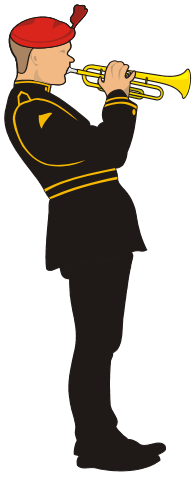
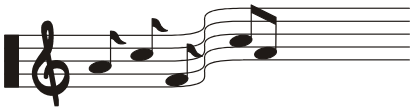


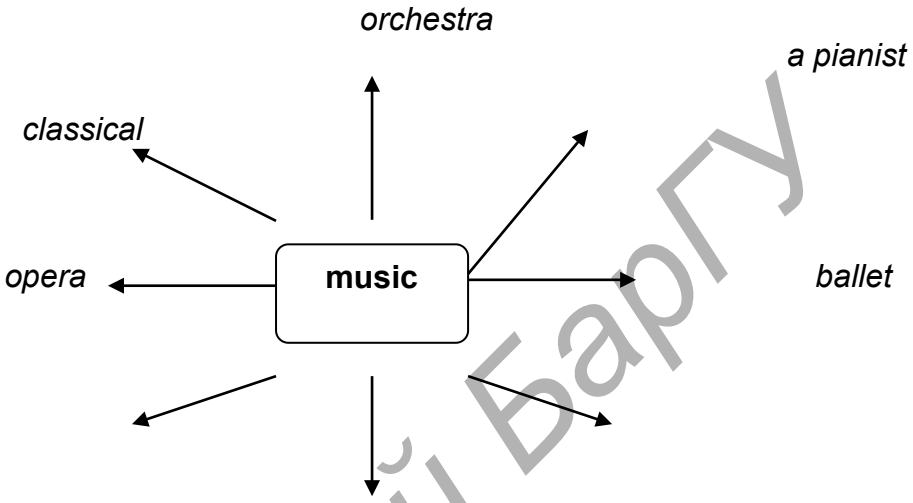
Music in our life



The Role of Music in Shaping a Personality

Music and the Individual

1 What associations do you have with the word **music**?
Add as many as you can to complete the music maze.



2 Music is everywhere to be heard. But what is music? With a partner, work out 'a definition' of music. Write it down below in the gaps.

……

……

……

Now compare your definition with those of your groupmates and discuss them.

3 The variety of your 'definitions' testifies to the fact that the term music is something that can't be easily identified or formalized. Let us turn to more competent sources for explanation. Let us find out what a music theoretician will say about it.

Before reading the passage below, make sure you understand the following words.

Write down in the gaps their Belarusian/Russian equivalents.

tonal design ……... - a special pattern of a sound which makes it different t from another sound or sounds

sensitivity …….. - the ability to understand other people's feelings and

	problems
to inherit ……	to have the same character or appearance as your parents
to absorb ……...	- to interest someone so much that they do not pay attention to other things
psyche [saɪki] ……...	- someone's mind, or their deepest feelings, which control their attitudes and behaviour, *soul*
lullaby……..	- a slow, quiet song sung to children to make them go to sleep
to gladden the heart	- (old-fashioned) to make someone feel pleased and happy
to appeal ……...	- if someone or something appeals to you, they seem attractive and interesting
incentive……...	- something that encourages you to work harder, start a new activity etc
lie dormant……	- not active or not growing at the present time but able to be active later
sublime	- something that is sublime is so good or beautiful that it affects you deeply
bring/put something into play ……..	- use something or make it have an effect
agitation…….	- when you are so anxious, nervous, or upset that you cannot think calmly
turbulence…….	- a political or emotional situation that is very confused

4 Read the passage and answer the questions that follow it.

Music and the Individual

All sounds can be music to some – to them every sound has some kind of *tonal design* no matter how irregular. Some enjoy only the formal music of the 18th century; others, romantic music; still others respond only to the modern music of today. There are those who enjoy none of this kind of music, but the simple folk music of of the countryside. There is no right or wrong in this – it is simply a matter of varying *sensitivity* of different personalities to various kinds of music.

Music influences us variously because we all have different physical, mental and emotional tendencies. If a thousand people hear the same music, each will probably have different emotions. Both their physical and psychological reactions will be different because of the greatly varying characteristics they have *inherited*. Not only the kind, but the intensity of impression will be different in each person. Each person will *absorb* from the music the kind of feeling natural for him. This emotional experience is a stirring of our inner nature stimulated by the music. As we absorb the feeling of the music, our inner nature grows. This growth of the personality through music is an enrichment of the *phyche*.

So music does, of course, affect the emotions in different ways. The *lullaby* of a mother soothes her child into sleep; the music of the bagpipes *gladdens* the heart of the Scotsman. But whatever the emotional effect on the listener, music, by appealing to his feelings, encourages him to feel. At the same time it develops his critical judgement, for such music appeals to the intellect as well as to the emotions. Happiness is the greatest *incentive* to make music. We sing and whistle the most when we are in a gay and light-hearted mood, or when we experience the ecstasy of being in love. And the birds make their sweetest music in the spring.

We have all had the experience of feeling differently about the same music on different occasions. Our physical and psychological states are changing all the time, and our impressions of music change with them. This variety of impression permits us to see different phases of the same music, and stimulates different sides of our personality at different times.

Music can open up new phases of our inner life because the range of expression of music is limitless. There may be tendencies and talents lying *dormant* within us which music will stimulate into overincreasing activity. Not only is the range of music limitless, but we can be affected in many different ways by the same composer. For example, Beethoven's *Eroica Symphony* inspires heroic action; his *Moonlight Sonata* has a sublime stillness of spirit which *brings into play* our deepest emotions and longing for the Ideal; the first part of his *Appasionata Sonata* induces in many of us an overwhelming agitation and turbulence of spirit.

Some kinds of music vitalize us; others depress and fill our hearts with melancholy. Probably music can quicken our heartbeat and energize every physical function in us.

5 With a partner, work out answers to these questions.

1 What can different musical tastes in people be accounted for?
2 Why will different people display different emotions listening to the same music?
3 What kind of feeling will a person absorb from the music he listens to?
4 Does music enrich the personality? How?
5 Music encourages the listener to feel, doesn't it?
6 Why does it also develop his critical judgement?
7 How do happiness and high spirits correlate with music?
8 Why do we feel differently about the same music on different occasions?
9 Why do we say that music can open up new phases of our inner life?
10 How can one be affected by works of the same composer?

6 Try and explain the following statements from the passage paying attention to the
words in italics.

Parag.1 There is no right or wrong in this – it is simply a matter *of varying*

sensitivity of different personalities to various kinds of music.

Parag. 2 Music influences us variously because we all have different physical, mental and emotional *tendencies.*
Not only the kind, but the intensity of impression will be different in each person.
This emotional experience is *a stirring of our inner nature* stimulated by the music.

Parag. 3 *The lulluby of a mother soothes her child into sleep*, the music of the bagpipes *gladdens the heart of the Scotsman.*
Happiness is the greatest incentive to make music.

Parag. 4 This variety of impression permits us to see different phases of the same music, and stimulates *different sides of our personality* at different times.

Parag. 5 Music can open up new phases of our inner life *because the range of expression of music is limitless.*

Parag. 6 Some kinds of music *vitalize us;* others *depress and fill our hearts with melancholy.*
Probably music can quicken our heartbeat and *energize every physical* function in us.

7 Pick up from the passage all the influences that music has on people, both positive and negative ones. Write them down in the gaps rephrasing the sentences if necessary.

Example: Music *stimulates people, it stirs their inner nature*. (paragraph 2).
……
……
……
……
……
……

Getting professional

8 Prepare a short talk about music to a group of ‘school students’.
Make it in the form of a dialogue involving as many students as possible.
Think of a beginning, the main part and the final part.

9 Let us see what other people think about music. Let us give the floor to a musician, namely to a singer and see what she might say or rather sing about music.

Listen to the song and insert the missing words.

……..

1 I'm nothing
…….
In fact I'm a bit
……
If I tell a joke
You've probably
…….
But I have a talent
A Wonderful thing
'Cause
…….
When I start to sing
I'm so grateful
……...
All I want is to sing
……
So I say

Thank you
……...
The
……
Thanks
……
……
…
Who can
……...
I ask in
……..
What would
……

Without
……....
So I say
……...
For ……..

2 Mother says I was
A dancer …….
She says I began
To sing ……..
And I've often wondered
How did it all start?
Who found out ……..
Can ……
Like ……?
Well ……., I'm a fan
So I say

3 I've been so lucky
I am the
girl……
I wanna sing
…….
What……..
What
……..
What
……..

10 Now 'retell' the song in your own words. Explain why the singer loves music.

11 Now that you know what it is about, can you say:

- who performs it ? (the name of the group consists of the first two letters of the English alphabet used twice)
- what the title of the song may be?
- what you liked in the song ? (the melody (tune), the rhythm, the harmony, other.

12 Now it is time to do some serious reading. Read the passages taken from an encyclopedia paying attention to italicized words. Consult the dictionary for their meaning. Do the exercises that follow.

***

Music is the art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony. Other major components of musical sound include tone, *timbre* (tone colour), and *texture* (instrumentation).

Both the simple folk song and the complex electronic composition belong to the same activity, music. Both are *humanly engineered*; both are *conceptual* and *auditory*, and these factors have been present in music of all styles and in all periods of history, Eastern and Western.Music is an art that *permeates* every human society. Modern music is heard in a *bewildering profusion* of styles, many of them contemporary, others *engendered* in past eras. Music is a *protean art*; it *lends itself easily to alliances* with words, as in song, and with physical movement, as in dance. Throughout history, music has been an important *adjunct* to ritual and drama and has been *credited* with the capacity to reflect and influence human emotion. Popular culture has consistently exploited these possibilities, most *conspicuously* today by means of radio, film, television, and the musical theatre. The *implications* of the uses of music in psychotherapy, *geriatrics*, and advertising testify to a faith in its power to *affect* human behaviour. Publications and recordings have effectively *internationalized* music in its most significant, as well as its most *trivial, manifestations*. Beyond all this, the teaching of music in primary and secondary schools has now *attained* virtually worldwide acceptance.But the *prevalence* of music is nothing new, and its human importance has often been acknowledged. What seems curious is that, despite the *universality* of the art, no one until recent times has *argued* for its necessity. The ancient Greek philosopher Democritus explicitly denied any fundamental need for music: “For it was not necessity that separated it off, but it arose from the existing *superfluity*.” The view that music and the other arts are mere *graces* is still widespread, although the growth of psychological understanding of play and other symbolic activities has begun to weaken this *tenacious* belief

13 Read aloud the following words.

1) rhythm, melody, harmony, tone, timbre, texture
2) conceptual, auditory, permeate, bewilder, profusion, contemporary, engender, protean;
3) alliance, adjunct, ritual, credit, conspicuous, implication;
4) psychotherapy, geriatrics, advertising, internationalize, trivial, manifestation;
5) attain, acceptance, prevalence, acknowledge, universality, superfluity, psychological, tenacious

14 Below are definitions of some words from Ex. 1. Identify the words.

1. dealing with ideas or based on them ……

2. relating to the ability to hear …….
3. if ideas, beliefs, emotions etc ……..
   something, they are present in every part of it
4. to confuse smb. ……..
5. a very large amount of smth. …….
6. to be the cause of the situation or feeling ……..
7. multiform, many-sided …….
8. very easy to notice …….
9. something that is added or joined to something that is
10. bigger or more important ……..
11. an arrangement in which two or more countries, groups
12. etc agree to work together to try to change or achieve
    something ……
13. to make something international or bring it under
    international control
……..
14. not serious, important or valuable ……..
15. common at a particular time, in a particular place, or
    among a particular group of people ……
16. a larger amount of something than is necessary …….
17. strong, firm (about beliefs) ……..

15 Build adjectives from the following words.

Rhythm ……..
Melody ……..
Tone …….
Concept ……
Audition ……
Bewilder ……..
Implication ……..
Therapy ……..
Universality ……
Superfluous ……
Psychology ……..
Tenacity ……..

16 Build verbs from the following words.

Harmony ……
Conceptual ……
Alliance ……
Ritual ……
Implication ……..
Advertising ……
Manifestation ……
Acceptance ……
Prevalence …….

17 Answer the questions.

1 What are the three basic components of music?

2 What are its other major components?
3 What 3 features does any music have in common?
4 Music is common to all societies, isn't it?
5 Music has always been part-and-parcel of entrainment, hasn't it?
6 What possibilities of music has popular culture consistently exploited? How does it do today?
7 What proves that music can affect human behaviour?
8 What else proves that music has been internationalized?
9 Has anyone ever argued the necessity for music?
10 What opinion about music is still widespread today?

18 Explain what they mean.

1 Modern music is heard in a bewildering profusion of styles, many of them contemporary, others engendered in past eras.
2 Both are humanly engineered, both are conceptual and auditory.
3 Music is a protean art, it lends itself easily to alliances with words…, and with physical movement…. .
4 … music has been an important adjunct to ritual and drama.
5 Publications and recordings have effectively internationalized music in its most significant and as well as its most trivial manifestations.
6 What seems curious is that …. no one until recent times has argued for its necessity.
7 "For it was not necessity that separated it off, but it arose from the existing superfluity."
8 The view that music and the other arts are mere graces is still widespread.
9 …although the growth of psychological understanding of play and other symbolic activities has begun to weaken this tenacious belief.

19 Give a short talk about music using these as an outline or make up your own outline.

1 Music and its components.
2 Its main features
3 Its universality.
4 Its power to affect human behaviour and feelings
5 Internationalization of music
6 Views on music

29 Read the passage below and think up its title. Write it in the gap below. Discuss it with your groupmates.

……..

From historical *accounts*, it is clear that the power to *move* men has always been attributed to music; its *ecstatic* possibilities have been recognized in all cultures and have usually been admitted in practice under particular conditions, sometimes *stringent* ones.

In the civilization of India, music was put into the service of religion from earliest times; Vedic hymns stand at the beginning of the record. As the art developed over many centuries into a music of *profound* melodic and rhythmic *intricacy*, the discipline of a religious text or the *guideline* of a story determined the structure. Even today the narrator is central in most performances of Indian music, and the *virtuosity* of a skillful singer *rivals* that of the instrumentalists.

Chinese music, like the music of India, has traditionally been an adjunct to ceremony or narrative. Confucius (551–479 BC) assigned an important place to music in the service of a *well-ordered* moral universe. He saw music and government as reflecting one another and believed that only the *superior* man who can understand music is equipped to govern. Music, he thought, reveals character through the six emotions that it can portray: sorrow, satisfaction, joy, anger, *piety,* love. According to Confucius, great music is in harmony with the universe, restoring order to the physical world through that harmony. Music, as a true mirror of character, makes pretense or deception impossible.

Musical Instruments Played in an Orchestra

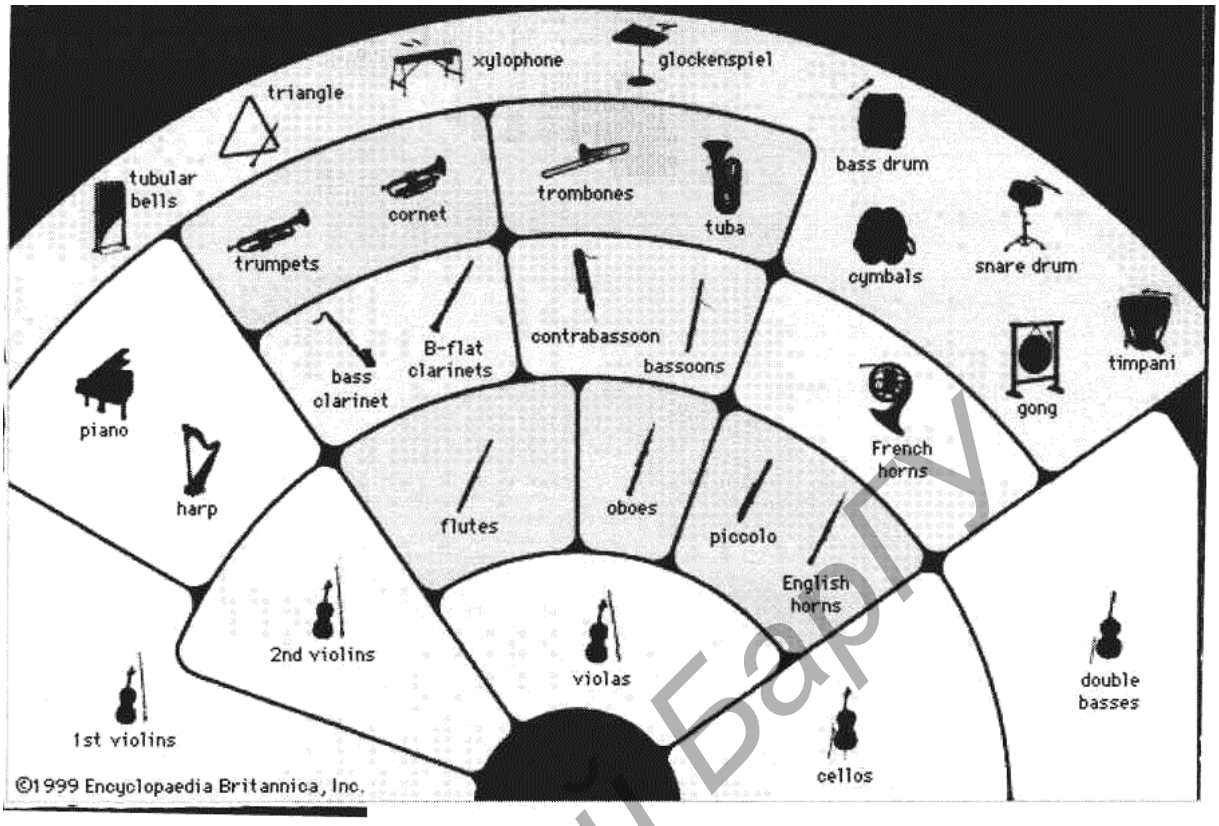
30 Look at the schematic of a typical arrangement of the instruments of the modern Western
orchestra. Make sure you know their names.

Stringed instruments: 1st violins, 2nd violins, violas [vi`ɑulaz], cellos, double basses, a harp

Wind instruments: flutes, oboes, piccolos, English horns
clarinets: a bass clarinet, B-flat clarinets, a contrabassoon, bassoons

Brass instruments: trumpets, a cornet, trombones, a tuba, French horns

Percussion instruments: tubular bells, a triangle, a xylophone [`zailɑfɑun], a glockenspiel, a
bass drum, cymbals, a snare drum, a gong, a timpani [ai] – timpano
(sg).

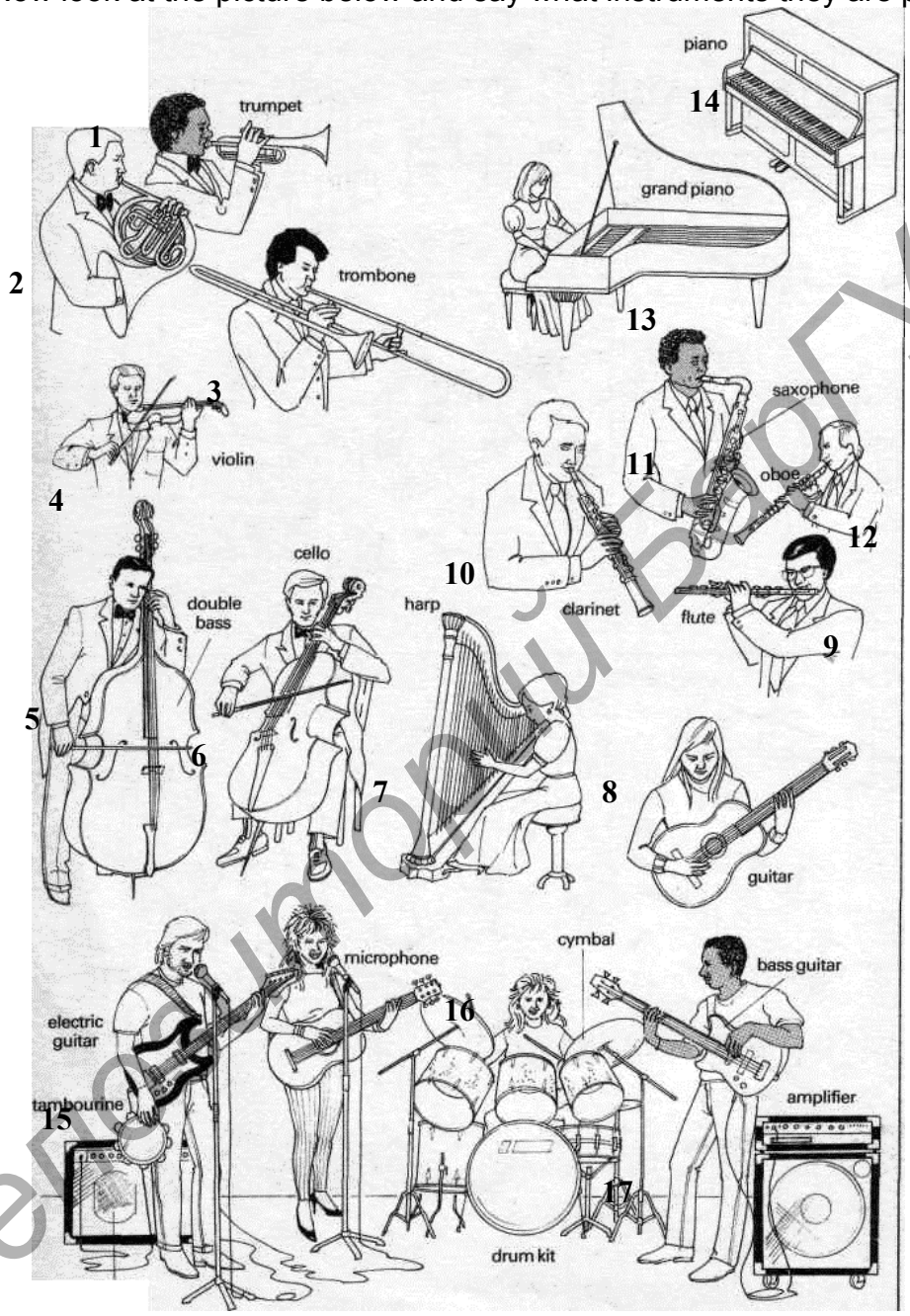


31 Listen to the instruments being played and identify them. Write their names in the blanks.

1 ……
2 ……
3 ……
4 ……
5 ……
6 ……
7 ……
8 ……
9 ……
10 ……
11 ……
12 ……
13 ……
15 ……
16 ……
17 ……
18 ……
19 ……
20 ……
21 ……
22 ……
23 ……
24 ……
25 ……
26 ……
27 ……
28 ……

……
14
……

32 Now look at the picture below and say what instruments they are playing.



32 There are different classifications of musical instruments. By the method of producing sounds, they are divided into *percussion*, *stringed, keyboard, wind*, and *electronic*.

Percussion instruments are musical instruments such as drums, bells etc which you play by *hitting* **t**hem.

Stringed instruments are those *producing sound from a set of strings* such as a violin. You *run*

the bow over the strings or when you play the guitar you *run your fingers over the strings or*
pluck them.

Wind instruments are musical instruments made of wood or metal that you play by *blowing,*
such as a flute, or one that air is passed through, such as an organ. You *press the buttons* when
you play them.

Electronic instruments are those fitted with electronic devices using electricity to play them.

34 Now write down names of the instruments in Ex 32 in the right boxes according to the above
classification.

Percussion instruments	**Stringed instruments**	**Wind instruments/Brass instruments**	**Keyboard instruments**
……	……	……	……
…..	…..	…..	…….
……	……	……	……
…..	…..	…..	…….
……	……	……	……
…..	…..	…..	…….
……	……	……	……
…..	…..	…..	…….
……	……	……	……
…..	…..	…..	…….
……	……	……	……
…..	…..	…..	……

35 What do we call people who play these instruments?
Add the suffixes –**ist ,** –**er** or the word **player** to identify them.

a piano …….
a violin ……
drums……
…..
a harp ……..
a French horn ……
a clarinet ……

a double bass ……..
a guitar ……
……
percussion ……
…
a trumpet ……
….
a cello ……
…….
an oboe ……
…..

a flute	a saxophone
…….	……
a trombone	a bass guitar
…….	……

Getting professional

36 Now look back at the picture of musical instruments and act out a teacher-student talk *explaining to your student what kind of instruments they are and what people playing them are called.*

Model: (Picture 1) *T: - Look at this picture. This gentleman (musician/person) is a trumpeter. He plays the trumpet. It is made of metal, actually, of brass. The trumpet is a wind instrument. that is to play it you have to blow into it.*

37 Now you are sure to identify the instruments by their sound. Listen to some instruments being played and write down their names in the blanks.

1	6
……	……
……..	……
2	7
……	……
……..	……
3	8
……	……
……..	…….
4	9
……	……
……..	……..
5	10
……	……
……..	……

38 As is known, musical instruments are used by musicians playing in orchestras, bands, groups, etc.

An orchestra is a large group of musicians playing many different kinds of instruments and led by a *conductor.*

A band is a group of musicians, especially a group that plays popular music.

A group is a number of musicians or singers who perform together, playing popular music.

Now say what instruments you would expect to see in:

- an orchestra
- a band
- a group

39 Listen to a song and fill in the gaps with the missing words.

1 When I find myself ……..
Mother Mary comes to me
Speaking words ……..
And in my …….
She is standing ……
Speaking …….
……
…….

2 And when …….
Living ……..
There ……
For though …….
Still a chance …….
There ……
……... Yeah
……

3 And when …….
There is ……..
Shine on ……..
I wake up …….
Mother Mary ……
Speaking …….
……..
……..
……..
……..
..

40 Now say:

- who the song is by
- what its message is
- what instruments do you hear being played
- if you like the tune and lyrics
- what SDs you can identify here

41 ***Vocabulary development***

The words below refer to music. Make sure you understand them.

live music (=music that is not recorded)	The club has live music every Saturday night
rock/pop/country/classical etc music	I've never been a big fan of country music.
note - a single musical sound	It is amazing how expressive she makes each note sound
tune - the main series of notes in a piece of music	I've heard that tune before, but I don't know the words to the song.
melody - the main series of notes in a piece of music that has many lines being played at the same time	The song has a simple melody and beautiful lyrics.
harmony - he chords or lines of music	The harmonies in her symphonies

that accompany(=support) the melody
rhythm - a pattern of beats in music, that comes from the arrangement of the notes, the time between them, and the emphasis each note is given
beat - emphasis each note is given
a piece of music - an arrangement of musical notes that has been written by someone
a song - a short piece of music with words for singing
a composition - a piece of music - use this when you are considering the way the music is written

a work - a piece of music, especially a long classical one - use this in written or formal
a number - a piece of popular music that forms part of a longer performance
to play - to make music on a musical instrument

play the piano/trumpet/drums etc
to perform - to sing or play music in front of people who have come to listen

on (the) drums/guitar/keyboards etc

to improvise - to perform music by creating it from your imagination while you play or sing
to jam - to play jazz or rock music with other people in an informal way, without planning what you are going to play
jam with
jam session
(=an occasion when a group of musicians jam)
to play be ear - to play a song or piece of music from memory without reading the written music
a musician - someone who plays a musical instrument very well or someone who does this as their job
a performer - someone who sings or

are wonderfully rich.
You need to feel the rhythm of the music in order to dance properly.

Jessica moved her hips to the beat of the music.
The CD contains two pieces performed by the Tokyo String Quartet.
The song "Yesterday" is one of the most often recorded songs in the world.
Stone's composition "Idaho" became a national hit when Benny Goodman recorded it for Columbia.
The performance began with two of Mozart's early works.
The show's not very good." "We can leave after this number if you want."
Do you play in an orchestra? Charles likes to play Celtic music on his flute.
I didn't know you could play the violin.
The orchestra will be at the Festival Hall tonight, performing a selection of works by Russian composers.
When they perform, Barbara sings and her older sister Suzie is on drums. The recording features Norman Simmons on piano and Henry Johnson on guitar.
You can't play jazz unless you can improvise.

Some guys are getting together tonight at Scott's to jam.

Matthews used to jam with drummer Carter Beauford and saxophonist LeRoi Moore.
All-night jam sessions were common in Kansas City jazz clubs of the 1930s.
He never took piano lessons - he just plays by ear.
Ellen is one of our most talented young musicians.

