At your Birthday Party*, [Deezer 9712402](#), [Spotify 7nOhjq6NYBK1kN8yXnE3zM](#), [Spotify 4TK8mLFPrAYvlx72lCVh1q](#).
388. **Michael Monarck** (1950-). *Round and down. God fearing man* (1969; 3-4 min.). Steppenwolf, track 4, 11 on *At your Birthday Party*, [Deezer 9712402](#), [Spotify 7sMJD4V6pUTn9IeZT8VV4r](#), [Spotify 0LBzVBhI9NsZ0j0QeFlehK](#).
389. **Gerald “Jerry Edmonton” McCrohan** (1946-1993). *Jupiter Child* (with Kay, Monarck, 1969; 3 min.). Steppenwolf (performing this and following), track 7 on the album *At your Birthday Party*, [Deezer 9712402](#), [Spotify 5kMCchKmabqRnmK8wSm7xM](#).
- For ladies Only. I'm asking* (with John “Goldy McJohn” Goadsby (1945-), 1971, 9, 4 min.). Track 1, 2 on the album *For Ladies Only*, [Deezer 9148755](#), [Spotify 15X77pmT4OUmWwFv5jV7E5](#), [Spotify 2LYYfSDQABgiwalQpN8NFi](#).



- Gang War Blues* (with Kay, Fowler, McJohn). *Straight shooting Woman* (1974; 5, 4 min.). Track 1, 6 on the album *Slow Flux*, [Youtube](#) watch?v=L7oVPqpJKks (whole album).
- Hard Rock Road* (1975; 4 min.). Track 5 on the album *Hour of the Wolf*, [Deezer 682651](#), [Spotify](#) 0FWrM9eLQY5TZG00cNcz3C.
390. **Larry Byrom** (1948-). *Who needs ya* (with Beek, 1970; 3 min.). Steppenwolf, track 7 on the album *Seven*, [Deezer 2319741](#), [Spotify](#) 4pLX4RfG4Dwm32t8l3z9GE.
- Fag* (with Larry Edmonton, Niccolas, 1971; 3 min.). Steppenwolf, track 5 on the album *Monster*, [Deezer 9959724](#), [Spotify](#) 1KnZYkiOkIJV7F3dkGmIzr.
391. **Bobby Cochran** *Into the Wind* (with Beek, 1974; 3 min.). Steppenwolf (this and following), track 4 on the album *Slow Flux*, [Youtube](#) watch?v=L7oVPqpJKks (whole album).
- Someone told a Lie* (with Kay, 1975; 5 min.). Track 6 on the album *Hour of the Wolf*, [Deezer 682651](#), [Spotify](#) 4Dz1SiJ933Mpr1MN03ux5S.
- Scullduggery* (1976; 5 min.). Track 1 on the album *Scullduggery*, [Youtube](#) watch?v=lw5tL19RC5I (whole album).
392. **Doug Ingle** (1945-). *Possession. Unconscious Power* (with Denny Weiss). *Look for the Sun* (with Weiss). *Stamped Ideas* (1968; 2-3 min.). Iron Butterfly (this and following), track 1, 2, 7, 9 on the album *Heavy*, [Deezer 513074](#), [Spotify](#) 2mDsXSWfqY8AHVsE7xWSHk, [Spotify](#) 1nE3arIIBRNwzzbBxhhSC4, [Spotify](#) 673fqJbjw4ilvmAn8rnbMH, [Spotify](#) 39RuJR5cQS8XaQppRFaIKH.
- Most anything you want. Are you happy. In-A-Gadda-Da-Vida* (1968; 4, 5, 17 min.). Track 1, 5, 6 on the album *In-A-Gadda-Da-Vida*, [Deezer 7240961](#), [Spotify](#) 6qSVJPIAzPDfCn63hXmBIG, [Spotify](#) 2w54IE3wgj5XLoklpnFgJ8, [Spotify](#) 1exUq8aG2OMbSeZeTzw06k.
- In the Times of our Lives* (with Ron Bushy (1945-)). *Real Fright* (with Bushy, Erik Brann (1950-2003)). *In the Crowds* (with Lee Dorman (1942-2012)). *It must be Love. Her favorite Style. Filled with Fear* (1969; 2-5 min.). Track 1, 4, 5, 6, 7, 8 on the album *Ball*, [Deezer 7245360](#), [Spotify](#) 7IeVNYGilvoqUniMCn7U4G, [Spotify](#) 3YWpMNB1cqUHVAOm4GPEcw, [Spotify](#) 4yV5PaIkBgFmoPIrJez1et, [Spotify](#) 6dboiH471M8zUIBPBDVEJN, [Spotify](#) 4AtSSq4bAByH0OiQhqeNzY, [Spotify](#) 2buRCSJf9WJqviSDmUSAMl.
- The best Years of our Life. Soldier in our Town. Easy Rider (let the wind pay the way)* (using folk song). *Butterfly Bleu* (1970, all with Bashy, Dorman; 4, 3, 3, 14 min.). Track 4, 7, 8, 9 on the album *Metamorphosis*, [Deezer 364245](#), [Spotify](#) 60KMXjqLfm2RYjQNwL4Dg1, [Spotify](#) 4kfWmoE8knJtKYR3O9nI9J,

- [Spotify](#) 6917QTtfHqiKowUDLt5G4A,  
[Spotify](#) 6MCYPJFDe0ROHoo28acpCT.
393. **Denny Weiss.** *Gentle as it seem* (1968; 3 min.). Iron Butterfly, track 4 on the album *Heavy*, [Deezer 513074](#),  
[Spotify](#) 7bPfkLE37jdqg24CkOHdkb.
394. **Lou Reed** (1942-2013). *All tomorrow's Parties. I'm waiting for the Man. Femme fatale* (1967; 3-6 min.). Velvet Underground and Nico, track 1:6, 1:2, 1:3 on the album *45<sup>th</sup> Anniversary Edition*, [Deezer 6005349](#), [Spotify](#) 7xPNrZ8O619whIK568Wcgz,  
[Spotify](#) 2J9GLqNATEXevUPvpLU1Sl,  
[Spotify](#) 79DRfWneKWGuWUJE6kHg3b.  
*The murder Mystery* (1969; 9 min.). Velvet Underground, track 1:9 on the album *Super Deluxe*, [Deezer 9301816](#),  
[Spotify](#) 0zgPc0kQbaBMNWfzUV1J5Q.  
*Sweet Jane* (1970; 4 min.). Velvet Underground, track 2 on the album *Loaded: Re-Loaded*, [Deezer 11443478](#),  
[Spotify](#) 3cw3Z7mS55gd3NUjh4k0bL.
395. **Marty(n) "Balin" Buchwald** (1942-). *Blues from an Airplane* (with Alexander "Skip" Spence (1946-1999)). *Run around* (with Paul Kantner (1941-2016)). *And I like it* (with Jorma Kaukonen (1949-), 1966; 2-3 min.). Jefferson Airplane (this and following), track 1, 7, 11 on the album *Jefferson Airplane takes off*, [Deezer 78635](#),  
[Spotify](#) 1skSp3maVDWDVLNSQ9snlN,  
[Spotify](#) 5L1LyhFiec0psf8spfSw4y,  
[Spotify](#) 2AuJ0FUZVBf0z1h3kGX1ri.  
*Plastic Fantastic Lover* (1969; 3 min.). Track 11 on the album *Surrealistic Pillow*, [Deezer 1453475](#), [Spotify](#) 50rrQk0xWkJFaTpwH5zs9N.  
*Volunteers* (with Kantner, 1969; 2 min.). Track 10 on the album *Volunteers*, [Deezer 76220](#), [Spotify](#) 1ZlkASpSksIGU3Ez7c4DDv.
396. **Darby Slick** *Somebody to Love* (1967; 3 min.). Jefferson Airplane, track 2 on the album *Surrealistic Pillow*, [Deezer 1453475](#),  
[Spotify](#) 0hckaViDtkJj6CWQY02DUM.
397. **Grace Slick** (1939-). *White rabbit* (1967; 3 min.). Jefferson Airplane (also next three), track 10 on the album *Surrealistic Pillow*, [Deezer 1453475](#), [Spotify](#) 1FuREEwH3Dc9jEItAR9JWr.  
*Rejoyce. Two Heads* (1967; 4, 3 min.). Track 7, 10 on the album *After Bathing at Baxter's*, [Deezer 78698](#),  
[Spotify](#) 381yUvyzTj7FxsPwQnQDMw,  
[Spotify](#) 2NFszau4TMpBaxVFXavkHE.  
*Hey Frederick* (1969; 9 min.). Track 4 on the album *Volunteers*, [Deezer 76220](#), [Spotify](#) 3nYVeXHP0whebC2b671YrY.  
*Switchblade* (1976; 4 min.). Jefferson Starship, track 7 on the album *Splitfire*, [Deezer 76233](#), [Spotify](#) 5V86tYOIY9a7O0EhZPYZXg.  
*Showdown* (1984; 3 min.). Jefferson Starship, track 10 on the album *Nuclear Furniture*, [Deezer 257341](#), [Spotify](#) 3Jfe1LHEqtDP15UvcAYTTb.

398. **Paul Kantner** (1941-2016). *Wild Thyme. Won't you try* (1967; 3, 5 min.). Jefferson Airplane (also next three), track 5, 11 on the album *After Bathing at Baxter's*, [Deezer 78698](#), [Spotify](#) 0CSFJ8KswjZEDZySQ3Hoz0, [Spotify](#) 4cDrCB5jznDoGL7YCEneBN. *In time* (with Balin, 1968; 4 min.). Track 2 on the album *Crown of Creation*, [Deezer 78701](#), [Spotify](#) 4PUzCh9oJwah85uSPGET32. *War Movie* (1971; 5 min.). Track 11 on the album *Bark*, [Deezer 114505](#), [Spotify](#) 18XVwrAyVTAImETit1mUdn. *Madeline Street* (1989; 4 min.). Track 4 on the album *Jefferson Airplane (89)*, [Deezer 244060](#), [Spotify](#) 0dnld9xfpPIAAndeF3ZEDPA. *I want to see another World* (1975; 5 min.). Jefferson Starship (this and following), track 8 on the album *Red Octopus*, [Deezer 74149](#), [Spotify](#) 1N94qyv0DddgP2Xc8LtLDO. *Things to come. Freedom at Point Zero* (1979; 5, 4 min.). Track 3, 9 on the album *Freedom at Point Zero*, [Deezer 114166](#), [Spotify](#) 65JQOMcVJRhwavttYWIYiO, [Spotify](#) 5T1zdQMzVsCT8G67Qm4ugN. *Modern Times* (1981; 3 min.). Track 5 on the album *Modern Times*, [Deezer 257344](#), [Spotify](#) 2y14iBWuM3zerNjHbzRZHc. *Out of Control. I came back from the Jaws of the Dragon* (1982; 3, 6 min.). Track 5, 8 on the album *Winds of Change*, [Deezer 1213559](#), track 5, 8 on [Spotify](#) 6s2jqZzDzOpEMAXT1QBURw, [Spotify](#) 3gOVyfObjwtV6p3Cd57KWF. *Connection. Rose goes to Yale. Champion* (1984; 3-5 min.). Track 5, 6, 11 on the album *Nuclear Furniture*, [Deezer 257341](#), [Spotify](#) 4sttliouCUY1X9qctCbEfc, [Spotify](#) 4UjP4IKYo2UgC2OnDIZVmn, [Spotify](#) 1cizFqoAkUfAAKtINqnKy9.
399. **Jorma Kaukonen** (1949-). *Trial by Fire* (1972; 5 min.). Jefferson Airplane, track 7 on the album *Long John Silver*, [Deezer 70332](#), [Spotify](#) 1YT0EAY0czJ4G89WrfdeIr.
400. **Pete(r) Sears** (1948-). *Hot Water* (1976; 3 min.). Jefferson Starship (this and following), track 3 on the album *Splitfire*, [Deezer 76233](#), [Spotify](#) 3nPCL63fayJ4Q8V3kGKKtG. *Quit wasting Time* (1982; 5 min.). Track 9 on the album *Winds of Change*, [Deezer 1213559](#), [Spotify](#) 6QNiVENuVsiMRu18KONKNM. *Live and let Live* (1984, 4 min.). Track 4 on the album *Nuclear Furniture*, [Deezer 257341](#), [Spotify](#) 1rMd5cZyAHe45cabTTU0K.
401. **Craig Chaquico** (1954-). *Mary* (1981; 4 min.). Jefferson Starship, track 6 on the album *Modern Times*, [Deezer 257344](#), [Spotify](#) 5IBJhXFGcCwr4QYWYtKlaq. *Can't find Love* (1982; 5 min.). Track 6 on the album *Winds of Change*, [Deezer 1213559](#), [Spotify](#) 78Pb3so5eVw4eaIVzMKCK6.
402. **Peter Wolf** (1952-, also producer). *Magician* (1984). Jefferson Starship,

- track 7 on the album *Nuclear Furniture*, [Deezer 257341](#), [Spotify 34Y2jQIIJaoPz8RsrOGaYl](#).  
*Set the Night to Music* (1987; 5 min.). Starship, track 11 on the album *No Protection*, [Deezer 257343](#), [Spotify 5UMnE09LrX9IMYs5eHgYfB](#).
403. **Keith Olsen** (also producer). *It's not over ('til it's over)*. *Transatlantic* (1987; 4 min.). Starship, track 3, 8 on the album *No Protection*, [Deezer 257343](#), [Spotify 0Js1F1oyFqHueSrcn1SHcH](#), [Spotify 3dY0s5XEB2NAMvXbbNPzfZ](#).
404. **John "Mickey" Thomas** (1949-). *Love among the Cannibals* (with Mark Morgan, 1989; 4 min.). Starship, track 7 on the album of same name, [Deezer 1213395](#), [Spotify 3IxaRCjPD3Bi8Vix7OlwR1](#).
405. **Jerry Garcia** (1942-1995). *The Golden Road* (with Bill Kreutzmann, Phil Lesh (1940-), Ron "Pigpen" McKernan, Bob Weir). *Cream Puff War* (1967; 2, 3 min.). Grateful Dead, track 1, 6 on the album *Grateful Dead*, [Deezer 365815](#), [Spotify 22W574PUUECix1yNCWalgx](#), [Spotify 4saLOG4i7kZtaKebtfADl4](#).  
*St. Stephen* (with Lesh, Robert Hunter (1941-), 1969; 4 min.). Grateful Dead, track 1 on the album *Aoxomoxoa*, [Deezer 366840](#), [Spotify 1Hd5JgVdf45pyZJiUyIe9w](#).
406. **Suzanne Vega** (1959-). *Luka* (1986; 4 min.). *Tom's Diner* (1987; 2 min.). Track 2, 1 on the album *Solitude Standing*, [Deezer 124674](#), [Spotify 48Ej1CDmpsETIImicgiXWC](#), [Spotify 6z4qThYByGBpkfZJCm3UqQ](#).
407. **James "Jim" Morrison** (1943-1971). *Break on through (to the other side)*. *Soul Kitchen*. *Light my Fire* (with Robert Krieger (1946-), Raymond "Ray" Manzarek Jr. (1939-2013), John Densmore (1944-), 1967; 3, 4, 7 min.). The Doors (these and following), track 1, 2, 6 on the album *The Doors*, [Deezer 340878](#), [Spotify 6ToM0uwxtpK09CMpbPGYvM](#), [Spotify 2Xdc6qyaFBJZ8QW1KhpVci](#), [Spotify 5uvosCdMIFdTXhoazkTI5R](#).  
*People are strange* (with Krieger). *When the Music's over* (with Krieger, Manzarek, Densmore, 1967; 2, 11 min.). Track 7, 10 on the album *Strange Days*, [Deezer 340880](#), [Spotify 1Jmqubf9kGkWeYQXQKImL5](#), [Spotify 42dsUTJpzMWUJfEkzsbKWl](#).  
*Hello, I love you*. *Spanish Caravan* (with Krieger, Manzarek, Densmore, 1968; 2, 3 min.). Track 1, 7 on the album *Waiting for the Sun*, [Deezer 381016](#), [Spotify 3bWGaQVeYKMILss40mPgNn](#), [Spotify 32bJv8V2Xgi5mtxdPcsi8Bon](#).  
*Waiting for the Sun*. *Ship of Fools* (with Krieger). *The Spy*. *Queen of the Highway* (with Krieger, 1970; 3-4 min.). Track 2, 6, 8, 9 on the album *Morrison Hotel*, [Deezer 81314](#), [Spotify 6KVM6U9Wcxgjh0jDjoRDgh](#), [Spotify 2r63hMQCds09Rf30DrNTav](#), [Spotify 3yDEadQDdmdxYBOeMX6bDW](#), [Spotify 1tBMs9Rmw3UMvPJrsXsUyL](#).  
*L. A. Woman*. *L'America*. *Riders of the Storm* (with Krieger, Manzarek,