Most performers feel nervous before they go on stage.
Simpson is a talented singer and piano player.

plays a musical instrument in order to entertain people	
a player - guitar/piano/trumpet etc player (=someone who plays a particular musical instrument)	I'd be happy to sing, but I'll need an accompanist
an accompanist - someone who plays a musical instrument while someone else sings or plays the main tune	There will be four soloists in tonight's performance. Violin soloist Jessica Solano will perform Mozart's Concerto No. 4.
a soloist - someone who plays or sings the main part of a piece of music alone, or with a musical group supporting them	A street musician sat on the other side of the courtyard, banging a drum.
a street musician - someone who plays music in a public place such as a street or railway station, so that people will give them money	I wrote the next song for my wife. An opera written by Verdi. I sit at the piano when I write.
to write music - to write a song or a piece of music	The children will now play some pieces that they composed themselves.
to compose - to write a piece of music, especially classical music	She sat at the piano for hours, putting one of her poems to music.
to set/put smth tomusic - to write music so that the words of a play, poem etc can be sung	Henry Purcell was one of the greatest English composers.
a composer - someone who writes music, especially classical music	Most of Elton John's early hits were written by songwriter Bernie Taupin.
a songwriter - someone who writes songs	Music on the show is performed by singer-songwriter Vonda Shepard.
singer-songwriter (=someone who writes songs and sings them)	There's a free band concert in Reid Park this afternoon.
a concert - a performance given by musicians	Various performers will present a concert of Broadway music to benefit AIDS charities.
concert of	On Friday we're going to a concert of modern African music.
go to a concert	Are you going to see Britney Spears this weekend?
go to see - to go to see a particular singer or band perform - use this especially about going to see modern popular musicians	There are no tickets left for this evening's performance.
a performance - when a musician or group of musicians performs a piece of music	It is the first performance of Berlioz's Requiem in this city in over 20 years.
performance of	Have you ever heard a live performance of Beethoven's Seventh Symphony?
live performance - (=a performance that is not recorded)	We have a gig in L.A. on Thursday.
a gig- (informal) a performance by a musician or group of musicians	They are doing about 30 gigs on their European tour.
	I first heard them play at the Pittsburgh Jazz Festival.

playing modern popular music or jazz
do/play a gig - (=perform at a concert)

a festival - an event lasting for a few days or weeks each year, in which many different musical groups or singers perform. It takes place in the same place every year

taste - use this to talk about the kind of clothes, music, furniture etc that someone likes
be a matter of taste- it depends on your taste)

there's no accounting for taste
(=everyone has different taste in things)
to have no tatste

to sing - to make musical sounds with your voice, especially the words of a song
sing a song/tune/hymn etc

sing somebody something
ing to
sing along
(=sing with someone who is already singing*)*
sing in tune/out of tune
(=sing the right or wrong notes)
singing - the activity of singing

singing career

to burst into song - to suddenly start singing
to croon - to sing in a very soft, musical way
on vocals -if a member of a band is on vocals, they are singing the song's words
on backing vocals
(=singing the background tune, not the main one)
to hum - to make musical sounds with your voice, but with your mouth closed
to whistle - to make musical sounds by blowing air out between your lips
a singer - someone who sings, especially as their job

We have similar taste in music.

It's not necessarily better or worse, it's just a matter of taste.
I can't understand why she likes it, but as they say, there's no accounting for taste.
It's unbelievable. The woman obviously has no taste at all.
Sophie sings in the church choir.

All the family sang 'Happy Birthday' as Dad came in.
Come on, David, sing us a song!
She sat in a corner, singing softly to her baby.
Sing along if you know the words.

Anyone who could play an instrument or sing in tune was enlisted to take part in the concert.
He asked her why she didn't make use of her talent and give singing lessons.
Danni decided to come to England to launch her singing career.
He felt so happy he wanted to burst into song.
A woman gently crooned the tune of a lullaby.
The band was formed in 1999, with Stevie on vocals.
We went to see a band who had Julia Fordham on backing vocals
She hummed softly to herself as she worked.

You've been whistling that tune all day.

I wanted to have a career as a singer.

Mick Jagger, the lead singer with the Rolling Stones
In those days we had a band with a brass section and a couple of female backing singers.
The female vocalist came on in a long white gown

lead singer (=the main singer in a band)	Tom, the lead vocalist, is also a talented guitarist.
backing singer (=someone who sings the background	The school choir performed Vivaldi's Gloria.
a vocalist - a singer in a group that plays popular music	
lead vocalist (=main vocalist)	The chorus's singing was excellent, and so was the orchestral playing.
choir - a large group of singers who regularly sing in a church or school or with a group of musicians	Pavarotti will be appearing in a number of concerts over the summer.
a chorus - a large group of people who sing together, for example people from a particular town or school	
to appear - to be one of the actors, singers, dancers etc that can be seen performing in a film, play, or show	

42 Give the words close in meaning to the following.

tune - ……	rhythm ……..
work ……	to play ……..
to improvise ……	a player ……..
to write music ……	a composer ……
a concert ……..	a performance ……..
to perform at a concert ……	to sing softly …….
a vocalist ……	a choir - ……..

43 Identify them by their description.

1 a single musical sound …….

2 the main series of notes in a piece of music …… ……..

3 the chords or lines of music that accompany the melody …….

4 a pattern of beats in music

9 to write music so that words of a poem can be sung …… ……..

10 to go to see a particular performer …… ……

11 an event lasting for a few days in which very many different groups or musicians take place …… …….

12 to sing with someone who is

…… ……..	already singing …… ……
5 a short piece of music with words …… ……	13 a large group of people singing together …… ……
6 a piece of music (formal) ……..	14 to take part in a concert …… …….
7 to perform music by creating it from your imagination ……..	15 someone who sings in the background …… ……
8 to play jazz or rock with other people in an informal way ……	16 the main singer in a band …… …….

44 Complete each sentence with one of the words from the box.

brass chorus lyrics organist string concert opera percussion woodwind

a. I went to a rock …….. held in a large football stadium.

b. The ……section of the orchestra needs a new violinist.

c. Keith wanted to learn a …….instrument so he took up the clarinet.

d. Their music is really great but I can't understand the …… .

e. As we entered the church, the …….. began playing a solemn tune.

f. You need a good voice and acting ability to perform in a/an …….. .

g. I used to play the trumpet in the local ……. band.

h. I'll sing the first verse, and everyone will join in for the ……

i. Nowadays it is possible to simulate most

……..instruments electronically, so drums are not

always needed.

45 Read the passage and decide which answer (A, B, C or D) best fits each space.

Until the early part of this century there was certainly a (1) …….between popular music, the songs and dance tunes of the masses, and what we have (2)…….to call classical music. Up to that point, however, there were at least some points of contact between the two, and perhaps general recognition of what made a good voice, or a good song. With the development of (3) ……. entertainment, popular music (4) ….. away and has gradually developed a stronger life of its own to the point where it has become (5) ……. with the classics. In some (6) ……., it is now dominated by the promotion of youth culture.

1	A contradiction	B distinction	C separartion	D discrimination
2	A come	B become	C ended	D moved
3	A crowd	B majority	C quantity	D mass
4	A cut	B split	C cracked	D branched
5	A incongrous	B inconsistent	C incidental	D incompatible
6	A respects	B manners	C effects	D regards

46 As is known, there exist a number of musical genres and trends. Below are some of the most common. Read them and give their Russian/Belarusian equivalents. Most of them are international words.

Classical music	Vocal music
……	…….
Choral music	Chamber [ei] music
……..	…….
Symphony music	Modern music
…….	……..
Light music	Serious music
…….	……
Folk [fquk] music	Pop music
……	……..
Dance music	Film music
……	…….
Background music	Instrumental music
……	…….

Orchestral music
……...

47 Sometimes music is referred to as **serious** and **light**.
Which of the genres in the previous exercise would you include into these 2 groups?
Fill in the spaces in the box. Explain your choice.

Serious music	**Light music**
……	……
….....	….....
……	……
……	……
……	……
……	……
……..	…….
……	……
……	……
……	……
……	……

48 Identify the kinds of music given below. If you have more than obe alternative, give them both.

a. This kind of music is associated with the music of the past, up to and including the 19th century.
……..
b. This is spoken of short classical works which are easy to listen to just because the composer's aim was simply to entertain.
……..
c. …….. is sometimes used as a synonym of classical music.
d. …….. is a wider concept than classical music. It includes classical music, folk music and jazz.
e. This kind of music includes light classical music, popular tunes and songs from different
sources, both traditional and new ones, dance music, film music and so on.
……
f. This music was first played by Negro groups in the Southern US in the early 20th century characterized by improvisation and strong rhythms.
……
g. ……is modern music of an incomplete character, played mainly on electric guitars and drums often with a singer.
h. This kind of music is used for dancing including jazz and pop music.
……..

i. …… is any music played softly as a background for conversation, etc. Some people put on records as ……music when friends come to see them and such music is increasingly heard in public places in Britain: hotel foyers, airports, supermarkets, etc.

j. ……music written for a chamber orchestra, but the category also includes works for smaller groups of instrumentalists or vocalists or soloists.

49 People play musical instruments in groups and solo.
Can you arrange the words in the box from the smallest to the largest unit of musicians?

a symphony orchestra a trio [`triɑu] a jazz band a sextet a quartet a string orchestra a duet [dju`et] a variety orchestra a quintet a brass band a septet a big band an octet a solo

1…… 2 …… 3 ……
4 …… 5 …… 6 ……
7 …… 8 …… 9 ……
10 …… 11 …… 12 ……
13 …… 14 ……

50 Some music terms in English may have different meanings while rendered into Russian.
Read the pairs of the words below and make sure you understand the difference in their meaning.

a concert - a performance given by musicians or singers

a choir - a group of people who sing together for other people to listen to

a solo - relating to a record or piece of music that is performed by a single musician, not a group

air - the mixture of gases around the Earth, that we breathe

a conservatory - a room with glass walls and a glass roof, where plants are grown, that is usually added on to a house

repertory [`repətri] - a type of

a concerto [kən`tʃɜːtəʊ] - a piece of classical music, usually for one instrument and an orchestra

a chorus - 1the part of a song that is repeated after each verse
2 a piece of music written to be sung by a large group of people

a recital - a performance of music or poetry, usually given by one performer

an air - a simple tune, often used in the title of a piece of classical music

a conservatoire [kən`sɜːvətwɑ] - a school where people are trained in music or acting
American Equivalent: conservatory

repertoire [`repətwɑ] - all the plays,

theatre work in which actors perform different plays on different days, instead of doing the same play for a long time, *a repertory company*	pieces of music etc that a performer or group knows and can perform

51 Now choose the right word in brackets.

a. In the hall, the college (choir, chorus) was rehearsing for the next (concert, concerto).
b. The last act of the Queen of Spades begins with a beautiful male (choir, chorus).
c. What is on at the Concert Hall today? – Tchaikovsky's piano (concert, concerto) and his 5th symphony.
d. Last week we attended a violonist's (concert, solo, recital).
e. The curtain rose and the (concert, concerto) began.
f. The place was croded with people in wet clothes and shoes. It felt like a (conservatory, conservatoire).
g. A school of music is called a (conservatoire, conservatory).
h. His interests were playing and teaching the great works of the standard (repertoire, repertory).
i. A musical prodigy, he played solo (concerts, recitals) by age 12.
j. 'Thank you,' they said in (choir, chorus).
k. David Oistrakh recorded the Brahms and Tchaikovsky violin (concerts, concertos) many times.
l. The group include some techno in their (repertory, repertoire).

52 Are you musical? Sort out the words in the box as required.

symphony, song, cantata, oratorio, madrigal, suite, sonata, overture, madrigal, aria, requiem

Classical works	Vocal works	Choral works
1…… 2…… 3…… 4…….	1…… 2…… 3…….	1…… 2…… 3……

53 Now identify the words by their definitions.

1 a long piece of music usually in four parts, written for an orchestra - suite [swi:t]
2 short piece of music with words that you sing - symphony
3 a short piece of music written as an introduction to a long piece of music, especially an opera - song
4 a piece of music made up of several short parts - overture

	[`əʊvətjʊə, -ʧʊə, -ʧə]
5 a piece of music with three or four parts that is written for a piano, or for a piano and another instrument	- madrigal `[mxdrigɋl]
6 a song for several singers without musical instruments, popular in the 16th century	- sonata [sɋ`na:tɋ]
7 a song that is sung by only one person in an opera or oratorio	- aria [`a:riq]
8 a piece of religious music for singers and instruments	- oratorio [`ɒrə`tɔ:riəʊ]
9 a long piece of music in which a large group of people sing	- cantata [kɋn`ta:tə]
10 1 a Christian ceremony in which prayers are said for someone who has died; 2 a piece of music written for that purpose	- requiem [`rekwiəm]

54 To have a better idea what the above music genres are, read the passages below.

Vocal music

- any of the genres for solo voice and voices in combination, with or without instrumental accompaniment. It includes monophonic music (having a single line of melody) and polyphonic music (consisting of more than one simultaneous melody).

- ***Choral music***

music sung by a choir with two or more voices assigned to each part. Choral music is necessarily polyphonal—i.e., consisting of two or more autonomous vocal lines.

- ***Chorus***

in drama and music, those who perform vocally in a group as opposed to those who perform singly.

- ***Oratoria***

a large-scale musical composition on a sacred or semisacred subject, for solo voices, chorus, and orchestra. An oratorio's text is usually based on scripture, and the narration necessary to move from scene to scene is supplied by recitatives sung by various voices to prepare the way for airs and choruses. The oratorio is not intended for liturgical use, and it may be performed in both churches and concert halls.

- ***Cantata***

(from Italian cantare, “to sing”), originally, a musical composition intended to be sung, as opposed to a sonata, a composition played instrumentally; now, loosely, any work for voices and instruments.

- ***Quartet***

musical composition for four instruments or voices; also the group of four performers. Although any music in four parts can be performed by four individuals, the term has come to be used primarily in referring to the string quartet (two violins, viola, and cello), which has been the predominant genre of chamber music since about 1750. The term may also denote such derivatives as the piano quartet, flute quartet, oboe quartet, and so on—usually a string trio combined with a nonstringed instrument. Or it may denote quartets of mixed instruments such as

woodwind or brass quartet, as well as vocal quartets (soprano, alto, tenor, and bass voices), especially in opera, oratorio, church music,

- Chamber music

music composed for small ensembles of instrumentalists. In its original sense chamber music referred to music composed for the home, as opposed to that written for the theatre or church. Since the “home”—whether it be drawing room, reception hall, or palace chamber—may be assumed to be of limited size, chamber music most often permits no more than one player to a part. It usually dispenses with a conductor. Music written for combinations of stringed or wind instruments, often with a keyboard (piano or harpsichord) as well, and music for voices with or without accompaniment have historically been included in the term

Sonata

- musical form for one or more instruments, usually consisting of three or four movements.

The name, Italian for “sounded (on an instrument),”originally simply indicated nonvocal music and was used for a confusing variety of genres into the late 17th century. In the 1650s two types of ensemble sonatas began to be codified, the sonata da chiesa (church sonata) and sonata da camera (chamber sonata). The former, intended for church performance, was generally in four movements, two of them slow; the latter was usually a suite of dances.

Suite

- set of instrumental dances or dancelike movements.

The suite originated in the paired dances of the 14th–16th centuries. In the 16th–17th centuries German composers began to write sets of three or four dances. In the 19th century suite came to refer to sets of instrumental excerpts from operas and ballets.

Madrigal

- form of vocal chamber music, usually polyphonic and unaccompanied, of the 16th–17th centuries.

It originated and developed in Italy, under the influence of the French chanson and the Italian frottola. Usually written for three to six voices, madrigals came to be sung widely as a social activity by cultivated amateurs, male and female.

Requiem

- Musical setting of the mass for the dead.

(Requiem, Latin for “rest,” is the first word of the mass.) The requiem's text differs from the standard mass Ordinary in omitting its joyous sections. The first surviving polyphonic setting is by Johannes Ockeghem; celebrated later requiems include those of Wolfgang Amadeus Mozart, Hector Berlioz, Giuseppe Verdi, Johannes Brahms, and Benjamin Britten.

Mass - celebration of the **Eucharist (евхаристия, причастие)** in the Roman Catholic Church. (Holy Communion or Lord's Supper.

Christian rite commemorating the Last Supper of Jesus with his disciples.)

On the night before his death, according to the Christian scriptures, Jesus consecrated bread and wine and gave them to his disciples, saying “this is my body” and “this is my blood.” He also commanded his followers to repeat this rite in his memory, and the Eucharist traditionally involves consecration of bread and wine by the clergy and their consumption by worshipers

Symphony

- Long musical composition for orchestra, usually in several movements.

The term (meaning “sounding together”) came to be the standard name for instrumental episodes, and especially overtures, in early Italian opera. The late-17th-century Neapolitan opera overture, or sinfonia, as established especially by Alessandro Scarlatti c. 1780, had three movements, their tempos being fast-slow-fast. Soon such overtures began to be performed by themselves in concert settings, like another forerunner of the symphony, the concerto grosso. The two merged in the early 18th century in the symphonies of Giovanni Battista Sammartini (1700/01–75). Joseph Haydn, the “father of the symphony,” wrote more than 100 symphonies of remarkable originality, intensity, and brilliance in the years 1755–95; since Haydn, the symphony has been regarded as the most important orchestral genre. Wolfgang Amadeus Mozart wrote about 35 original symphonies. Ludwig van Beethoven's nine symphonies endowed the genre with enormous weight and ambition. Later symphonists include Franz Schubert, Felix Mendelssohn, Robert Schumann, Anton Bruckner, Johannes Brahms, Pyotr Ilyich Tchaikovsky, and Gustav Mahler; their 20th-century successors include Ralph Vaughan Williams, Jean Sibelius, Dmitry Shostakovich, and Witold Lutosławski.

55 Read the brief information about the composers and listen to their musical pieces.

Say what feelings they evoke in you. You may use the following:

a) merry, cheerful, jolly; jovial, joyous b) sad, sorrowful, melancholy c) passionate,

enthusiastic, emotional d) moving , pitiable , pitiful , poignant , touching e) mysterious;

enigmatic f) exalted, sublime g) inhuman, superhuman, stormy, boisterous, wild.

a) Bach, Johan Sebastian - composer of the Baroque era, the most celebrated member of a large family of northern German musicians. Although he was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Bach is now generally regarded as one of the greatest composers of all time and is celebrated as the creator of the *Brandenburg Concertos, The Well-Tempered Clavier, the Mass in B Minor*, and numerous other masterpieces of church and instrumental music.

□ □ □ A piece from *The Brandenburg Concerto* 1:

……

b) Beethoven, Ludwig, van -German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.A universal genius widely regarded as the greatest composer who ever lived, Ludwig van Beethoven dominates a period of musical history as no one else before or since.

□ □ □ A piece from The Fifth Symphony

……

c) Bizet, Geoges - original name Alexandrecesar-Leopold Bizet , a French composer best remembered for his opera Carmen (1875).

□ □ □ A piece from *Carmen*

……

d) Brahms, Johanes – a German composer and pianist of the Romantic period, who wrote symphonies, concertos, chamber music, piano works, choral compositions, and more than 200 songs.

□ □ □ A piece from Hungarian Dance No. 1 ……

e) Britten, Benjamin – a leading British composer of the mid-20th century, whose operas are considered the finest English operas since those of Henry Purcell in the 17th century. He was also an outstanding pianist and conductor.

□ □ □ A piece from one of his works ……..

f) Chopin, Frederic - Polish-French composer and pianist of the Romantic period, best known for his solo pieces for piano and his piano concerti. Although he wrote little but piano works, many of them brief, Chopin ranks as one of music's greatest tone poets by reason of superfine imagination and fastidious (тонкий;) craftsmanship (mastery).

□ □ □ A piece from *Revolutionary Etu*de……

g) Gershwin, George - one of the most significant and popular American composers of all time. He wrote primarily for the Broadway musical theatre, but important as well are his orchestral and piano compositions in which he blended, in varying degrees, the techniques and forms of classical music with the stylistic nuances and techniques of popular music and jazz.

□ □ □ A piece from *The Man I Love*……

h) Grieg, Edvard - composer who was a founder of the Norwegian nationalist school of music.

□ □ □ A piece from *Peer Gynt*……..

i) Mozart, Wolfgang Amadeus – an Austrian composer, widely recognized as one of the greatest composers in the history of Western music. With Haydn and Beethoven he brought to its height the achievement of the Viennese Classical school. Unlike any other composer in musical history, he wrote in all the musical genres of his day and excelled in every one. His taste, his command of form, and his range of expression entitle him to be considered the most universal of all composers.

□ □ □ A piece from *one of his works*……..

j) Saint-Saens – a composer chiefly remembered for his symphonic poems—the first of that genre to be written by a Frenchman—and for his opera Samson et Dalila. Saint-Saens was notable for his pioneering efforts on behalf of French music, and he was also a gifted pianist and organist, as well as a writer of criticism, poetry, essays, and plays.

□ □ □ A piece from *The Swan*……

56 How musical are you? Listen to the pieces below and identify them. Say how you feel about them? What you like in the given piece?

A. *Singers & Groups*

Who is singing them? Match the pieces with the performers and add you comment.

1	Memory	*Elton John*
2	Run to You	*Eagles*
3	Candle in the Wind	*Stevie Wonder*
4	I just Called to Say…	*F. Mercury (Queen*)
5	My All…	*Whitney Houston*
6	The Show Must Go on	*B. B. King*
7	Hotel California	*B. Streisand*
8	What a Wonderful World	*Mariah Carrey*
9	You're in the Army Now	*Status Quo*

B. *Instrumental Music.*

Match the names of the popular tunes with the sequence of presentation. Identify the leading instrument. Add you comment.

1	Ave Maria
2	The Entertainer
3	Black Eyes
4	A Man and a Woman
5	Two Guitars
6	Summertime
7	Cancan
8	The Theme from *Godfather*
9	Moonlight Serenade

C. *Russian Composers*

As you listen, match the composers' names with their works.

1 Nocturne for stringed instruments	*Tchaikovsky*
2 Ruslan & Luydmila	*Rakhmaninov*
3 Night on Lysaya Gora	*Musorgsky*
4 Montague & Capulet	*Shostakovich*
5 Italian Polka	*Prokofiev*
6 The Gadfly	*Borodin*
7 The Sleeping Beauty	*Glinka*

57 Reading comprehension

The story you are going to read is called “A Sense of Humour”. It is written by a famous

English humourist. Can you guess his name? (A prompt: his first name and last name are

the same.) If you’ve guessed his name, write it in the blank below.

_____K. _____

58 Now that you know his name, try to work out answers for the following questions. Work in pairs.

- What’s the author’s full name, middle name including?
- What book made him world famous?
- As a rule, few people know the *full* title of this book. Do you know it?
- Who are the principal characters of the book? Complete the list: the narrator, George and _____?
- What was the dog’s name? Choose the correct alternative: *Montgomery, Montmorency, Monte Carlo, Montana*.
- Humourous writers are expected to entertain their readers, don’t they? Is it the only purpose of humour, do you think?
- In your opinion, to have a sense of humour means what?

59 Before you read, look at these words and make sure understand their meaning.

commonplace (a) – not special or unusual
morceaux (Fr.) – a musical piece
pathetic (a) – smth making you feel pity or sympathy
yearn (v) – Syn. Long – to have a strong desire for smth.
air(n) - a piece of classical music
snigger(v) - to laugh quietly in a way that is not nice at something which is not supposed to

be funny
scowl (v) - to look at someone in an angry way
singularly- exceptionally

60 Now read the story and answer the questions that follow.

We were a fashionable and highly cultured party. We had on our best clothes, and we talked pretty, and were very happy – all except two young fellows, students, just returned from Germany, *commonplace* young men, who seemed restless and uncomfortable, as they found the proceedings slow. The truth was, we were too clever for them. Our brilliant but polished conversation, and our high-class tastes, were beyond them. They were out of place, among us. They never ought to have been there at all. Everybody agreed upon that, later on.

We played *morceaux* from the old German masters. We discussed philosophy and ethics. We flirted with graceful dignity. We were even humourous – in a high-class way.

Somebody recited a French poem after supper, and we said it was beautiful; and then a lady sang a sentimental ballad in

Spanish, and it made one or two of us weep – it was so *pathetic.*

And then those two young men got up, and asked us if we had ever heard Herr Slossen Boschen (who had just arrived, and was then down in the supper-room) sing his great German comic song.

None of us had heard it, that we could remember.

The young men said it was the funniest song that had ever been written, and that, if we liked, they would get Herr Slossen Boschen, whom they knew very well, to sing it. They said it was so funny that, when Herr Slossen Boschen had sung it once before the German Emperor, he (the German Emperor) had had to be carried off to bed.

They said nobody could sing it like Herr Slossen Boschen; he was so intensely serious all through it that you might fancy he was reciting a tragedy, and that, of course, made it all the funnier. They said he never once suggested by his tone or manner that he was singing anything funny – that would spoil it.

We said we *yearned* to her it, that we wanted a good laugh, and they went downstairs and, and fetched Herr Slossen Boschen.

He appeared to be quite pleased to sing it, for he came up at once, and sat down to the piano without another word.

“Oh, it will amuse you. You will laugh,” whispered the two young men as they passed through the room, and took up an obtrusive position behind the Professor’s back.

Herr Slossen Boschen accompanied himself. The prelude did not suggest a comic song exactly. It was a weird, soulful *air*. It quite made one’s flesh creep; but we murmurmed to one another that it was the German method, and prepared to enjoy it.

I don’t understand German myself. I learned it at school but forgot every word of it two years after I had left, and have felt much better ever since. Still, I didn’t want the people there to guess my ignorance; so I hit upon what I thought to be rather a good idea. I kept my eye on the two young students, and followed them. When they tittered, I tittered; when they roared, I roared; and I also threw in a little *snigger* all by myself now and then, as if I had seen a bit of humour that had escaped the others. I considered this particularly artful on my part.

I noticed, as the song progressed, that a good many other people seemed to have their eyes fixed on the two young men, as well as myself.

These other people also tittered when the young men tittered, and roared when they young men roared; and as the young men tittered and roared and exploded with laughter pretty continuously all through the song, it went exceedingly well.

And yet that German Profesor did not seem happy. At first, when we began to laugh the expression of his face was one of intense surprise, as if laughter were the very last thing he had expected to be greeted with. (…) As we continued to laugh, his surprise gave way to an air of annoyance and indignation, and he *scowled* fiercely round upon us all (except upon the two young men who, being behind him, he could not see). Than sent us into convulsions. We told each other that it would be the death of us, this song. The words alone, we said, were enough to send us into fits, but added

to his mock seriousness – oh, it was too much!

(…) He finished amid a perfect *shriek of laghter*. We said it was the funniest thing we had ever heard in all our lives. And we asked the Professor who he didn't translate the song into English, so that the common people could understand it, and hear what a real comic song was like.

Then Herr Slossen Boschen got up and *went on awfu*l. He swore at us in German (which I should judge to be a *singularly* effective language for that purpose), and he danced, and shook his fists, and called us all the English he knew. He said he had never been so insulted in all his life.

It appeared that the song was not a comic song at all. (…) It was something very sad, I know. Herr Slossen Boschen said he had sung it once before the German Emperor, and he (the German Emperor) had sobbed like a little child. He (Herr Boschen) said it was generally acknowledged to be one of the most tragic and pathetic songs in the German language.

(…)That was the end of that party. I never saw a party break up so quietly, and with so littlefuss.

(…) I have never taken much interest in German songs since then.

From "Three Men in a Boat"

61 Answer the questions.

1 What is the key idea in the first paragraph?
2 What does the author do in the next two paragraps?
3 How does the author contrast the two students with the narrator and his friends? Pick up evaluative words to illustrate it.
4 Find the key sentence of the 4th paragraph. How many pargraphs extend the idea?
5 What is the next main idea of the story? Formulate it in a sentence.
6 What device does the author emply in the paragraph starting with " I don't understand German myself..."?
7 What did the narrator and his friends do to pretend they understood the song?
8 Why do you think the two young men chose to sit behind the Professor?
9 How does the author describe the party's reaction to the song? Pick up the key words to show the intensity of their emotions.
10 Likewise show the reaction of Mr Slossen Boschen on ending his air.

62 Analysis of the text

Look for stylistic devices and expresstive means in the text.

1 Say which devices prevail in the text, lexical or syntactic?
2 What purpose does the contrast stated by the author at the beginning of the story

play in the story?
3 What function/s do sentences in brackets perform?
4 What did the two young men actually do to the party? Which part of the story proves
it?
5 In your opinion, what is the message of the story?

63 Analyse the story considering the following:

- Plot structure
- Narrative structure: type of narration
- The setting and its functions
- Type of conflict: external, internal
- The characters and characterization: direct/indirect
- Means of characterization: lexical, syntactic, others.
- Your appreciation of the story and attitude towards the problem/s raised

64 The following passage is taken from an English newspaper. Before reading it, look at the words
and phrases that might be unknown to you. Write down their Russian equivalents in the spaces.

a disc ……	- a flat piece of cartilage between the bones of your back
a slipped disc……	- if you have a slipped disc, it t has moved out of its correct place and you may be in pain. E.g. *I had slipped a disc and was frozen in a spasm of pain.*
annual (a) ……..	- happening once a year
to mark the beat ……..	- to make regular movements or sounds to show the speed at which music should be played*, beat time*
play tribute ……..	- to praise and admire publicly; *I'd like to pay tribute to the workers for all their hard work.*
play smth down ……..	- phrasal verb, to try to make something seem less important or less likely than it really is
excruciating(pain) …….	- extremely painful, agonizing
overwhelming (a) ……..	- very large or greater, more important etc than any other. *An overwhelming majority of the members were against the idea.*
Bournemouth [`bOnmqT]	- a popular holiday town on the south coast of England
impediment	- a physical problem that makes speaking, hearing, or moving difficult

…….. synonym *spoil*

to mar smth.

…….

65 Skim the first and last paragraphs of the article and say what it is about.

Maestro's eyes have it

A Russian conductor, whose left arm froze up after he slipped a disc, made sure that the opening night of his orchestra's main annual tour went ahead by conducting a concert using his eyebrows and facial expressions.

Yakov Kreizberg, 36, principal conductor with the Bournemouth Symphony Orchestra, was in such agony when he came to conduct a performance of Berlioz's *Symphonie Fantastique* in Cambridge last Friday that he could hardly move his left hand.

As conductors use their right arm to mark the beat and the left to convey emotion and expression, the impediment threatened to mar the performance. Mr Kreizberg conducted the concert with his right arm, relying largely on his thick, dark eyebrows and facial movements to communicate the intense emotion of the music to the orchestra. He was able to make only gentle movements with his left arm.

Mr Kreizberg, who is regarded as a rising star in the orchestral world, last night modestly played down tributes from the orchestra to his heroism, although he admitted that he had been in excruciating pain and barely able to move at times.

'At one point I could not move the left side of my body at all, not even the shoulder. But it is the orchestra who are the stars, not me,' he said.

'The *Symphonie Fantastique* is about an artist in love with the vision of a woman. It is an overwhelmingly passionate piece f so there is a lot of emotion to convey.'

Mr Kreizberg said that the injury was probably prompted by his sleeping in an awkward position on a transatlantic flight last week. He first noticed it in Berlin last Tuesday. Tony Woodcock, the BSO's managing director, praised Mr Kreizberg's courage. ' We thought we would have to cancel, but he was determined to go on,' he said.

Mr Kreizberg hopes that his injury will be largely healed by tomorrow night when the BSO's tour continues in Poole, Dorset.

66 Now scan the passage to give answers to the following questions.

a. What was wrong with the conductor when he came to conduct a performance?
b. Where did the performance take place?
c. What was the name of the piece the orchestra performed?

d. According to the passage, what do conductors use the hands for?
e. Which hand could the conductor only use?
f. How did he manage to convey emotion and expression?
g. Why was it necessary for him to do it?
h. How did the orchestra-players react to his conducting?
i. The conductor seemed to be a very modest person, wasn't he?
j. Will he continue his tour of Britain?

67 Now look back at the passage. Can you explain the title of the article?

68 Explain the meaning of the following sentences paying attention to the italicized words.

a. …. whose left arm *froze up after he slipped a disc*, *made sure* that the opening night of his *orchestra's main annual tour went ahead*…..
b. Mr Kreizberh conducted the concert … *relying largely on his thick dark eyebrows and facial* movements to communicate the intense emotion of the music to the orchestra.
c. Mr Kreizberg, who is regarded as a rising star…..
d. … (he) *played down tributes from the orchestra to his heroism…*
e. But it is the orchestra who are the stars, not me…
f. We thought we *would have to cancel*, but he was *determined to go on*…

69 Summarize the information about:

- the conductor
- the musical piece they performed
- what people thought of him

70 Now act out:

- an exclusive interview with the conductor just after the concert (2 students)
- an interview with his managing director (2 students)
- an interview with an orchestra player/orchestra players
- with someone from the audience (2 students)
- a TV report from the concert hall in Cambridge (1 student)
- a talk between the conductor and one of his admirer's after the concert
  asking him to sign them his autograph (2 students)

In addition to your own lexis, if suitable, try to use as many words and phrases from the passage as possible. To express your admiration, you may use the phrases below:

- *Complimenting*

You were wonderful/superb/magnificent!

- *Expressing pleasure*

How exciting/thrilling/interesting…..!

You were great! You did it very well!	That was marvelous/terrific/fantastic/great!

- *Asking for an autograph*: Can I have your autograph, please?
- *To interview somebody*, you are are to introduce yourself and name the media you represent, and ask the person if they don't mind being asked a few questions.
- You may ask questions *on the record* and your answers or interview will be printed in a paper or shown on TV; or you may ask questions *off the record* and the answers to them won't be made public. For example, may I ask you a question, strictly off the record?

71 Read the text and work out exercises on it.

parole - досрочное, временное или условное освобождение заключенного из тюрьмы
retribution - воздаяние, возмездие, кара, наказание, расплата
release from prison - освобождать (из заключения), выпускать на волю
half-way house - гостиница на полпути
*high-prof*ile- привлекающий внимание, заметный, выдающийся
disciple- ученик, последователь; поборник, приверженец, сторонник
bid- претензия, домогательство (for)
outrage - приводить в гнев, в ярость; возмущать (чьи-л. чувства);

Lennon fans threaten his killer as release looms

MARK CHAPMAN, the man who murdered John Lennon, could be released from jail next month in a move that has sparked fears of retribution from Beatles fans. Chapman will have a parole hearing in the week beginning 4 October, officials at the New York State Parole Division said. It will be held behind closed doors. However, one official said they had 'no idea' what the outcome of the hearing would be. However, if Chapman is released after 24 years in prison, some Lennon fans have already threatened to take action.

News of the parole hearing has spread on the internet and dozens of websites have been filling up with messages from fans around the world, many already promising to take revenge on the man who

gunned down Lennon on 8 December 1980 as he arrived at his New York apartment building off Central Park.

'Chapman should be executed. I would gladly get rid of him myself,' wrote a fan from Finland on one website. Another fan has already set up an online petition to have Chapman's parole denied. It is already full of messages that show Chapman's safety outside jail would be difficult to maintain. 'If Mark David Chapman is let out of jail, he wouldn't last a day. There are too many people who want him dead,' wrote a New York-based female fan.

Any security conditions for protecting Chapman if he is released will be down to the New York State Parole Board. 'It is up to them. It is nothing to do with the police,' said a spokesman for the New York Police Department. New York is used to handling such releases. Recently Joel Steinberg, jailed for 17 years after the violent death of his six-year-old daughter, was released from jail in a move that shocked New York and generated huge media interest. Steinberg faced numerous death threats from the public but still travelled back to the city from jail in a white limousine trailed by a pack of journalists. He has since been living in a charity-run halfway house in New York and reportedly considering a career in television.

However, other recent attempts by high-profile prisoners to get parole have failed. In August a California prison board refused to parole Leslie Van Houten for the 15th time. Van Houten was a disciple of notorious 1960s killer Charles Manson and was convicted for her role in cult murders carried out by Manson's 'Family'. Van Houten, now 55 was rejected in her bid for parole despite having been a long-term model prisoner and making a tearful apology for her part in the grisly 1969 crimes. Chapman has had two previous requests for parole, in 2000 and 2002, denied. In 2000 he outraged Lennon fans by saving he believed his victim would want him to be freed. 'I think he would be liberal, I think he would care,' he said. He was originally sentenced to at least 20 years in prison. Lennon's widow, Yoko Ono, has supported keeping Chapman in prison out of a fear for her own safety and that of their child Sean and Lennon's other son Julian.

71 Most English newspapers have a column or columns devoted to the arts. Below is a story taken from a 2004 July issue of T*he Independent.* Before reading it, look at the words and expressions that follow to make sure you understand them correctly.

a side-effect ……..	- an effect that a drug has on your body in addition to curing pain or illness
belated (a) …….	- happening or arriving late; a belated birthday present
e`piphany …….	- a Christian holy day on January 6th that celebrates the day when the Three Kings came to see the baby Jesus
to be oblivious to ……..	- not knowing about or not noticing something that is happening around you; synonym *unaware*
jerky (a) …….	- jerky movements are rough, with many starts and stops; opposite *smooth*
weird [wiɋd] (a)…….	very strange and unusual, and difficult to understand or explain
out of sync ……	-if things are out of sync, they are not working well together at exactly the same time and speed
the Festival Hall (also the Royal Festival Hall) ……...	- a large concert hall in London used especially for performances of classical music.
hype……	- very impressive, exciting, or surprising (smth that takles your breath away)
a vibe-merchant…….	to make a particular idea, image, or feeling appear in people's minds by describing an event or situation
to venture into……	- someone who is frail is weak and thin because they are old or ill
to despair…….	- a style of singing popular songs with parts for four men, usually without music
to resurrect ["rezə'rekt]…….	- attempts to make people think something is good or important by talking about it a lot on
startling (a) …….	
collapse……	
to enact ……..	
to be in the doldrums……..	
hassle……	
sober-sided	

ukelele / `jukə'leɪli / ……..

television, the radio etc - used to show disapproval

- an opinion-maker
- (phrasal verb) to become involved in a new business activity
- to feel that there is no hope at all; Despite his illness, Ron never despaired.
- to bring back an old activity, belief, idea etc that has not existed for a long time
- very unusual or surprising
- a sudden failure in the way something works, so that it cannot continue
- to act in a play, story etc; a drama enacted on a darkened stage
- to feel sad, to be in very low spirits
- (American English informal) an argument between two people or groups

-sober-minded
a musical instrument with four strings, like a small guitar

72 Now look at the title of the article which runs

MUSIC HAS THE POWER TO HEAL THE SOUL

and say:

- What stylistic device is used in the title?
- What problem/s might the article raise?

73 Scan the article and read aloud the sentences which mean the following:

a. The man on the stage seemed not to notice anybody or anything.
b. There was something unusual about the man.
c. Though beautiful, the music made the writer feel nostalgic about a time in the past.
d. It was obvious that the man was physically unift.
e. The writer recommends that people should go and see the man's performances.

f. One could hardly expect him to be back on the stage after so many hard years of his life.
g. The man performed both old and new pieces.
h. His music gave the audience a real insight into the awareness of how music was born.
i. According to the writer, it was the man's music that helped him survive as a musician.
j. It occurred to the writer that the man's music had a therapeutic effect.

MUSIC HAS THE POWER TO HEAL THE SOUL
Terrance Blacker

Perhaps it was a side-effect of the belated summer-in-the city heat that produced an unexpected and, I confess, slightly tearful ephiphany this week. I was watching a man seated on a stool on stage. Around him musicians were playing and singing, but the musician in the centre of it all seemed to be in his own world, oblivious not only to them but to the audience too. His small, jerky hand movements, slightly weird and out of sync, were not the kind of thing one normally sees in public – indeed, under other circumstances, they might have provoked curiosity or even pity. There was something not quite normal there.

But this was the festival Hall, the music in the air was of breathtaking brilliance, invoking memories of the close to the sound of barber-shop quartets to be acceptable – will belatedly discover the originality of those ancient songs. Away from the hype, the image-makers and vibe-merchants, the music is born again, rescued from nostalgia and revealed as the product of a complex and tortured musical sensibility.

Wilson has famously been one of the great lost souls of rock, venturing so far into the dark woods of paranoia, drug abuse and mental breakdown as to make the idea of any kind of comeback seem absurd. Yet he he was, performing not only the songs that provided the backing track to a generation, but also a song cycle called *Smile*, which he was said to have moment, the Festival Hall seemed to have the intimacy of Wilson's own room, of his brain. Startingly, the connection between the repetitions and complexity of those sounds and Wilson's mental troubles became clear. Other stars have been destroyed by the rock lifestyle; here it was the music itself which had caused breakdown and collapse.

It was also music that saved Wilson, and that was why seeing him come alive as he sang on stage provided such an unexpected emotional charge. A thought that may seem so pathetic and hyppyish that one would need to be stoned even to think it was here being enacted: music has the power to heal the ills of the soul. Writing or painting can be therapeutic, new album at the 606 Club. From the look of him, Haskell has not known the extreme miseries of Brian Wilson, but he has experienced his share of personal and professional disasters, years in the doldrums and management hassles both before and, more significantly, since the unexpected chart success of *How Wonderful You Are* two years ago. But, once the music was rolling from Haskell and his band, there were few people in the audience who would not have envied them.

Let us hope that some of our more sober-sided politicians experience the healing effects of music at first hand during their summer holidays. Charles Clerke might consider increasing the L1.5m addition to funding for

past but remaining powerfully contemprorary, and the man on the stool was Brian Wilson, once a trim, tanned flaxen-haired Beach Boy, now four decades on, a man of frail, late middle age who needs help to get on and off the stage.

No one remotely interested in the way popular music has developed over the past half century should miss the astonishing, spectacular and moving events that are Brian Wilson concerts. Even those of us who were never great Beach boy fans – too clean, too neat in their harmonies, too abandoned in 1967 having heard the Beatles' *Sergeant Pepper* album and despaired.

Normally, it would be a risky venture for a man approaching old age to resurrect, 37 years after it was written, a composition which was originally described as 'a teenage symphony to God,' but against the odds, it was a triumph.

Here was the epiphany. Watching Wilson and his odd little private gestures was less like seeing a performance than getting a sense of what it is like to compose. It was not the human performers who surrounded him on the stage and admirers who were listening to him that caused the intensity of those moments, but the shape of the music that he was hearing. At that sport sometimes provides an outlet for this or that, but it is above all songs and tunes that can put unhappiness, personal mess and confusion in their rightful place. Those, like Brian Wilson, who in addition have the talent to help others through the darkness with the sounds they create, are truly blessed.

What he has been working out on a grand stage can be seen wherever musicians gather to play and others listen to them The night before my visit to the Festival Hall, the singer, guitarist and composer Gordon Hask was playing songs from a musical education in schools. The ridiculous legislation that would require public entertainment licenses for any venue at which music is played might be quietly dropped.

Those holidays might also jog a few parents into action. My life was changed when I was given a ukulele at the age of nine, a cheap guitar when I was 13. Whatever a child's preferred instrument, it is worth helping them open the door to music. The short term may be painful, and they will almost certainly not be a Brian Wilson or even a Gordon Haskell of the future. But the benefits will be there all the same.

74 Scan the article again to answer the questions.

a. Whose concert did the writer visit?
b. Who is Brian Wilson?
c. What was he famous for?
d. Time has changed him, hasn't it?
e. What else caused his frailty and ailments?
f. What was the epiphany that Wilson's music produced on him?
g. What were the audience strick by?
h. What was special about the music the ex-beach Boy performed?

75 The article mentions 2 names: Brian Wilson and Gordon Hask. Scan further the text and say who these words refer to. Tick the correct box.

	References to	Wilson	Hask
1	…trim, tanned, faxen-haired……	……	……..
2	… a man of frail late middle age……	……	……...
3	… singer, guitarist and composer ……	……	……
4	… he experienced his share of personal and professional disasters …… ……	……	……
5	… it was the music itself which had caused breakdown and collapse …… ……	……	……
6	… there were few people in the audience who would not have envied them ……		
7	….*Smile* …… …….		
8	… *How Wonderful You Are* ……		
9	… *Sergeant Pepper* ……		

76 Scan the remaining part of the article and work out answers to these questions.

a. What is writer hopeful about before the summer holidays?
b. Who is Charles Clerk do you think and what does the figure L1.5m stand for?
c. What does the writer criticise the legislation for?
d. What examples does the writer give to illustrate the importance of music?

77 Read the text again and find similarities and differences (mentioned or implied) in the musical cariers of the people. Write them down in the corresponding boxes.

Similarities	
Differences	

78 *Discussion*

- Why did the writer call his visit to the concert ‘epiphany’?
- Why did he give in his article more prominence to the frist musician?
- What was there that made their musical careers similar?
- What is the message of the article?
- What is meant by the ‘ills of the soul’, in your opinion and how can music heal them?

79 As is known, Britain has contributed greatly to international pop music. Among its outstanding representatives, there is a composer whose name is world known for his pioneering works in rock music. Read the passage below and answer the questions that follow.

Lloyd Webber, Sir Andrew

Lloyd Andrew Webber is an English composer whose eclectic rock-based works helped revitalize British and American musical theatre in the late 20th century.Lloyd Webber studied at Magdalen College, Oxford, and at the Royal College of Music. While a student he began collaborating with Timothy Rice on dramatic productions, with Rice writing the lyrics to Lloyd Webber's music. Their first notable venture was Joseph and the Amazing Technicolor Dreamcoat (1968), a pop oratorio for children that earned worldwide popularity in a later full-length version. It was followed by the rock opera Jesus Christ Superstar (1971), an extremely popular though controversial work that blended classical forms with rock music to tell the story of Jesus' life. This show was one of the longest-running musicals in British theatrical history. Lloyd Webber's last major collaboration with Rice was on Evita (1978), a musical about Eva Peron, the wife of the Argentine dictator Juan Peron. In his next major musical, Cats (1981), Lloyd Webber set to music verses from a children's book by T.S. Eliot. The London production of Cats became the longest-running musical in the history of British theatre, and in 1997 the Broadway production of the play eclipsed the record set by A Chorus Line to become the longest-running show ever on Broadway; on September 10, 2000, Cats closed after 7,485 performances. With lyricists Charles Hart and Richard Stilgoe, Lloyd Webber then composed a hugely popular musical version of The Phantom of the Opera (1986). His other musicals included Song and Dance (1982), Starlight Express (1984), and Aspects of Love (1989). He was knighted in 1992. Lloyd Webber's best musicals were flashy spectacles that featured vivid melodies and forceful and dramatic staging. He was able to blend such disparate genres as

rock and roll, English music-hall song, and operatic forms into music that had a wide popular appeal

80 Answer the questions:

1 What was Lloyd Webber's contribution into British and international musical forms?
2 What was the first rock opera he wrote?
3 Which of his works was the longest running musical in Britain?
4 Which of his musicals was the longest running show on Broadway?
5 How long did it normally take him to write a new musical?
6 How was awarded for his contribution to British music?

81 Fill in the blanks with the names of his works.

1968 ……
……
1971 ……
……
1978 ……
……
1981 ……

1982 ……

1984 ……

1986 ……

1989 ……

2004 A film version of *The Phantom of the Opera*

82 You will hear a story of how the film version of The Phantom of the Opera was made.

The speakers are:

Joel Schumacher, the director of the film
Andrew Lloyd Webber, the composer and producer
Austin Shaw, the executive producer of the film
Another two names are mentioned: **Michael Crawford and Sarah Brighton**.

A. Listen to them speak and give brief answers to these questions:

1 When did they first start making the film version of the Phantom? ……
2 Who were Michael Crawford and Sarah Brighton?.....
3 What prevented them from doing the project? ……
4 How long did they discuss it? …….
5 Whose idea was it to start over? ……
6 How did it happen? …….

7 On what condition did Schumacher agree to make the film? ……
8 What was Webber's counter suggestion? ……

83 You are going to watch a piece of L. Webber's rock opera "Jesus Christ Super Star". Before watching, look at the words below and make sure you understand them.

Jesus Christ - founder of Christianity, which today claims a third of the world's population.
Judas – Judas Iscariot, one of the Twelve Apostles, notorious for betraying Jesus.
Apostles – (from Greek *apostolos*, "person sent"), any of the 12 disciples chosen by Jesus Christ
Mary Magdalene - one of Jesus' most celebrated disciples, famous, according to Mark and John, for being the first person to see the resurrected Christ.
Caiaphas, Annas - the High Priests who condemned Christ to death
Nazareth - In the New Testament Nazareth is associated with Jesus as his boyhood home
Messaih - a great religious leader who, according to Jewish belief, will be sent by God to save the world **John** –
John the Baptist, Saint: a religious teacher who told people that Jesus Christ was coming, and who baptized Jesus in the River Jordan

to be put down – to be suppressed
to go sour - to become worse
to be obsessed with – to think or worry about smth all the time and not to think about anything else
to defy – pay no attention
to prattle - to talk continuously about silly and unimportant things
clean slate – a record of someone's work, behaviour, performance etc that shows they have not done anything wrong or made any mistakes
to get by - to have enough money to buy the things you need, but no more

to rouse the rabble – to instigate the mob to violence
to abort smth - to stop an activity because it would be difficult or dangerous to continue it

to anoint smb - to put oil or water on someone's head or body, usually as part of a religious ceremony
myrr - мирра (ароматическая смола)
lot – destiny, fate
mob - a large noisy crowd, especially one that is angry and violent
to howl - if a dog, wolf, or other animal howls, it makes a long loud sound
blockhead – (old-fashioned informal)a very stupid person
leper - someone who has leprosy прокаженный

Hosanna - осанна!, слава!
to increase by leaps – very quickly

84 Read Scene 1 and answer these questions.

1 What does Judas reproach Jesus for?
2 What is he scared of?
3 What does he wish Jeusus hasn't done?
4 What does he want him to do?
5 Why does he sound pessimistic?

Scene 1

Judas: **5**) Nazareth, your famous son should

1) My mind is clear now – at last all too well
I can see where we all soon be
If you strip away the myth from the man
You will see where we all soon will be.

2) Jesus! You've started to believe
The things they say of you
You really do believe
This talk of God is true
And all the good you've done
Will soon get swept away
You've begun to matter more
Than the things you say.

3) Listen, Jesus! I don't like what I see
All I ask that you listen to me
And remember – I've been your right hand man
All along
You have set them all on fire
They think they've found a new Messaih
And they'll hurt you when they find they're wrong

4) I remember when this whole thing began
No talk of God then – we called you a man
And believe me – my admiration for you hasn't died
But every word you say today
Gets twisted round some other way
And they'll hurt you when they think you've lied

have stayed
A great unknown
Like his father carving food – he'd have made good
Tables, chairs and oaken chests would have suited
Jesus best
He'd have caused nobody harm – no one alarm

6) Listen, Jesus, do you care for your race?
Don't you see we must keep in our place?
We are occupied – have you forgotten how put down we are?
I am frightened by the ctowd
For we are getting much too loud
And they'll crush us if we go too far.

7) Listen, Jesus to the warning I give
Please remember that I want us to live
But it's sad to see our chances weakening
With every hour
All your followers are blind
Too much heaven on their minds
It was beautiful but now it's sour
Yes, it's all gone sour.

85 Now watch Scene 1 and say what impression it produces on you.
How would you describe Judas' 'aria' in terms of feeling and expression?

86 Skim the script of Scene 2 and say what it is about.
Say: 1) What does Jesus reproach his apostles for?
2) How does he feel?
3) What does Mary Magdalene try to do?
4) What does Judas think of Mary Magdalene?
5) What does he warn Jesus against?

87 Watch Scene 2 and describe the emotional state of the characters there.

Scene 2

Apostles
1) What's the buzz? Tell me what's happening?

Jesus
2) Why should you want to know?
Don't you mind about the future?
Don't you try to think ahead?
Save tomorrow for tomorrow
Think about today instead?

Apostles
3) What's the buzz? Tell me what's happening?

Jesus
4) I could give you facts and figures
I could give you plans and forecasts
Even tell you where I'm going

Apostles
5) When do we ride into Jerusulam?

Jesus
6) Why should you want to know?
Why are you obsessed with fighting times and fates
You can't defy?
If you knew the path we're riding you'd understand it
Less than I

Apostles
7) What's the buzz? Tell me what's happening?

Mary Magdalene
8)Let me try to cool down your face a bit

Jesus
9) That feels nice, so nice…
Mary, that is good…
While you prattle through your supper
Where and when and who and how
She alone has tried to give me what I need
Everything's alright, yes, everything's fine
And we want you to sleep well tonight
Let the world turn without you tonight
If we try, we'll get by, so forget all about
Right here and now.

Apostles
10) What's the buzz? Tell me what's happening?

Judas
11) It seems to me a strange thing, mystifying
That a man like you can waste his time on
Women of her kind
Yes, I can understand that she amuses
But to let her stroke you, kiss your hair
Is hardly in your line

It's not that I object to her profession
But she doesn't fit in well with what you
Teach and say
It doesn't help us if you're inconsistent
They only need a small excuse to put us
All away

Jesus
12) Who are you to criticise her?
Who are you to despise her?
Leave her, leave her, leave her be now.
If your slate is clean – then you can throw stones
If your slate is not – then leave her alone
I'm amazed that men like you can be so shallow
Thick and slow
There is not a man among you who knows
Or cares if I come or go.

All (save Judas)
13) No, you're wrong! You're very wrong**!**
How can you say that?

Jesus
14) No one – not one of you!

Mary Magdalene
15) Try not to get worried, try not to turn on to
Problems that upset you, oh, don't you know

us
Tonight

Apostles' women

16) Everything's alright, yes, everything's alright, yes

Mary Magdalene

17) Sleep and I shall soothe you, calm you and anoint you
Myrrh for your hot forehead, oh then You'll feel
Everything's alright, yes, everything's fine
And it's cool and the ointment's sweet
For the fire on your head and feet
Close your eyes, close your eyes
And relax, think of nothing tonight

Apostles' women

18) Everything's alright, yes, everything's alright, yes

Judas

19) Woman, your fine ointment – grand dew and expensive
Could have been saved for the poor
Why has it been wasted?
We could have raised may be
Three thousand silver pieces or more
People who are hungry, people who are starving
Matter more than your feet and hair

Mary Magdalene

20) Try not to get worried, try not to turn on to
Problems that upset you, oh, don't you know
Everything's alright, yes, everything's fine
And we want you to sleep well tonight
Let the world turn without you tonight
If we try, we'll get by, so forget all about us
Tonight

Apostles' women

21) Everything's alright, yes, everything's alright, yes

Judas

22) Surely you're not saying we have the resources
To save the poor from their lot
There will be poor always, pathetically struggling
Look at the good things you've got!
Think while you still have me
Move while you still see me
You'll be lost and you'll be sorry when I'm gone

Mary Magdalene

23) Sleep and I shall soothe you, calm you and anoint you
Myrrh for your hot forehead, oh then You'll feel
Everything's alright, yes, everything's fine
And it's cool and the ointment's sweet
For the fire on your head and feet
Close your eyes, close your eyes
And relax

All

24) Everything's alright, yes, everything's alright, yes

88 Skim the script of Scene 3 and say what it is about.
Say why the priests decide to condemn Jesus to death.

89 Watch the scene and say what impression it produces on you.

Scene 3
Jerusulam. Sunday

Priest 1
1) Good Caiaphas, the council waits for you
The Pharisees and priests are here for you
Caiaphas
2) Ah, gentlemen, you know why we are here
Annas
4) Listen to that howling mob of blockheads in the street!
A trick or two with lepers and the whole town is on Its feet
All
5) He is dangerous!
Mob outside
6) Jesus Christ Superstar – tell us that you're who they tell you are
All
7) He is dangerous!
Priest 2
8) The man is in town right now to whip us some support
Priest 3
9) A rabble rousing mission that I think we must abort
All
10) He is dangerous
Mob outside
11) Jesus Christ Superstar!
Priest 2
12) Look, Caiaphas! They're right outside our yard
Priest 3
1**3**) Quick, Caiaphas, go call the Roman guard!
Caiaphas
14) No, wait, we need a more permanent solution to our problem
Annas
15) What then to do about Jesus of Nazareth
Miracle wonderment, hero of fools
Priest 3
16) No riots, nor army, no fighting, no slogans
Caiaphas
17) One thing I'll say for him – Jesus is cool
Annas
18) We dare not leave him to his own
We've not much time and quite a problem here
Mob outside
3) Hosanna! Superstar!
Mob outside

Priest 3
19) But how can we stop him? His glamour increases
By leaps every minute – he's top of the polls.
Caiaphas
20) I see bad things arriving – the crowd crown him king
Which the Romans would ban
I see blood and destruction, our elimination
Because of one man
Blood and destruction because of one man
All
21) Because, because, because of one man
Caiaphas
22) Our elimination because of one man
All
23) Because, because, because of one man
'Cause of one, 'cause of one man
Priest 3
24) What then to do about this Jesus mania?
Annas
25) How do we deal with the carpenter king?
Priest 3
26) Where do we start with the man who is bigger
Than John was when John did his baptism thing?
Caiaphas
27) Fools! You have no perception!
The stakes we are gambling are
Frightengly high!
We must crush him completely
So, like John before him, this Jesus must die
All
28) Must die, must die, this Jesus must die

devices
His half-witted fans will get out of control

Caiaphas
29) So, like John before him, this Jesus must die
All
Must die, must die, this Jesus must,
Jesus must,
Jesus must die.