- Densmore, 1971; 8, 5, 7 min.). Track 5, 6, 10 on the album *L.A. Woman*, [Deezer 6415260](#), [Spotify 6DmfWj5kOa1fX8AwN9byOn](#), [Spotify 4RE79d7ACKfTPC7qE65xpi](#), [Spotify 14XWXWv5FoCbFzLksawpEe](#).
408. **Robert “Robby” Krieger** (1946-). *You’re lost little Girl* (1968; 3 min.). The Doors (this and following), track 2 on the album *Strange Days*, [Deezer 340880](#), [Spotify 5onlaW8X1ps8VS4DhxpFom](#). *Touch me* (1969; 3 min.). Track 2 on the album *The soft Parade*, [Deezer 340879](#), [Spotify 4BVE5tIIPYabZcYCbephNW](#).
409. **Vincent “Alice Cooper” Furnier (1948-)**. *Halo of Flies* (with Glen Buxton (1947-1997), Dennis Dunaway (1946-), Neil Smith (1947-)). *Desperado* (with Michael Bruce (1948-), 1971; 8, 7 min.). Alice Cooper (this and following), track 3, 8 on the album *Killer*, [Deezer 86972](#), [Spotify 26uVP8g7Uijo0zuN22De3x](#), [Spotify 4qOn1sADfGJRIJfjkt2rZ2](#). *School’s out* (with Bruce, Buxton, Dunaway, Smith, 1972; 3 min.). Track 1 on [Deezer 86986](#), [Spotify 5Z8EDau8uNcP1E8JvfmfkZe](#). *Elected* (with same). *No More Mr. Nice Guy* (with Bruce, 1973, 4, 3 min.). Track 3, 6 on the album *Billion Dollar Babies*, [Deezer 86966](#), [Spotify 32wcgD2iId0smNDyjUNvd8](#), [Spotify 11YrQMOKriB4javZheTFNt](#). *Muscle of Love* (with Bruce, 1973; 4 min.). Track 6 on [Deezer 927096](#), [Spotify 6o654v2HBAGpHkengW9g6i](#). *Welcome to my Nightmare. Only Women Bleed. Years ago* (both with Richard “Dick” Wagner (1942-2014), 1975; 5, 6, 3 min.). Track 1, 5, 8 on the album *Welcome to my Nightmare*, [Deezer 1345195](#), [Spotify 0mtUvL8w3vQiMm93AfnRpO](#), [Spotify 59xDvLlKHcLI0c9CSmzxSN](#), [Spotify 6fjTVP1p3sS7vzPzeaEpry](#). *Road Rats. King of the Silver Screen* (based on cartoon film tune, both with Wagner and Robert “Bob” Ezrin (1949-), 1977; 5, 6 min.). Track 3, 6 on the album *Lace and Whiskey*, [Deezer 366212](#), [Spotify 0gmy6JgwgpxTjH3IVkrRyi](#), [Spotify 7JDq9JxmldognrwVXDxULF](#). *Skeletons in the Closet* (with Duane Hitchings, 1981; 4 min.). Track 6 on the album *Special Forces*, [Deezer 340038](#), [Spotify 40GITaBdGtMPX7b7en0kl8](#). *Give it up* (with “Kane” Robert Atlas (1962-), 1986; 4 min.). Track 2 on the album *Constrictor*, [Deezer 118404](#), [Spotify 6JWuKV56mc25J2hO9N4Tb](#). *Poison. I’m your Gun* (with John “Desmond Child” Barrett (1953-), John McCurry (1957-), 1989; 4 min.). Track 1, 10 on the album *Trash*, [Deezer 7095340](#), [Spotify 2PJzS43rC515vfZasSVWba](#), [Spotify 1pHYKr3t1JfCRJowaplQhp](#). *Lost in America* (with Dan Wexler, Bob Pfeifer, 1994; 4 min.). Track 3

- on the album *The last Temptation*, [Deezer 111872](#),  
[Spotify 3JCBkPXhAlnIDavF2l7ULg](#).
410. **Rolf Kempf**. *Hello Hooray* (1973; 4 min.). Alice Cooper, track 1 on the album *Billion Dollar Babies*, [Deezer 86966](#),  
[Spotify 69yLvoepwaaD6xtVJPPOLx](#).
411. **Arthur Lee (1945-2006)**. *Seven plus seven is...* (1981; 3 min.). Alice Cooper, track 2 on the album *Special Forces*, [Deezer 340038](#),  
[Spotify 1qGgp7j5L2x8jMeWwP0mpk](#).
412. **Paul Cook (1956-), Stephen Jones (1955-), Glen Matlock (1956-), John Rotten (1956-)**. *Anarchy in the UK* (1976; 4 min.). *God save the Queen* (with use of anthem written around 1600, 1977; 4 min.). Both performed by Sex Pistols, track 2, 1 on the album *God save the Queen*, [Deezer 1475641](#), [Spotify 2EMPjK3b3YRaeKSKQU6Z3e](#),  
[Spotify 3k0oWH4ShquolNyjJR0CG9](#).
413. **Declan “Elvis Costello” MacManus (1954-)**. *Chemistry Class* (1979; 3 min.). Elvis Costello, track 11 on the album *Armed Forces*, [Deezer 120686](#), [Spotify 7Fk077HXjbNcziTuTlqplm](#).
414. **Deborah Angela “Debbie Harry” Tremble (1945-)**. *X offender* (with Gary “Valentine” Lachman (1955-)). *Little Girl Lies* (1976; 3, 2 min.). Blondie (this and following), track 1, 2 on the album *Blondie*, [Deezer 299946](#), [Spotify 2Yn7a6j6jWq9xzQFP2myDS](#),  
[Spotify 7z1W9g9TXBoqFFqj7jTvs](#).  
*I’m on E* (with Chris Stein, 1959-), 1978; 2 min.). Track 7 on the album *Plastic Letters*, [Deezer 299944](#), [Spotify 7ffOfTL5BF16SPtpz68lgu](#).  
*One Way or Another* (with Nigel Harrison (1951-)). *Heart of Glass* (with Stein, 1978; 4, 6 min.). Track 2, 10 on the album *Parallel Lines*, [Deezer 299943](#), [Spotify 4cQJ27R11K634x5qCOWKW5](#),  
[Spotify 4niYgqetPxqqPn7oR2XXLX](#).  
*Dreaming* (with Stein). *Union City Blue*. *Eat to the Beat* (both with Harrison). *Atomic* (with D. Festri). *Victor* (with Infante, 1980; 3-5 min.). Track 1, 3, 5, 9, 11 on the album *Eat to the Beat*, [Deezer 299945](#),  
[Spotify 3W0xbvrZqaa03ZZEDhVQ0r](#),  
[Spotify 27pRt9vwkrFUFp9lgzKkCl](#),  
[Spotify 27pRt9vwkrFUFp9lgzKkCl](#),  
[Spotify 6eOHOpNXzYUx79NDB4dMRd](#),  
[Spotify 5pOmmYAKsFw09JIOvmOJMM](#).  
*War Child* (with Harrison, 1982; 4 min.). Track 6 on the album *The Hunter*, [Deezer 323151](#), [Spotify 4Y04AQPbEqtaUvd8ixNmnT](#).  
*Jump jump*. *Chrome* (both with Stein, 1981; 4 min.). Debbie Harry (this and following), track 1, 3 on the album *KooKoo*, [Deezer 326104](#), [Spotify 3ssgMCKbrffTse68h3a6IM](#), [Spotify 0NVc0JhEbZKhovX3dqGhe4](#).  
*I want you* (with guitar insert by Antoinette Colandero). *French Kissing in the USA*. *Rockbird* (both with Stein, 1986; 3-5 min.). Track 1, 2, 7 on the album *Rockbird*, [Deezer 393299](#),  
[Spotify 6aemRmqx8Xz86eMUqx70cv](#),



- [Spotify](#) 6frBEXOIYtYWJgQ33GCjB9w,  
[Spotify](#) 77COBS1D05Q6CHd2gtfllY.  
*Deep End* (with Barbare “Barb” Morrison (1967-), Christian Nieland, 2007; 3 min.). Track 4 on the album *Necessary Evil*, [Deezer 335465](#),  
[Spotify](#) 6QyL2NQn122c15cJrcbLVK.  
*Once more into the Bleach* (remix album 1988; including additional songs with other composers). [Deezer 303161](#),  
[Spotify](#) 3weiCRKaUcagRBruXXenf7.
415. **Chris Stein** (1959-). *Detroit 442* (with Jimmy Destri (1954-), 1978; 2 min.). Blondie (this and following), track 12 on the album *Plastic Letters*, [Deezer 299944](#), [Spotify](#) 1eupzURWrfKLBVtYEbGnF6.  
*Sunday Girl* (1978; 6 min.). Track 9 on the album *Parallel Lines*, [Deezer 299943](#), [Spotify](#) 4niYgqetPxqqPn7oR2XXLX.  
*Shayla* (1979; 4 min.). Track 4 on the album *Eat to the Beat*, [Deezer 299945](#), [Spotify](#) 61brRFhPO4OzuctXW8M77u.
416. **Jimmy Destri** (1954-). *Accidents never happen* (1979; 4 min.). Blondie, track 6 on the album *Eat to the Beat*, [Deezer 299945](#),  
[Spotify](#) 78gbAINeq9qjmdUczMjiiim.
417. **Bernard Edwards** (1952-1996), **Nile Rodgers** (1952-). *Backfired* (1981; 5 min.). Debbie Harry, track 6 on the album *KooKoo*, [Deezer 326104](#), [Spotify](#) 5Wmq5gt51JqHY8AY7QNrGL.
418. **Jerry Ragovoy** (1930-2011). *Try (just a little bit harder)* (with Chip Taylor (1940-), 1969; 4 min.). Janis Joplin & band, track 3:1 on the album *Box of Pearls*, [Deezer 96031](#), track 1 on the album *I got dem ol' kozmic Blues again Mama*, [Spotify](#) 5Icjqizh8TnwHdejZQQGQ.  
*Get it while you can* (with Mort Schuman, (1936-1991), 1971; 3 min.). Janis Joplin, track 10 on the album *Pearl*, [Deezer 10506120](#),  
[Spotify](#) 2Xi0CVnGzC2Tft3DLaQO4p.
419. **Janis Joplin** (1943-1970). *Move over. Mercedes Benz* (with Bob Neuwirth (1939-), Michael McClure (1932-), 1971; 4, 2 min.). Track 7, 8 on the album *Pearl*, [Deezer 10506120](#),  
[Spotify](#) 7D4pcNLOkDLKYqaTwQPfyb,  
[Spotify](#) 4LqzeVdV9QbNBifTELhhAZ.
420. **Kris Kristoffersen** (1936-). **Fred Foster** (1931-). *Me and Bobby McGee* (1971; 4 min.). Janis Joplin, track 7 on the album *Pearl*, [Deezer 10506120](#), [Spotify](#) 5v0ma8DgbpKEiiRxDhW2eQ.
421. **Sheldon “Shel” Silverstein** (1930-1999). *A boy named Sue* (1969; 4 min.). *Freakin’ at the Freaker’s Ball*. *The Cover of the Rolling Stone*. *Queen of the Silver Dollar*. *I got stoned and I missed it*. (1972; 3-5 min.). *Sylvias Mother* (1973; 4 min.). Silverstein or Dr. Hook & the Medicine Show, track 24, 3, 15, 21, 23, 9 on the album *Best of Silverstein*, [Deezer 73940](#), [Spotify](#) 6TOjf2kQBLzFnOzjyQJ4yf,  
[Spotify](#) 2qWe48bLV7O73Ny40yK4EQ,  
[Spotify](#) 3Icn8qrgxTborlyPOH7AqN,  
[Spotify](#) 5kJNKPRPmm558CeRbEAmiW,

- [Spotify](#) 30TRFdbXymSCHha5UxTPrv,  
[Spotify](#) 1DxDoh8iFmM0NveVyOUqTc.  
*Stacey Brown got two. Liberated Lady* (1972; both 3 min.). Dr. Hook,  
 track 4, 11 on the album *Freakin' at the Freaker's Ball*,  
[Youtube](#) watch?v=E6-zTy6DZ3E,  
[Youtube](#) watch?v=oRRKSp02f74.  
*The wonderful Soup Stone* (1973; 4 min.). Dr. Hook, track 11 on the al-  
 bum *Belly up!*, [Deezer 673773](#),  
[Spotify](#) 7qZF2vHDUvVQwIEtNU2BYZ.
422. **Dennis Locorriere** (1949-), **Ron Haffkine**, **Sam Weedman**. *Baby makes her blue Jeans talk* (1982, 4 min.). Dr. Hook & Ray Sawyer, track 12 on the album *With Love*, [Deezer 9192821](#),  
[Spotify](#) 57JHLH8ksEJGCQtsPkFGef.
423. **Douglas “DeeDee Ramone” Colvin** (1951-2002). *Blitzkrieg Bob* (with Tamás “Tommy Ramone” Erdély (1949-2014), 1976, 2 min.). Ramones (this and following), track 1 on [Deezer 467349](#),  
[Spotify](#) 33iQW2OneB0oNh2NfrAzqW.  
*Teenage Lobotomy* (with Tommy, John “Johnny Ramone” Cum-  
 mings (1948-2004), Jeffrey “Joey Ramone” Hyman (1951-2000),  
 1977; 2 min.). Track 8 on the album *Rocket to Russia*, [Deezer 1347314](#), [Spotify](#) 4f0Kvw1jpTxQoWOV1iVYDG.  
*Rock ‘n’ Roll Radio* (with Johnny, Joey, 1980; 3 min.). Track 6 on the  
 album *LocoLive*, [Deezer 301258](#),  
[Spotify](#) 46sBXDa3wqKuTvFlvm5mPz.  
*Psycho Therapy* (with Johnny, 1983; 3 min.). Track 7 on the album  
*Subterranean Jungle*, [Deezer 273184](#),  
[Spotify](#) 2ts97xvejbOEi0H5LAVCX8.
424. **Billie Armstrong** (1972-), **Michael “Mike Dirnt” Pritchard** (1972-),  
**Frank “Te Cool” Wright III** (1972-). *Longview. When I come around*  
 (1994; 4, 3 min.). Green Day (this and following), track 4, 10 on the al-  
 bum *Dookie*, [Deezer 81912](#), [Spotify](#) 3LRJbFT9rKoKv4aW7PuBJC.  
[Spotify](#) 1Dr1fXbc2IxaK1Mu8P8Khz.  
*An American Idiot* (rock opera, 2004; 57 min.). [Deezer 92118](#),  
[Spotify](#) 4gLWIGr23YLNwzLoG2wfKm.
425. **James “Jimmy” Page** (1944-). **Robert Plant** (1948-). *Good Times bad Times* (with John “Paul Jones” Bakdwin (1946-), John Bonham (1948-  
 1980), 1969; 3 min.). Led Zeppelin (this and following), track 1 on  
[Deezer 7824584](#), [Spotify](#) 0QwZfbw26QeUoIy82Z2jYp.  
*Whole Lot of Love* (with same plus Willie Dixon (1915-1992), 1969; 5  
 min.). Track 1:1 on the album *Led Zeppelin II*, [Deezer 7824595](#),  
[Spotify](#) 0hCB0YR03f6AmQaHbwWDe8.  
*Immigrant Song* (1970; 2 min.). Track 1 on the album *Led Zeppelin III*,  
[Deezer 7823038](#), [Spotify](#) 6kjlVJLh2DBsSQtqVzFh8I.
426. **Anthony “Tony” Iommi** (1948-). **Terence “Geezer” Butler** (1949-),



- William “Bill” Ward** (1948-), **John “Ozzy” Osbourne** (1948-). *Iron Man* (1970; 6 min.). Black Sabbath, track 4 on the album *Paranoid*, [Deezer 7562672](#), Spotify 4HzdhXWJqczW6gOIXT6QRH.
427. **Neil Diamond** (1941-). *Kentucky Woman* (1968; 5 min.). Deep Purple, track 1:4 on the album *Platinum Collection (Book of Taliesyn)*, [Deezer 299459](#), Spotify 3r15e4tFTIWewJi4TjLeGT.
428. **Richie Blackmore** (1945), **Ian Gillan** (1945-), **Roger Glover** (1945-), **John Lord** (1941-2012), **Ian Paice** (1948-). *Woman from Tokyo* (1973; 6 min.). Deep Purple, track 2:11 on the album *Platinum Collection (Who do we think we are)*, [Deezer 299459](#), Spotify 6hzu1SR1YbSRlzfSFSsGhh.
429. **James Hetfield** (1963-), **Lars Ulrich** (1963-). *Hit the lights. No remorse* (1983; 4, 6 min.). Metallica, track 1, 8 on the album *Kill them All*, [Youtube](#) watch?v=aAITxlCsj4Y.  
*That was just your Life. Cyanide* (with Kirk Hammett (1962-), Robert Trujillo (1964-), 2008, both 7 min.). Metallica, track 1, 6 on the album *Death Magnetic*, [Youtube](#) watch?v=llpRedlLapA.
430. **Till Lindeman** (1963-), **Christoph Schneider** (1966-), **Christian Lorenz** (1966-), **Oliver Riedel** (1971-), **Richard Kruspe** (1967-), **Paul Landers** (1964-). *Heirate mich* (1995; 3 min.). Rammstein, track 8 on the album *Herzlied*, [Deezer](#) artist/464.  
*Benzin* (2005; 4 min.). Track 1 on the album *Rosenroth*, [Youtube](#) watch?v=MgavgIS00sk.
431. **Mark Bolan** (1947-1977). *Telegram Sam* (1972; 4 min.). T. Rex (this and following), track 3 on the album *Hits*, [Deezer 1119002](#), track 1:3 on the album *Slider*, [Spotify](#) 58zvkcTcVYecJvk5fl44PyV.  
*20<sup>th</sup> Century Boy* (1973; 4 min.). Track 5 on the same album, track 1:19 on the album *Tanx Extended*, [Spotify](#) 6Soku1wiB6mfCQp2s2W6a6.
432. **David “Bowie” Jones** (1947-2016). *Lust for Life* (1977; 5 min.). Iggy Pop, track 1 on the album *Lust for Life*, [Deezer 304127](#), [Spotify](#) 7egQFB1zrDcvy3kdTaKbpc.  
*Space Oddity* (1969; 5 min.). *Ziggy Stardust* (1972; 3 min.). *Let’s dance* (1983; 4 min.). *Under Pressure* (with members of Queen; 4 min.). *Up the Hill backwards* (1981; 3 min.). David Bowie, Track 1:2, 1:4, 3:1, 3:3, 3:8 on the album *Platinum Collection*, [Deezer 301236](#), [Spotify](#) 2Z9vxEQVzEdj5Ph9JLUzDo, [Spotify](#) 5BXuzlWuYmaet2em30beYi, [Spotify](#) 4hll8bbk4qCeHGRMEyM9xX, [Spotify](#) 6inw6esWI4spnBSMR0wPDS, [Spotify](#) 4pSQFzHnz4jYBfcE5tDsIh.
433. **Ricky Gardiner** (1948-). *The Passenger* (1977; 5 min.). Iggy Pop, track 4 on the album *Lust for Life*, [Deezer 304127](#), [Spotify](#) 3yP0cohc97BUNJegvmSVg.
434. **Paul Roberts** (1948-). *Driver’s Seat* (1978; 4 min.). Sniff ‘n’ the Tears (this and following), track 1 on the album *Fickle Heart*, [Deezer 6202880](#),

- [Spotify](#) 0fJFBbpUxTwjhh1ScBQjeX.  
*The hand of Fate. Company Man. You may find your Heart* (1982, all 5 min.). Track 1, 3, 7 on the album *Ride Blue Divide*, [Deezer 6203314](#),  
[Spotify](#) 66XJtpJiBjskZLthxYjaOi,  
[Spotify](#) 4lxlEX2hXsy0UILOvrM24,  
[Spotify](#) 27PHckZHVuGGIC214VWow0.
435. **Merle Haggard** (1937-2016). *Hungry Eyes* (1968; 3 min.). Sniff'n' the Tears, track 2 on the album *Ride Blue Divide*, [Deezer 6203314](#),  
[Spotify](#) 3GyItsQNawhsODz2xGPUTo.
436. **Les Davidson, Jamie Lane, Nick South, Mike Taylor**. *Gold* (1982; 5 min.). Sniff 'n' the Tears, track 8 on the album *Ride Blue Divide*, [Deezer 6203314](#), [Spotify](#) 2hMUtbdtixKqxIhMI3hgpK.
437. **Lol Mason**. *Moonlight (shake my hand and leave)* (with Steve Broughton, Max Thomas). *Dealy delicious* (with Mike Slamer). *Sunset Boulevard* (with Broughton, Thomas). *Haymaking Time* (with Slamer, Thomas, Chris Dunn, Roger Kent, Roy Ward, 1976; 4-6 min.). City Boy (this and following), track 1, 2, 4, 9, [Deezer 819434](#),  
[Spotify](#) 5PxjNebhawW0jBZW110uC4,  
[Spotify](#) 4BqmWdvnvM7W9SfF30Z1vi,  
[Spotify](#) 3vpATpyd0tEXVTc6KTiD6N,  
[Spotify](#) 1qYeb1uSbK9U40cJu4mMN8.  
*Momma's Boy* (with Broughton). *Narcissus. Dinner at the Ritz* (both with Thomas). *State Secrets – a Thriller* (with Slamer, Thomas, 1976; 4-7 min.). Track 1, 3, 4, 7 on the album *Dinner at the Ritz*, [Deezer 819429](#),  
[Spotify](#) 274CyukBK5DFneS2aUdITN,  
[Spotify](#) 3Q4m7hWQV0rXIO4MPAn5SH,  
[Spotify](#) 0uXiRWcYwNtzsXHwi58CGF,  
[Spotify](#) 22qc5PUM6gXfncNIR6IWb.  
*Dear Jean (I'm nervous)* (with Slamer). *She's got Style. Young men gone West. One after Two* (all with Thomas, 1977; 3-6 min.). Track 2, 4, 6, 8 on the album *Young Men gone West*, [Deezer 819430](#),  
[Spotify](#) 5cpqqIREIKMgtHw0TLyg1Y,  
[Spotify](#) 5vhDEnUmzQw6IkHMhQqhXL,  
[Spotify](#) 069zQLMydN5hpZN7SzCXDG,  
[Spotify](#) 2ZddExXt8NJLE483hYTGo3.  
*Cigarettes* (with Broughton, Slamer). *The World loves a Dancer* (with Thomas, 1978; 6, 3 min.). Track 5, 8 on the album *Book Early*, [Deezer 819431](#), [Spotify](#) 3RLlrT2zFVkeF0VBHgu7jq,  
[Spotify](#) 3FHy0AWnVKDNHzwKDqZ1zp.  
*Ambition* (with Slamer, Thomas, 1979; 13 min.). Track 8 on the album *The Day the Earth caught Fire* [Deezer 819433](#),  
[Spotify](#) 5FfjDVgskQemZbTGWiQt0S.
438. **Paul "Bono" Hewson** (1960-), **David "Edge" Evans** (1961-), **Adam Clayton** (1960-), **Laurence "Larry" Mullen Jr.** *Sunday bloody Sunday* (1983; 5 min.). U2 (this and following), track 1 on the album *War*,

- [Deezer 161963](#), [Spotify](#) 5gFkAC68P66ZNVKXKjYtDm.  
*Pride (in the Name of Love)* (1984; 4 min.). Track 2 on the album *Unforgettable Fire*, [Deezer 422136](#), [Spotify](#) 65E62rOSbm7SZbAMYjNTJq.  
*City of blinding Lights* (2004; 6 min.). Track 5 on the album *How to dismantle an atomic Bomb*, [Deezer 230587](#),  
[Spotify](#) 1F6tJQxkLDojD21hKrEzwJ.
439. **Ron Mael** (1945-). *This town ain't big enough for both of us. Barbecue* (1972; both 3 min.). Sparks, track 1, 11 on the album *Kimono my House* (2006 re-issue), [Deezer 228929](#), [Spotify](#) 24Ja9b0r3vZDIYKfH8ITVv,  
[Spotify](#) 3VeIjN06Ztjibij7mYQuoA.
440. **Robert Hardy** (1980-), **Alex Capranos** (1972-), **Nickolas "Nick" McCarthy** (1974-), **Paul Thomson** (1976-), **Russell Mael** (1948-), **Ron Mael** (1945-). *Dictator's Son* (2015; 4 min.). FFS, track 3 on the album *FFS*, [Deezer 10521222](#), [Spotify](#) 5ueNsCUAAUZbf0za71jRPJ.
441. **David Foster** (1949-), **Fee Waybill** (1950-), **Steve Lukather** (1953-). *She's a beauty. Fantastic Delusion. Theme park* (1983; 3-4 min.). The Tubes, track 1, 8, 10 on the album *Outside Inside*, [Deezer 309175](#),  
[Spotify](#) 7HF88mJXq8DpotZohoW2mo,  
[Spotify](#) 5v2Rpie3rDWkflGbrRaj3JY,  
[Spotify](#) 3JhCDYRjQnT9I2fRkPcjHw.
442. **William "Bill" Spooner** (1949-), **Vince Welnick** (1951-2006). *Smoke* (with Michael Cotton). *Hit Parade* (1977; 5, 4 min.). The Tubes, track 1, 2 on the album *Now*, [Deezer 9884144](#),  
[Spotify](#) 6RHw4pUtPxIfPEZx8WB2su,  
[Spotify](#) 1DyxMUAh6vdSoaiXbtGeMw.
443. **Barton "Lee" Hazelwood** (1929-2007). *This Town* (1977; 3 min.). The Tubes, track 9 on the album *Now*, [Deezer 9884144](#),  
[Spotify](#) 030qr4PKo64EOL4LC2QSxp.
444. **John Lennon**, **Paul McCartney**. *I saw her standing there* (1978; 3 min.). The Tubes, track 12 on the live album *What do you want*, [Deezer 160570](#), [Spotify](#) 2F5NxV9xCyTXZ65zAxik2d.
445. **Bryan Ferry** (1945-). *Virginia Plain* (1972, 3 min.). Roxy Music (this and following), track 4 on [Deezer 302068](#),  
[Spotify](#) 5ZgNecJcN9SSopnmCTlpXs.  
*More than this. Avalon* (1982; 5, 4 min.). Track 1, 3 on the album *Avalon*, [Deezer 302075](#), [Spotify](#) 6N7gPTru90HYLRLUIVDQ185,  
[Spotify](#) 7iWIdiJIKvJ4PjFYVrWLUU.
446. **Sandii (Suzuki)**, **Makoto Kubota**. *Heat Scale. The great Wall. Tohmei Ningen. El Puzzlo* (1981; 3-5 min.). Sandii & the Sunsetz (this and following), track 1, 2, 3, 5 on the album *Heat Scale*,  
[Youtube](#) watch?v=FXwmeDyDrFw, [Youtube](#) watch?v=IPJ5v0dkEC0,  
[Youtube](#) watch?v=ILDVDU9WZYk, [Youtube](#) watch?v=jAP6tOTN\_SU.  
*Dream of Immigrants* (1982; 3 min.). [Youtube](#) watch?v=JT3BFDqyyIE.  
*Calling you* (1983; 4 min.). [Youtube](#) watch?v=cbgtKdqd0Y. Composers

are not identified.