90 Follow-up
Write a summary of what you have seen.
Remember to mention: the plot
the characters
the actors and their acting
the message of the extract

80 Imagine that you are going to form your own **supergroup**, inviting famous **pop star**s and other **musicians** to join you. Choose the instrument that you would like to play from the list of instruments and types of singer below, in the line up **for the recording session** for this **pop group** or **rock band**. Then note down the instrument or vocals of your choice from each line and who you will invite to play them or to sing.

a. lead vocals …….
b. lead guitar (electric)……
c. acoustic guitar, 12-string guitar …….
d. bass guitar, backing vocals ……
e. drums ……
f. extra percussion, tambourine, maracas, bongos ……..
g. keyboards, organ, electric piano, synthesizer ……..
h. mandolin, steel guitar, electric fiddle (violin) …….
i. Harmonica, mouth organ …….
j. Saxophone, rhythm guitar, backing vocals …….

Don't forget to give a name to your group! Explain why it is called so.

81 Now that your group has been a tremendous success and you've got a **single** recorded that has become an **international hit** (by the way, what's the name of the song or composition?), you are going **to go out**

on the road and do some live concerts. Note down the five **venues** (a place where an organized meeting, concert etc takes place) that you would choose for a European tour.

B. Now you will hear 3 actors playing in the film speaking:

Emmy Rossum playing **Christine**
Gerard Butler playing **the Phantom**, and
Patrick Wilson playing **Raoul**

37 You're being *sent* to a desert island (unlike Robinson Crusoe) tomorrow with a toothbrush, bottle-opener, and a CD-player. Make a list of the pieces of music that you are going to take with you. You are allowed some or all of the following:

2 symphonies
2 concertos or sonatas
1 choral or **orchestral work**: oratorio, cantat, etc.
1 opera (grand, light, comic or operetta)
1 additional set or piece of classical music: a rhapsody, overture, collection of nocturnes, serenades, studies, etc.
1 jazz LP: (modern or traditional)
1 album: folk, soul or blues
1 LP by a group: (pop or rock)
1 solo album: male or female vocalist
1 other selection of your choice: brass band music, a film score, nursery rhymes, electronic music, pub sing-songs

Folk music Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading. It is functional in the sense that it is associated with other activities. Primarily rural in origin, it exists in cultures in which there is also an urban, technically more sophisticated musical tradition. Folk music is understood by broad segments of the population, while cultivated or classical music is essentially the art of a small social, economic, or intellectual elite. On the other hand, that widely accepted type of music usually called “popular” depends mainly on the mass media—records, radio, and television—for dissemination, while folk music typically is disseminated within families and restricted social networks. But the introduction of songs from folklore into the mass media blurs the distinction, and folk music in earlier times may be discussed separately from that of the period after World War II. Moreover, while folk music as defined above exists in all cultures in which there is also a cultivated musical tradition, such as Japan, China, Indonesia, India, and the Middle East, the usefulness of the concept varies from culture to culture. It is most convenient as a designation of a type of music of Europe and the Americas.Origin, functions, and transmission Perhaps the most important characteristic of a folk song is its dependence on acceptance by a community—that is, by a village, nation, or family—and its tendency to change as it is passed from one individual to

another and performed. This process of cultural exchange is known as “communal recreation.”A piece of folk music is the property of the entire community. But contrary to beliefs promulgated in the 19th century, folk songs are normally created not by groups of people but by individuals. When it is first composed, each song is the work of one composer, though it is recreated constantly by the performers who learn and sing it. The composer may create new songs by drawing together lines, phrases, and musical motifs from extant songs, possibly combined with entirely new ones and with standard opening or closing formulas. In European folk music, a small number of tune types account for most of the repertoire. English folk music, for example, is believed to consist largely of about 40 “tune families,” each of which descends from a single song. And the majority of English folk songs are members of only seven such tune families.There is frequent interchange of tunes between neighbouring countries. A few tune types are found throughout the European culture area. Each country, however, tends to have a repertory of its own, with stylistic features as well as tunes that are not shared with neighbours. Textual types (such as ballad stories) are more widely distributed than tune types.The 20th century has seen the decline of folk tradition in many areas, particularly those that became heavily urbanized and industrialized. From the Middle Ages until the 19th century, folk music probably had been distributed evenly throughout Europe and the Americas. After 1950, folk music was found most readily in areas that were not heavily industrialized, such as the isolated mountainous regions of North America or of Italy and in the countries of eastern and southern Europe. In the Americas, folk music of European origin became mixed with elements of non-Western music, especially African and (in Latin America) American Indian.Much folk music can be said to be “functional” in that it is not primarily entertainment or of aesthetic interest but an accompaniment to other activities, particularly ritual, work, and dance. In a traditional folk society, music is a necessity in almost all rituals and festivals. The words of folk song can serve as chronicle, newspaper, and agent of enculturation. In modern industrial nations, folk music is perpetuated by ethnic, occupational, or religious minorities, among whom it is thought to promote self-esteem, self-preservation, and social solidarity. Such functions of folk music have been used by organizations advocating social change, such as the U.S. civil rights and trade unionism movements.Folk music is usually transmitted by word of mouth, or oral tradition. This means that a folk song can change as a result of the creativity of those who perform it or of their particular musical style or of their faulty memory. As it is handed down from generation to generation a folk song develops additional forms, called variants, which may differ markedly from each other. For example, a song with four musical lines (e.g., ABCD) may lose two of these lines and take on the form ABAB. In turn, two new lines may be substituted for the initial two, giving it a form EFAB. Folk tunes also change when they cross ethnic or cultural boundaries. A German variant, for example, may exhibit characteristics of German folk music, while its variant in Czechoslovakia, although recognizably related, will assume the stylistic traits of Czech folk music. The degree to which songs change varies from culture to culture. In some, presumably those that value consistency and object to change, such as western Europe, songs change little and slowly. In others, such as Afro-American cultures, the opposite tendency is found.In spite of its dependence on oral tradition, folk music tends to be closely related to music in written tradition. Many folk songs originate in written form. For many centuries, popular and classical composers have adapted folk music, and in turn, influenced the oral tradition. A modern analogue of written tradition, recording, substantially influenced the oral tradition, as folk singers could hear various arrangements of folk music in private and commercial recordings. Thus, the transmission of folk music has not been an isolated process but one intertwined with other kinds of musical transmission.

Instruments and performance styles Folk music instruments vary in type, design, and origin. They can be divided into roughly four classes.Among the simplest instruments are those that European folk cultures share with many tribal cultures throughout the world. Among them are the following: rattles; flutes, with and without finger holes; the bull-roarer; leaf, grass, and bone whistles; and long wooden trumpets, such as the Swiss alpenhorn. These instruments tend to be associated with children's games, signalling practices and remnants of pre-Christian ritual. They evidently became distributed throughout the world many centuries ago.A second group consists of instruments that were taken to Europe or the Americas from non-European cultures and often changed. Among them are bagpipes, the folk oboes of the Balkan countries, the banjo, the xylophone, and folk fiddles such as the Bulgarian one-stringed gusla.Another group consists of the instruments developed in the European folk cultures themselves from simple materials. A characteristic example is the Dolle, a type of fiddle used in northwestern Germany, made from a wooden shoe. A more sophisticated one is the bowed lyre, once widespread in northern Europe but later confined mainly to Finland.The fourth group that is of great importance comprises instruments taken from urban musical culture and from the traditions of classical and popular music and sometimes changed substantially. Prominent among these are violin, bass viol, clarinet, and guitar. In a number of cases instruments used in art music during the Middle Ages and later, but eventually abandoned, continued to be used in folk music into the 20th century. Examples include the violins with sympathetic strings found in Scandinavia (related to the viola d'amore) and the hurdy-gurdy, still played in France, and related to the medieval organistrum.The manner of both vocal and instrumental performance of folk music may vary greatly. In general, they differ considerably from Western art music. The sometimes strange, harsh, and tense voice in folk song is no more or less natural—or intentional—than the vocal style of formally trained singers. The manner of singing and the tone colour of instrumental music are among the most important characteristics of folk music. They are less subject to change over a period of time and less subject to influence than other characteristics of music such as scale, rhythm, and harmony.Speaking very broadly, European folk music is sung in one of two styles, named parlando-rubato and tempo giusto after studies of east European folk music by the eminent Hungarian composer Bela Bartok. The first style, parlando-rubato, is probably older. Stressing the words, it departs frequently from metric and rhythmic patterns and is often highly ornamented. The second style, tempo giusto, follows metric patterns more precisely and maintains an even tempo. Both styles are found in many parts of Europe and in European-derived folk music. Using other criteria, the contemporary U.S. folk specialist, Alan Lomax, found three main singing styles in Europe and the Americas. The “Eurasian,” found mainly in southern Europe and in parts of Britain, is tense, ornamented, and essentially associated with solo singing. The “Old European,” found in central Europe and parts of eastern Europe, is more relaxed. Produced with full voice, it is often associated with group singing in which the voices blend well. The “modern European,” found mainly in western European singing of more recent materials, is something of a compromise between the other two styles.Before the 20th century members of a community probably tended to sing very much in the same style. In the 20th century—probably because of the influence of popular music, radio, and records—folk singers began to develop intensely personalized repertories and ways of performing, as may be seen in the work of popular folk singers.In the Americas, the influence of African performance practices on Afro-American, as well as other folk music, has been important. Among these are the imaginative use of vocal tone colours, antiphonal and responsorial techniques, and complex rhythmic patterns.Relationship to other music The relationship of folk music to art music became a topic of interest in the late 18th century when Western intellectuals began to glorify folk and peasant life. Folk music came to be venerated as a spontaneous creation of peoples unencumbered by artistic self-consciousness and aesthetic theories and as an embodiment of the common experience of inhabitants of the locale. These traits make folk music a fructifying

source for art music, particularly when it is intended to express a particular nation or ethnic group. Another theory is that folk music is not created by the folk but is popular music and art music that has “trickled down” to the folk and undergone various transformations (usually debasements) through oral tradition.A viewpoint intermediate between these two positions has been widely held since 1950. Folk music is seen neither as merely debased art music nor as an essential component of art music. Rather, it is seen to have a symbiotic relationship to other music in the larger society of which the folk community forms a part. In Europe and the Americas the give-and-take between folk music and art music is well documented. Many folk songs collected in oral tradition have been traced to literary sources, often of considerable antiquity. Folk music has been consciously incorporated into European art music compositions throughout history, especially during periods of “renewal” such as the Renaissance, the late 18th century, and throughout the 19th and early 20th centuries.Folk music is closely related to popular music in several ways. Societies possessing popular music also have a folk music tradition—or remnants thereof. The partial duplication of repertories and style indicates such cross-fertilization that a given song may sometimes be called either “folk” or “popular.” With reference to music, the terms folk and popular are two points on a musical continuum, rather than discrete bodies of music. From a sociological viewpoint, however, folk and popular music have less in common. Unlike folk music, popular music is primarily produced by professionals for consumption by an urban, nonparticipating mass audience. The vital criteria of folk music (i.e., oral tradition, communal recreation, etc.,) are not operative.Folk and popular music tended to merge in the 20th century. As folk societies came increasingly within the purview of modern urban society, oral tradition was supplemented or supplanted by the radio and phonograph record. Some folk music thus transmitted maintains stylistic authenticity, but some assumes the characteristics of popular music. Much of what is called folk music in English-speaking countries is a subcategory within popular music. It is the product of urban professionals who appropriate authentic folk music styles for concert and recorded performances.There has been some interaction between folk music and rock music, as the generic designation “folk-rock” indicates. Folk-rock arose in North America in the 1960s. In its texts, it is modern urban folk song, with topical subject matter, often on social and moral issues. Musically, however, it has the characteristics of rock in its electrified string band and percussion accompaniment. Other current music that mixes folk and popular elements includes: African high life, American jazz, rhythm and blues, country-western music, and many Latin American forms, such as the tango and bossa nova.Relationships between church music and folk music must also be noted. Some church music derives from the application of religious texts to secular folk tunes. This practice may be seen, for example, in the hymns of the Protestant Reformation and in the revival hymns of 19th century American camp meetings, which were called “folk hymns” because of their origins and associations with folk-like groups.There are many types of folk dance, some widespread throughout Europe, others peculiar to nations and regions, each with its typical musical style. Certain musical forms appear most typically in the folk dance music of various parts of Europe. Most prominent is a form type in which each line is repeated once, with a minor variation, usually at the end—e.g., A1A2B1B2C1C2. Vocal dance music also exists, and in northern Europe even narrative ballads were used for dancing.

Study and evaluation Knowledge of the history and development of folk music is largely conjectural. Musical notations of folk songs and descriptions of folk music culture are occasionally encountered in historical records. Such records, however, show not so much the history of folk music as the history of ideas held by the literate classes about folk music. It is assumed that throughout history literate society has possessed a musical culture different from that of their unlettered contemporaries. Their reaction to folk music frequently was one of indifference and, occasionally, derision and hostility. In medieval Europe, under the expansion

of Christianity, attempts were made to suppress folk music because of its association with heathen rites and customs. Uncultivated singing styles were denigrated; Thomas Aquinas expressed a common sentiment when he likened artless singers to beasts. Some aspects of European folk music, however, became assimilated into medieval Christian liturgical music, and vice versa.During the late 15th and 16th centuries, the literate urban classes responded more favourably to folk music than they had in the medieval period. The humanistic attitudes of the Renaissance, such as the elevation of nature and antiquity, encouraged the acceptance of folk music as a genre of rustic antique song. Some music in Renaissance manuscripts is presumed to be folk song by virtue of its musical simplicity and the rural and archaic evocations of its texts. It may, of course, have incurred stylization and change. Renaissance composers made extensive use of folk and popular music. Typical genres include polyphonic folk song settings and folk song quodlibets, or combinations of familiar songs. Folk tunes were often used as structural and motivic raw material for motets and masses, and Protestant Reformation music borrowed from folk music.Folk music seems to have receded somewhat from the consciousness of the literate classes during the Baroque period. Folk song material in the music manuscripts and prints of the period is scarce, and there is less folk influence in cultivated music, with the notable exception of stylized dance-music forms.During the late 18th century folk music again became important to art music, especially among the Viennese classicists. They incorporated folk tunes and the general style of folk music into their instrumental music. The growth of national historical consciousness and the idealization of the rural milieu led to the collection, preservation, and study of folk song in the late 18th and early 19th centuries. Folk song came to be considered a "national treasure" and of considerable artistic merit vis-a-vis cultivated poetry and song. National and regional folk song collections were published. Revitalization of folk music became a means of promoting nationalistic sentiment and a conservative ideology. Governmental encouragement of folk music became common after the early 19th century.The search for origins and processes of development that motivated much 19th and early 20th century intellectual activity was reflected in folk music scholarship. Among the influences on research in folk music in the 19th century were anthropological concepts of cultural processes and the theory of evolution. Many scholars believed folk music to be a repository of archaisms—a legacy from which the prehistory of music, language, literature, and other cultural traits could be adduced. While later scholars concede that some traits of folk music may be centuries or even millennia old, they are less inclined to speculate on the age of archaic elements of folk music or to offer historical reconstructions other than tracing variants of individual songs or types of songs.Scholars who specialize in folk music usually have training in ethnomusicology, a discipline concerned with elucidating music in a cross-cultural perspective. Research in the words of folk song remains the province primarily of folklorists and students of language and literature. Folk music theories are concerned mainly with how folk genres and styles and individual folk songs originated, and how, if, and why they change when diffused. Theories of folk music have been beclouded by the difficulties in recognizing, isolating, and defining a phenomenon as elusive and complex as folk music.Since the last decade of the 19th century, folk music has been collected and preserved by mechanical recordings. The application of print and recording technology to folk music has promoted wide interest, making possible the revival of folk music where traditional folk life and folklore are moribund. Folk songs are frequently a part of public school music curricula; various clubs, organizations, and societies focussing in one way or another on folk music, often in conjunction with folk dance, have arisen; festivals of folk music and dance are an annual event in many communities throughout the world; conservatories of music have been established for the training of folk musicians, particularly in the Socialist nations; radio stations devote substantial portions of their programming time to the broadcasting of folk or folklike music—again, particularly in Socialist nations.The literature on folk music is sparse in theoretical works, in historical studies, and in materials integrating and comparing the various styles of folk music in Western culture. There is a great deal of literature showing the relationship between folk music and cultivated music. Most plentiful, however, are collections of

music and texts, particularly of individual countries or regions, and even of individual singers. These collections are useful for scholarly comparisons of melodies; they give an imperfect picture of performance practice, however, because Western notation cannot give a detailed description of all aspects of music. After World War II, the availability of commercial records did much to fill this gap, and archives of field recordings were developed at many institutions throughout the world. In the U.S., those of the Library of Congress and Indiana University are most important; national archives exist in most European countries, and particularly in Hungary, Czechoslovakia, Germany, and Scandinavia. Such archives provide ample research material for an enormous diversity of projects. Research has usually dealt with “authentic” (i.e., older) material not heavily influenced by urban popular music and the mass media. Popular folk music has not been studied widely. Several organizations for the study of folk music exist, particularly the International Folk Music Council and the Society for Ethnomusicology.

Music for ballet

During the 20th century the element of music in all forms of ballet has changed and developed its significance to an unprecedented extent. It has acquired the status of an equal partner with the choreography, where once it was entirely the servant of the ballet master. In the 19th century he asked little more than that the music should decorate his ballets prettily and give rhythmic support to the movements of the dancers. His modern successors have been made aware that the highest level of balletic achievement now requires the music and choreography to become extensions of each other, to be heard and seen on equal levels of perception.The finest modern choreographers are not content simply to ride the surface of their chosen music, whether it is specially written, borrowed, or adapted. They seek to exploit the relationship of eye and ear, recognizing that the effect of any danced step can be changed by the stress of the musical rhythm, the degree of loud or soft in its dynamics, the nature of its harmonic character, and the expressive quality of its instrumental timbre. All these factors can make a positive contribution to the balletic image, and they give coherence to the sequence of movement as they merge into its continuous momentum.Until the end of the 19th century, each new ballet customarily had music specially composed for it, but it was rare for any composer of distinction to write ballet music, unless it was part of an opera. There were exceptions—such as Beethoven's score for Die Geschopfe des Prometheus (1801; The Creatures of Prometheus), originally a ballet by an Italian choreographer, Salvatore Vigano—but the great era of Romantic ballet from about 1830 was seldom enhanced by music of intrinsic worth. When ballet gained a musical interest, the difference was soon apparent; it has been well said that Leo Delibes gave ballet music a heart, Peter Tchaikovsky gave it a soul, and Igor Stravinsky made an honest woman of it.Stravinsky was the dominating figure for nearly half a century (beginning in 1910) in composing music for ballet. He gained international acclaim with the first products of his collaboration with the Ballets Russes of the Russian impresario Sergey Diaghilev: The Firebird (1910), Petrushka (1911), and The Rite of Spring (1913). The first two continue to be performed in their original choreography by Michel Fokine, also a Russian, each with a narrative basis illustrated in music notable for its expressive colour and harmonic innovations. The Rite of Spring provoked one of the most notorious scandals in theatre history when Vaslav Nijinsky's original ballet reduced its first Paris audience to verbal insult and physical assault; its rhythmic audacity has since remained a recurring challenge to other choreographers.Largely as a result of the standard set by Diaghilev's flair and artistic success, most leading composers in the 20th century have contributed something to the art of dance. Diaghilev directly commissioned two outstanding examples in the French composer Maurice Ravel's Daphnis et Chloe (1912), which the composer defined as a “poeme choreographique,” and The Three-cornered Hat (1919) by the Spanish composer Manuel de Falla. Distinctive original scores for ballet continued usually to be the outcome of specific commissions. Composers do not yet normally think in terms of dance (as they do in terms of song), although in Great Britain the composer Peter Maxwell Davies

incorporated an integral role for solo dancer in his otherwise instrumental work, Vesalii icones (1969).Contrary to what is still sometimes thought by musicians and a section of the public, music for ballet is not necessarily written to be “interpreted” in dance. Stravinsky has emphasized:Choreography must realise its own form, one independent of the musical form though measured to the musical unit. Its construction will be based on whatever correspondences the choreographer may invent, but it must not seek merely to duplicate the line and beat of the music.The composer was writing from the experience of a long collaboration with a Russian-born choreographer, George Balanchine, mainly for what is now the New York City Ballet. Their partnership began in 1928 with Apollo, reached a peak in 1957 with Agon, and was to the 20th century what the collaboration of Tchaikovsky with choreographers Marius Petipa from France and Lev Ivanov from Russia was to the 19th.In the former Soviet Union and present-day Russia, a post-Revolutionary equivalent to the classical three-act narrative ballet has continued to be in demand. This form has been furnished by many composers of ballets that have not been performed outside of Russian cultural circles, but it has been chiefly distinguished by the work of Sergey Prokofiev. His full-length scores for Romeo and Juliet (1940), Cinderella (1948), and The Stone Flower (posthumously staged in 1954) have variously succeeded in reconciling an older classical form to new expressive demands. Its offshoots in western Europe have included, in Great Britain, Benjamin Britten's music for The Prince of the Pagodas (staged by the Royal Ballet, 1957) and Hans Werner Henze's music for Ondine (Royal Ballet, 1958).The stronger emphasis in western Europe and the United States in the late 20th century was on one-act ballets, varying from about 15 minutes' to more than one hour's duration. Composers continue to show some reluctance to write music specifically for dancing, partly because they are seldom closely involved with the art and also because they have relatively less control over the finished performance than in opera and in most other forms of musical theatre. Apart from works already mentioned, however, the ballet repertory has been enriched by such scores as the French composer Erik Satie's Parade for Diaghilev in 1917; the British composer Vaughan Williams' Job (1931) and the English composer Sir Arthur Bliss's Checkmate (1937) for the British choreographer Ninette de Valois, in Britain; and the American composer Aaron Copland's Appalachian Spring (1944) and the American composer Samuel Barber's The Serpent Heart (1946; later revised as Cave of the Heart, 1947) for the choreographer Martha Graham, in the United States.Nevertheless, the greater proportion of new ballets in the West during the last half-century have been created to preexisting music, and it is evident that choreographers have felt a greater freedom to experiment visually in the use of such music. The practice dates principally from the first orchestration (by the Russian composer Aleksandr Glazunov, 1894) of an arbitrary suite of piano music by Frederic Chopin to which Fokine created Chopiniana (1908)—a title retained by Soviet ballet companies for what Diaghilev renamed Les Sylphides (1909). More than 60 years later, another arbitrary suite by Chopin, although retained in its piano form, proved to be no less fruitful for the American choreographer Jerome Robbins in Dances at a Gathering (1969).Almost every category of music—from medieval music to advanced electronics and from symphonic compositions to the simplest pop tunes—has now been used for choreographic purposes. The function of music in a dance context has varied almost as much—staining the ballet's surroundings as a kind of aural decor at one extreme, as with the soundscapes of John Cage for Merce Cunningham's dance works in the United States, to the mutual absorption of music and choreography phrase by phrase in such works as the British choreographer Sir Frederick Ashton's Symphonic Variations to the music of Cesar Franck (Royal Ballet, 1946), as well as the Balanchine-Stravinsky Agon (1957) and Movements (New York City Ballet, 1963).Sometimes the same music has been used for several different ballets within a short time by various choreographers. An outstanding example is the Sinfonia by an Italian composer, Luciano Berio, written originally in 1968 as a concert work. By the end of 1971 it had been taken over for at least eight separate ballets in almost as many countries in western Europe alone.Another trend in ballet in the second half of the 20th century has been to make ballets apparently more concerned with musical associations than with human personality. Instances

include Balanchine's Agon and Movements, already mentioned, and the British choreographer Kenneth (later Sir Kenneth) MacMillan's The Song of the Earth (1965) to the song-symphony by the Austrian composer Gustav Mahler. The dancers seem required to assume the “personality,” or expressive character, of the musical instruments they parallel, as if the choreographers were moving toward a form of “ideal” dance once postulated by a French poet, Stephane Mallarme, who envisaged music and dance not only as equals but also equally devoid of human personality.In the view of most ballet critics, the antidote lies in the continuing appeal of narrative dance-dramas with their illustrative music, although the success or otherwise of any ballets that engage preexisting music is basically governed by a single crucial principle: the level of choreographic imagination should never be less than that of the music. A ballet can be better than its music, but it can never afford to be worse. There will always be ballets dependent on music for no more than expressive colour and supporting rhythm, but the “perfect analogous concord between what we see and what we hear,” recommended as the ideal nearly 150 years ago by Carlo Blasis, a great Italian teacher, still remains the most desirable aspiration for every kind of ballet music.Stage musicals When, in the 1930s and '40s, dancing became an integral element in a genre governed chiefly by song—instead of being merely a diversion—the “musical” established itself as the legitimate theatrical heir to “musical comedy” and a form of popular theatre art that dominated the latter half of the 20th century. It has been challenged by the newer “rock musical,” using a variation of the common musical vernacular and techniques related more to the recording studio than to the theatre, the effect of which is not yet determined. Meanwhile, what originally started as a democratic counterpart to aristocratic opera reached its fruition as the theatrical association of sentiment with illusion.The sentiment is usually dispensed by the narrative; the illusion is created by the music. The most potent narratives in stage musicals have often been adaptations of classical drama and literature—for example, Romeo and Juliet transformed into West Side Story; The Taming of the Shrew into Kiss Me, Kate; Don Quixote into Man of La Mancha; and Oliver Twist into Oliver—or the many variations on the Cinderella-Pygmalion legend by which rags are transformed into riches (from The Shop Girl in 1894 to My Fair Lady in 1956). A distinction was at one time drawn between the frivolous musical comedy and the “musical play,” denoting a dramatically serious or even tragic narrative, but both are now equally defined as musicals.Their specifically musical character is born from a marriage of convenience between first- and second-generation descendants of European operetta and music-hall variety, on the one hand, and American jazz and American music hall, on the other—plus the romantic balladry of both continents. An English musicologist, Wilfred Mellers, asserts that, although most successful stage songs contain subtleties unappreciated by the nonmusical listener, they all reflect “an illusion that we can live on the surface of our emotions” and that “the world of musical comedy never gets beyond, or wants to get beyond, this illusion.”The first musical comedy to be called so was A Gaiety Girl, staged in 1893 by George Edwardes at the Gaiety Theatre, London. A romantic farce adorned by the songs of Sidney Jones, it was successfully exported to New York in the same year. John Hollingshead (Edwardes' predecessor at the Gaiety Theatre) wrote in 1903:The invention or discovery of musical comedy was a happy inspiration of Mr. George Edwardes's. It provided a new form of entertainment for playgoers who go to a theatre for amusement and recreation, which was more elastic in plot or story than the old burlesque . . . [It] exhibited a little of the old burletta and vaudeville, most of the best elements of farce, a dash of the French revue . . . and much that would not have been out of place in Parisian opera-bouffe.Some 50 years of development in musical theatre are reflected in the contrast between the foregoing remarks and the following comment in 1952 by Jack Burton, American theatre historian, on Oklahoma! (1943), an epoch-making musical by Richard Rodgers and Oscar Hammerstein:This phenomenal production set a new pattern in which every line, every song, every dance routine is an indispensable part of a closely-knit whole. It was a show that had dramatic substance and never ran off the plot track, and so real, so simple, so engrossing was its story that its narrative could be safely entrusted to other than big-name stars.The years embraced by these comments set up a dominant axis of theatrical exchange between New York

and London. Success in this field is governed more by economic than artistic considerations, with longer and longer runs of each production becoming necessary to recover increasingly heavy expenditures before profits can be made. The primary requirements for the composer are, therefore, quick assimilation combined with durability. His music should also be easily adaptable to other media such as motion pictures and phonograph or tape reproduction, whereby it becomes a commonplace of experience to a mass audience far beyond the reach of the original theatrical context.Although musical theatre of this kind has developed toward a closer integration of music and story, its primary feature has remained the individual song. Lehman Engel, a leading conductor of stage musicals in the United States, has defined five types of song basic to the stage musical: ballad—usually but not exclusively romantic in feeling; rhythm song—varied in emotional character but primarily propelled by a prominent musical beat; comedy song—enhancing verbal humour and divided into “short joke” and “long joke”; charm song—generally delicate, optimistic, and lightly rhythmic; and musical scene—in which a song may form part of a continuous dramatic episode. Engel further asserts that the successful impact of any song in the first instance is generally governed by the following considerations: the tempo, the mood of the scene, the song's position in relation to the whole production, the inherent value of the song itself, and the relative importance of the character who delivers it. It will be noted that integral musical quality is subordinate on this scale, although it is specifically the musical appeal that establishes success in the first place, disseminates that success through other media, and may later lead to revival in the country of origin and to reproduction in other countries.One of the most successful specimens is My Fair Lady, with music by Frederick Loewe, a Viennese-born American composer. This musical had first runs of 2,717 performances in New York (from 1956) and 2,281 in London (from 1958), and it has since been staged in translation in most European countries. It is rare for the English-language dominance of the musical-comedy genre to be breached by other countries, as France did with Irma la Douce (1956) or pre-Nazi Germany did with Die Dreigroschenoper (Threepenny Opera, 1928) and Im weissen Rossl (1930; White Horse Inn); but in most European countries except Britain the line between musical and operetta (see below) is less distinctly marked.In Italy such lighter forms of musical theatre are submerged in an already popular taste for the broadest range of opera, while in Spain they manifest themselves in the category of zarzuela (discussed below in conjunction with operetta). Differences of idiom are often more the outcome of theatrical or other conditions in their respective countries than of theatrical or musical distinctions in the work itself. In the erstwhile Soviet Union, the musicologist Andrey Olkhovsky once noted thatthe numerous attempts which have been made to create a Soviet repertory have led to no results. At best the plots of comedies are based on episodes from Soviet life, but musically they are still imitations of the pre-Revolution operettas.Stage musical comedies in the Western sense have produced their own original talents among composers—notably Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, and Richard Rodgers in the United States and Noel Coward, Vivian Ellis, Ivor Novello, Lionel Bart, and Sandy Wilson in Great Britain. They have also had occasional recourse to adaptations from classical composers, including Franz Schubert and Edvard Grieg, who are dramatically characterized respectively in Lilac Time (originally Das Dreimaderlhaus; 1916) and The Song of Norway (1944); Georges Bizet, whose music became the basis of Carmen Jones (1943); and Aleksandr Borodin, for Kismet (1953).Musicals ought to be adaptable to varied instrumentation, because theatre orchestras can vary considerably in size and composition from place to place. Paradoxically, the looser form of the rock musical is propelled by a much more rigid instrumentation derived from the ensemble used in pop-music recording, itself determined by studio techniques. In Jesus Christ Superstar (1971) the covering of the orchestra pit, the permanent amplification of instruments, and the use of voices entirely dependent on microphones amounts to a replacement of the illusion of theatre in any traditional sense with the actuality of a modern recording studio made visible._