447. **Yukihiro Takahashi** (1952-). *La Femme Chinoise* (1978; 6 min.). Yellow Magic Orchestra (this and following), track 7 on the album *Yellow Magic Orchestra*, [Youtube](#) watch?v=Uy5XPdyhzfw.  
*Expecting Rivers* (with Sakamoto, 1983; 5 min.). Track 9 on the album *Naughty Boys*, [Youtube](#) watch?v=BEjLp6LEqgs.
448. **Ryuishi Sakamoto** (1952-). *Technopolis* (1979). Yellow Magic Orchestra (this and following), track 1 on the album *Solid State Survivors*, [Spotify](#) 4wFVtmJg0DdVyCNiSZyWkC, [Youtube](#) watch?v=EU-J73Y-lqM. *1000 Knives* (1981; 5 min.). Track 5 on the album *BGM*, [Youtube](#) watch?v=hIw3kT2Q9Zk.
449. **Harry Vanda** (1946-), **George Young** (1946-). *Friday on my Mind. Happy is the Man* (1967; both 3 min.). Easy Beats, track 6, 7 on [Deezer](#) 2672591, [Spotify](#) 1pZ7M3ZlZNGCaZQXFzKVst, [Spotify](#) 5JXGdwiFXTaxLQA56DvbkI.
450. **Robert “Rob” Hirst** (1955-), **James “Jim” Moginie** (1956-). *Jimmy Sharman’s Boxers. Best of both Worlds. Helps me helps you* (1984; 7, 4, 4 min.). Midnight Oil, track 5, 2, 9 on the album *Red Sails in the Sunset*, [Deezer](#) 211123, [Spotify](#) 5C7HNMVz7wck8OPkSLPLBi, [Spotify](#) 5Zht9Fe9jAPhctOCCeSbir, [Spotify](#) 2ZarjmNbrSNRwhuEDyjXyM.
451. **Peter Garrett** (1953-), **James “Jim” Moginie** (1956-). *Brave Faces* (1981; 5 min.). Midnight Oil (this and following), track 2 on the album *Place without a Postcard*, [Deezer](#) 211124, [Spotify](#) 0zhxWVCqlhsXYnTiO5TKsV.  
*Short Memory. Power and the Passion* (with Rob Hirst (1955-), 1982; 4, 6 min.). Track 3, 7 on the album *10, 9, ..., 1*. [Deezer](#) 244273, [Spotify](#) 17przHvFXGxNBhHIssqzbS, [Spotify](#) 75SH7qKifZ0Mz14UFmps31.  
*When the Generals talk. Sleep* (with Hirst). *Who can stand in the Way. Bells and Horns in the Back of beyond* (with Hirst, Peter Gifford (1955-), Martin Rotsey). *Shipyards of New Zealand* (1984; 3-6 min.). Track 1, 3, 7, 11, 12 on the album *Red Sails in the Sunset*, [Deezer](#) 211123, [Spotify](#) 4ATH2H6PfLdKTOozK8JCLM, [Spotify](#) 3GFs4vuCJTj2VjGzH7bln2, [Spotify](#) 4IvDCDXIaah0CU2RxcZWA, [Spotify](#) 4YUtAkbbiCE7WTmgmdgIAC, [Spotify](#) 11Np4TVeMukaeD77wNS4o3.  
*The dead Heart* (with Hirst, 1987; 5 min.). Track 6 on the album *Diesel & Dust*, [Deezer](#) 1207169, [Spotify](#) 202n8eF4e7qfeUGcFwWQFp.
452. **James “Jim” Moginie** (1956-). *Earth and Sun and Moon* 1993; 5 min.). Midnight Oil, track 4 on the album of the same title, [Deezer](#) 211035, [Spotify](#) 3K5sUVhmbYPuvjhwXoraB6.
453. **Colin Hay** (1953-). *Down under* (with Ronald “Ron” Strykert (1957-)). *Who can it be now?* (1981; 4, 3 min.). Men at Work (this and following),

- track 3, 1 on the album *Business as Usual*, [Deezer 7093930](#),  
[Spotify](#) 3ZZq9396zv8pcn5GYVhxUi,  
[Spotify](#) 5rfJ2Bq2PEL8yBjZLzouEu.  
*Overkill* (1983; 4 min.). Track 2 on the album *Cargo*, [Deezer 78590](#),  
[Spotify](#) 6hIddD3tks37viho5QdOST.
454. **Brian “Tim” Finn** (1952-). *Walking down the Road. Stranger than Fiction* (both with Philip “Phil” Judd (1953-), 1975; 5, 7 min.). Split Enz (this and following), track 1, 5 on the album *Mental Notes*, [Deezer 393567](#), [Spotify](#) 2qtxH0OujWiYUTdjXbSS2,  
[Spotify](#) 1L40mPYz9qd7UgHN1OiKhJ.  
*Lovey Dovey* (with Judd, 1976; 3 min.). Track 15 on the album *The Collection*, [Deezer 311489](#), [Spotify](#) 7bDZGPyh8J92LUBsBDFKxp.  
*My Mistake* (with Anthony “Eddie” Rayner (1952-), 1977; 3 min.). Track 2 on the album *Dizrythmia*, [Deezer 393566](#),  
[Spotify](#) 3LC1KIHe1i76CXg3a1Vnm4.  
*Hermit McDermitt* (1979; 6 min.). Track 20 on the album *Extravagenza*, [Deezer 6842572](#), [Spotify](#) 5FfjcNBqSacEWhqMSqYOiA.  
*Nobody takes me seriously. Poor Boy* (1980; both 3 min.). Track 7, 9 on the album *True Colours*, [Deezer 247724](#),  
[Spotify](#) 75Q7hkr8b2IQBGwueQXdZ7,  
[Spotify](#) 4YzqSUOzGJjIdEvYaKGAQh.  
*Walking through the Ruins. Ghost Girl* (1981; both 4 min.). Track 8, 10 on the album *Waiata*, [Youtube](#) watch?v=SmH28t1Sntw,  
[Youtube](#) watch?v=8EJKYfnxlbs. *Haul away* (1982; 2 min.). Track 6 on the album *Extravagenza*, [Deezer 6842572](#),  
[Spotify](#) 5RUOQhwaxetEAzUJoWdhCa.
455. **Philip “Phil” Judd** (1953-). *Sugar and Spice* (1977; 4 min.). Split Enz, track 4 on the album *Dizrythmia*, [Deezer 393566](#),  
[Spotify](#) 289lMWe1ocelCKcvwWM4Dp.
456. **Neil Finn** (1958-). *I got you. What’s the matter with you. Missing Person* (1980; 3-4 min.). Split Enz (this and following), track 1, 3, 8 on the album *True Colours*, [Deezer 247724](#),  
[Spotify](#) 2tGYZL7TeXIA6XzBsvjwy8,  
[Spotify](#) 2rMx0gl0JltdvWxkwYKOf,  
[Spotify](#) 4YzqSUOzGJjIdEvYaKGAQh.  
*History never repeats. One step ahead.* (1981; both 3 min.). Track 23, 9 on the album *Extravagenza*, [Deezer 6842572](#),  
[Spotify](#) 3eCkrFzVL9yCp3h7MlsVoL,  
[Spotify](#) 5RZKc9QMPPryOAasv4Px83.  
*Iris* (1981; 3 min.). Track 4 on the album *Waiata*,  
[Youtube](#) watch?v=pF72BXV2quw.
457. **Anthony “Eddie” Rayner** (1952-). *Albert of India* (1981; 4 min.). Split Enz (this and following), track 11 on the album *Waiata*,  
[Youtube](#) watch?v=15kRL3dB5Ik. *The lost Cat* (1984; 6 min.). Track 7 on the album *See ya ‘round*, [Youtube](#) watch?v=K3lr5s3gKUc.

458. **Mandawuy Yunupingu** (1956-2013). *Gapu* (arranged folk song, 1992; 5 min.). Yothu Yindi (this and following), track 1 on the album *Tribal Voice*, [Spotify](#) 1YDJ6GArAH2eC2tc1Kb629.  
*Timeless Land* (with W. Marika, S. Kellaway, D. Bridie, 1993; 5 min.). Track 1 on the album *Freedom*, [Youtube](#) watch?v=O7TWJMO4k3k.
459. **Malik Høegh** (1952-), **Per Berthelsen**. *Pivfit nutât* (*New Times*). *Erqasûteqarneq* (*Worry*) (1973; both 3 min.). Sume (this and following), track 1, 7 on the album *Sumut*, [Youtube](#) watch?v=0fhfDqVNiYE.  
*Takomartaq. Aasarisseruttora* (1974; 4, 5 min.). Track 5, 3 on the album *Inuit Nunaat*, [Youtube](#) watch?v=qIdNIZ2cJGs.
460. **Lars "Hug" Haagensen** (1953-), **Anders Brill**, **Nils Torp**, **Jonny Voss**. *Igen og igen* (*Again and again*). *Militzkvinder* (*Militz-Women*). *Bodyguards* (1980; 3-4 min.). Kliché (this and following), track 1, 4, 8 on the album *De samlede Klichéer* (*original: Supertanker*), [Deezer](#) 932841, [Spotify](#) 5xjLGSUpItwbg8Vam3LAqx, [Spotify](#) 3CEkFSFWh6xyDcNmS1xFZ, [Spotify](#) 5OecS6b1HKc2ErQ1rxa2ZA.  
*Bag de røde Bjerge* (*Behind the red Mountains*). *Patrulje. Bravo Charlie. Mama Mama. Ansigt til Ansigt* (*Face to Face*) (1982; 2-5 min.). Track 10, 12, 13, 17, 19 on the album *De samlede Klichéer* (*original: Okay Okay Boys*), [Deezer](#) 932841, [Spotify](#) 4DRptBOWfVEBDYf5aKLuIJ, [Spotify](#) 74oarFQcO8WvOKTr4iB48h, [Spotify](#) 0dT4vMeC7FWILNz4GgtjOq, [Spotify](#) 1Youc6P2IYDXT7y9G2hbJ2, [Spotify](#) 2rlaNo6uKjE58pRw50BbHS.
461. **Christoph "Cris" Karrer** (1947-), **Falk Rogner** (1943-), **John Weinzierl** (1949-). *Archangel Thunderbird* (with Siegfried Lock). *Cerberus* (1970; both 4 min.). Amon Düül II (this and following), track 6, 7 on the album *Yeti*, [Deezer](#) 1585988, [Spotify](#) 7fOpF1rmcD4wpenamuNdp5, [Spotify](#) 1i9JfGftjwPuXffBWuwKNO.  
*One blue Morning. Hallelujah, Live in Jericho* (1977; 8, 4, 13 min.). Track 1, 4, 6 on the album *Almost alive ... and looking fine*, [Youtube](#) watch?v=TbW4vZ72Qh4, [Youtube](#) watch?v=GGRwaxCvA-g, [Youtube](#) watch?v=TbW4vZ72Qh4.
462. **Renate Knaup** (1948-). *Vortex* (with Karrer, 1981; 6 min.). Amon Düül II. Track 1 on the album *Vortex* (Telefunken, re-issued 2005 by Revisited Rec.). *Holy West* (with Rogner, Danny Fischelscher). *Mona* (with Rogner, 1981; both 5 min.). Track 2, 5 on same album, [Youtube](#) watch?v=4R1p9VnUGBw, [Youtube](#) watch?v=amd9ejhPLeY.
463. **Christian "Blixa Bargeld" Emmerich** (1959-), **Mark Chung** (1957-), **FM Freiheit**, **Alexander "Hacke" von Borsig** (1965-), **Andrew "NU Unruh" Chudy** (1957-). *Die Interimsliebendes* (*Interim Lovers*). *Zebulon* (1993; 8, 4 min.). Einstürzende Neubauten, track 1, 2 on the album *Tabula Rasa*, [Deezer](#) 7193186, [Spotify](#) 3pYOkz8edwViTcI47pLEm5,



- [Spotify](#) 2NPcKQmAFSQAVHEDRSul7E.
464. **Carlos Santana** (1947-). *El Farol (the Lantern)* (with KC Porter). *The Calling* (with C. Thompson, 1999; 5, 8, min.). Santana, track 11, 13 on the album *Supernatural*, [Deezer 8248624](#), [Spotify](#) 1guv0JLlFIWlOSy63IY2x, [Spotify](#) 7zXTkSIG2rCEV1zkN7eprO.
465. **Anthony "Tony" Banks** (1950-), **Philip "Phil" Collins** (1951-), **Michael "Mike" Rutherford** (1950-). *Behind the Lines* (1980; 6 min.). Genesis (this and following), track 2:4 on the album *Platinum Collection*, [Deezer 303556](#), [Spotify](#) 36gwSxtJ9WE9G18yNv3QCR. *Land of Confusion* (1986; 5 min.). Track 3 on the album *Invisible Touch*, [Deezer 302792](#), [Spotify](#) 2oiMNaVCul7qmMzpRStjCg.
466. **Peter Gabriel** (1950-). *Darkness* (2012; 7 min.). Track 1:8 on the album *Live Blood*, [Deezer 1755451](#), [Spotify](#) 14gnbbUXRjZLv4lu4ccAUe.
467. **Susan "Siouxsie Sioux" Ballion** (1957-). *Pure* (with John McKay, Steven "Severin" Bailey (1955-), Kenny Morris (1957-)). *Switch* (with McKay, 1978; 2 min.). Siouxsie and the Banshees (this and following), track 1, 10 on the album *Scream*, [Deezer 125496](#), [Spotify](#) 1E6keGpJmVRHEFlzISih2l, [Spotify](#) 2M4NfLz1IJ7spF0kb2DY89. *Happy House*. *Lunar Camel* (both with Severin, 1980; 4, 3 min.). Track 1, 6 on the album *Kaleidoscope*, [Deezer 123110](#), [Spotify](#) 0M1CyBWblWSkeh0UdYH8pn, [Spotify](#) 3MJ09MdIKJ2CdgtRd1rwh7.
468. **Steven "Severin" Bailey** (1955-), **John McKay**. *Jigsaw Feeling*. *Overground* (1978; 5, 4 min.). Siouxsie and the Banshees, track 2, 3 on the album *Scream*, [Deezer 125496](#), [Spotify](#) 3xWTQQm2u9KvPL31DT27eM, [Spotify](#) 3gmedG195wm9KXy0ciZDcw .
469. **David Barbarossa** (1961-), **Leigh Gorman** (1961-), **Malcolm McLaren** (1946-2010), **Matthew Ashman** (1960-1995). *Chihuahua*, *Jungle Boy* (see *Jungle!*) (1981; 4, 3 min.). Bow Wow Wow, track 6, 10 on the album *Love, Peae & Harmony*, [Deezer 101767](#), [Spotify](#) 7gO7NcoGhd14ff1gKTuF2M, [Spotify](#) 4ANBGf1rkrE1GKcgyfEmq.
470. **Simon le Bon** (1958-), **Nicholas "Nick Rhodes" Bates** (1962-), **Nigel John Taylor** (1960-), **Roger Taylor** (1960-), **Andrew "Andy" Taylor** (1981-). *Anyone out there*. *Careless memories*, *Faster than Light* (1981; 4-5 min.). Duran Duran, track 1:3, 5, 13 on [Deezer 506270](#), [Spotify](#) 51WQtx6CKwDZOHvUnU7R17, [Spotify](#) 2OpUc4YgzncQdvWJeqdBJ, [Spotify](#) 32SIDvo91brEHVeoI4Jxne.

## 10. BACK TO BASICS

471. **Éric "Erik" Satie** (1866-1925). *3 Gymnopédies* (1888; 10 min.). P. En-

- tremont, track 11:3-5 on the album *Erik Satie & Friends*, [Deezer 12828942](#), [Spotify 4KCAi0wYUr8hiOil7KjHhx](#).  
*5 Gnossiennes* (1889; 14 min.). JY Thibaudet, track 1:8-1:11, 1:7 on the album *Complete solo piano music*, [Deezer 13139494](#), [Spotify 2ps6O6t9WKTHI3hJrSnuPi](#), [Spotify 6kMncxPJgkSTUzELHHfK3D](#).  
*Première Pensée Rose+Croix* (1891; 1 min.). A. Tharaud, track 1:40 on the album (*Avant-)**Derrière Pensées*, [Deezer 7174785](#), [Spotify 0BgYXxntHbOVbn4lfKgsIC](#).  
*4 Préludes* (1892; 12 min.). JY Thibaudet, track 2:4, 5:3, 5:1, 5:2 on [Deezer 13139494](#), [Spotify 3HStOOsTutQ2XolEq0VYOf](#), [Spotify 6aA7ckUep7vud4WJ5CBKOO](#), [Spotify 2uYdC3bfKibrC9GIPH8wCw](#), [Spotify 5Y67PjlVSkdOUp8hxcXj3p](#).  
*Messe des pauvres* (1893-1895; 12 min.). Orchestre de la Société Conservatoire, Choir R. Duclos: J Laforge, track 1:40-1:46 on the album *Parade, etc.*, [Deezer 743563](#), [Spotify 0XkIXHwpW7aozioPm7QO9D](#).  
*Menus propos enfantins* (1913; 3 min.). JY Thibaudet, track 3:35-3:37 on [Deezer 13139494](#), [Spotify 6jC0Y4al79jQzHkggDBwvu](#).  
*Les pantins dansent* (1913; 2 min.). JY Thibaudet, track 5:20 on [Deezer 13139494](#), [Spotify 7CMRfnAP8chxYSZ7qRSfyh](#).  
*Parades* (1916-1919; 15 min.). Orchestre de la Société Conservatoire: J Laforge, track 1:3-1:8 on the album *Parade, etc.*, [Deezer 743563](#), [Spotify 4qhXHmi2tOsAh5qHiSVkWN](#).
472. **Arvo Pärt** (1935-). *Symphony 1* (1963; 11 min.). Stockholm Symphony Orchestra: N. Järvi, track 1:2 on *20<sup>th</sup> century Classics: A. Pärt*, [Deezer 306276](#), [Spotify 5gRRm9FhSMwCsyA4st3JmS](#).  
*Fratres* (several versions 1976-80; 11 min.). T. Little, track 1:9 on *The very best of Pärt*, [Deezer 615952](#), track 1 on the album *Fratres, etc.*, [Spotify 2qfEeaErLJNO6OKZSdXfsh](#). Orchestral version: G. Shaham, R. Carlson, Göteborg Symphony Orchestra: N. Järvi, track 1 on the album *Tabula Rasa, etc.*, [Deezer 6404952](#), track 1 on [Spotify 1oyHOv2gUzyr6TiN3mD1cu](#).  
*Summa* (1977; 5 min.). Vasari Singers, track 1:1 on [Deezer 615952](#), orchestral version: Estonian National Symphony Orchestra: P. Järvi, track 1:14 on [Spotify 7yMhmpgdTKgrejJIR1EpLB](#).  
*Tabula Rasa* (1977; 23 min.). G. Shaham, A. Anthony, E. Risberg, Göteborg Symphony Orchestra: P. Järvi, track 2-3 on [Deezer 6404952](#), [Spotify 0yDF6WIEGvvGdO7NUy9EQZ](#).  
*Arbos* (1977-2001; 7 min.). B. Bonits, S. Pavlov, track 4 on the album *Sonograms*, [Spotify 5ybJifWvjRj0zxpzIAPJ6](#).  
*Annum per Annum* (1980; 10 min.). HO Ericsson, track 32 on the album *Pärt: 75 year Celebration*, [Spotify 3pICWAlqSpJNu3b21SWheL](#). Version for organ and choir: JE Tolve, Ensemble Vox Clementis: AP Lattik, track 12 on the album *Annum per Annum & Grégorian*, [Deezer 730961](#),



- [Spotify](#) 5VB3Xf8Qqe1jmyI2iaE4OI.  
*Trivium* (1988; 7 min.). JE Tolve, track 2 on [Deezer 730961](#),  
[Spotify](#) 2N6u3omhjCV4r6WBYFgPF0.  
*7 Magnificat Antiphons* (1991; 14 min.). Estonian Symphony Orchestra & Choir: T. Kaljuste, track 2:9-2:15 on [Deezer 306276](#),  
[Spotify](#) 25u8MISi0jMkgBTExE3p6N.  
*Creator Spiritus* (2008 with use of earlier work; 1 hour 14 min.). Theatre of Voices, Ars Nova Copenhagen: P. Hillier, [Deezer 6537218](#),  
[Spotify](#) 6iLhRz8kgFWHBjxysXkH4t.
473. **Philip Glass** (1937-). *Einstein on the Beach* (opera, 1976; 2 hour 44 min.). Glass Ensemble: M. Riesman, [Deezer 7061834](#),  
[Spotify](#) 2WGGP8dkbHANSCTA4eDoQa.  
*Music in 12 Parts* (1974; 3½ hours plus pauses). Glass Ensemble: M. Riesman, [Deezer 361659](#), [Youtube](#) watch?v=kAzhzEjkdcl.  
*Dance 2, 4 for organ* (1978; 29, 18 min.). I. Apkalna, track 2:5 and 2:1 on the album *Bach & Glass Works*, [Deezer 13068248](#),  
[Spotify](#) 6yW7HcenzCYV7B0m5CMafD,  
[Spotify](#) 2upKecO4GeNOWstruss9ki.  
*Protest, Evening Song* (from *Satyagraha*, 1979, 4 min.). D. Perry, New York City Opera: C. Keene, track 6, 7 on [Deezer 7062277](#),  
[Spotify](#) 5owVQGrH6FVjgGVsYMsH1V,  
[Spotify](#) 0ORGKXL2Gq1QBWWRkRiXg4.  
*Facades* (1981; 7 min.). Glass Ensemble: M. Reisman, track 2 on the album *Best of P. Glass*, [Deezer 7068799](#),  
[Spotify](#) 4VYvwHBmfKJKcHBmHmdo5B.  
*The Photographer* (1982; 42 min.). Glass Ensemble: M. Reisman,  
[Spotify](#) 3JwB8swN8cIx1pt6oFfqr4.  
*Koyaanisqatsi* (film music, 1982/2009; 46 min.). [Deezer 231840](#),  
[Spotify](#) 1s73GUjd9LKHwoVuUoIJDg.  
*The Light* (1987; 21 min.). American Composer's Orchestra: D. Davies, track 8 on [Deezer 82455](#), Bournemouth Symphony Orchestra: M. Alsop,  
[Spotify](#) 4EPwVqdSx7DvyhcoKDWHks.  
*Powaqqatsi* (film music, 1988; 1 hour 13 min.). [Deezer 365080](#),  
[Spotify](#) 2P5bSPY1UQ92R5eLflrx5Z.  
*Hydrogen Jukebox* (1990; 1 hour 12 min.). [Deezer 87283](#),  
[Youtube](#) watch?v=p\_Kw\_cRBtus&list=PLTUITwlsdIFQ2MM9JN\_UlLaLTkHerPJJD.
- Passages* (with Ravi Shankar (1920-2012), 1990; 55 min.). [Deezer 1209033](#), [Spotify](#) 5aIvQTbLdtYVjKR9J6Qfko.
474. **Luigi Dallapiccola** (1904-1975). *Il prigioniero* (opera, 1948; 50 min.). New York Philharmonic: A. Gilbert, [Deezer 7279465](#),  
[Spotify](#) 79p3OjxhuJp8MnUeprLG3O.
475. **Luciano Berio** (1925-2003). *Sequenza VI* (1967; 11 min.). S. Guiliani, track 1:12 on the album *Complete Sequences*, [Deezer 175500](#),  
[Spotify](#) 0t2d7qciJX0I8ZxIc2Jelt.

- Sinfonia* (1969; 34 min.). Orchestre Nationale de France and voices: P. Boulez, track 1-5 on the album *Sinfonia & Eindrucke*, [Deezer 83660](#), [Spotify 5JdPI8ZpC44EKRqcmNFZbC](#).
476. **Luigi Nono** (1924-1990). *Il canto sospeso* (1956; 38 min.). Berlin Philharmonic: C. Abbado, track 1-12 on [Deezer 7718204](#), [Spotify 7K85vARXDqDizlXwjEMMFH](#).
477. **Edgard Varèse** (1883-1965). *Density 21.5* (1936; 4 min.). R. leRoy, track 2 on the album *Complete Work*, [Deezer 6254721](#), [Spotify 0Z9RGVGYp1yjPC6joz6Jh7](#).  
*Déserts* (1954; 16 min.). Ensemble Intercontemporain: P. Boulez, track 2 on the album *Carter: Symphony, etc.*, [Deezer 113243](#), [Spotify 66xEBtQJkI29ed8iC2NeBx](#).
478. **John Cage** (1912-1992). *Sonata 1 for prepared piano* (1948; 3 min.). JP Dupuy, track 1 on [Deezer 41473](#), [Spotify 6P42voeOO5ieO76W57mUaa](#).
479. **Elliott Carter** (1908-2012). *Double Concerto for Harpsichord and Piano* (1961; 24 min.). P. Jacobs, C. Rosen, English Chamber orchestra: F. Prausnetz, track 2-4 on the album *Variations for Orchestra, etc.*, [Deezer 7067346](#), [Spotify 71B5tsaKRNxyCpEfiEMIAQ](#).  
*Poems for Louis Zukofsky* (2008; 16 min.). L. Shelton, BBC Symphony Orchestra, M. Owen, track 2:10-2:18 on the album *Music of Elliott Carter*, [Deezer 6278719](#), [Spotify 6bztHm8VFh8IhFfDEGEJaT](#).
480. **Iannis Xenakis** (1922-2001). *Metastaseis* (1954; 9 min.). SWF Symphony Orchestra Baden-Baden: M. Gielen, track 3 on the album *Orchestral Work*, [Deezer 1016387](#), Luxembourg Philharmonic Orchestra: A. Tamayo, track 1 on [Spotify 1efDBHuz4k6Zei6chsAwfq](#).  
*Pléiades* (1979; 31 min.). Brake Drum Perc., track 1-4 on [Deezer 3193931](#), [Spotify 2P3N9gMqP5bHYyUsMk2uuw](#).
481. **George Benjamin** (1960-). *Duet for piano and orchestra* (1956; 12 min.). PL Aimard, Mahler Chamber Orchestra: G. Benjamin, track 2:6 on the album *Written on Skin*, [Deezer 11642914](#), [Spotify 4LcpFZl0xFgd8AIRqD8n4e](#).
482. **Pierre Boulez** (1925-2016). *Piano Sonata 2* (1948; 30 min.). M. Pollini, track 2:1-2:4 on the album *Oeuvres Complètes*, [Deezer 6597670](#), [Spotify 2X8zhhUtQqoxlarxM6GwgS](#).  
*Le marteau sans maître* (1955; 32 min.). H. Sommers, Ensemble Intercontemporain: P. Boulez, track 3:6-3:14 on the same album, [Spotify 4I2KRxEg2uZXpQanCrV0Ve](#).  
*Dérive 1* (1984; 6 min.). Ensemble Intercontemporain: P. Boulez, track 10:1 on the same album, [Spotify 1GQQfBBDqi4TOkzBWsaVi5](#).  
*Domaines* (1969; 15 min.). A. Damiens, track 6:3 on the same album, [Spotify 0abrBVSbGxuUfTSYP68Qhm](#).
483. **Karlheinz Stockhausen** (1928-2007). *Klavierstücke 1-4* (1952; 8 min.). PH Chen, track 1-4 on [Deezer 11733618](#), [Spotify 5Tp0xgWkwlhMn2jizsUZAI](#).

- Kontra-Punkte* (1953; 12 min.). Ensemble Recherche, track 1 on [Deezer 1277521](#), [Spotify](#) 7vObTD6veMdsdI9D312MIC.
- Gruppen für drei Orchester* (1957; 22 min.). Berliner Philharmoniker: C. Abbado, track 2 on the album *Kurtag Grabstein etc.*, [Deezer 6585324](#), track 21 on the album *MModern Masters*, [Spotify](#) 4q9TOIMMnCF3ZEUvPatC8r.
- Kontakte* (1960; 6 min.). Elektronik sounds: K. Stockhausen, track 1 on [Deezer 10623374](#), [Spotify](#) 0lb6qGqN4rxxzWMUYrvuD.
- Licht* (1977-2003). Excerpt: *Halt* from *Donnerstag* (15 min.), M. Stockhausen, track 23-32 on the album *Marcus plays Karlheinz Stockhausen*, in [Deezer 318743](#), [Spotify](#) 1CkV3IUOJjaZoVU002mjuj.
484. **Geörgy Ligeti** (1923-2006). *6 Bagatelles for Wind Quintet* (1956; 13 min.). D. Boyd, J. Sommerville, J. Zoon, C. Abbado, track 1:3-1:8 on the album *Clear or cloudy*, [Deezer 9272752](#), [Spotify](#) 09FyWErJ3rfGWxop0C913P.
- Volumina* (for organ, 1966; 18 min. ). HO Eriksson, track 2:2 on same album, [Spotify](#) 2PpY58wNb1dCHO2lkmzBYL.
- Cello Concerto* (1966; 15 min.). JG Queyras, Ensemble Intercontemporain: P. Boulez, track 3:4-3:5 on same album, [Spotify](#) 4SsHPW8WUO3RHtCpHWRTxJ.
- Lontano* (1967; 13 min.). Wiener Philharmoniker: C. Abbado, track 2:5 on same album, [Spotify](#) 7tUSDGzmFfcOPbLTHOgB1B.
- String Quartet 2* (1968; 21 min.). LaSalle Quartet, track 1:36-1:40 on same album, [Spotify](#) 5arJqzIDG2Sqk1Y37umrRY.
485. **Alfred Schnittke** (1934-1998). *Symphony 1* (1972; 1 hour 16 min.). Royal Swedish Philharmonic Orchestra, L. Segerstam, [Deezer 4658581](#), Russian State Symphonic Orchestra: G. Rostdestwensky, [Spotify](#) 6memj9dEhO7ifJx50oQIIv.
- Piano Quintet* (1976; 28 min.). C. Orbelian, Moscow String Quartet, track 6-10 on the album *Shostakovich Piano Quartet*, [Deezer 3624651](#), A. Schnittke, Borodin Quartet on the album *String Quartet 3 etc.*, [Spotify](#) 4npxCwjOz0JJfMj0kSRlk.
- String Quartet 2* (1981; 22 min.). Kronos Quartet, track 5-8 on [Deezer 381091](#), Molinari Quartet, track 1:7 on [Spotify](#) 18QFH9N3HXcqcW3TuQUPFr.
486. **Olivier Messiaën** (1908-1992). *Le banquet Céleste* (1928; 7 min.). O. Latty, track 2:1 on the album *Organ Works*, [Deezer 6687967](#), [Spotify](#) 6rBpNL2qNfo2h13KC6jDs9.
- Apparition de l'Église Éternelle* (1932; 9 min.). L. Thiry, track 1 on [Deezer 89179](#), [Spotify](#) 4AEeOywnJqhk06UnUj1iiJ.
- Le Nativité du Seigneur* (1935; 1 hour 4 min.). O. Latty, track 1:2-1:10 on [Deezer 6687967](#), [Spotify](#) 4SvyvfYF3VajfREOHS3Ava.
- Les Corps Glorieux* (1939; 55 min.). O. Latty, track 2:4-2:10 on same album, [Spotify](#) 4yf8UfeQekqJTA0AHAbqDJ.
- Messe de Pentecôte* (1950; 25 min.). O. Latty, track 4:8-4:12 on same al-