Music for motion pictures

Many successful stage musicals have become additionally popular through the medium of motion pictures, but music as a basic element in filmmaking has gained recognition only since midcentury as something more than a means to heighten local colour or intensify emotional expression. In the early silent films, all kinds of music were recorded, classified, and adapted to fit different moods (Beethoven overtures for cowboy-Indian chases, for instance). Several talented hacks also wrote short descriptive pieces. A few bigger films, such as The Birth of a Nation, had special scores fitted to them. Since the 1960s it has turned a full circle of the wheel back to extensive musical quotation from classical resources for similar ends but in different ways.Russian filmmakers first gave serious consideration to the contribution music could make. V.I. Pudovkin, a Russian musicologist, defined a theory and practice of film music in the early 1930s, advocating a close and contrapuntal relationship between sound and sight. The Russian film director Sergey Eisenstein described his careful collaboration with Prokofiev in making Alexander Nevsky (1938). His perceptive observations on the potential link between cinematic rhythm and musical rhythm suggested a technique that has influenced others, such as the British composer Sir William Walton in his score for Hamlet.Hanns Eisler, a German-born composer, formed his own theories of film music, based on empirical experience composing in this medium. His published findings recommended short musical forms in a film context, the composer's conscious awareness of the film's realistic sound element (the “where” and “when” of its location), and music that could suggest an objective, universal character for the film's emotions, rather than being introspective on its own account. Eisler also supported Pudovkin in maintaining that film music should create its own sense of line independently of, although related to, the film narrative.Film music has travelled through five broad phases: an initial borrowing from existing conventional sources; the use of musical-cliche catalogs, which enabled any musician of modest ability to assemble an emotional or dramatic sequence and which served as the basis for most later background music in films; the active interest of major composers in writing original scores; a subsequent reaction of either near silence or advanced techniques of electronic sound generation and transformation; and the borrowing from classical sources for new purposes.In France, in particular, the regular participation of leading composers in film music has been the rule rather than the exception. The opposite holds true in the United States and Great Britain, although most composers of distinction in both countries between the mid-1930s and the mid-1950s made some original contributions to the motion-picture medium. In the United States these included Aaron Copland, Marc Blitzstein, and Virgil Thomson, who received the first Pulitzer Prize awarded to film music—for Louisiana Story (1948); in Great Britain, Ralph Vaughan Williams, Benjamin Britten, Sir William Walton, Alan Rawsthorne, and Richard Rodney Bennett.Isolated experiments to marry films to specific classical music have been made from time to time. These include the Austrian director Max Reinhardt's film of Shakespeare's A Midsummer Night's Dream (1935), which varied the cinematic structure to incorporate the complete suite of Mendelssohn's incidental music originally written for the play. The American filmmaker Walt Disney's celebrated Fantasia (1940) adapted the technique of the animated cartoon to illustrate a sequence of musical classics, outraging some people because the visual relationships were held to be irrelevant to the music but continuing to the present to entertain audiences, especially young ones, on an international scale.When the making of motion pictures became an industry more than a craft, a situation developed in which music was recognized as desirable by the manufacturers, who nevertheless made no claim to “understand” music in the way they would be expected to understand motion-picture techniques. A parallel attitude among musicians unfortunately came to regard the skilled provision of a score tailored to the demands of script and camera as a spiritually impoverished relation of aspiring symphonic or operatic works.In the late 1960s original film composition tended to decline in favour of renewed and often extensive borrowing from existing concert music. The slow movement from a Mozart piano concerto served to express the passage of time as well as for emotional mood in Elvira Madigan. The American film director Stanley Kubrick's 2001: A Space Odyssey (1968) led an

audience's imagination outward into space by a transition from the diatonic (using the natural scale of five tones and two semitones) C major of the introduction to Richard Strauss's tone-poem Also sprach Zarathustra to the polytonal Kyrie from the Requiem by the contemporary Hungarian-born composer Gyorgy Ligeti. In the Italian film director Luchino Visconti's Death in Venice, four repetitions of a long passage from the Adagietto movement of Gustav Mahler's Symphony No. 5 achieved a different expressive purpose in association with the visual scene each time it was heard.Examples like these achieved an even greater impact than many original scores because they formed an organic part of the filmmaker's conception. Conversely, even scores distinguished by their own merits—such as Copland's for Of Mice and Men (1939) or Walton's for Henry V (1944)—were added only after the film itself was more or less finished. The major hope for the future of this medium lies in what Vaughan Williams urged: the composition of original scores but prepared in conjunction with the director from the film's inception. Film music might then be turned to more constructive instead of merely decorative purposes, without the dramatic license of the British film director Ken Russell's treatment of extensive passages from Tchaikovsky's music in his film The Music Lovers (1971).Music for television The screen medium's first law, that the visual element must come first, has been intensified by television. On the home screen, the experience of music performed for its own sake customarily operates under a double disadvantage. First, it runs the risk of being swamped by its visual presentation, which may range in character from the matching of nonmusical images in varying degrees of relevance to the technique of using close-ups of musicians in action. Secondly, it suffers the continuing handicap of inadequate reproduction by the average television receiver.Apart from rare exceptions—such as an occasional “television opera,” a dance-film, or Stravinsky's mixed media The Flood (1962)—original music to television is chiefly confined to the provision of theme passages or supporting music hopefully intended to enhance verbal or dramatic presentation. Like the cinema pianist who played for silent films, television music has a limited repertory of conventional gestures. Even when these are given a more contemporary harmonic or instrumental garb, they remain basically governed by the 19th-century mode of musical thought, to which it is assumed that mass audiences will most easily react.Programs about, rather than of, music have obtained a modicum of television success. While the occasional theme quotation has perhaps introduced a famous musical classic to millions who would not otherwise haveheard it, the “workshop” program, showing how music and musicians go about their business, has broken down barriers of technique and exposed the raw materials of music in a way that has probably helped to foster a wider interest in the finished product. Television cannot otherwise be accepted as a musical medium, until sets have a higher standard of musical reproduction.

Incidental music for the theatre

Incidental music in the theatre, whatever its idiom or degree of stylistic emancipation, justifies itself through its exclusive concern with a specific play or theatrical presentation. Its three main uses involve songs, intensified dramatic effect, and interlude filling, and these have been clearly defined in Western theatre since Renaissance drama freed itself from the church in the 16th century.A major modification of its character since the 1920s has been brought about largely by the wider use of mechanical techniques of amplification and recorded music. This has encouraged short musical fragments rather than fully composed pieces, except where the latter are specifically called for. Examples of this technique were heard in modern times in the musical productions of the National Theatre and the Royal Shakespeare Company in Great Britain. Such carefully planned but more informal use of incidental music has replaced the elaborate suites customary in the 19th and early 20th centuries, which presupposed the complete performance of each piece and required the stage drama to be produced so that the music could be

accommodated in it (a characteristic example is Mendelssohn's music for A Midsummer Night's Dream at Potsdam, Germany, in 1843).Economic conditions are now the principal factor governing the provision of incidental music. Theatres not concerned with opera or ballet can no longer afford to hire musicians for a pit band. Trade-union restrictions in the musical profession also limit the public use of recorded music in many countries. The trend is consequently for spoken drama either to dispense with music, to restrict it to one or two musicians with a singer, or to make increasingly fruitful use of electronic sounds on prerecorded tape.Some famous 19th-century suites of incidental music were brought into being by conditions that favoured resident musicians at court theatres in Germany or lavish orchestral resources in Tsarist Russia. The music has since acquired independent status on its own merits and has become part of the classical concert repertory, such as the Mendelssohn just mentioned and Beethoven's music for Goethe's Egmont (1810); Schubert's for the German playwright Helmina von Chezy's Rosamunde (1823); Schumann's for Lord Byron's Manfred (1852); and Grieg's for Henrik Ibsen's Peer Gynt (1876).Earlier theatre music was often, for long periods of time, governed by measures of censorship and legal restrictions that varied greatly from one country to another. In England, for instance, the monopoly of spoken drama was vested by King Charles II in the Theatres Royal in the 17th century, and this continued until 1843. Other theatres that opened during this time—including those catering to a new working class—were licensed only on condition that plays included five musical items in each act or a “musical accompaniment.” The latter condition was sometimes held to be satisfied by no more than a chord struck at intervals on a piano during the performance. Such conditions inevitably brought about a profusion of inferior music, which in turn gave rise to the traditions of music hall and burlesque.The renaissance of secular theatre, from the 17th century onward, led in Italy to the evolution of the predominantly musical forms of opera and oratorio, in France to the court ballet, and in England and Spain to the cultivation of spoken plays with incidental music. The unparalleled achievements of secular drama in the latter two countries are the roots of present-day musical theatre and help to explain why opera failed to flourish in competition.The drama in England expanded into the allied form of masque and involved the participation of such composers of distinction as Henry Purcell.The masque in relation to its own period might well have been defined as “mixed media.” This term has now come to stand for theatre presentations in a line of descent from Stravinsky's Histoire du Soldat (1918; The Soldier's Tale), which combines speech, song, mime, dance, and instrumental music with pictorial design. These elements have since been supplemented by the mechanical techniques of film or photographic projection, and of electronic sounds, in almost infinite permutations, together with a free form of expression no longer necessarily shaped by a narrative content.Most of these manifestations incorporated two different kinds of musical contribution. One has been defined by a 20th-century German composer, Bernd Alois Zimmermann: All elements of the theatre of movement, including film, sound, speech, electronic music, must be mobilized into one great time-space structure, whose arrangement will be constituted by music as the most general form of temporal order.Zimmermann's ideas were embodied in his opera, Die Soldaten (The Soldiers). The alternative is described by another composer, John Cage, as “Single sounds or groups of sounds which are not supported by harmonies but resound within a space of silence” and are added more or less at random to the other elements. It remains to be discovered whether the future of theatre music in drama or mixed media lies primarily with the highly organized patterns of interaction postulated by Zimmermann or with Cage's arbitrary combination of simple, disparate activities into a complex whole.Operetta and allied forms It seems unlikely that any future exists for operetta except as part of a “museum” repertory, because the contemporary musical has taken its place in musical theatre. Operetta in the usual sense of a work of lesser musical pretensions than opera, with spoken dialogue linking the musical episodes, was a direct descendant of comic opera, overlapping this category, on one hand, and early musical comedy, on the other. It was born as a democratic expression of popular wit and social satire, flourished for almost exactly a century (c. 1840–1940), and died from a surfeit of sentiment.

Operetta and allied forms

Offenbach

The satirical, romantic operetta emerged primarily in Paris in the mid-19th century with the French composer Jacques Offenbach; two of his works are still widely staged: Orphee aux enfers (1858; Orpheus in the Underworld) and La Belle Helene (1864; Beautiful Helen). The character of Offenbach's operettas established several musical precedents, including the burlesque of Italian opera, the romantic ballad in 3/8 or 6/8 metre, and the drinking song and the ensemble de perplexite (“ensemble of confusion”). In England, Arthur Sullivan followed in Offenbach's wake with his fruitful partnership with the author W.S. Gilbert, bequeathing a commentary on aspects of Victorian society through music of popular and enduring, if somewhat relentless, charm.Viennese operetta Charm is the main ingredient of the more sentimental Viennese operetta, and it usually submerges the rarer shaft of social comment. The younger Johann Strauss made operetta an international entertainment by an expert blend of charm and craft, and his Die Fledermaus (1874; The Bat) remains a classic of its kind. A second generation in this tradition was chiefly distinguished by Franz Lehar, whose Die lustige Witwe (1905; The Merry Widow) represents the genre at its peak of romantic elegance, demonstrating a style and craftsmanship that seems in serious danger of being lost altogether.Such operettas remain current in today's musical theatre mainly as an indulgence of musical and emotional nostalgia. Their popular style enabled them to take root and flourish far from their native territories, including transplantation to the United States. The indigenous tradition of the U.S. stage musical, already mentioned, first had to compete with European-style operetta. That the latter keeps a tenacious hold on popular affections is demonstrated by figures listing Rudolf Friml's Rose Marie (1924) and Sigmund Romberg's The Desert Song (1926) as the most frequently performed works in U.S. musical theatre, in terms of both amateur and professional performances.

Oriental musical theatre

China The classical Peking opera (ching-hsi) in China is a form of musical theatre in which music is one among several elements rather than a governing factor, as in Western opera. The vocal writing alternates between styles broadly equivalent to recitative and song, distinguished by a forced high falsetto tone required from the male singers. A less stylized variety is the all-female yueh ch'u , in which natural singing voices perform musical plays in realistic and decorative scenery, and the Manchurian P'ing Hsi, which has developed into an operetta-like equivalent, with traditions and subjects derived from strolling players and folk legends.Since 1964 the performance of classical Peking opera in Communist China has been mainly restricted to festival occasions (although state-sponsored schools continue to train performers especially for it). More emphasis has been put on entertainments closer to Western musicals, involving contemporary dialogue, everyday dress, and less stylized music. As a popular form of musical theatre it has been turned to political and social advantage with a new and adapted repertory of dramatic ballets and musical plays, bearing such titles as Taking Tiger Mountain by Strategy and The Red Detachment of Women.Japan Music is as much a regular part of theatre performance in Japan as it is in China. The highly formal tradition of Japanese No drama incorporates music as an integral feature, usually performed by flute, a variety of stringed instrument called the samisen, drums, and singers. The music varies in content and character with the subject of the play and obeys detailed melodic rules—especially in the central dance episode designed to reveal the spirit of the play's principal character. A less formal counterpart, the Kabuki theatre, has almost as impressive an ancestry as the No and continues to be widely performed, with music

used to indicate period, place, time, or mood and often functioning by phrase association like the principle of leading motives in Richard Wagner.Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

India Japanese theatre also incorporates music dramas of Indian origin, and the Indian theatre tradition is a full combination of poetry, music, dance, and symbolism. The music is often interpolated rather than specially composed and is likely to be drawn from the repertory of widely known songs without aiming at a high classical standard. The close association of music with drama in Indian culture has been carried over into Indian film, which cannot hope to enjoy wide success among its modern audiences unless it is liberally embellished with songs and other forms of music.The history of theatrical music Formative period What is thought to be the oldest document of musical history depicts a man wearing an animal mask, manipulating what is possibly a form of musical bow, and dancing in the wake of a herd of reindeer. This is a prehistoric cave painting dating from the Stone Age, discovered at Ariege in France. Masks are tangible signs of that transfer of personality on which every form of theatre is based and in which song and dance have participated since the dawn of communication and animated ritual. Music in dramatic entertainment reached early peaks of development in European and Oriental cultures in, respectively, the ancient Greece of Homer and, some centuries later, the Chinese classical drama.Descriptive evidence of the earliest Greek theatre indicates that music, mostly sung by a chorus, was essential but not continuous. At drama festivals the poet wrote his own music (as well as being actor, producer, and choreographer), probably based on some kind of traditional repeated formula. Later Greek theatre, after the fall of Athens (404 BC), initiated both the repertory system and a category of musicians trained more highly than the populace. Amateur and professional became separated for the first time, and increasing sophistication brought about its counterpart in popular pantomime expressed in song and dance, often satirical or bawdy in character.The Roman musical theatre derived directly from the Greek, ousting a short-lived native form with Etruscan actors who also danced to pipe music. Latin versions of the Greek theatre with music were supplemented by a Roman variant of the pantomime as a dramatic solo dance with chorus and orchestra. It implied some prior knowledge on the audience's part of the subject and the dance vocabulary.Amphitheatre shows of gladiatorial contests were regularly accompanied by music, sometimes involving up to 100 horn blowers and 200 pipers, as well as such extra devices as water organs.About the time the Roman theatre flourished, an Oriental equivalent emerged in China from ritual ceremonies that came to be repeated for their entertainment value. The puppet theatre was a significant intermediate stage in this process, and the forms evolved into different styles of entertainment for courtier and commoner. Strings, flute, and handbells accompanied the songs and dances in upper-class entertainments; a form of mouth organ replaced the bells in shows for the common people. By the time of the Sung dynasty (AD 960–1279), from which the earliest written music survives, a type of musical variety theatre, the tzarjiuh, was widely popular.The Chinese classical opera tradition has already been mentioned as a modern form of musical theatre. It first developed during the Yuan dynasty (1206–1368) and reached its peak of style and classical form in the Ming period (1368–1644). Its evolution was accompanied by a less formal counterpart based on the dramatization of folk songs linked by a thin narrative plot (Chueichang). The full-scale opera and its regional variants remained the most significant form of Oriental musical theatre until the modern post-revolutionary times, but throughout the Far East the indigenous forms of music have always played a prominent part in theatrical presentations.In Europe the vestiges of Greco-Roman culture were submerged by the early Christian Church. By the 6th century the church had suppressed drama and adapted pagan rituals to its own liturgical purposes. A small flame of musical theatre was left burning only in the form of religious ceremonial (for example, in the mass). Festive religious celebrations eventually expanded into the liturgical music drama that

slowly developed from about the 10th century. This brought in its wake the equally religious “mysteries” and miracle plays of the Middle Ages in Europe, which were performed in the vernacular instead of in Latin, had a strong musical element, and, in due course, developed a secular counterpart.In a pattern that was to repeat itself after the birth of opera 200 years later, the secular theatre in the Middle Ages established itself either as lighthearted interludes in serious moralities or as deliberate parody tolerated by the church as a safety valve to consistent piety. The annual Feast of Fools in 15th-century Paris, for instance, incorporated an obscene parody of the mass performed in song and dance within the church. By the year 1400 numerous comedies and farces had appeared, usually performed on festive occasions in aristocratic houses or on open stages in municipal squares.These plays often employed musical forces comparable to those of the religious plays and used them for similar purposes. Choirboys from the church sometimes took part, but surviving texts suggest that there was little choral music as such. The individual actors incorporated parts of songs chanted monophonically to embellish or heighten the dramatic effect, and dancing to specific instrumental music also had a regular place in the entertainment. Professional musicians might be hired and might also be required to act; the constituent parts of the entertainment varied widely from place to place.The fact that, except for songs, documents of the period contain almost no music directly linked with the theatre is thought to indicate that very little original instrumental music was written for theatrical purposes at this time. Whatever was suitable for weddings, banquets, and other feasts perhaps served a theatrical purpose just as well. Musicians probably had little or no acquaintance with musical notation and played pieces from their regular repertory. These seem to have included arrangements of vocal melodies as well as dance tunes, among which the play texts most frequently identify basses-dances and branles.

The history of theatrical music The Renaissance and Baroque periods When Catherine de Medicis married King Henry II of France in 1533, she brought from Italy a taste for entertainments in which dancing was prominent. Her encouragement established the court ballet (ballet de cour) as the foundation of classical ballet, the source of a new theatrical identity for music and a precursor of French opera. As a unified blend of poetry, music, and movement, the court ballet dates from the performance of the Ballet comique de la reine at a court wedding in 1581. The form comprised an optional number of scenes in mime and dance, prefaced by explanatory verses that were either spoken or sung; the scenes were accompanied by solo and choral songs with lute, and instrumental ensemble pieces for strings.In about 1605 a more mannered style of singing had become customary, and by 1620 the court ballet was more a vehicle for display than drama. Unified dramatic plots were restored by the poet Isaac de Benserade in midcentury, and Jean-Baptiste Lully, who entered the service of King Louis XIV in 1652, endowed the music with fresh distinction. He favoured dramatic musical expression with the use of larger choral and orchestral forms and formulated such dances as the minuet, first danced by Louis as “Le Roi soleil” (the sun king), the gavotte, rigaudon, bourree, passepied, and loure—each with its particular rhythmic metre.Lully collaborated with the playwright Moliere in a famous succession of comedy-ballets, of which Le Bourgeois Gentilhomme (1670) is probably the best known. Thereafter the character of Lully's work became essentially operatic, and music in the French theatre was left to function in a more subsidiary role. The dramatist Pierre Corneille, for instance, wrote “I have employed music only to satisfy the ear while the eyes are occupied with looking at the machines.” In another category, the pastoral comedies derived from Italian models were liberally embellished with songs loosely strung together and alternating with spoken verses.The French court ballet exerted an influence on the English masque, which took its name and some of its early character from the medieval Italian mascherate (masquerades) in carnival entertainment. At a time of distinctive English literary achievement, the masque reached

a high artistic level, performed mainly as an aristocratic entertainment. It combined instrumental and vocal music, mixed with dancing and acting, in the representation of mythological and allegorical subjects. At the same time, the first public theatres in London came into being. They date from 1576 (61 years before the first public Venetian opera house); the earliest public plays are known to have incorporated some form of music.Cues for music recur throughout Shakespeare's plays, usually for simple songs or dances. Music between the acts of public plays was customary by 1600, with the audience often calling for the tunes they wanted played. Instrumental music was employed for supernatural effects and to heighten dramatic tension; it was usually performed behind, at the side of, or even under the stage. After the suppression of playhouses during the Civil War, the restoration of the English monarchy with King Charles II brought an even richer flowering of theatre music, led by Henry Purcell.Besides those works of Purcell that are nearer to masque than drama, such as the Shakespeare adaptations for The Fairy Queen (1692) and The Tempest (1695), he composed suites of incidental music for more than 40 plays. These generally comprised overtures, “act-tunes” (interludes), dances, and songs. Rather than growing out of the verbal drama, however, they are often so arbitrarily interpolated into it that only the quality of the music can justify most of them. After Purcell's death, English theatrical music ceased to contribute significantly to the theatre, but Thomas Arne, who wrote numerous masques and ballad operas such as Love in a Village (1762), was very popular in the mid-18th century, and his simplicity of expression has a certain direct appeal.The flourishing tradition of Spanish Renaissance drama precluded much opera from taking root in Spain, but the music for plays had generally less distinction than the English equivalent. The early zarzuela (not to be confused with the later Romantic version already mentioned) originated in the 17th century as a court entertainment. It was the Spanish counterpart to the court ballet and acquired a strong Italian influence on its musical character. Spanish music and musicians travelled to the Western Hemisphere with the early explorers, and by the late 17th century the Peruvian capital of Lima had become musically important. The composer Jose Diaz worked there and wrote much incidental music to the plays of Calderon de la Barca.Renaissance theatre in Italy bred the intermedio, which consisted of songs and instrumental music added before or after the acts of a play. The words of the songs were generally relevant to the action of the drama, and this development—together with more extended musical settings in pastoral plays—became the direct precursor of Italian opera. As a new form of “drama in music” which rapidly acquired serious artistic pretensions, the opera inevitably brought in its train a less aristocratic variety of musical theatre variously termed opera buffa (comic opera), vaudeville, ballad opera, singspiel (literally, song-play), or tonadilla, always performed in the vernacular of its audience and often in dialect.These depicted current events instead of historical or mythological subjects, involved elements of parody and social satire, and usually depended on modest musical resources for economic reasons. They began as interludes performed between the acts of serious opera and comprise an essential link in the history of musical theatre. By about 1700 the scenes (usually two) had acquired a linked plot, and by 1740 they were performed apart from the opera as a genuinely popular entertainment. Eventually they responded to the demands of the rising middle classes by raising their own standards into the category of comic opera.Classical developments The Italian commedia dell'arte entertainment of strolling players in mainly improvised comedy had left its mark on French fairground theatre, although the performers were expelled from France in 1697 for having ventured their satire too close to court topics. Ten years later French satirical comedies were also banned, whereupon the resourceful performers found a new way round by employing monologue, mime, and music. They thereby developed a new form of popular entertainment to contrast with the aristocratic opera-ballets, which were soon to be dominated by the spectacular productions with Jean-Philippe Rameau as composer, and in 1713 two theatrical managements in Paris were given license to perform “Le nouvel Opera-comique.”Opera-comique was a contraction of opera rendu comique (“opera made comic”), signifying parody and satire at the expense primarily of serious opera. The entertainment soon came to veer either toward comedie vaudeville, mostly made up of bawdy satire or simply songs

of disparaging social comment, or to the alternative comedie a ariette, involving a generally more decorous musical parody at the expense of Italian styles. The Guerre des Bouffons (“war of the comedians”) between partisans of French and Italian theatrical styles was eventually resolved by the emergence of the opera bouffe (literally, “comic opera”)—the French variety of operetta. It is usually dated to the Paris production in 1753 of Les Troqueurs (“The Barterers”), based on a fable by Jean de La Fontaine and having original music by a court violinist, Antoine Dauvergne.Ballet was declining about this time from courtly heroics to simple diversion unrelated to any dramatic point. Apart from the opera-ballets of Rameau, little significant music was composed for the dance until the German composer Christoph Willibald Gluck, who initiated the major reform of serious opera during the century, first turned his attention to a move for balletic reform involving a more dramatic style. In 1761 Gluck composed the music for Don Juan, a ballet by Gasparo Angiolini, the Italian ballet master at Vienna, who maintained that dancing should be self-expressive without recourse to verbal explanations.Gluck's vividly descriptive score contains 31 musical pieces, alternating between formal dance and narrative drama. It made the music a foreground element in the ballet instead of a background accompaniment and could have brought about—if its example had been followed up—a revitalization of ballet music almost as significant as the operatic reform Gluck launched in Orfeo ed Euridice a year later. In the ballet, the fight scene near the beginning and the dance of the Furies at the end (itself later incorporated into Orfeo) have a concentrated intensity of musical expression, and the graveyard scene has a degree of imaginative orchestration that is unsurpassed in any other music at that date.For reasons that belong more properly to the history of ballet, Gluck's influence on its future course was less fruitful than in opera. Perhaps his example, nevertheless, encouraged the participation of such composers as Mozart with Les Petits Riens (1778; “Sweet Nothings”) and Beethoven in The Creatures of Prometheus (1801). It was, otherwise, an era theatrically dominated by opera of various kinds, so that there was at first little call for music in relation to spoken drama. Haydn, however, composed some music (1796) for an early German translation of Alexander Bicknell's The Patriot King, or Alfred and Elvida, and Mozart contributed a suite of superior choral and orchestral music for Thamos, Konig in Agypten (1773; Thamos, King of Egypt), which was never used for the play in his lifetime but which has survived where the play has long been forgotten.Eighteenth-century opera nourished musical developments in the theatre chiefly through establishing regular orchestras of some quality. Outside of cities with more than one theatre, such as Vienna, Prague, Paris, and London, the numerous court theatres needed to keep a resident and costly orchestra reasonably occupied, with interest divided between opera and drama. It therefore became customary either to commission incidental music for existing plays whenever possible (especially the historical classics, as more and more of them were translated from one language to another) or to commission new plays that would incorporate ample provision for orchestral and sometimes choral music.

The history of theatrical music Romantic expansion Examples of commissioned incidental music have previously been cited in Beethoven's music for Egmont, which belongs to the first category just mentioned, and Schubert's for Rosamunde, which is in the second. The practice spread as a matter of rivalry and prestige to cities without a court but which maintained a municipal theatre (for example, Hamburg and Leipzig) and to other countries with a thriving theatrical interest and ample funds. In Russia, for instance, Mikhail Glinka composed music to Prince Kholmsky (1840), an otherwise obscure drama by Count Kukolnik, and the Shakespeare repertory brought the collaboration of such composers as Mily Balakirev (King Lear, 1861) and Tchaikovsky (Hamlet, 1891).France and England, having different systems of patronage, produced different results during the 19th century. English theatre music was confined for most of its course to a taste for crude melodrama and burlesque at a low level, apart from a sporadic interest in mostly imported opera and ballet. Arthur Sullivan, however, provided incidental music for Shakespeare

plays as well as cultivating, in his collaboration with the author W.S. Gilbert, a native variety of operetta derived from the French model. France fared somewhat better with the popularity of opera bouffe, and the birth of romantic ballet in Paris also kindled a new kind of theatre interest, even though its musical quality was usually secondary.Music for Romantic ballet developed in two directions. From the time of the French composer Adolphe Adam's score for Giselle (1841), ballet composers made rudimentary attempts to express mood and scene, to create dramatic tension, and to characterize personality in music. The general level was somewhat raised by the French composer Leo Delibes in his music for Coppelia (1870) and more especially for Sylvia (1876); the latter was a score that Tchaikovsky came to know and admire. The second feature in many ballet scores of the period was the attempt to compose suitably flavoured music to match the new growth of interest in national and regional dances, which were regularly incorporated into the ballets.Music in 19th-century ballet reached its peak of achievement with Tchaikovsky, whose instinct for the theatre was probably stronger than his talent for the subtleties of symphonic argument. He treated the art of ballet as worthy of real musical imagination and told a colleague who adversely likened some of his Symphony No. 4 to ballet music: “I cannot understand why the term should be associated with something reprehensible. There is such a thing as good ballet music.” Tchaikovsky demonstrated its possibilities in three original scores for ballet that enjoy continuing universal popularity in the theatre: Swan Lake (first performed 1877); The Sleeping Beauty (1890); and The Nutcracker (1892).Swan Lake achieved lasting success only after the composer's death—a fact which accounts for the recurring problems of the relationship of music to choreography, because some of the original musical sequence was changed for the 1895 production at St. Petersburg (now Leningrad), from which most current versions of the ballet are descended. The two later scores benefitted from detailed choreographic specifications. According to Stravinsky, The Sleeping Beauty is “the convincing example of Tchaikovsky's great creative power,” and The Nutcracker in its theatre context has a narrative vividness much beyond the limited charm of the concert suite that Tchaikovsky arranged from it.Adolphe Adam's contribution to the development of ballet music had its parallel in the sphere of romantic operetta. By incorporating a measure of frivolous vaudeville into the otherwise conventional comedy of Le Chalet (1834), Adam stimulated a popular taste for what became the mainstream of operetta. Its source was in Paris, and it flowed in turn principally to Vienna, to London and thence to North America, submerging the German singspiel and its Scandinavian offshoots but leaving the Spanish zarzuela to cultivate its own regional idiom.Adam's enterprise in opening a theatre in 1847 to stage his own works and those of other young composers disdained by the operatic establishment in Paris was brought to a premature end by the political uprising a year later, but Offenbach was poised to take advantage of the subsequent situation. He opened his Bouffes-Parisiens theatre in 1855, whence travelled such immediate hits as Orpheus in the Underworld, La Belle Helene, La Grande-Duchesse de Gerolstein, and La Perichole over almost all of Europe. The Parisian operetta was principally continued to the end of the century by Charles Lecocq and Andre Messager.Offenbach meanwhile had paid several visits to Vienna from 1858, when Franz von Suppe was quick to turn the French model to local advantage, notably with Die schone Galatea (1865; The Beautiful Galatea). The younger Johann Strauss was eventually persuaded to follow this trend by turning the Viennese craze for his waltzes, polkas, and other social dances to theatrical purpose. With the aid of an unusually good libretto, Strauss created the supreme example of Viennese operetta in Die Fledermaus. The Viennese tradition was continued in turn by Franz Lehar and Emmerich Kalman.Offenbach's influence extended southward to Bohemia, where the composer Bedrich Smetana compared his first song-and-dialogue version of The Bartered Bride (1866) to an Offenbach operetta, and Antonin Dvorak composed an outstanding but little-known example in The Peasant a Rogue (1878). Otherwise, no particularly distinguished composer of operetta emerged in southeastern Europe, nor in Poland or Russia, where there were only occasional contacts with forms of musical theatre other than full-scale opera and ballet for the moneyed classes.The northward spread of the Offenbach model reached England, where it influenced the character of Sullivan's first operetta, Cox and

Box (1867). It led in due course to the success of H.M.S. Pinafore (1878), in collaboration with Gilbert, and the subsequent line of “Savoy operettas” (their collective nickname derived from the London theatre where they were first performed by the D'Oyly Carte Opera Company, Ltd.). England made no other contributions of comparable musical interest to the operetta repertory until it was overtaken in due course by the trend to musical comedy in the 20th century.English operetta represented by Gilbert and Sullivan nevertheless put down fresh roots in North America after the D'Oyly Carte company first travelled there in 1879, in the wake of a pirated version of H.M.S. Pinafore. The impact of Sullivan's music in New York and Boston was comparable to that of Offenbach in Vienna. Instead of stimulating an American equivalent, it first opened the way to 20 years or so of European imports to the American stage. The composers Reginald De Koven and Victor Herbert later established a short-lived local counterpart to European operetta, before it was overtaken by the indigenous idiom of American musical theatre noted earlier.The language of ragtime and early jazz, with its rhythmic syncopation and varying degrees of harmonic innovation within a common musical vernacular, brought the first new element to the idiom of musical theatre (in musical comedy) since the emergence of national folk characteristics in 19th-century Europe. As the trends already described succeeded one another during the 20th century, in and out of fashion, and the musical theatre tried to reconcile the nostalgia for its past heritage with the need to experiment in search of a viable future, the immediate present can be seen to represent only one turn of a larger wheel across seven or eight centuries. The religious rock musical of the contemporary musical scene is but a variant of the mysteries and miracle plays that initiated all our modern forms of musical theatre when Western civilization first groped its way out of the Dark Ages.Noel Goodwin Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Percussion instruments

Drum ensembles have achieved extraordinary sophistication in Africa, and the small hand-beaten drum is of great musical significance in western Asia and India. The native cultures of the Americas have always made extensive use of drums, as well as other struck and shaken instruments. In Southeast Asia and parts of Africa, xylophones and, since the introduction of metals, their cousins the metallophones play significant roles. Europe, however, has not placed great emphasis on drums and other percussion instruments.Stringed instruments Many varieties of plucked instruments were found in Europe during the Middle Ages and the Renaissance; but bowed instruments eventually came to characterize the area, and they played an important role in the rest of Eurasia and in North Africa as well. The idea of playing a stringed instrument with a bow may have originated with the horse cultures of Central Asia, perhaps in the 9th century AD. The technique then spread rapidly over most of the European landmass.The European fiddle existed in various forms: by the 16th century these had settled down into two distinct types—the viol, known in Italy as viola da gamba (leg fiddle), and the violin, or viola da braccio (arm fiddle). The viol has a flat back, sloping shoulders, and six or seven strings; the violin has a rounded back, rounded shoulders, and four strings. The viol, unlike the violin, has frets—pieces of gut wound at intervals around the fingerboard—which make every stopped note (i.e., the string being pressed by the finger to produce a higher pitch) sound like an open (unstopped) string. The violin, being the smallest member of the family, came to be known by the diminutive violino: the tenor of the family was called simply viola, while the bass acquired the name violoncello, a diminutive of violone (“big fiddle”).Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

History and evolution Keyboard instruments Only in Europe did the keyboard develop—for reasons that are not clear. The principle of the keyboard has been used successfully to control

bells (the carillon), plucked and struck stringed instruments (the piano and harpsichord), and wind instruments (the organ, the accordion, and the harmonium).Of all instruments, the organ showed the most remarkable development from the early Middle Ages to the 17th century. Originally, sound was admitted to the pipes by withdrawing sliders or depressing levers. Both of these methods were clumsy: they gave way to a reduction in the size of the levers, which eventually could be depressed by the fingers, while the larger pipes were controlled by pedals. A further development was to separate the various rows of pipes, so that each row could be brought into action or suppressed by means of a draw stop. Once a manageable keyboard had been produced, it could be applied to the portable organ, carried by the player, which was already in use by the 12th century. Scientific experiments with the monochord, a stretched string that could be divided into various lengths by means of a metal tangent, were followed by the construction of an instrument with a whole range of strings and a keyboard similar to that of the organ—the clavichord. A similar adaptation of the plucking of stringed instruments led to the harpsichord, the ingenious mechanism of which had been perfected by the 16th century. It is curious that a similar method was not applied to the dulcimer, which was struck with hammers, until the early 18th century, when the Italian maker Bartolomeo Cristofori constructed the first pianoforte, so-called because, unlike the harpsichord, it could vary the tone from soft (piano) to loud (forte).Wind instruments In Europe, the practice of constructing instruments in families continued from the 17th century onward. English composers wrote for the tenor hautbois, the intermediate oboe d'amore, and the bass, or baritone, oboe. The clarinet (the name means “little trumpet”) emerged at the end of the 17th century and, like the oboe, developed into a family extending to a contrabass clarinet in the 19th century and later a subcontrabass. It established itself only gradually in the orchestra in the course of the 18th century.Trumpets and horns were used in most areas of Eurasia for ceremonial and military purposes. They remained relatively unchanged until the early 19th century, when valves were added to European instruments. This modification also led to the creation of new types. A pioneer in the field was the Belgian instrument maker Antoine Joseph Sax, who in 1845 built a family of valve instruments called saxhorns, using the bugle as the basis for his invention. Similar instruments were widely adopted in military and brass bands, but only the bass, under the name bass tuba, became a normal member of the orchestra. Sax also invented the saxophone, a single-reed instrument like the clarinet but with a conical tube. This, too, was made in various sizes, which came to be used both in military bands and in jazz ensembles. The saxophone never became a normal member of the orchestra, but the alto and the tenor have been used by composers, largely as solo instruments, and occasionally a complete quartet of four different sizes has appeared in an orchestral work.

Ensembles

The variety of musical ensembles used throughout the world is vast and beyond description, but the following principles apply nearly everywhere. Outdoor music, often ceremonial, most frequently involves the use of loud wind instruments and drums. Indoor music, for passive listening, emphasizes such quieter instruments as bowed and plucked strings and flutes.The establishment of orchestras, as opposed to chamber groups, in the early 17th century led to a slight revision of these principles in Europe. The orchestra's sound is founded on a large ensemble of bowed strings, but it adds the once-outdoor instruments (wind and percussion) for colour and climax. As concert halls increased in size and popularity, so too did the sound-volume requirements of so-called indoor instruments. One result was that the violin family was favoured at the expense of the quieter viols. The latter, along with other instruments whose tone was too weak for orchestral music, gradually dropped out of use until the 20th century, when earlier styles of music experienced a revival in popularity.Automatic instruments Water power, clockwork, steam, and electricity have all been used at various times to “power” musical instruments, enabling them to produce sound automatically. Examples include church bells,

automatic organs, musical clocks, automatic pianos and harpsichords, music boxes, calliopes, and even automatic orchestras. Most of the impetus behind this phenomenon ceased with the development of the phonograph and other recording devices of the 20th century.

Electric and electronic instruments The development of electricity led not only to its use for mechanical purposes—for example, to control the key action and wind flow in the organ—but also as a means of amplification (e.g., in the vibraphone). With advances in electronics technology, players can now also make use of computers to generate and store tones and musical patterns. The growth of companies manufacturing electronic and digital instruments has been rapid, and the use of electronic equipment such as sound synthesizers and tape recorders to produce and combine sound unrelated to the musical scale has become common. _

Precursors of electronic instruments Electricity was used in the design of musical instruments as early as 1761, when J.B. Delaborde of Paris invented an electric harpsichord. Experimental instruments incorporating solenoids, motors, and other electromechanical elements continued to be invented throughout the 19th century. One of the earliest instruments to generate musical tones by purely electric means was William Duddell's singing arc, in which the rate of pulsation of an exposed electric arc was determined by a resonant circuit consisting of an inductor and a capacitor. Demonstrated in London in 1899, Duddell's instrument was controlled by a keyboard, which enabled the player to change the arc's rate of pulsation, thereby producing distinct musical notes.The largest, and perhaps most advanced, of early electric instruments was Thaddeus Cahill's Telharmonium. Completed in 1906, this instrument employed large rotary generators to produce alternating electric waveforms, telephone receivers equipped with horns to convert the electric waveforms into sound, and a network of wires to distribute “Telharmonic Music” to subscribers in New York City. Complex and impractical, the Telharmonium nevertheless anticipated electronic organs, synthesizers, and background music technology.Early electronic instruments The dawn of electronic technology was marked by the invention of the triode vacuum tube in 1906 by Lee De Forest. The triode gave musical instrument developers unprecedented ability to design circuits that would produce repetitive waveforms (oscillators) and circuits that would strengthen and articulate waveforms that had already been produced (amplifiers). In the time period between World Wars I and II, many new musical instruments using electronic technology were developed. These may be classified as follows:1. Instruments that produce vibrations in familiar mechanical ways—the striking of strings with hammers, the bowing or plucking of strings, the activation of reeds—but with the conventional acoustic resonating agent, such as a sounding board, replaced by a pickup system, an amplifier, and a loudspeaker, which enable the performer to modify both the quality and the intensity of the tone. These instruments include electric pianos; electric organs employing vibrating reeds; electric violins, violas, cellos, and basses; and electric guitars, banjos, and mandolins.2. Instruments that produce waveforms by electric or electronic means but use conventional performer interfaces such as keyboards and fingerboards to articulate the tones. The most successful of these was the Hammond organ, which implemented the same technical principles as the Telharmonium but used tiny rotary generators in conjunction with electronic amplification in place of large, high-power generators. The Hammond organ was placed on the market in 1935, and it remained a commercially important keyboard instrument for more than 40 years. Other, more experimental early electronic keyboard instruments used rotating electrostatic generators, rotating optical disks in conjunction with photoelectric cells, or vacuum-tube oscillators to produce sound.3. Instruments that were designed for performance in the conventional sense but which implemented novel forms of performer interfaces. Of these, Leon Theremin's theremin (1920), Maurice Martenot's ondes martenot (1928), and Friedrich Trautwein's trautonium (1930) have

been widely used. The theremin is played by the motion of the performer's hands in the space around a pair of metal antennas; the ondes martenot player uses the right hand to determine the tone's pitch on a special keyboard while the left hand manipulates a set of buttons and levers to articulate the tone; and the trautonium is played by simultaneously manipulating a fingerboard-like resistance element with one hand and a set of panel controls with the other hand. Composers of the stature of Richard Strauss, Paul Hindemith, Arthur Honegger, Darius Milhaud, Olivier Messiaen, Andre Jolivet, Edgard Varese, and Bohuslav Martinu have written for one or more of these instruments.4. Instruments that were not intended for conventional live performance but instead were designed to read an encoded score automatically. The first of these was the Coupleux-Givelet synthesizer, which the inventors introduced in 1929 at the Paris Exposition. This instrument used a player-piano-like paper roll to “play” electronic circuits that generated the tone waveforms. Unlike a player piano, however, the Coupleux-Givelet instrument provided for control of pitch, tone colour, and loudness, as well as note articulation. The principles of score encoding and sound control embodied in this instrument have become increasingly important to contemporary composers as electronic musical instrument technology has continued to develop.

instrumental ensemble of varying size and composition. Although applied to various ensembles found in Western and non-Western music, orchestra in an unqualified sense usually refers to the typical Western music ensemble of bowed stringed instruments complemented by wind and percussion instruments that, in the string section at least, has more than one player per part. The word stems from the Greek orchestra, the circular part of the ancient Greek theatre in front of the proscenium in which the dancers and instrumentalists performed.Antecedents of the modern symphony orchestra appeared about 1600, the most notable early example being the ensemble required in the Italian composer Claudio Monteverdi's opera Orfeo. In the late 17th century, the French composer Jean-Baptiste Lully directed for the royal court an orchestra dominated by stringed instruments but including woodwinds, such as oboes and bassoons, and sometimes also flutes and horns. In the 18th century in Germany, Johann Stamitz and other composers in what is known as the Mannheim school established the basic composition of the modern symphony orchestra: four sections, consisting of woodwinds (flutes, oboes, and bassoons), brass (horns and trumpets), percussion (two timpani), and strings (first and second violins, violas, cellos, and double basses). Clarinets were adopted into the orchestra during this period, while earlier mainstays, such as the harpsichord, lute, and theorbo (a bass lute), were gradually phased out.The 19th century was a fertile period for the orchestra. Woodwinds were increased from two to typically three or four of each instrument, and the brass section was augmented by a third trumpet, third and fourth horns, and the inclusion of trombones. Composers such as Hector Berlioz, Richard Wagner, Nikolay Rimsky-Korsakov, and—into the 20th century—Richard Strauss, Gustav Mahler, and Igor Stravinsky postulated, and in many instances created, orchestras of unprecedented size and tonal resources. The large orchestra typical of the late 19th through the mid-20th century incorporated an average of 100 performers and might include a wide variety of instruments and devices required in specific works. In the 1920s, however, many composers began to turn toward smaller, chamber-size ensembles, sometimes maintaining and sometimes discarding the traditional instrumental complements.

Popular music

Unlike traditional folk music, popular music is written by known individuals, usually professionals, and does not evolve through the process of oral transmission. In the West, since the 1950s, “pop” music has come to mean the constantly changing styles derived from the

electronically amplified music form known as rock and roll.Historically, popular music was any non-folk form that acquired mass popularity—from the songs of the medieval minstrels and troubadours to those elements of fine art music originally intended for a small, elite audience but that became widely popular. After the Industrial Revolution, true folk music largely disappeared, and the popular music of the Victorian era and the early 20th century was that of the music hall and vaudeville, with its upper reaches dominated by waltz music and the operettas of Jacques Offenbach, Victor Herbert, and others. In the United States, meanwhile, minstrel shows (troupes of white performers disguised as blacks) performed the compositions of such songwriters as Stephen Foster.Popular music styles tended to move westward from Europe to the United States until the early 20th century, when such new American forms as ragtime and the musical comedy of Broadway found ready audiences in Britain and on the continent. Since then, Western popular music has been dominated by developments in the United States. In the 1890s New York's Tin Pan Alley emerged as the world's first self-contained popular song-publishing industry, and in the ensuing half century, its prolific lyricism was combined with European operetta in a new kind of musical play known as the musical comedy, or musical, which achieved great sophistication in the hands of such American composers as Jerome Kern, George Gershwin, Irving Berlin, Cole Porter, Richard Rodgers, and Oscar Hammerstein II. In the meantime, beginning with ragtime in the 1890s, black Americans had begun combining complex African rhythms with European harmonic structures to create what would become the most important new musical style of the century, jazz (q.v.).The audience for popular music (as distinct from the music of the concert hall) greatly expanded in the first half of the 20th century, partly because of wider technological developments. By 1930, for example, phonograph records had replaced sheet music as the chief source of music in the home, thereby enabling persons without any musical training to hear popular songs. At the same time, the use of the microphone relieved vocal artists of the need for trained voices that could penetrate large concert spaces, thereby enabling more intimate vocal techniques to be commercially adapted. The new ability of radio broadcasting to reach rural communities aided the dissemination of new musical styles, notably country music, a dance and narrative style derived from the ballads of white Anglo-Americans in the South and West that began to achieve wide commercial success in the 1940s. By contrast, the folk-rooted rural blues music of southern blacks never achieved commercial popularity.Jazz enjoyed its only period of mass popularity in the late 1930s and '40s with the swing style of the big bands and with such vocalists as Bing Crosby and Frank Sinatra, who were known as crooners. Meanwhile, the blues was also changing: black singers from the South moved north to industrial cities to seek work, and the older rural blues evolved into the harsher urban blues style, marked by freer vocal phrasing and larger ensembles. The blues bands that emerged in Chicago in the 1940s used amplified electric guitars, often backed with electric bass and drums—the instruments borrowed later by many rock and roll bands. American popular music achieved unquestioned international dominance in the decades after World War II. By the 1950s, the migration of America's blacks to northern cities had resulted in the cross-fertilization of the forms and vocal styles of blues with the uptempo rhythms of jazz to create rhythm and blues. Rock and roll, which emerged in the mid-1950s with Elvis Presley and other figures, arose as an amalgam of black rhythm and blues with country music, adapting the powerful rhythms and melancholy vocalizations of urban blues to a quicker tempo and an exuberant emotional tone. In the 1960s more complex forms of rock and roll became known simply as rock. British rock was the first to become influential in the 1960s through the Beatles, the Rolling Stones, and other four- or five-member groups. Rock's keynotes were a driving backbeat, harshly emotional vocals, and heavily amplified guitars. Rock quickly attracted the allegiance of Western teenagers, who, with new disposable incomes resulting from higher living standards in the postwar decades, replaced young adults as the chief audience for most new forms of popular music. Rock reached its height in the late 1960s and early '70 with a plethora of British and American bands. At the same time, black pop music achieved greater sophistication and a wider audience with the work of the Motown singing groups and such individual performers as Aretha

Franklin and Stevie Wonder. The history of popular music in the 1970s and '80s is basically that of rock music, which, with its variants, including disco, punk, and rap music, spread throughout the world and became the standard musical idiom for young people in many countries. Popular theatre The term popular theatre denotes performances in the tradition of the music hall, vaudeville, burlesque, follies, revue, circus, and musical comedy, as distinguished from legitimate, high, or artistic theatre. The singers, dancers, comedians, clowns, puppeteers, jugglers, acrobats, conjurers, and ventriloquists of popular theatre make up much of what is known as “show business.”Music, movement, and humour are all essential ingredients used by popular theatre throughout its history. Movement most often presents itself through eroticism, exaggeration, or acrobatics. England's traditional music hall, virtually identical to vaudeville, originated in working-class alehouses but became a standard entertainment for all classes of society. As with revue and vaudeville, it generally offered a variety of short pieces—sentimental and patriotic songs, dances, comic turns, and magicians, jugglers, and acrobats.Humour itself may distort reality—crudely, as in slapstick, or corrosively, as in the mockery of a stand-up comic. Its effect—earthy, ribald laughter—has been sought in all kinds of theatre.The effect of music as a form of communication has always been highly valued in popular theatre. Music aids the suspension of disbelief and joins performer and viewer more closely in a shared event in which there is no pretense of realism. Musical comedy evolved from a wide variety of musical, dramatic, and dance styles going back to the Elizabethan dramatists, who used simple ballads to reinforce their narratives, through the tradition of Viennese operetta and the comic operas of Gilbert and Sullivan in England. The 20th century saw these traditions, although Americanized, flowering again in the United States in a seemingly endless procession of popular Broadway musicals.

The tape recorder as a musical tool

The next stage of development in electronic instruments dates from the discovery of magnetic tape recording techniques and their refinement after World War II. These techniques enable the composer to record any sounds whatever on tape and then to manipulate the tape to achieve desired effects. Sounds can be superimposed upon each other (mixed), altered in timbre by means of filters, or reverberated. Repeating sound-patterns can be created by means of tape loops. Tape splicing can be used to rearrange the attack (beginning portion) and decay (ending portion) of a sound or to combine portions of two or more sounds to form striking juxtapositions of sound with arbitrarily great length and complexity. By changing the speed of the tape, wide variations in the pitch and tempo of the recorded material can be effected; by playing the tape backward, a sound's evolution can be reversed. Thus, the composer can exercise precise control over every aspect of his original sound material.Although Hindemith, Ernst Toch, and others had experimented with it previously, the development of tape music began in earnest in 1948 with the work of Pierre Schaeffer and his associates at the Club d'Essai in Paris, under the auspices of Radio-diffusion et Television Francaise. They called their creations musique concrete—a term emphasizing their choice of a variety of natural sounds as raw material. These sounds were shaped, processed, and then put together (composed) to form a unified artistic whole. The Symphonie pour un homme seul (“Symphony for One Man Only”), composed by Schaeffer and his collaborator, Pierre Henry, is one of the landmarks of musique concrete, for it laid the technical and aesthetic foundations for much of the later tape music.In 1951 a studio for elektronische Musik was founded at Cologne, W.Ger., by Herbert Eimert, Werner Meyer-Eppler, and others, under the auspices of the Northwest German Broadcasting Studio. While the composers associated with this studio used many of the same techniques of tape manipulation as did the French group, they favoured electronically generated rather than natural sound sources. In particular, they synthesized complex tones from sine waveforms, which are pure tones with no overtones. Certain compositions of Karlheinz Stockhausen, such as the Gesang der Junglinge (Song of Youth), are illustrative of the resources available in the Cologne studio.Carlton Gamer Robert A. Moog Post-World War II electronic instruments Advances in electronic technology

during World War II were applied to electronic instrument design in the late 1940s and '50s. The Hammond Solovox, Constant Martin's Clavioline, and Georges Jenny's Ondioline are examples of commercially produced monophonic (capable of generating only one note at a time) electronic instruments. These instruments used small keyboards and were designed to mount immediately under the keyboard of a piano. They were capable of simulating a wide variety of traditional orchestral timbres, which the player selected by setting an array of tablet-shaped switches along the front of the instrument.Also during this postwar period, electronic organs became one of the largest segments of the musical instrument industry. These multikeyboard, polyphonic (chord-playing) instruments were first modeled after traditional pipe organs, but they later evolved into a new class of musical instruments for domestic use. The electronic home organ offered a variety of timbres, which were oriented toward popular music, as well as such performance assists as automatic rhythm production, easily enabling it to replace the player piano in popularity.Instruments capable of reading and performing encoded scores were developed during the 1940s and '50s. Unlike commercial keyboard-controlled organs and related instruments, the score-reading instruments were large, experimentally oriented devices. One example, the Hanert Electrical Orchestra, built in 1944–45 by John Hanert at the Hammond Instrument Co. in Chicago, consisted of a roomful of electronic tone-generating equipment controlled by an elaborate, motor-driven scanner. The scanner, which was mounted on a carriage that rolled along a 60-foot table, read an encoded score that was drawn on cardboard cards that covered the table. Another, somewhat more advanced score-reading instrument was the RCA Electronic Music Synthesizer, designed by Harry Olson and Herbert Belar at RCA Laboratories at Princeton, N.J., U.S. The RCA synthesizer was capable of producing four musical tones simultaneously. Pitches, tone colours, vibrato intensities, envelope shapes, and portamento of the four tones were encoded in binary form on a perforated paper roll. The perforations, which the composer made with a special typewriter-like keyboard, specified the sounds' properties for every 1/30 second, thus enabling the composer to produce musical changes faster and more precisely than traditional musicians are capable of playing. Two RCA synthesizers were built; the second (called the Mark II) was installed in 1959 at the Columbia-Princeton Electronic Music Center in New York City and was used extensively by Milton Babbitt and several other composers.The development of tape music as a compositional medium, the advancement of the technology of score-reading music systems, and the commercial proliferation of electronic organs and other keyboard-controlled electronic instruments all set the stage for the appearance of the electronic music synthesizer in the 1960s. Other contributing factors were the advancement of electronic technology itself and the domination of popular music by the electric guitar and other amplified instruments._