- bum, [Spotify](#) 0wyDEgvJRdl4for6qMj2Ot.  
*Livre d'Orgue* (1952; 45 min.). O. Latory, track 5:1-5:7 on same album, [Spotify](#) 79LgyFTv2H39eAy5opUOGE.  
*Livre du Saint Sacrement* (1984; 1 hour 41 min.). O. Latory, track 5:8-6.12 on same album, [Spotify](#) 3tqTG1jYY4bQD3f79ba5pM.
487. **Olivier Messiaën** *L'Ascension* (for orchestra 1933; 26 min.). Orchestre Philharmonique de l'ORTF, M. Constant, track 133-136 on the album *Edition*, [Deezer 338892](#), [Spotify](#) 3uAGolymmu7qXAR5lFUraC, *L'Ascension* (for organ 1934; 23 min.). N. Hakim, track 1-4 on [Deezer 89172](#), [Spotify](#) 2neoZvwrM9SqdLTQdjiM.  
*Quatuor pour la Fin du Temps* (1941; 44 min.). J. & E. Pasquier, A. Vacellular, O. Messiaën, on [Deezer 387530](#), J. Bell, S. Isserlis, O. Mustonen, M. Collins, track 5-12 on [Spotify](#) 116MHsjl0jWYgWsFWj3FPL.  
*Visions de l'Amen* (1943; 48 min.). K. & M. Labeque, track 58-64 on [Deezer 338892](#), [Spotify](#) 0PjTOzfrYfx30cQB0baQEY.  
*Vingt Regard sur l'Enfant-Jesus* (1944; 2 hours). Y. Loriod, track 67-86 on same album, [Spotify](#) 1SkMm5Ntomp1zAlsM0d8lp.  
*Turangalila Symphony* (1948; 1 hour 22 min.). M. Béroff, Y. Loriod, London Symphony Orchestra: A. Prévin, track 1:1-1:10 on the album *100<sup>th</sup> Anniversary*, [Deezer 319683](#), JY. Thibaudet, T. Harada, Concertgebouw orchestra: R. Chailly, track 1-10 on [Spotify](#) 5NFrVBOH1hlox9TXWxPoMY.  
*Le merle Noir* (1952; 6 min.). E. Pahud, E. leSage, track 4:15 on same album, L. Wong, O. Messiaën, track 4 on the album *Poulenc: Flute etc.*, [Spotify](#) 2ed0S9uDsCNCSehqIppdSJ.  
*Reveil des Oiseaux* (1953; 23 min.). Orchestre National de France: K. Nagano, track 123-126 on [Deezer 338892](#), [Spotify](#) 1jlRf5hPaLPuiRKRhaGTHM.  
*Des Canyons aux Étoiles* (1974; 1 hour 41 min.). Y. Loriod, Ensemble Ars Novas, M. Constant, track 149-160 on same album, [Spotify](#) 5dirWaihTXxyYmSVoVpnWB.  
*Petite Esquisses d'Oiseaux* (1985; 15 min.). Y. Loriod, track 1-6 on same album, [Spotify](#) 4pOzyqResNM0N7Pquw24sE.
488. **Olivier Messiaën** *Trois petite Liturgies de la Présence Divine* (1944; 38 min.). Y. & J. Loriod, B. Kulinski, Prague Symphony Orchestra: O. Messiaën, track 137-139 on the album *Edition*, [Deezer 338892](#), T. Wirtz, M. Matagne-Cavallé, Bavarian Radio Symphony Orchestra & Choir: G. Wand, [Spotify](#) 4jm0hWftzaNX21sqy31zoz.  
*Cinq Rechants* (1948; 17 min.). M. Couraud, track 53-57 on same album, Stuttgart SW Radio Vocal Ensemble: R. Huber, track 7-11 on [Spotify](#) 3Qar8cEPBfsS0HgvbJyG0G.  
*Saint-François d'Assise* (opera, 1983; 3 hour 54 min.). J. vDam, U. Malmberg, J. Loriod, Hallé Opera Orchestra: K. Nagano, [Spotify](#) 0Suuf46gyQithUkSAjAjXs.
489. **Bernhard (Brend) Zimmermann** (1918-1970). *Musique pour les sou-*

- pers du Roi Ubu* (1966; 24 min.). Radio Symphony Orchestra Saarbrücken: L. Harig, track 3:2 on the album *20 ans du musique contemporaine*, [Deezer 1112059](#), [Spotify 1kNwYpcFS8RASf8L8NV38U](#).
- Photoptosis: Prelude for large Orchestra* (1968; 12 min.). Radio Symphony Orchestre Berlin: H. Zender, track 6 on the album *Concert for Cello etc.*, [Deezer 5167601](#), [Spotify 3xXE4bVRiP5TdaVL01eIPt](#).
- Tratto 2* (1970; 12 min.). Electronica, track 7 on same album, [Spotify 1hp9lZK6bpxQzHaLnyHhNk](#).
490. **John Corigliano** (1938-). *Clarinet Concerto 1* (1977; 29 min.). E. Vanoosthuysse, Brussels Philharmonic: P. Meyer, track 1-3 on [Deezer 6018098](#), [Spotify 2YW9JzAP5XkupyjK45b1W5](#).
- Symphony 1: Rage and Remembrance* (1988; 53 min.). Deutsche Sinfonie Orkester: L. Slatkin, [Deezer 7054799](#), [Spotify 5MzafFCJmqagkxyAnV54eu](#).
- Fantasia on an Ostinato* (1985; 13 min.). D. Jalbert, track 10 on the album *Corigliano & Rzewski*, [Deezer 1113583](#), [Spotify 2YhGqtN1SE0zPTOzg4T42c](#).
491. **Magnus Lindberg** (1958-). *Arena* (1995; 16 min.). New York Philharmonic: A. Gilbert, track 1 on [Deezer 1265702](#), Finnish Radio Symphony Orchestra: JP Saraste, track 1-3 on [Spotify 0Pq1hQrIupUMqALmsuhZE](#).
- Related Rocks* (1997; 17 min.). Ictus (2 pianos & percussion), track 1 on [Deezer 1105775](#), [Spotify 6rBRZPedpp4Fix96s4RofR](#).
- Vivo* (2015). New York Philharmonic: A. Gilbert, 9 min. into the audio track <http://www.wqxr.org/#!/story/opening-concert-new-york-philharmonic-evgeny-kissin/>
492. **Sofia Gubaidulina** (1931-). *Piano Sonata* (1965; 19 min.). B. Rauchs, track 7-9 on the album *Best*, [Deezer 7500919](#), [Spotify 4qWvd0mKZuy9lkavONCgHw](#).
- Hell und Dunkel* (organ, 1976; 8 min.). K. Boyer, track 2 on the album *Pärt, etc.*, [Deezer 1114442](#), [Spotify 5V3pgcxh33rpuQPDiHvpCn](#).
- The Canticle of the Sun of St. Francis of Assisi* (1996; 40 min.). P. Wispelway. Collegium Vocale Gent, track 1-19 on [Deezer 1108366](#), [Spotify 7MjZnEyQK8cqy49IaoCv88](#).
- St. John Passion* (2000; 1 hour 30 min.). N. Korneva, V. Lutsiuk, Sct. Petersburg Choir & Orchestra: V. Gergiev, [Spotify 0w7WctzCkp3WMDQXmjsHSb](#).
- Glorious Percussion* (2008; 39 min.). Lucerne Symphony Orchestra: J. Nott, track 2 on [Deezer 4666761](#), [Spotify 3ubdoUR8S3DdatoV24gw2C](#).
493. **Sofia Gubaidulina** *Concerto for Bassoon and Strings* (1975 19 min.). H. Ahmas, Lahti Chamber Orchestra: O. Vänskä, track 34-36 on the album *Best*, [Deezer 7500919](#), [Spotify 4zvAkzqEDKGLZ04K6Zg12S](#).
- Piano Concerto: Introitus* (1978; 25 min.). B. Rauchs, Kiev Chamber Players: V. Kozhukar, track 17 on same album, [Spotify 6si06xmVf7MZDQj1osw9kI](#).

- Concerto for Viola and Orchestra* (1996; 35 min.). Y. Bashmet, Mrawinsky Theatre Orchestra: V. Gergiev, track 2 on [Deezer 6517805](#), [Spotify 6ahJ5enSsBvGTYEJZU0xZ5](#).
- Flute Concerto: The deceitful Face of Hope and Despair* (2005; 27 min.). S. Bezali, Götegor Symphony Orchestra: M. Venzago, track 1 on [Deezer 4666451](#), [Spotify 509IUobLN8dr0j1YYeHGj1](#).
- Violin Concerto 1: Offertorium* (1980, 1986; 36 min.). G. Kremer, Boston Symphony Orchestra: C. Dutoit, track 1 on the album *Offertorio*, [Deezer 6585394](#), [Spotify 6V1PY0igWTdbvy38sj6oQ6](#).
- Violin Concerto 2: In Tempus Præsens* (2007; 32 min.). A. Mutter, London Symphony Orchestra: V. Gergiev, track 7 on [Deezer 6410316](#), [Spotify 4WYbvJugXugitpQgL29xwH](#).
- Fachwert* (for bayan and orchestra, 2009; 36 min.). G. Draugsvoll, Trondheim Symphony Orchestra: Ø. Gimse, track 1 on [Deezer 1565175](#), [Spotify 6TGyCp6jY8A38KycsU3sjU](#).
494. **Hans Abrahamsen** (1952-). *Nacht und Trompeten* (1981; 11 min.). Danish Radio Symphony Orchestra: T. Dausgaard, track 2 on the album *Stratifications, etc.*, [Deezer 3630421](#), [Spotify 3XctYrIem2IoDHwK4LSZy7](#).
- Let me tell you* (2013; 32 min.). B. Hannigan, Bayerische Rundfunk Symphony Orchestra: A. Nelsons, [Deezer 11762168](#), [Spotify 4o06QW9B4eLrodDKymGk9w](#).
- Zählen und Erzählen* (2015; 14 min.). WDR Symphony Orchestra: J. Stockhammer, track 1-4 on [Deezer 9245885](#), [Spotify 13zno5DW3TLE2WY548VNF4](#).
495. **Unsuk Chin** (1961-). *Piano Concerto* (1997; 23 min.). S. Kim, Seoul Philharmonic Orchestra: MW Chung, track 1-4 on the album *3 Concertos*, [Deezer 7841946](#), [Spotify 0AU8TfOcRsFCwVm3YVHK44](#). *Violin concerto* (2001; 27 min.). V. Hagner, Orchestre Symphonique de Montreal: K. Nagano, track 2-5 on the album *Rocaná, etc.*, [Deezer 403091](#), [Spotify 5TuPHQP4fWJgM7Oc282S6f](#).
- Alice in Wonderland* (2007; 1 hour 55 min.). S. Matthews, Bayerischer State Opera, Munich: K. Nagano. [Youtube](#) watch?v=\_hXt-BPhRKA.
- Rocaná: Rim of Light* (2008; 21 min.). Orchestre Symphonique de Montreal: K. Nagano, track 1 on [Deezer 403091](#), [Spotify 6g5VmFraITrrV1LV7uzOLv](#).
- Su for Cheng and Orchestra* (2009; 21 min.). W. Wu, Seoul Philharmonic Orchestra: MW Chung, track 9 on [Deezer 7841946](#), [Spotify 5HQVf57uEk42GGdQwIPOd9](#).
- Cello Concerto* (2009, 2013; 28 min.). A. Gerhardt, Seoul Philharmonic Orchestra: MW Chung, track 5-8 on same album, [Spotify 0fYoL7faBtTkbJYt9ZVtA1](#).
496. **Ralf Hütter** (1946-), **Florian Schneider-Esleben** (1947-). *Autobahn* (1974, with Werner Schult (1948-); 23 min.; a 3 min. single was released in 1975). Kraftwerk (performing this and following). Track 1 on [Deezer](#)



- [396599](#), [Spotify](#) 3luidLEHAcF8Cw1cX1VCS8.  
*Radio-Activity* (album 1975, with input from Schult and use of the folk song *Home Sweet Home*; 38 min.). [Deezer 396600](#),  
[Spotify](#) 0n1Oouw1a7MvNyvJUNntZP.  
*Robots* (1978, with Karl Bartos (1952-); 6 min.), track 1 on the album *Man-Machine*, [Deezer 396603](#), [Spotify](#) 5eqZWYQ5tbIehx00NeKXz7.  
*Numbers* (1981, with Bartos; 3 min.), track 3 on the album *Computer World*, [Deezer 396604](#), [Spotify](#) 5eLluqLzN5Yj3uOsnUuD0c.  
*Music Non-Stop* (1986, with Bartos; 6 min.), track 3 on the album *Electric Café*, [Deezer 396350](#), [Spotify](#) 5PKFJx9mXZQo84XQsASKrB.  
*Tour de France* (2003, with Bartos and Henning Smitt (1953-); 5 min.), track 13 on [Deezer 396609](#), [Spotify](#) 5uNlgK7FEg6r9BGyl2P9Sx.
497. **Ralf Hütter** *Europe Endless. Trans-Europe Express* (1977, 10, 7 min.). Kraftwerk (performing this and following). Track 1, 4 on the album *Trans-Europe Express*, [Deezer 396602](#),  
[Spotify](#) 5jEfJiugp5E2E2kxQbhRcQ,  
[Spotify](#) 3UjH6apk0ogZeIqhHbjrRU.  
*The Model* (1978, with Bartos; 4 min.), track 4 on the album *Man-Machine*, [Deezer 396603](#), [Spotify](#) 1FL9DHSEd6lxNMDJUJQvB.  
*Computer World. Computer Love* (1981, with Bartos; 5, 3 min.), track 1, 5 on the album *Computer World*, [Deezer 396604](#),  
[Spotify](#) 1Q8n7UU4pULe4Mf1m3DxCm,  
[Spotify](#) 5BXBi5pLeJhblMVH2ltjpl.
498. **Geneviève Alison Moyet** (1961-). *In my Room. Tuesday* (1982; 4, 3 min.). Yazoo (this and following), track 5, 8 on the album *Upstairs at Eric's*, [Deezer 6752184](#), [Spotify](#) 5VgxeUPzsdQ4gCmqvkSg4h, track 5, 9 on [Spotify](#) 0C9Ugpo53VDnvmosK9D2x2.  
*Nobodies Diary. Sweet Thing. Ode to Boy, Anyone* (1983; 3-4 min.), track 1, 3, 7, 11 on the album *You and Me Both*, [Deezer 6752014](#),  
[Spotify](#) 0TFmMQALt7ITfbMcdCIx0U,  
[Spotify](#) 3ggHF390IbJE9nEaJO0PDD,  
[Spotify](#) 6RzXA1ASpwW6uqblH67fUa,  
[Spotify](#) 5Zg6Gm0Laujzst4IYWILd9.
499. **Vince Clark** (1960-). *Just can't get enough* (1981; 4 min.). Depeche Mode, track 1:11 on the album *Speak and Spell*, [Deezer 6708939](#),  
[Spotify](#) 0qi4b1l0eT3jnzeNHeFXDT.  
*Don't go. Bad Connection. Only you* (1982; all 3 min.). Yazoo (this and following), track 1, 3, 6 on the album *Upstairs at Eric's*, [Deezer 6752184](#), [Spotify](#) 4xOSfDZS282qB8ic0ww018,  
[Spotify](#) 1t8qIO6QzQEa28z3303pSb,  
[Spotify](#) 25hyF3ftxiwVEpbKCYnxsh.  
*Softly over. Mr. Blue. Walk away with Love* (1983; 3-4 min.), track 2, 4, 6 on the album *You and Me Both*, [Deezer 6752014](#),  
[Spotify](#) 72imkF4jcBHaRH3DMFxpXg,  
[Spotify](#) 53URvh9FcZVpy7AjwerQTo,

- [Spotify](#) 13x7tml9M6jMxzt03BxH2f.
500. **Ann “Annie” Lennox** (1954-), **David “Dave” Stewart**. *Love is a stranger. Sweet Dreams* (1983; 4 min.). Eurythmics, track 1, 6 on the album *Sweet Dreams*, [Deezer 73280](#),  
[Spotify](#) 2jItmTTkIL6SkvABXsTaYT,  
[Spotify](#) 1TfqLAPs4K3s2rJMoCokcS.
501. **James “Midge” Ure** (1953-), **William “Billy” Currie** (1950-), **Warren Cann** (1950-). **Christofer “Chris Cross” Allen** (1952-). *Vienna* (album 1980; 43 min.). Ultravox, [Deezer 6522267](#),  
[Spotify](#) 5gg7Zn2UCPmQkHrwKohD0x.
502. **Martin Gore** (1961-). *Tora! Tora! Tora!* (1981; 5 min.). Depeche Mode (this and following), track 1:8 on the album *Speak and Spell* [Deezer 6708939](#), [Spotify](#) 6kiKfDjV5Izu3Oxqsw5f3.  
*Leave in Silence. My secret Garden. Nothing to fear. Satellite. Shouldn't have done that* (1982; 3-5 min.), track 1:1, 2, 4, 6, 9 on the album *A Broken Frame*, [Deezer 6709026](#), [Spotify](#) 3T3LD2pK0mNdxXWZP28hbo,  
[Spotify](#) 1AnDkRy272A0dLUXIDOB96,  
[Spotify](#) 1x7fkWQE9oA1jpC6dmubF,  
[Spotify](#) 2AsobpdYbkC6NbtICTjxHd,  
[Spotify](#) 2LUI5zMAWBwbspNqgCdERZ.  
*More than a Party. Pipeline. Everything counts. Shame. The Landscape is changing. Told you so* (1983; 4-6 min.), track 1:2-4, 1:6-8 on the album *Construction Time again*, [Deezer 6709158](#),  
[Spotify](#) 7KOSTQ5Dl85DOWAxwGCUQy,  
[Spotify](#) 5xR2CiohW0rfZKmaoAp9jh,  
[Spotify](#) 1mb5bblw96UieIjCPIWyEw,  
[Spotify](#) 278Y45DulD55wqErFiCyOq,  
[Spotify](#) 6awZ6UBOjQaz9oGNU5kKvh,  
[Spotify](#) 6YC2wTgOwgoxrmZKcXNaSm.  
*Something to do. Lie to me. People are People. Master and Servant. Blasphemous Rumours* (1984; 4-6 min.), track 1:1-3, 1:7, 1:9 on the album *Some great Reward*, [Deezer 6709178](#),  
[Spotify](#) 3MLgFF64J3h3xV7IQmRp33,  
[Spotify](#) 20fnqkgKNOzxDobwqSAMWa,  
[Spotify](#) 4WoKuMjwJXuy9IqX6AH5JE,  
[Spotify](#) 6E6RViXGAhLXHv4Sbe8e96,  
[Spotify](#) 7oQX82XgUBDhSbpMSksG12.  
*Black Celebration. Fly on the Windscreen. A question of Lust. It doesn't matter Two. A Question of Time. Stripped. Dressed in Black* (1986; 4-5 min.), track 1:1-3, 1:5-7, 1:10 on the album *Black Celebration*, [Deezer 6709147](#), [Spotify](#) 4sasOnxPZLjX5ecdAo3Nud,  
[Spotify](#) 5FYhQVGvwzXYwDU0JEAo9z,  
[Spotify](#) 4n5QvgYuN2oCSythoCXZeV,  
[Spotify](#) 10S0ml7SkDUWQlcvjJgSVf,  
[Spotify](#) 3MZ0p7nALhbkLJfjP80fU8,



[Spotify](#) 7EUTE9NWNqfx6OMan0y60x,

[Spotify](#) 28cOnUkg8JSVUY6OcUom7r.

*Never let me down again. The Things you said. Strangelove. Sacred. Little 15. Behind the Wheel. I want you now. Nothing. Pimpf. Agent Orange* (1987; 4-5 min.), track 1:1-7, 1:9-11 on the album *Music for the Masses*,

[Deezer 6709181](#), [Spotify](#) 0ooy3NjwsJreceWYCxlftQt,

[Spotify](#) 4P9jWfITiisq2uueK1vzoU,

[Spotify](#) 2dcB31v4706Qzapml9T1hV,

[Spotify](#) 12z2Mqelq4AN0vaHvQLW3y,

[Spotify](#) 13DXtbL8IILkVfOlli8o79,

[Spotify](#) 3FpcRPsHXmKyDEJI9P1PsZ,

[Spotify](#) 2E3k0wLM8PTLiOaxWoEZjy,

[Spotify](#) 1jw2wJAxzDOPLOxQO9pnOl,

[Spotify](#) 6M3CFzLlZj04bX3JXPapwY,

[Spotify](#) 14LMxU260EhxHqzPsglgf.

*World in my Eyes. Sweetest Protection. Personal Jesus. Halo. Waiting for the Night. Enjoy the Silence. Clean* (1990; 4-6 min.), track 1:1-6, 1:9

on the album *Violator*, [Deezer 6709168](#),

[Spotify](#) 7IYxHazLEP5gUMCz4hYtMY,

[Spotify](#) 4t4AQ7ZZLGUW7rA1hG2zgr,

[Spotify](#) 2Vx5GB4ALbzdEn4diBCxUk,

[Spotify](#) 6kwEU2hLQpMToj1PHsBrOE,

[Spotify](#) 2v6QOHoDnnTbjcWhqHc3kD,

[Spotify](#) 4U21h8AueaOxQ30agnDk6R,

[Spotify](#) 6B2pGWeXvzVCSBVp0ossiR.

*Walking in my Shoes. Mercy in you. In your Room. Rush. One Caress* (1993; 4-6 min.), track 1:2, 4, 6, 8, 9 on the album *Songs of Faith and Devotion*, [Deezer 6709171](#), [Spotify](#) 2Y7ndoyiIm0IaFJa13gV3H,

[Spotify](#) 637PXsKq2k2BTugVRA20ZV,

[Spotify](#) 60hznNGckC5cho1JkmyVm4,

[Spotify](#) 0WWn01c1xisnbTKStjLiY2,

[Spotify](#) 5EzNdszibI9d4ZMMaRzKuk.

*Home. It's no Good. Jazz Thieves. Insight* (1997; 3-6 min.), track 1:3, 4, 8, 11 on the album *Ultra*, [Deezer 6709160](#),

[Spotify](#) 7rluPCj028stDP14fvf8ef,

[Spotify](#) 34bdE38G1hhlxZanAEBewY,

[Spotify](#) 7dstVyveHunOlfTdYX18co,

[Spotify](#) 5dVCrQJANGDWMwfzD1JTbq.

*Shine. The sweetest Condition. When the body speaks. Freeloove. Easy Tiger* (2001; 2-6 min.), track 1:2-4, 7, 11 on the album *Exciter*, [Deezer 6709172](#), [Spotify](#) 2UKO82iMluuUTpal7daTxe,

[Spotify](#) 6U7vEjDKsP59O0DLZaWDS4,

[Spotify](#) 5ypac5htDoms5nj37DqZvz,

[Spotify](#) 4a1zFFjW4mbbU4bjFT3cXO,

[Spotify](#) 1J9yHLd6gwkTTKYYC2Cyhq.

- Precious. The darkest Star* (2005; 4, 7 min.), track 1:5, 12 on the album *Playing the Angel*, [Deezer 6709176](#), [Spotify 3E5NxEtWJmrd4I6ddpePZr](#), [Spotify 1ozv1Ec6uEQwG8tgzmLvmY](#).
- In Chains. Wrong. Peace. Jezebel* (2011; 3-7 min.), track 1:1, 3, 7, 12 on the album *Sounds of the Universe*, [Deezer 6709177](#), [Spotify 0ZYmiMyHnZgdSHD1PIAWIT](#), [Spotify 3Y8pg3FF5FivDAboCKnGOP](#), [Spotify 7p3VAxLX5tVRM1s9zpciuY](#), [Spotify 2hSxPV7ZmmtFuCBgjWNwNB](#).
- Welcome to my World. Angel. The Child inside. Soft Touch/Raw Inside. Soothe my Soul* (2013; 3-5 min.), track 1:1, 2, 8, 9, 12 on the album *Delta Machine*, [Deezer 6410169](#), [Spotify 4CARtDIJS87fOmWb1RxLKK](#), [Spotify 24nDMmzJIHcDfF8iSXWFnA](#), [Spotify 64ZERtT9RyifRACEGNyFDn](#), [Spotify 4FiOSWit6wdaYY6dDGHexv](#), [Spotify 2AxI7waLrZSY9KkL3D2huk](#).
503. **Dave Gahan** (1962-). *Nothing's Impossible* (2005, with Christian Eigner (1971-), Andrew Phillpott; 4 min.). Depeche Mode (this and following), track 8 on the album *Playing the Angel*, [Deezer 6709176](#), [Spotify 2uPTZvfpKLNYP3P3f8CF2L](#).
- Secret to the End. Should be Higher* (2013, both with Kurt Uenala; both 5 min.), track 4, 10 on the album *Delta Machine*, [Deezer 6410169](#), [Spotify 62nmAEHbcpxxwnwAlb1Z7a](#), [Spotify 3sqQ4ocD4M9fsvbHrr1Z2M](#).
504. **Laurie Anderson** (1947-). *Big Science. O Superman* (both 1982; 6, 8 min.), track 2, 6 on the album *Big Science*, [Deezer 6900979](#), [Spotify 5ZPxedxziuY8AQvYpXSd](#), [Spotify 421Gp1eSmOicD6alTWowFR](#).
- Sharkey's Day* (1984; 8 min.), track 1 on the album *Mr. Heartbreak*, [Deezer 512985](#), [Spotify 0ARov5gkfBA3cyeWJ2x9bl](#).
- Night in Baghdad* (1994; 3 min.), track 12 on the album *Bright Red*, [Deezer 121247](#), [Spotify 7nifraRj01ZZHCKih3IFlj](#).
505. **Anna von Hausswolff** (1986-). *Ceremony* (album, 2013; 1 hour 1 min.). [Deezer 4005321](#), [Spotify 4nKK6SML2G7qeCJO6pcK4d](#).
- Miraculous* (album, 2015; 49 min.). [Deezer 11395438](#), [Spotify 2AzIOdWnMAvVrKplInZHoB](#).
506. **Olivia Merilahti** (1982-), **Dan Levy**. *Aha* (2008; 4 min.). The Dø (this and all following), track 14 on the album *A Mouthful*, [Deezer 6605440](#), [Spotify 2q23wJFKglNTKs8IRIIdpH](#).
- Dust it off. Gonna be Sick. Too insistent. Bohemian Dances. Smash them all. BWOJ. Slippery Slope* (2010; 2-5 min.), track 1, 2, 4-6, 8, 9 on the album *Both Ways open Jaws*, [Deezer 917837](#), *Smash them all* is track 6 on [Spotify 3MrUCNVARfBK3qHOs8Jow9](#). *Alternative* (except *Smash them all*): *Live at Studio Pigalle* (2011, 2-8 min.), [Deezer 1713031](#), track (orig. track) 10 (1), 2 (2), 9 (4), 3 (5), 5 (8), 1 (9),

- [Spotify](#) 5iUBDBDntLgnideN7LDbKm,  
[Spotify](#) 6ma1J3iJmltpYfTwNvxSYP,  
[Spotify](#) 0lIDNSpTynN0XD9BpOP5ww,  
[Spotify](#) 3KBqzSriIRtGwxvwmWd5xWs,  
[Spotify](#) 7yuhXjXF91x9gToELjb86t,  
[Spotify](#) 5P9CIfk3IhgeHF4O2WFbN0.  
*Keep your Lips sealed. Miracles (Back in Time). Sparks. Going through Walls. Despair, Hangover & Ecstasy. Anita No. Lick my Wounds. Opposite ways. Nature will remain. Omen. Poppies. The Watchtower. Only takes a Night* (2014; 3-4 min.), track 1, 3-7, 9-15 on the album *Shake, Shook, Shaken, Deluxe*, [Deezer 11923250](#), track 1, 3-5, 7, 9, 11-15 on [Spotify](#) 4aWwlS6Qxb50UdOGz2Ja7Z,  
[Spotify](#) 5SGjH3j2t1SGN1gmh0VFCr,  
[Spotify](#) 0uvUlcEQ27F6q7unElcc3U,  
[Spotify](#) 3EyJKRx8XqEX7Lv7tko2w2,  
[Spotify](#) 4drIWIto2EOZiapyCQR6E,  
[Spotify](#) 0ngnM2zIVsY2gNwJr340Sz,  
[Spotify](#) 27YYY3uoAIp7iyB8GxtsvX,  
[Spotify](#) 2hTpVkhOHmMIFkNTmpj4ZYQ,  
[Spotify](#) 6Rf7SN9iNLyV4FnxyBR9pj,  
[Spotify](#) 0dzHkj6jAju7jnUIWjjUF,  
[Spotify](#) 1zgLT7TINqDO6QXeUUh6pTv. *Despair, Opposite Ways on Spotify Sessions: The Dø* (2015; 3, 6 min.), track (orig. track) 1 (6), 5 (10),  
[Spotify](#) 0s0PoPzHJkJYXNCG9B3ckB,  
[Spotify](#) 0pdc5gU70bn8NnlwOikNqm.  
*Instant Crush* (1915; 4 min.). Track 4 on *Spotify Sessions*,  
[Spotify](#) 5uNnPjwKIm2eKpNFrG0VZj.
507. **Héloïse Letisier** (1988-). *Kiss my Crass* (2011; 7 min.). Christine and the Queens (this and following), on [Deezer 1375244](#). *Starshipper. Photos Souvenirs* (2013; 5, 3 min.), track 3, 5 on the album *Nuits 17 à 52*, [Deezer 6588396](#), [Spotify](#) 5gjPREYn4RBknUWZXDK1sp,  
[Spotify](#) 3j5Xhamb18BZTt17TbjdZJ.  
*Saint Claude. Tilted. No harm is done* (with Noah Breakfast, Yunji Ige). *Science Fiction. Half Ladies. Narcissus is Back. Safe and Holy. Night. Here* (2014; 3-4 min.), track 2-5, 7, 9-12 on the album *Château Humaine*, [Deezer 12846168](#), [Spotify](#) 429rorVXPHuzOoomko6M1X,  
[Spotify](#) 6d88A7BngC4QtxmHP7Rlh0,  
[Spotify](#) 41CzVbWJXVg3ilqm2nSkd1,  
[Spotify](#) 55pitSKwxOYAC2vLkWPTh8,  
[Spotify](#) 1l8edLrXQkqfgvUWC4duPY,  
[Spotify](#) 1laSql8s8pfDpPBQu4QElu,  
[Spotify](#) 4G4O5Fj81BYxlUzpoT6gOm,  
[Spotify](#) 7bX4KHZgNKjelnVf4Pur17,  
[Spotify](#) 3jGTFmowN5tA66MEYGMnL0.