The electronic music synthesizer

The word synthesize means to produce by combining separate elements. Thus, synthesized sound is sound that a musician builds from component elements. A synthesized sound may resemble a traditional acoustic musical timbre, or it may be completely novel and original. One characteristic is common to all synthesized music, however: the sound qualities themselves, as well as the relationships among the sounds, have been “designed,” or “composed,” by a musician. The notions that synthesized music is intended to imitate a more traditional entity and that synthesized music is generated by automated, mechanical means without control by a musician are generally not true.A traditional musical instrument is a collection of acoustic elements whose interrelationships are fixed by the instrument builder. Thus, for instance, a violin consists of four strings (the vibrating elements) which are positioned over a fingerboard (playing surface) and coupled through the bridge to the instrument's body (acoustic resonator). The violinist brings the strings into contact with the fingerboard and a bow to cause the strings to vibrate; but he does not change the position of the strings relative to the bridge, the position of

the bridge relative to the body, or the configuration of the body itself.A synthesist, on the other hand, views his instrument as a collection of parts that he configures to produce the desired timbre and response. This is often called “programming,” or “patching,” and may be done before or during performance. The elements, or parts, that a synthesist works with depend on the design of the instruments that he is using. Generally, synthesizers include oscillators (to generate repetitive waveforms), mixers (to combine waveforms), filters (to increase the strength of some overtones while reducing the strength of others), and amplifiers (to shape the loudness contours of the sounds). Other sound-producing and -processing elements, which can exist as electronic circuits or as built-in computer programs, may also be available. To facilitate the musical control of these elements, a synthesizer may have any combination of a conventional keyboard; other manual control devices, such as wheels, sliders, or joysticks; electronic pattern generators; or a computer interface.The appearance of high-quality, low-cost silicon transistors in the early 1960s enabled electronic instrument designers to incorporate all the basic synthesizer features in relatively small, convenient instruments. The Synket, built by the Italian engineer Paolo Ketoff in 1962, was designed for live performance of experimental music. It had three small, closely spaced, touch-sensitive keyboards, each of which controlled a single tone. Its foremost exponent was John Eaton, who concertized widely on his Synket throughout the 1960s and '70s, performing his own compositions.The synthesizers of the Americans Donald Buchla and Robert Moog were introduced in 1964. These instruments differed primarily in the control interfaces they offered. The Buchla instruments did not feature keyboards with movable keys; instead, they had touch-sensitive contact pads that could be used to initiate sounds and sound patterns. Buchla's instruments were widely employed by experimental composers, especially Morton Subotnik, whose compositions Silver Apples of the Moon (1966), The Wild Bull (1967), and Sidewinder (1970) appeared on long-playing records.Moog electronic sound synthesizer Moog's instruments featured conventional keyboards as well as other control devices (see photograph), which enabled them to be used more easily in the performance of traditional music. Switched-on Bach, the music of J.S. Bach transcribed for Moog synthesizer and recorded by Walter Carlos and Benjamin Folkman in 1968, achieved a dramatic commercial success. In the years following the appearance of Switched-on Bach, many synthesizer recordings of traditional and popular music appeared, and synthesizer music was frequently heard in movie soundtracks and advertising commercials. Throughout the 1970s, commercial electronic-instrument manufacturers produced smaller, more convenient versions of Buchla's and Moog's designs, and these were widely used by keyboard musicians in the popular music idioms.Most electronic music synthesizers that were designed before 1980 are called analog synthesizers, because their circuits directly produce electric waveforms that are analogous to the sound waveforms of acoustic instruments. This is in contrast to digital synthesizers and music systems, the circuits of which produce series of numbers that must then be converted to waveforms. The first digital music synthesis systems were general-purpose computers.The computer as a musical tool The direct synthesis of sound by computer was first described in 1961 by Max Mathews and coworkers at the Bell Telephone Laboratories, Murray Hill, N.J., U.S. Computer sound synthesis involves the description of a sound waveform as a sequence of numbers representing the instantaneous amplitudes of the wave over very small successive intervals of time. The waveform itself is then generated by the process of digital-to-analog conversion, in which first the numbers are converted to voltage steps in sequence and then the steps are smoothed to produce the final waveform.Unlike the electronic music synthesizers of the 1960s and '70s, in which electronic circuits performed specific waveform generation and processing functions, computer-based music composition systems are capable of performing any function that can be described as a computational procedure, or algorithm. The algorithm is written by a composer or programmer as a series of instructions that are stored in digital media (i.e., punched cards, magnetic tape, or magnetic disks) and “loaded” into the computer when the music is to be realized. The composer then also writes a score that specifies properties of the individual sound events that make up the composition.A great variety of sound-synthesis and music-composition

algorithms have been developed at research institutions around the world. Music V, created in 1967–68, is the most widely used sound-synthesis program to have been developed at Bell Laboratories. Music V consists of computer models of oscillator and amplifier modules, plus procedures for establishing interactions among the modules. Another widely used synthesis algorithm is Frequency Modulation (FM) Synthesis. Described by John Chowning of Stanford University (Palo Alto, Calif., U.S.) in 1973, FM produces a wide variety of complex timbres by rapidly varying the frequency of one waveform in proportion to the amplitude of another waveform.As computer technology developed and computers became more powerful and less expensive during the 1970s and '80s, the flexibility and sound-production capability of computer-based music systems attracted an increasing proportion of experimental music composers. By the end of the 1980s, computer music systems surpassed tape studio techniques and analog synthesizers as the electronic composition medium of choice among modern and experimental music composers. Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Digital synthesizers, the music workstation, and MIDI Digital synthesizers During the 1980s, commercial electronic instrument manufacturers introduced many performance-oriented keyboard instruments that used digital computer technology in combination with built-in sound-synthesis algorithms. One of the earliest and best-known of these was the Yamaha DX-7, which was based on the results of Chowning's research in FM Synthesis. Introduced in 1983, the DX-7 was polyphonic, had a five-octave touch-sensitive keyboard, and offered a wide choice of timbres, which the player could adjust or change to suit his requirements. Well over 100,000 DX-7s were sold, and Yamaha adapted their FM technology to a line of instruments ranging from portable, toylike keyboards to rack-mounted modules for studio and experimental use. Another important early digital synthesizer was the Casio CZ-101, a battery-powered four-voice keyboard instrument using simple algorithms that were modeled after the capabilities of analog synthesizers. The CZ-101 was introduced in 1984 at a price approximately one-quarter that of the DX-7 and achieved widespread popularity.Sampling instruments; music workstations A sound waveform from a microphone or tape recorder can be digitized, or converted to a sequence of numbers that is the digital representation of the waveform. Instruments that enable a musician to digitize a sound waveform and then process it and play it back under musical control are called sampling instruments. The first commercial sampling instrument was the Fairlight Computer Musical Instrument (CMI), developed in Sydney, Australia, during the late 1970s. The Fairlight CMI was a general-purpose computer with peripheral devices that allowed the musician to digitize sounds, store them, and then play them back from a keyboard. The instrument was sold with programs that enabled the musician both to synthesize sound “from scratch” and to manipulate digitized sound using techniques that were developed in tape studios.In 1980 Roger Linn introduced the Linn Drum, an instrument containing digitized percussion sounds that could be played in patterns determined by the musician. In 1984 Raymond Kurzweil introduced the Kurzweil 250, a keyboard-controlled instrument containing digitally encoded representations of grand piano, strings, and many other orchestral timbres. Both the Linn and the Kurzweil instruments were intended for composition as well as for performance, since they contained digital memories into which the musician could enter a score.By the end of the 1980s, many instrument manufacturers had combined the technologies of the digital computer, digital sound synthesis, and sampling (digital sound recording) into integrated composition and sound-processing systems called music workstations. The Synclavier series, manufactured by New England Digital Corp. since 1976, is representative of this class of instruments.Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Assessment

Electronic instruments have contributed to a tremendous expansion of musical resources. Their increasing sophistication has made available to the composer a palette of sounds ranging from

pure tones at one extreme to the most complex sonic structures at the other. In addition, it has made possible the rhythmic organization of music to a degree of subtlety and complexity previously unattainable. One consequence of the use of electronic instruments has been the wide acceptance of a new definition of music as organized sound. Another consequence is the acceptance of the notion that the composer may communicate directly with an audience without the need for a performer as interpreter. Yet another consequence is the democratization of both experimental and traditional music composition through the availability of high-quality, reasonably priced instruments and computer software.Some observers have felt that the elimination of the performer as interpreter, while it may enable the composer to realize perfectly his intentions, is nevertheless a serious loss. Performance, it is argued, is a creative discipline complementary to that of composition itself, and varieties of interpretation add richness to the musical experience; moreover, the physical presence of the performer infuses drama into what would be otherwise a purely aural, intellectual, and, by implication, somewhat lifeless event. But in fact many compositions for electronic instruments may be performed live with virtuosity and drama. With contemporary electronic instrument technology, the composer is free to choose whether or not the creative contribution of a performer will serve his artistic goals.Carlton Gamer Robert A. Moog

Brass instruments

in music, any wind instrument—usually of brass or other metal but formerly of wood or horn—in which the vibration of the player's lips against a cup- or funnel-shaped mouthpiece causes the initial vibration of an air column. A more precise term is lip-vibrated instrument. Ethnologists frequently refer to any instrument of this class as a trumpet; but when they are made of or derived from animal horns, they are also often known as horns. Typical brass instruments in a Western orchestra are the trumpet, trombone, French horn, and tuba (qq.v.).A lip-vibrated instrument consisting of a cylindrical or conical tube produces only a fundamental note and, when vigorously overblown, its natural harmonic series (as, for the fundamental note C: c–g–c?–e?–g?–b? [approximate pitch]–c?–d?–e?, etc.). Most modern brass instruments are provided with valves or slides that alter the length of the tube. This gives the players several fundamentals, each with its own harmonic series, thus making available a full chromatic (12-note) scale. Brass instruments, like all wind instruments, are classified as aerophones.

Sacred music

The mass The ordinary of the mass (consisting of the Kyrie, Gloria, Credo, Sanctus and Benedictus, Agnus Dei, and in some medieval masses also the “Ite, missa est”) has been a focal point of choral music for more than 600 years. The earliest masses, such as the four-part setting by the 14th-century French composer Guillaume de Machaut, were intended for soloists; remarkable both in musical texture and structure, they are often performed chorally today. In the 15th century this tradition, in which architectonic considerations still held sway, was carried on in the masses of the English composer John Dunstable and his Burgundian contemporary, Guillaume Dufay. The use of a plainchant cantus firmus, or dominating tenor theme, knit together the movements even though they were separated during the liturgy. Modern concert performances and recordings obscure this feature, sometimes to the disadvantage of even the greatest masterpieces, which, with all movements in immediate sequence may sound too concentrated. The Renaissance saw the highest development of the cantus firmus mass, using as the central melodic support not only plainchant but even secular songs, as Josquin's L'Homme

arme (printed in 1502) or folk songs, as John Taverner's mass, The Western Wynde (c. 1520).Hundreds of composers wrote settings of the ordinary of the mass at this time; some, like the Italian composer Giovanni da Palestrina, wrote more than 100 masses. The Spaniards Cristobal de Morales and Tomas Luis de Victoria and the Englishmen William Byrd and Thomas Tallis all avoided secular melodies, even though these would have been largely obscured by the texture of the voices. On the other hand, the Netherlanders Orlando di Lasso and Philippe de Monte did not hesitate to draw upon themes of diverse origins. Byrd and his Flemish contemporary Heinrich Isaac also set a considerable amount of the proper of the mass (that part of the liturgy liable to change according to the feast), but such settings remained comparatively rare.The parody mass found many advocates, since it was possible by this means to base a long work on all voice parts of a shorter one, such as a motet or a hymn, and by beginning with familiar and recognizable material, to progress gradually into inventive independence. This particular technique may have owed as much to convenience as to a desire to pay homage to another composer.The 16th- and 17th-century Venetian school, especially Giovanni Gabrieli and Claudio Monteverdi, added an instrumental element to the basically choral foundation of the mass. They also occasionally employed two or more choirs to create massive antiphonal effects. Further development of the orchestral mass occurred in the 17th century in the works of the Italian composers Francesco Cavalli and Alessandro Scarlatti and the French composer Marc-Antoine Charpentier, while the polychoral element was brought to a colossal and almost unmanageable pitch by Orazio Benevoli in his mass for the dedication of the Salzburg cathedral (1628) in 53 parts.In the 18th century, Haydn's early masses, notably the Missa Sanctae Caeciliae, lean toward Italian models. His choral writing is robust and sonorous, even though four-part writing is the norm. His later masses emphasize soloists and orchestra but without diminishing the interest of the choral writing. Mozart's early masses tend to be brief (because of the taste and dictates of his archbishop patron), yet the fugal choruses sometimes dispel this impression by their very excellence, as in the Mass in C Major, K. 317 (1779; Coronation Mass). The unfinished Mass in C Minor, K. 427, abounds in magnificent choral music.Remote in style and function from the Classical Viennese works, J.S. Bach's Mass in B Minor (1733–38) was a monument of the preceding Baroque era. It was never intended to be performed as a whole within the liturgy, and its various movements date from different periods of Bach's life. Five-part choral writing is most in evidence, the two soprano lines adding brilliance and edge to a richly contrapuntal (interwoven melody) texture. In the “Sanctus,” Bach branches into six-part polyphony, and in the “Osanna” he calls for an eight-voice double choir apt for antiphonal writing.Beethoven's Mass in C Major, Opus 86 (1807), and Missa Solemnis, Opus 123 (1823), written in the maturity of the Classical era, are not liturgical, yet they stem from an inner need to carry on a great tradition and to set to music a text of central importance. The role of the choir is central to the work. The composer uses it to produce effects ranging from breathtaking mystery to the utterly grandiose. The masses of the 19th-century Austrian composers Franz Schubert and Anton Bruckner worthily continue the same tradition in their individual ways. The Petite Messe solennelle (Little Solemn Mass; 1864) of Italian composer Gioacchino Rossini was originally written for soloists, chorus, and an accompaniment of two pianos and harmonium, but it was later scored for full orchestra.Outstanding among 20th-century masses are those of the English composer Ralph Vaughan Williams, the Czech composer Leos Janacek (Glagolitic Mass, setting an Orthodox text in Old Slavonic), and the Russo-American composer Igor Stravinsky, who is said to have derived his inspiration from Mozart, although some of the effects created by the mixed chorus and wind instruments are more reminiscent of medieval music.The Missa pro Defunctis (“Mass for the Dead”), or Requiem Mass (often simply called Requiem) also stimulated numerous choral masterpieces, beginning with Jean d'Ockeghem in the late 15th century and continuing through Victoria, Felice Anerio, Scarlatti, Mozart, Luigi Cherubini, Hector Berlioz, Giuseppe Verdi, and Gabriel Faure to the present century. Johannes Brahms' Ein deutsches Requiem (German Requiem, 1857–68) is based on the composer's own selection of Biblical texts. The Requiem (1914–16) of the early 20th-century British composer Frederick

Delius derives its libretto from the 19th-century German philosopher and poet Friedrich Nietzsche. The War Requiem, Opus 66 (first performed, 1962), of the British composer Benjamin Britten makes skillful and impressive use of liturgical texts but also contains secular poetry by Wilfred Owen, killed in World War I. The work as a whole is thus linked with the senseless suffering of war and the idea of sacrifice induced by false patriotism. The choral effects are rich in novelty, originality, and forcefulness. One of the most successful of 20th-century masses for unaccompanied chorus is the Mass in G Major (1937) by Francis Poulenc.In the Middle Ages, the service of greatest musical importance, after the mass, was Vespers. Its component antiphons, psalms, hymn, and Magnificat have given rise to much noble choral music, from the time of the Flemish composer Adriaan Willaert in the 16th century, through Monteverdi, Scarlatti, and Mozart. In the Anglican Church, service settings embrace Holy Communion and Morning and Evening Prayer and have been continuously written since the time of Byrd and Tallis. These early services for choir and organ were followed by "verse services," in which solo voices played an important part, combining or alternating with the choir. By the time of the 17th-century British composer Henry Purcell, instruments were accepted as a means to fuller accompaniment, notably in the Chapel Royal, London. But modern composers, except in works for ceremonial use, tend to return to scoring their services for choir and organ.Motets Choral music has been enriched for centuries by the composition of motets, which were originally settings of liturgical or biblical texts. Responsories (liturgical texts originally performed responsively) were of major importance until the great monastic institutions lost their influence in the early years of the 16th century. Subsequently, the choral motet was mainly cultivated in royal and collegiate chapels. Settings of votive antiphons (verses preceding psalms and canticles), frequently, though not exclusively, texts in honour of the Virgin Mary, were popular in the late 15th and early 16th centuries. Many of these compositions demanded a high degree of skill and virtuosity from the choir and its soloists; a noble example is the British composer John Browne's Stabat Mater, from The Eton Choirbook. An Italian contemporary, Giovanni Spataro, displays a more simple and restrained style in his four-part Virgo prudentissima, which nevertheless belongs to the same category of motet.During the 16th and 17th centuries, the term motet was used in looser connotation, sometimes linked with a few verses of a psalm, sometimes a complete psalm including Gloria Patri (lesser doxology). Many of these longer settings, by 16th-century composers such as Josquin, Willaert, and Lasso, attain the level of symphonic choral writing through their high degree of formal organization and their imaginative vocal scoring. The concertato motet (using contrasting groups of singers and instruments), as developed and perfected in the 17th century by Gabrieli, Monteverdi, Heinrich Schutz, and Scarlatti, added the vivid colours of the orchestral palette to the already highly malleable vocal textures. Pergolesi's Stabat Mater, although sometimes performed as a choral work, was originally written with solo voices in mind. Bach's motets, of which Jesu meine Freude (Jesus My Joy; c. 1723) is a typical and splendid example, return to the a cappella manner of performance. Contrary to one popular conception, this often included instrumental doubling of the voice parts and the use of an organ continuo, an improvised part. Subsequently little used in the Protestant Church, the motet continued to be cultivated by the Catholic composers of Europe and the Americas. Especially worthy of note are the motets and psalm settings of Anton Bruckner, whose Te Deum (composed 1881, revised 1883–84) is one of his choral masterpieces. Conservative tastes in much religious music somewhat discouraged the greatest talents from contributing fully to this genre. Stravinsky's Threni (on the Lamentations of Jeremiah), for instance, is more frequently heard in the concert hall than in church, as are also Poulenc's Stabat Mater (1951) and other liturgical motets of his._

Anthems

The use of the vernacular after the Reformation in England made it necessary for composers to forge a new style of choral music. The elaborate melodic tracery of Robert Fayrfax and John

Taverner gave way to a completely unelaborate kind of choral counterpoint designed to allow the English words to be clearly heard. Both Thomas Tallis and William Byrd made outstanding contributions to the development of the anthem. Tallis perfected a style of contrapuntally animated homophony that ensured clarity of declamation, while Byrd experimented with more elaborate textures both in full anthems (for choir alone) and in verse anthems, in which the choir was supported by the organ and sometimes other instruments, allowing solo voices to detach themselves from the main body of singers. Among Byrd's finest verse anthems are Christ rising again (for Easter) and O God that guides the cheerful sun. Orlando Gibbons carried to a further stage the use ofa consort of viols, which accompanies with a rich but discreet body of sound the countertenor and bass soloists in Glorious and powerful god. One of the most effective of his full anthems is the seven-part Hosanna to the Son of David for Palm Sunday. Thomas Tomkins displays a mastery of 12-part polyphony in his full anthem O praise the Lord, all ye heathen, but for quiet expressive intimacy of thought there is little to surpass When David heard that Absalom was slain. Among a considerable number of verse anthems by Tomkins, two of the most inspiring are My Shepherd is the living Lord and Thou art my King, O God, both of which can be accompanied by organ alone or by organ and string ensemble.When the monarchy was restored in 1660, Matthew Locke contributed a number of fine anthems to the repertory of the revived Chapel Royal, among them the double-choir setting of Not unto us, O Lord and the grandiose, almost Venetian The king shall rejoice, scored for three four-part choirs and orchestra. Another eminent musician of the time was Pelham Humfrey, whose verse anthem By the waters of Babylon is one of the best examples of its kind. For chromatically expressive music Michael Wise provides an admirable pattern in his The ways of Sion do mourn, as does Daniel Roseingrave in his Lord, thou art become gracious.The verse anthem with instruments reached its zenith in the late 17th century in the music of Henry Purcell and John Blow. Much of their music was performed in the Chapel Royal, the choir and consorts of which had improved markedly. Among the most memorable of Purcell's full anthems are the eight-part Hear my prayer, O Lord and the five-part Remember not, Lord, our offences. His most successful verse anthems frequently make use of short, impressive passages for choir alone, as in the evocation of the turtle's voice in My beloved spake and the moving harmonies of “O worship the Lord” toward the end of O sing unto the Lord. Blow excels in the antiphony of verse soloists and full choir in I beheld, and lo, a great multitude. In his full anthems, such as God is our hope and strength and O Lord God of my salvation, he sometimes almost equals Purcell in the richness and resource of his eight-part writing.Of the succeeding generation of composers, William Croft seems most at ease in his full anthems, notably Put me not to rebuke and O Lord, rebuke me not, two distinct and different works in spite of the similarity of text. Maurice Greene excelled in this style in works such as God is our hope and strength and Acquaint thyself with God. William Boyce carried on the tradition of sensitive word setting in such works as I have surely built thee an house and O where shall wisdom be found?.Although the late 18th and early 19th centuries did not exactly overflow with masterpieces, a trio of composers proved themselves competent craftsmen. O Lord, look down from heaven will assure Jonathan Battishill a place in the history of the genre, while the Epiphany anthem O God, who by the leading of a star speaks eloquently for Thomas Attwood. Although Samuel Wesley, converted to Catholicism, chose Latin for the greater number of his church compositions, one of these is sometimes sung to its English text, Sing aloud with gladness.Samuel Sebastian Wesley attempted, often with considerable success, to raise up the anthem to a new level of artistry and accomplishment, extending it so as to form a kind of cantata giving freer rein to soloists than was customary in the older type of verse anthem. His finest contributions are perhaps The Wilderness; Ascribe unto The Lord; and O Lord, Thou art my God. Also noteworthy from this epoch are Sir John Goss's setting of The Wilderness, Thomas Attwood Walmisley's O give thanks, and the double-choir anthem O Saviour of the world by Sir Frederick Gore Ouseley.Sir Joseph Barnby, Sir John Stainer, and Sir Arthur Sullivan wrote anthems of fair quality, but not until Sir Hubert Parry demonstrated the need for a return to conscientious word setting did new spirit begin to pervade English church music in

works such as Parry's double-choir anthem Lord let me know mine end, Sir Charles Stanford's similarly scored Jesus Christ is risen today, and Charles Wood's O thou the central orb. In the 20th century, T.T. Noble's The souls of the righteous and John Ireland's Greater love hath no man are typical of the earlier period, while O pray for the peace of Jerusalem by Herbert Howells and Benjamin Britten's Hymn to St. Peter successfully continue a long tradition.Cantata and oratorio The cantata, as developed in northern Germany in the 17th century, often relied only upon soloists and a small group of instruments, although the role of the chorus gradually became more important. In more than 200 church cantatas written by J.S. Bach, the chorus often occupies a prominent place and is given music of challenging complexity—frequently on a par

The chorus in Classical Greek drama was a group of actors who described and commented upon the main action of a play with song, dance, and recitation. Greek tragedy had its beginnings in choral performances, in which a group of 50 men danced and sang dithyrambs—lyric hymns in praise of the god Dionysus. In the middle of the 6th century BC, the poet Thespis reputedly became the first true actor when he engaged in dialogue with the chorus leader. Choral performances continued to dominate the early plays until the time of Aeschylus (5th century BC), who added a second actor and reduced the chorus from 50 to 12 performers. Sophocles, who added a third actor, increased the chorus to 15 but reduced it to a mainly commentarial role in most of his plays. The chorus in Greek comedy numbered 24, and its function was displaced eventually by interspersed songs. The distinction between the passivity of the chorus and the activity of the actors is central to the artistry of the Greek tragedies. While the tragic protagonists act out their defiance of the limits subscribed by the gods for man, the chorus expresses the fears, hopes, and judgment of the polity, the average citizens. Their judgment is the verdict of history.As the importance of the actors increased, the choral odes became fewer in number and tended to have less importance in the plot, until at last they became mere decorative interludes separating the acts. During the Renaissance the role of the chorus was revised. In the drama of Elizabethan England, for instance, the name chorus designated a single person, often the speaker of the prologue and epilogue, as in Christopher Marlowe's Doctor Faustus.The use of the group chorus has been revived in a number of modern plays, such as Eugene O'Neill's Mourning Becomes Electra (1931) and T.S. Eliot's Murder in the Cathedral (1935).In music, chorus refers to the organized body of singers in opera, oratorio, cantata, and church music; to compositions sung by such bodies; to the refrain of a song, sung by a group of singers, between verses for solo voice; and, as a medieval Latin term, to the crwth (the bowed lyre of medieval Wales) and to the bagpipe. (See choir.)In musicals, the chorus, a group of players whose song and dance routines usually reflect and enhance the development of the plot, became increasingly more prominent during the 20th century. During the late Victorian era, musical comedy was characterized by thin plot, characters, and setting, the main attraction being the song and dance routines, comedy, and a line of scantily clad chorus girls. Their performances provided an extravagant bonus at the beginnings and ends of songs or special dance numbers, and they were considered the flashy sex symbols of the day. As musicals developed, however, more attention was given to integrating their various elements. In the mid-1920s, song and dance numbers began to stem more naturally from the plot, and the chorus danced more than it sang. The dancing itself soon developed from the lines of synchronized leg kicking of the early 1900s into highly sophisticated ballet and modern dance.

Musical

also called musical comedy theatrical production that is characteristically sentimental and amusing in nature, with a simple but distinctive plot, and offering music, dancing, and dialogue.The antecedents of the musical can be traced to a number of 19th-century forms of entertainment including the music hall, comic opera, burlesque, vaudeville, variety shows, pantomime, and the minstrel show. These early entertainments blended the traditions of French

ballet, acrobatics, and dramatic interludes. In September 1866 the first musical comedy, The Black Crook, opened in New York City. It was later described as a combination of French Romantic ballet and German melodrama, and it attracted patrons of opera and serious drama, as well as those of burlesque shows. In the late 1890s the British showman and entrepreneur George Edwardes brought his London Gaiety Girls to New York City, calling his production musical comedy to distinguish it from his previous burlesques.Much of American popular music of the first decades of the 20th century was written by European immigrants, such as Victor Herbert, Rudolf Friml, and Sigmund Romberg. They brought a form of operetta to the United States that was, in every sense, the generic source for musical comedy; it was sentimental and melodious and established a tradition of the play based on musical numbers and songs. Romberg's works, such as The Student Prince (1924) and The Desert Song (1926), were also made into successful motion pictures. George M. Cohan ushered in the heyday of musical comedy with his productions; they introduced such memorable songs as “You're a Grand Old Flag,” “Give My Regards to Broadway,” and “Over There.”During the 1920s and '30s, musical comedy entered its richest period. Jerome Kern working with Guy Bolton and P.G. Wodehouse, wrote a number of outstanding comedies. George and Ira Gershwin teamed up to write Oh, Kay! (1926), Funny Face (1927), Strike Up the Band (1930), and others. Cole Porter wrote timeless and sophisticated compositions for such musicals as Anything Goes (1934) and Dubarry Was a Lady (1939). Other notable composers and lyricists of this period were Richard Rodgers and Oscar Hammerstein II, Harold Arlen, Jule Styne, and Vincent Youmans.The genre had taken a new turn with the production in 1927 of Show Boat (music by Kern, book and lyrics by Hammerstein); it was the first musical to provide a cohesive plot and initiate the use of music that was integral to the narrative, a practice that did not fully take hold until the 1940s. Based on a novel by Edna Ferber, the musical presented a serious drama based on American themes incorporating music that was derived from American folk melodies and spirituals.Later musicals that were as tightly constructed as Show Boat were Rodgers and Hammerstein's Oklahoma! (1943), Carousel (1945), and South Pacific (1949). Alan Jay Lerner and Frederick Loewe also wrote a number of highly successful musicals, notably Brigadoon (1947) and My Fair Lady (1956). They also collaborated on the motion-picture musical Gigi (1958), and four of their theatrical works were later made into motion pictures. Leonard Bernstein wrote West Side Story (1957, with Stephen Sondheim), a conversion of the setting and elements of Shakespeare's Romeo and Juliet to mid-20th-century New York City.Musicals as they were known from the 1930s to the 1950s began to decline in the late 1960s. By then, musicals had begun to diverge in many different directions: rock and roll, operatic styling, extravagant lighting and staging, social comment, nostalgia, pure spectacle. The first notable example of the rock musical was Hair (1967), which found its social dissent in a combination of loud music, stroboscopic lighting, youthful irreverence, and nudity. In a few cases, rock music was combined with biblical stories, as in Godspell (1971) by Stephen Swartz and Jesus Christ Superstar (1971) by Andrew Lloyd Webber and Tim Rice. Other notable later musicals include Stephen Sondheim's Company (1970) and Sweeney Todd (1979), Marvin Hamlisch and Edward Kleban's A Chorus Line (1975), and Lloyd Webber's Evita (1978), Cats (1981) and The Phantom of the Opera (1986).

Operetta and allied forms

It seems unlikely that any future exists for operetta except as part of a “museum” repertory, because the contemporary musical has taken its place in musical theatre. Operetta in the usual sense of a work of lesser musical pretensions than opera, with spoken dialogue linking the musical episodes, was a direct descendant of comic opera, overlapping this category, on one hand, and early musical comedy, on the other. It was born as a democratic expression of popular wit and social satire, flourished for almost exactly a century (c. 1840–1940), and died from a surfeit of sentiment.

.An essential characteristic of chamber music results from the limited size of the performing group employed: it is intimate music, suited to the expression of subtle and refined musical ideas. Rich displays of varied instrumental colour, and striking effects produced by sheer sonority, play little part in chamber music. In place of those effects are refinement, economy of resources, and flawless acoustical balance.This article discusses instrumental ensemble music written for groups of two to eight players with one player to a part, and in which stringed instruments and piano (or harpsichord) supply the principal interest.