**ABOUT THE AUTHOR**

508. **Bent Sørensen** (1941-). Keyboard music: *Cool Piano* (2012; 4 min.). Track 12 on the album *Night and Day*, [Deezer 9445250](#), [Spotify](#) 1n8eh3k3Sbm6eF0VJrBkI3.  
*Piano. Harpsichord* (2013; 11 , 16 min.). Track 5, 3 on the album *Instrumental*, [Deezer 9445254](#), [Spotify](#) 4ayhsw5TAPiFvK0C2NoRQH.  
*Piano Fable* (2013; 9 min.). Track 10 on the album *Fables*, [Deezer 9584570](#), [Spotify](#) 2XoUL7IOGNd3aiKm5NeLCU.  
*Drops of Rain. Piano Rhapsody* (2013; 8, 25 min.). Track 1, 9 on the album *Ear Candy*, [Deezer 9445258](#), [Spotify](#) 39at7qwdeJqenWZKTACgJd, [Spotify](#) 6Vox0ZJ37j0bCDwrLp4yi.  
*Improvisation 2 over Marchand Prelude Sketch* (2011, 10 min.). Track 11 on the album *Marchand: Competitors and Followers*, [Deezer 8559003](#), [Spotify](#) 52yCkranUXkGGMIkZDPd38, video at [Youtube](#) watch?v=vGNmoyO3Qbk.  
*Improvisation over piece by Perotin. Variations over Marchand's Te Deum Verse 7*, Track 1, 7 on the album *Just Organ Tones*, [Deezer 9445266](#), [Spotify](#) 5t3MRh6TbXFv7TCy1XxceR, [Spotify](#) 42IRQfj6P4tEJKHzAJJg5H, video at [Youtube](#) watch?v=hbcC4bimlCY.

Chamber music: *Heartbeat. Female Voices. In the Saloon. Uneventful. Drums. March* (1986, 1-2 min.). Track 2, 3, 5-8 on the album *31 Small Fractal Pieces*, [Deezer 9446880](#), [Spotify](#) 6ct4uT9JEzmY5iWgtUBdm2, [Spotify](#) 0d2crQjA6SX69g5XY7H9c3, [Spotify](#) 5lLpKK9R8nx0DNuOHb39d7, [Spotify](#) 06P6iPI5GBohr1ppl13VDI, [Spotify](#) 5QR6D1HGNDMuu75PTkde8c, [Spotify](#) 170UwvYgTx0Xr1IL78CEgk. *Bird Song for Voice Samples, Marimba & Organ* (1986/2014; 6 min.). Track 9 on the album *Just Organ Tones*, [Deezer 9445266](#), [Spotify](#) 30lhLop11WtUX4d4ECp2Ai.  
*Thinking Loudly. That was the 80ies. High Flying. Sunday Night. Monday Morning. Fabulon.* (2012; 5-9 min.). Track 1-3, 6, 7, 10, 11 on the album *Night and Day*, [Deezer 9445250](#), [Spotify](#) 0i3kFckosoRz0EvB0rxWAE, [Spotify](#) 2Fadjewl0zbjhklXUfageV, [Spotify](#) 3XDS1cpRJEJNHNgD2pfFKB, [Spotify](#) 2NToqXrzd0FKJGA3dDLtPs, [Spotify](#) 0c2U1Q3kHFcCRZRwc4OZR6, [Spotify](#) 0jeV5h8NvIvQcAQ8ITELkE.  
*Marimba. Saxophone. Vibes, Sackpipe in a Canyon. Synthesizer & Koto. Chinese Pipa & Banli* (2013; 4-11 min.). Track 1, 2, 4, 6, 8, 9 on the album *Instrumental*, [Deezer 9445254](#), [Spotify](#) 4KbUqCXC1kY4H3VP3gYLri, [Spotify](#) 5LShGp6XiSwB1KncKI73Xy,

[Spotify](#) 4Ui0OM6A9F5IOGUAp8nHys,

[Spotify](#) 4K5zMRNI20gJpEATdsxiCm,

[Spotify](#) 0HuoRcK4ltyddE1CJxNgLd,

[Spotify](#) 48x6sz1W3EIdI9VodCtBRt.

*Funky Blues. 4 Cellos in Action. Piece for 2 Clarinets. Song for a Soprano. Latin Tune. Guitar Solo. Jam Session with Xylophone* (2013; 2-10 min.). Track 1, 3-5, 7-9 on the album *Fables*, [Deezer 9584570](#),

[Spotify](#) 1z6cLaOELy9qZCcgyuCOnd,

[Spotify](#) 4yEZwcCAIUG9a6IXrmo8JA,

[Spotify](#) 3NI76XTi8WzT4VSgSz6gzN,

[Spotify](#) 2NILQHwpSHBg5ldYMWolgu,

[Spotify](#) 09vrOOygKOHYp4pe6MBmZL,

[Spotify](#) 1ccXp15mRofuHV SXU6ve8V,

[Spotify](#) 44Lbrqkxkd0uPkWMDZBlnQf.

*Pan's Dream. I insist* 5, 4 min.). Track 3, 4 on the album *Ear Candy*,

[Deezer 9445258](#), [Spotify](#) 68qpgPa2NhrrvMtFz2llGP,

[Spotify](#) 3kfhWzo38oZslG0i1bij91.

*Saxophone Solo. Clarinet Solo. Piece for Koto & Kalimba* (2014; 2-6 min.). Track 4, 11, 12 on the album *Century of Change*, [Deezer 9445248](#),

[Spotify](#) 56jcku8nOTzWDueGLE8qy0,

[Spotify](#) 2ap4uQbsikU74zGoj1Jy1Y, [Spotify](#) 75BcMILIdyIgf6ef4rerJU3.

Symphonic music: *Hommage à Pink Floyd* (2014; 10 min.). Track 2 on the album *Just Organ Tones*, [Deezer 9445266](#),

[Spotify](#) 4HI7QVQBFCFtkQtdwSwkYU.

*Postlude* (2012; 3 min.). Track 14 on the album *Night and Day*, [Deezer 9445250](#), [Spotify](#) 2csFyFS89duLiLArDGPngY.

*Fukushima* (2012, 12 min.). [Deezer 9170257](#),

[Spotify](#) 5rxMxeMLIs1FSwj5hfQAcB.

Video on [Youtube](#) watch?v=ohRCeJrHm-o.

*Angels in a dark Room* (2013; 10 min.). Track 6 on the album *Fables*, [Deezer 9584570](#), [Spotify](#) 04rDOvspf1RRz71C70BVtt.

*Break of Dawn. Relativity for Pedestrians. Just Improvising. Orchestral Piece* (2014; 4-14 min.). Track 5-8 on the album *Ear Candy*, [Deezer 9445258](#), [Spotify](#) 0ejvo0hyoYT2WehVfU0Y7v,

[Spotify](#) 2Mx3dXHORnQli1T2AkGvQj,

[Spotify](#) 15KXEJx9SqOzbx5lquSqvX,

[Spotify](#) 0CGaqzdgzYdu2tLbXGWNrM.

*12<sup>th</sup> Century Inspiration. 20<sup>th</sup> Century Inspiration. 15<sup>th</sup> Century Inspiration. Next Century Inspiration* (2014; 4-15 min.). Track 1, 3, 5, 7 on the album *Century of Change*, [Deezer 9445248](#),

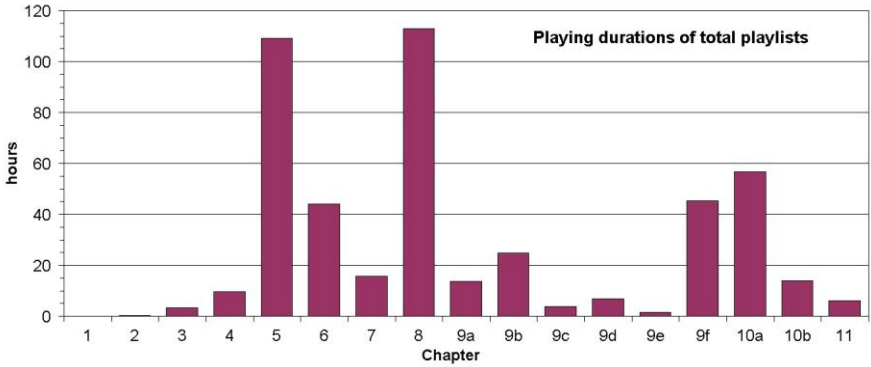
[Spotify](#) 0DvV6PISIPacUvMcOd12X3,

[Spotify](#) 2tQWjyj6Uk9LRe9UTwSFYA,

[Spotify](#) 5tBgxGKKDdbnPyqbusxzI0,

[Spotify](#) 6erUPU3wKEozOEeoBEeGXE.

*Pacific Pearls* (2014; 10 min.). [Deezer 9414778](#),  
[Spotify 6JWhimUYYi4BSkGf0hv5tr](#).



*Playing times for the playlists available for book chapters or sections. Abundance of long musical pieces such as operas influences the durations strongly.*



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# About the author

Bent Sørensen took an early interest in music and has over a lifetime built up a personal collection of more than 25000 recordings. He has played acoustic instruments such as piano, trumpet, flute and organ, all at an amateur level. His career in science (physics, economics, history, energy and environmental sciences) has taught him to perform acoustic studies, trying to figure out the sound disposition in a concert hall as well as around a single instrument such as a flute. It also led him in 1986 to create algorithmic music and propose an introduction of fractal accompaniments based on a temporal version of the fractal theory developed for pictures. He wrote a program that would make the computer compose a different score in each run, based on a large number of parameters, and showed that most classical or contemporary music styles could be emulated in this way (listen to the excerpts from *31 small fractal pieces* (see below)). From 2007, he has explored the improvisation capabilities of organs, playing on a couple of medium-size church organs. This was initiated by finding a memo from the French organist Louis Marchand (misfiled in the Versailles library among harpsichord compositions), sketching ideas to use in an improvisation performance. Noting in recent decades, how much better sampled instruments for computerized rendering of music have become since his use of them in the 1987 fractal pieces, he for a while left the acoustic instruments and embarked on creating new compositions and improvisations on a MIDI key-board, sequentially adding each instrument track. Some of the earlier songs were remastered using the new options, and the following albums are the basis for the selection of pieces shown at end of the appendix *Notes to Recordings* above.

**Bent Sørensen** (1941-). Albums: *31 small fractal Pieces* (1986/2014). *Marchand: Competitors and Followers* (2011). *Night and Day* (2012). *Fukushima* (2012). *Instrumental* (2013). *Fables* (2013). *Ear Candy* (2014). *Just Organ Tones* (2014). *Century of Change* (2014). *Pacific Pearls* (2015). *The Story of Music* (2016). *Music to please* (2016).

The examples from these albums given in *Notes to Recordings* are

divided into **keyboard**, **chamber** and **symphonic** music. *The Story of Music* album contains music made specifically for this book, through my interpretations of works that I could not find suitable existing recordings of, and often with improvisations added, for instance in cases of ancient simplified scores that may not do well in conveying the full performance practice at the time of composing.

### **Other works by Bent Sørensen:**

General readership books:

*In English:* A History of Energy (2011), Physics in Society (3rd Ed., 2014), Democracy and Sense – alternatives to financial crises and political small-talk (2015), Artwork (2<sup>nd</sup> Ed., 2016).

*In Danish:* Alternativ Energi Plan for Denmark (1976), Fremtidens energi (1983), Energikriser og udvikling (1983), Fred og frihed (1985), Superstreng (1987), Blegdamsvej 17 (3. udgave, 2014), Demokrati og fornuft – alternativer til politikerlede og finanskriser (2015).

Scientific monographs:

Renewable Energy (1<sup>st</sup> edition 1979; 4th Ed., 2010), Fundamentals of Energy Storage (1983), Life-cycle Analysis of Energy Systems (1997 and 2011), Renewable energy Conversion, Transmission and Storage (2007), Renewable Energy Focus Handbook (2009), Renewable Energy Reference Set (2010), Hydrogen and Fuel Cells (2005; 2<sup>nd</sup> Ed., 2012), Energy Intermittency (2015), Solar Energy Storage (ed., 2015), Energy, Resources and Welfare – explorations of social frameworks for sustainable development (2016), Greenhouse Warming Research (2016).



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## **Music across Times and Fences**

This is a story of musical innovation: Milestones in advancing music from the earliest Stone Age indications of possible musical activity to contemporary art-music, jazz, rock and varieties of pop music. Not necessarily by the most famous composers, nor the ones most played, but the progressive ones that extend the framework of ideas for writing music, some in a small way, some with breathtaking novelty. You can listen to the music discussed while reading, through links to or playlists provided at streaming services (that are free if you accept occasional advertising).

The book is eminently suitable for use in music teaching at high schools or as a reference tool in dedicated music schools.

-----oOo-----

Bent Sørensen (1941- ) is an interdisciplinary scholar and artist. His first work published in 1960 was in poetry, followed by a number of books in both the popular and the hard science areas. He is a painter and composer, with a string of albums showing his varied musical interests. He has received international prizes and honours and is currently professor emeritus at Roskilde University in Denmark.

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