Electronic technology

Electric guitar. In the second half of the 20th century, electronic technology has made remarkable changes in the structure and function of many stringed instruments by making amplification and tonal change possible. The best known and most pervasive example is the electric guitar (see photograph), which, strictly speaking, may be considered a chordophone but is often classified as an electrophone. The electric guitar may be hollow-bodied like a traditional guitar or solid-bodied, but in either case amplification of the strings is provided by a “pickup” (or contact microphone) that creates artificial resonance through its connection to amplifiers and loudspeakers. Pickups are often attached to violins, lutes, and other instruments, as well as to guitars, making these instruments usable in noisy environments and vast amphitheatres. Musicians who use such instruments (especially electric guitars) have developed feedback and other techniques that can alter the timbre beyond recognition._

The guitar

plucked stringed musical instrument that probably originated in Spain early in the 16th century, deriving from the guitarra latina, a late-medieval instrument with a waisted body and four strings. The early guitar was narrower and deeper than the modern guitar, with a less pronounced waist. It was closely related to the vihuela, the guitar-shaped instrument played in Spain in place of the lute.The guitar originally had four courses of strings, three double, the top course single, that ran from a violin-like pegbox to a tension bridge glued to the soundboard, or belly; the bridge thus sustained the direct pull of the strings. In the belly was a circular sound hole, often ornamented with a carved wooden rose. The 16th-century guitar was tuned c–f–a–d?, the tuning of the centre four courses of the lute and of the vihuela.From the 16th to the 19th century several changes occurred in the instrument. A fifth course of strings was added before 1600; by the late 18th century a sixth course was added. Before 1800 the double courses were replaced by single strings tuned E–A–d–g–b–e?, still the standard tuning.The violin-type pegbox was replaced about 1600 by a flat, slightly reflexed head with rear tuning pegs; in the 19th century, metal screws were substituted for the tuning pegs. The early tied-on gut frets were replaced by built-on ivory or metal frets in the 18th century. The fingerboard was originally flush with and ended at the belly, and several metal or ivory frets were placed directly on the belly. In the 19th century the fingerboard was raised slightly above the level of the belly and was extended across it to the edge of the sound hole.In the 19th century the guitar's body also underwent changes that resulted in increased sonority. It became broader and shallower, with an extremely thin soundboard. Internally, the transverse bars reinforcing the soundboard were replaced by radial bars that fanned out below the sound hole. The neck, formerly set into a wood block, was formed into a brace, or shoe, that projected a short distance inside the body and was glued to the back; this gave extra stability against the pull of the strings.The 19th-century innovations were largely the work of Antonio Torres. The instrument that resulted was the classical guitar, which is strung with three gut and three metal-spun silk strings. Nylon or other plastic was later used in place of gut.Electric guitar. Among variant forms of the guitar are the 12-stringed, or double-course, guitar, and the Mexican jarana and the South American charango, both small five-course guitars.

Lyre-shaped guitars were fashionable in 19th-century drawing rooms. Other forms of the guitar include the metal-strung guitar played with a plectrum in folk and popular music; the cello guitar, with a violin-type bridge and tailpiece; the Hawaiian, or steel, guitar, in which the strings are stopped by the pressure of a metal bar, producing a sweet, gliding tone; and the electric guitar, in which the tone depends not on body resonance but on electronic amplification.Guitar music from the 16th to 18th century was notated either in tablature (showing the position of the fingers on the frets and the strings to be plucked) or in a system of alphabetical chord symbols. Jazz-guitar tablature shows chord symbols on a grid representing strings and frets.The guitar grew in popularity during the 17th century as the lute and vihuela declined. It remained an amateur's instrument from the 17th to early 19th century. A few virtuoso guitarists, however, became known in Europe, among them Gaspar Sanz (fl. 1674), Robert de Visee (c. 1650–1725), Fernando Sor (1778–1839), and Joseph Kaspar Mertz (1806–56). Modern classical-guitar technique owes much to the Spaniard Francisco Tarrega (1852–1909), whose transcriptions of works by Bach, Mozart, and other composers formed the basis of the concert repertory.In the 20th century, Andres Segovia gave the guitar further prominence as a concert instrument, and composers such as Heitor Villa-Lobos and Manuel de Falla wrote serious works for it; others (e.g., Pierre Boulez) scored for the guitar in chamber ensembles.The guitar is widely played in the folk and popular music of many countries. In jazz ensembles it is part of the rhythm section and is occasionally played as a solo instrument. In popular music the guitar is usually amplified, and ensembles frequently include more than one instrument, a “lead” guitar for solos, another for rhythm, and a “bass” guitar to play bass lines. Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Popular.

In 2000 the barriers continued to break down between various styles of pop music. Audiences continued to show an interest in music from different parts of the world, and performers from countries as diverse as Venezuela, Mali, and Mexico all made their musical mark.The most pervasive global music continued to be salsa, rumba, and other dance styles emanating from Latin America. The global Latin music boom had been sparked in part by the success of the elderly Cuban veterans of the Buena Vista Social Club, who continued to tour and release solo albums (most notably pianist Ruben Gonzalez with his compact disc [CD] Chanchullo). Other Cubans enjoying success included trumpeter Jesus Alemany, who teamed up with veteran New Orleans musicians to record Mardi Gras Mambo, which revived the musical links that had been broken between Havana and New Orleans at the start of the Cuban Revolution.The Latin music boom led to a revival of interest in other veterans, all of whom toured Europe—from the highly political Panamanian singer Ruben Blades to the Argentine singers Victor Heredia and Leon Gieco, who used their ballads to protest against the military regime in Argentina. Gieco was dubbed the “Bob Dylan of Argentina” owing to his political stance and his use of the harmonica. Susana Baca of Peru was hailed as a “new world music diva” with the release of Eco de sombros, an exquisite gentle selection of Afro-Peruvian songs.There were also fine performances from young newcomers from Latin America. Argentina's 20-year-old singer Soledad mixed political lyrics and folk songs with a dance routine that was worthy of Madonna, and she made an impressive debut in London. From Venezuela the young band Los Amigos Invisibles mixed salsa, cha-cha, and other Latin dance styles with Western funk, disco, and pop influences. Meanwhile, in Mexico there was an impressive showing by Los de Abajo, which fused local styles with an enthusiasm akin to the punk and ska revivals.In Great Britain bands such as Sidestepper and De Lata, the latter dominated by the exquisite vocals of Brazilian singer Liliana Chachian, mixed Colombian dance music with rhythm-and-blues riffs. Elsewhere British pop continued to fragment into different styles. The most successful newcomer was 19-year-old rhythm-and-blues and garage-music star Craig David, whose cool, gently soulful dance songs and ballads won him a series of awards at the influential MOBO (Music of Black Origin) award ceremony. It was also a good year for the Anglo-Bengali band Joi, whose album We Are Three

mixed dance rhythms with traditional songs recorded in Bangladesh. There was continued experimentation from Eliza Carthy, Britain's most successful young folk-music performer; she spent much of the year touring with Joan Baez and released Angels and Cigarettes, her first album of strong, mostly self-written pop songs.Established veteran British musicians also produced some surprises. Robert Plant, best known as Led Zeppelin's singer, formed a new band, Priory of Brion. Joining the new group was guitarist Kevyn Gammond, with whom Plant had once performed in the pre-Zeppelin days. Instead of playing in large venues, however, the band made unannounced appearances in small halls or folk festivals and performed a selection of Plant's favourite songs from the 1960s. Van Morrison also returned to his earliest musical roots and influences. He recorded an album of skiffle songs with Lonnie Donegan, the hero of the 1950s British skiffle movement, before recording an album of old country and rhythm-and-blues songs with Linda Gail Lewis, sister of Jerry Lee Lewis. The year also marked the death of Ian Dury (see Obituaries), one of the most original British performers of the postpunk era; his songs had combined punk energy with humour and elements of the British music-hall tradition.After more than a 20-year absence from the stage, Iranian pop diva Googoosh (see Biographies) made a comeback—in North America—and released a new CD, Zoroaster; she had been forbidden to perform in public in her homeland following the 1979 Islamic revolution.In Africa the commercial success of the year was Joko, the new album by the well-established Senegalese singer Youssou N'Dour, who matched his fine vocals with a series of percussive songs influenced by local Senegalese rhythms as well as elements of soul, reggae, and rap. The African newcomer of the year was Rokia Traore of Mali, who mixed a frantic dance routine with songs that matched her own acoustic guitar work against the inspired playing by her band of the n'goni (traditional African lute).Robin Denselow Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Teen pop,

much of it generated by alumni of The Mickey Mouse Club, continued to dominate American popular music in 2000. Male vocal harmony quintet 'N Sync, including former Mouseketeers Chasez and Justin Timberlake, saw eager fans snap up 2.4 million copies of No Strings Attached, its second album. In April the album went platinum after one million copies were shipped (by August it went nine times platinum—9 million copies).In May Britney Spears, another former cast member of The Mickey Mouse Club, sold—during the first week of its release—1.3 million copies of her second album, Oops! . . . I Did It Again, a mix of sentimental ballads and rhythm-driven dance pop. Inspired by her success, record labels signed other young women, among them former Mouseketeer Christina Aguilera, who triumphed over Spears by winning the Grammy for best new artist. In late November the Backstreet Boys released their third album, Black & Blue, reportedly with an initial shipment of six million copies, a record. Madonna reemerged as a pop music force with a new album. Music, a mix of vibrant dance beats, hip-hop rhythms, and trippy guitars and synthesizers, debuted at number one on Billboard's album chart; it was Madonna's first number one album in more than 10 years.Latin music continued to gain in popularity; sales of CDs reportedly jumped 16% from midyear 1999 to midyear 2000. The Latin Academy of Recording Arts and Sciences, the Latin arm of the National Academy of Recording Arts and Sciences, staged the first Latin Grammys on national television. Aguilera performed on the show and released a Spanish-language album the same week. Crooner Luis Miguel, rock-pop group Mana, and veteran rock guitarist Carlos Santana (see Biographies) each won three awards. “Corazon Espinado,” a collaboration between Santana and Mana, received the Latin Grammy for Record of the Year.Earlier, at the Grammy Awards, Santana had won eight Grammys, tying a record set in 1983 by Michael Jackson. His victories included Record of the Year for “Smooth,” a collaboration with rock singer Rob Thomas of Matchbox Twenty, and Album of the Year, for Supernatural (1999), which went platinum. “Smooth” was also named Song of the Year, earning a Grammy for songwriters Itaal Shur and Thomas.Hip-hop artist Eminem (see Biographies) released his second album, The Marshall Mathers LP. The recording stirred controversy among

gay rights groups, feminists, and parents owing to its graphic content, but it also earned accolades from some critics for its mix of humour and dark, disturbing violence. A white rap specialist, Eminem recorded the album with production help from black rapper Dr. Dre, a.k.a. Andre Young. Amid the furor over its contents, the album sold 1,760,000 copies in its first week of release and stayed at the top of Billboard's pop album chart for eight weeks. Eminem's debut album, The Slim Shady LP, won a Grammy for best rap album, and “My Name Is,” a track from the album, was named best rap solo performance. A video clip for “The Real Slim Shady,” a track from The Marshall Mathers LP, was named best video and best male video at the MTV Video Music Awards.The Dixie Chicks—Natalie Maines, Emily Robison, and Martie Seidel—rose to superstar status in the country music world. The group was named Entertainer of the Year by the Country Music Association and picked up Grammys for best country album and best country vocal by a duo or group. The trio also embarked on its first North American tour as headliners.New technology enabled Napster Inc., a California company, to pioneer a peer-to-peer file-sharing program that allowed computer-savvy music enthusiasts to exchange recordings. (See Computers and Information Systems.) The Recording Industry Association of America filed suit against Napster, calling the company “a haven for music piracy on an unprecedented scale.” In April Metallica took legal action against the company. More than 100 of the group's recordings, including five versions of an unreleased track, had appeared on the World Wide Web site. Dr. Dre also sued Napster, but rap-rock band Limp Bizkit accepted tour sponsorship from the company for a 10-date summer tour. On October 31 Napster and BMG parent Bertelsmann announced that they had formed a strategic alliance to develop an “industry-accepted” version of the free file-sharing service, which would include a monthly membership fee of about five dollars as well as compensation for rights holders.Jay Orr_

The original soundtrack album for the motion picture Titanic dominated popular music in the U.S. during the early months of 1998, with sales driven by the movie's success and by the popularity of Celine Dion's romantic ballad "My Heart Will Go On." The song debuted at number one on Billboard magazine's "Hot 100" singles chart when it was released commercially. Titanic was the first movie soundtrack to top the Billboard pop album chart since Chariots of Fire in 1982. Titanic held on to the top ranking in the face of competition from new releases by Madonna and Pearl Jam, among others. By the end of the year, it had sold more than 10 million copies, and a sequel, Back to Titanic, sold more than one million and rose to second on the Billboard pop album chart.Another movie soundtrack, Hope Floats, with contributions from Garth Brooks, Sheryl Crow, the Rolling Stones, and the Mavericks, topped Billboard's country album chart for several weeks. Movie soundtracks also dominated the pop charts during the summer, with five in Billboard's top 10 for the week of July 11: City of Angels (with Alanis Morissette's "Uninvited"); Armageddon: The Album (with Aerosmith's "I Don't Want to Miss a Thing"); Hope Floats; Godzilla, the Album; and Bulworth: The Soundtrack. Bob Dylan won the Grammy award for album of the year for his Time Out of Mind, and Shawn Colvin won record of the year and song of the year Grammys for "Sunny Came Home." Brooks made history when his album Double Live sold 1,085,373 copies in its first week of sales, more than any other album had sold in a single week since 1991, when SoundScan began computer tracking of album sales. In November he wrapped up a world tour with a concert in College Station, Texas. Over a three-year period, he played 348 concerts to more than five million people.Canadian country star Shania Twain, who did not perform in concert while her 1995 release The Woman in Me amassed sales of 10 million copies, made her debut as a touring headliner on May 29 in Sudbury, Ont., in support of her third album Come On Over. Released at the end of 1997, the album had sold more than six million copies by the end of 1998 and topped the country album chart for more than 20 weeks. Twain's ballad "From This Moment On" became a major crossover hit, rising to fifth on the pop chart by early December.The Spice Girls traveled to the U.S. in 1998, though without Geri Halliwell (Ginger Spice), who left the group on May 31. Notable summer tours included the all-women Lilith Fair (featuring Sarah McLachlan; see BIOGRAPHIES), Liz

Phair, and Bonnie Raitt, among others); Dave Matthews Band; Pearl Jam; hard-rock's OzzFest (with Ozzy Osbourne, Tool, and Megadeth); the House of Blues Smokin' Grooves Tour (Public Enemy, Cypress Hill, Busta Rhymes); HORDE Fest (Blues Traveler, Barenaked Ladies, Ben Harper); and modern rock group Smashing Pumpkins, who donated their earnings to youth-oriented charities.Hip-hop again proved its commercial viability as albums by Jay-Z, Snoop Dogg, DMX, Master P, and the Beastie Boys all topped the Billboard pop album chart. Lauryn Hill, a member of the hip-hop soul group the Fugees, made her solo debut with The Mis-education of Lauryn Hill, mixing hip-hop beats and soulful melodies. The album rose to first place on the pop chart, and a single from the album, "Doo Wop (That Thing)," entered the Billboard pop singles chart at number one in November.Teenage singers Brandy and Monica jumped to the top spot on the pop charts with the single "The Boy Is Mine" and stayed there for 13 weeks, the longest-running chart topper of 1998. Monica later went to number one again with another single, "The First Night." Only Monica and Celine Dion had two number one pop hits during the year. Dion earned the honour for "My Heart Will Go On" and "I'm Your Angel," the latter a duet with R&B star R. Kelly. Though pop music usually dominated the music charts, shock rocker Marilyn Manson reached the top of the album chart with Mechanical Animals, and Korn did the same with Follow the Leader. Deaths devastated the music world in 1998, among them Frank Sinatra; country's first lady Tammy Wynette, rock and roll pioneer Carl Perkins, Beach Boy Carl Wilson, country producer Owen Bradley, pop star-turned-congressman Sonny Bono, singing cowboys Gene Autry and Roy Rogers, and jazz vocalist Betty Carter. (See OBITUARIES.)The Canadian corporation Seagram purchased Dutch-owned Polygram for $10.6 billion. In a deal expected to be finalized in December, Polygram joined Seagram-owned Universal Music Group to create the largest record company in the world, with 23% of the worldwide market share, moving ahead of Time Warner and Sony. Retail sales of music on the Internet increased. Industry watchers predicted that on-line sales would amount to $2 billion-$5 billion by 2002._

In the U.K. the most impressive band of the year was Pulp, led by singer and songwriter Jarvis Cocker. Their new album This Is Hardcore continued Jarvis's quirky, bleak, and apparently confessional style in dealing with the more painful side of sex and relationships, but it also showed a new maturity and musical bravery that put the band ahead of such rivals as Blur and Oasis. Songs like "The Fear," "Dishes," and "Help the Aged" dealt with topics that other performers rarely dared tackle, ranging from fears of sexual inadequacy and loneliness to the pains of growing old. Despite such subject matter, the band proved highly successful. In a year during which several outdoor festivals and major concerts faced severe financial problems, Pulp proved that it could still attract large crowds for its clever, witty, and sometimes brutal songs.Much of the best of the other new British music came from unexpected quarters, such as Wales--a part of the U.K. seldom renowned in the past for playing a major part in popular music. The best and most popular Welsh band, the Manic Street Preachers, followed the success of Everything Must Go with another best-selling set of passionate guitar-backed songs, This Is My Truth Tell Me Yours, which dominated the best-seller list during early autumn. Other successful Welsh bands included Catatonia, with its album International Velvet, and the Super Furry Animals.Another unexpected influence on the popular music scene came from the British Asian community. The young band Cornershop, led by Tjinder Singh, mixed sitar-backed Indian styles with modern dance influences in its album When I Was Born for the 7th Time, which sounded like an Impressionist blend of all the sounds that a young Indian might have heard growing up in Britain during the 1980s and 1990s. It included a new version of the Beatles' Indian-influenced song "Norwegian Wood," originally recorded three decades earlier, as well as Cornershop's catchy and cheerful hit "Brimful of Asha." Another Anglo-Asian group, Asian Dub Foundation, created a distinctive blend of guitar rock and rap styles with an Asian edge on angry songs like "Naxalite." Both of these bands were nominated for the Mercury Music Award, the most prestigious British music prize.British pop music traditionally thrived on novel and unexpected

combinations of different, apparently unrelated styles. One other such musical surprise in 1998 was the new album from Billy Bragg, Mermaid Avenue. Bragg, from the East End of London, made his reputation in the 1980s as a solo electric guitarist who wrote highly political songs dealing with such topics as the miners' strike. During recent months, however, this most English of singers had been invited to look through the archives of the U.S.'s most famous folk troubadour, Woody Guthrie, and write new melodies for Guthrie song lyrics that he never recorded before his death and that had never been made public before. The resulting album, recorded with the American band Wilco, mixed country and folk influences on songs, like Ingrid Bergman, that showed a new side to Guthrie as an often playful as well as political songwriter.Outside Britain the most successful new pop dance band of the year was Aqua. The band came from Denmark, a country with even less of a pop music history than Wales, and wrote novelty songs with a synthesizer backing. They were loathed by many pop music critics but were adored by young audiences and scored hits across Europe and beyond with "Barbie Girl" and "Doctor Jones." The more serious side of the new European popular music was shown by the success of Lo'Jo, a band from Angers, France. Led by keyboard player Denis Bean and two sisters of North African Berber origin, they mixed French balladry with influences from North Africa and the Arabic world and a dash of reggae from the Caribbean in their album Mojo Radio. The other great success of the multicultural "world music" scene was Baaba Maal, a singer-songwriter from Senegal who emerged as arguably the finest vocalist in Africa. His new album Nomad Soul was a brave mixture of local African styles with influences from Jamaica and even Ireland, but with his concert at London's Festival Hall he proved that his passionate, semi-improvised style was best heard live. The opening act at the concert was the veteran Jamaican guitarist Ernest Ranglin, who traveled to Senegal to record his new album In Search of the Lost Riddim with members of Maal's band. The result, in which Ranglin's rapid-fire reggae-tinged jazz guitar was backed by African acoustic instruments such as the kora, was one of the unexpected delights of the year.ROBIN DENSELOW _

What is rock?

Dictionary definitions of rock are problematic, not least because the term has different resonance in its British and American usages (the latter is broader in compass). There is basic agreement that rock “is a form of music with a strong beat,” but it is difficult to be much more explicit. The Collins Cobuild English Dictionary, based on a vast database of British usage, suggests that “rock is a kind of music with simple tunes and a very strong beat that is played and sung, usually loudly, by a small group of people with electric guitars and drums,” but there are so many exceptions to this description that it is practically useless.Legislators seeking to define rock for regulatory purposes have not done much better. The Canadian government defined “rock and rock-oriented music” as “characterized by a strong beat, the use of blues forms and the presence of rock instruments such as electric guitar, electric bass, electric organ or electric piano.” This assumes that rock can be marked off from other sorts of music formally, according to its sounds. In practice, though, the distinctions that matter for rock fans and musicians have been ideological. Rock was developed as a term to distinguish certain music-making and listening practices from those associated with pop; what was at issue was less a sound than an attitude. In 1990 British legislators defined pop music as “all kinds of music characterized by a strong rhythmic element and a reliance on electronic amplification for their performance.” This led to strong objections from the music industry that such a definition failed to appreciate the clear sociological difference between pop (“instant singles-based music aimed at teenagers”) and rock (“album-based music for adults”). In pursuit of definitional clarity, the lawmakers misunderstood what made rock music matter.Crucial rock musicians For lexicographers and legislators alike, the purpose of definition is to grasp a meaning, to hold it in place, so that people can use a word correctly—for example, to assign a track to its proper radio outlet (rock, pop, country, jazz). The trouble is that the term rock describes an evolving musical practice informed

by a variety of nonmusical arguments (about creativity, sincerity, commerce, and popularity). It makes more sense, then, to approach the definition of rock historically, with examples. The following musicians were crucial to rock's history. What do they have in common?Elvis Presley, from Memphis, Tennessee, personified a new form of American popular music in the mid-1950s. Rock and roll was a guitar-based sound with a strong (if loose) beat that drew equally on African-American and white traditions from the southern United States, on blues, church music, and country music. Presley's rapid rise to national stardom revealed the new cultural and economic power of both teenagers and teen-aimed media—records, radio, television, and motion pictures.The Beatles, from Liverpool, England (via Hamburg, Germany), personified a new form of British popular music in the 1960s. Merseybeat was a British take on the black and white musical mix of rock and roll: a basic lineup of lead guitar, rhythm guitar, bass guitar, and drums (with shared vocals) provided local live versions of American hit records of all sorts. The Beatles added to this an artistic self-consciousness, soon writing their own songs and using the recording studio to develop their own—rather than a commercial producer's—musical ideas. The group's unprecedented success in the United States ensured that rock would be an Anglo-American phenomenon.Bob Dylan, from Hibbing, Minnesota (via New York City), personified a new form of American music in the mid-1960s. Dylan brought together the amplified beat of rock and roll, the star imagery of pop, the historical and political sensibility of folk, and—through the wit, ambition, and obscurity of his lyrics—the arrogance of urban bohemia. He gave the emerging rock scene artistic weight (his was album, not Top 40, music) and a new account of youth as an ideological rather than a demographic category.Jimi Hendrix, from Seattle, Washington (via London), personified the emergence of rock as a specific musical genre in the late 1960s. Learning his trade as a guitarist in rhythm-and-blues bands and possessing a jazzman's commitment to collective improvisation, he came to fame leading a trio in London and exploring the possibilities of the amplifier as a musical instrument in the recording studio and on the concert stage. Hendrix established versatility and technical skill as a norm for rock musicianship and gave shape to a new kind of event: the outdoor festival and stadium concert, in which the noise of the audience became part of the logic of the music.Bob Marley, from Kingston, Jamaica (via London), personified a new kind of global popular music in the 1970s. Marley and his group, the Wailers, combined sweet soul vocals inspired by Chicago groups such as the Impressions with rock guitar, a reggae beat, and Rastafarian mysticism. Marley's commercial success established Jamaica as a major source of international talent, leaving a reggae imprint not just on Western rock but also on local music makers in Africa, Asia, and Australia.Madonna, from suburban Detroit, Michigan (via New York City), personified a new sort of global teen idol in the 1980s. She combined the sounds and technical devices of the New York City disco-club scene with the new sales and image-making opportunities offered by video promotion—primarily by Music Television (MTV), the music-based cable television service. As a star Madonna had it both ways: she was at once a knowing American feminist artist and a global sales icon for the likes of Pepsi-Cola.Public Enemy, from New York City, personified a new sort of African-American music in the late 1980s. Rap, the competitive use of rhyming lines spoken over an ever-more-challenging rhythmic base, had a long history in African-American culture; however, it came to musical prominence as part of the hip-hop movement. Public Enemy used new digital technology to sample (use excerpts from other recordings) and recast the urban soundscape from the perspective of African-American youth. This was music that was at once sharply attuned to local political conditions and resonant internationally. By the mid-1990s rap had become an expressive medium for minority social groups around the world.What does this version of rock's history—from Presley to Public Enemy—reveal? First, that rock is so broad a musical category that in practice people organize their tastes around more focused genre labels: the young Presley was a rockabilly, the Beatles a pop group, Dylan a folkie, Madonna a disco diva, Marley and the Wailers a reggae act, and Public Enemy rappers. Even Hendrix, the most straightforward rock star on this list, also has a place in the histories of rhythm and blues and jazz. In short, while all these musicians played a significant part in the development of rock, they

did so by using different musical instruments and textures, different melodic and rhythmic principles, different approaches to song words and performing conventions.

Blues

secular folk music of American blacks. From its obscure origins among Southern blacks in the early 20th century, the blues' simple but expressive forms had become in the 1960s one of the most important influences on the development of popular music in the United States.As a musical style the blues are characterized by expressive pitch inflections (blue notes), a three-line textual stanza of the form AAB, and a 12-measure form. Typically the first two and a half measures of each line are devoted to singing, the last measure and a half consisting of an instrumental “break” that repeats, answers, or complements the vocal line. In terms of functional (i.e., traditional European) harmony, the simplest blues harmonic progression is described as follows (I, IV, and V refer respectively to the first or tonic, fourth or subdominant, and fifth or dominant notes of the scale):Phrase 1 (measures 1–4) I–I–I–IPhrase 2 (measures 5–8) IV–IV–I–IPhrase 3 (measures 9–12) V–V–I–I.African influences are apparent in the blues tonality; the call and response pattern of the repeated refrain structure of the blues stanza; the falsetto break in the vocal style; and the imitation of vocal idioms by instruments, especially the guitar and harmonica.Although instrumental accompaniment is almost universal in the blues, the blues are essentially vocal. Blues songs are lyrical rather than narrative; the singer expresses his feelings rather than tells a story. The emotion expressed is generally one of sadness or melancholy, often due to problems in love. To express this musically, blues performers use vocal techniques such as melisma and syncopation and instrumental techniques such as “choking” or bending guitar strings on the neck or applying a metal slide or bottleneck to the guitar strings to create a whining, voice-like sound.The origins of the blues are poorly documented. Blues developed in the southern United States after the American Civil War. It was influenced by work songs and field hollers, minstrel-show music, ragtime, church music, and the folk and popular music of whites. Blues derived from and was largely played by southern black men, most of whom came from the milieu of agricultural workers. The earliest references to blues date back to the 1890s and early 1900s. In 1912 black bandleader W.C. Handy's composition “Memphis Blues” was published. It became very popular, and thereafter many other Tin Pan Alley songs entitled blues began to appear.The rural blues developed in three principal regions, Georgia and the Carolinas, Texas, and Mississippi. The blues of Georgia and the Carolinas are noted for their clarity of enunciation and regularity of rhythm. Influenced by ragtime and white folk music, they are more melodic than the Texas and Mississippi styles. Blind Willie McTell and Blind Boy Fuller were representative of this style. The Texas blues are characterized by high, clear singing accompanied by supple guitar lines that consist typically of single-string picked arpeggios rather than strummed chords. Blind Lemon Jefferson (q.v.) was by far the most influential Texas bluesman. Mississippi Delta blues are the most intense of the three styles and have been the most influential. Vocally they are the most speech-like, and the guitar accompaniment is rhythmic and percussive; a slide or bottleneck is often used. The Mississippi style is represented by Charley Patton, Willie Brown, Eddie “Son” House, Robert Johnson (q.v.), and Johnny Shines.The first blues recordings were made in the 1920s by black women such as Mamie Smith, Ma Rainey (q.v.), Ida Cox, and Bessie Smith (q.v.). These performers were primarily stage singers backed by jazz bands; their style is known as classic blues.The Great Depression and the world wars caused the geographic dispersal of the blues as millions of blacks left the South for the cities of the North. The blues became adapted to the more sophisticated urban environment. Lyrics took up urban themes, and the blues ensemble developed as the solo bluesman was joined by a pianist or harmonica player and then by a rhythm section consisting of bass and drums. The electric guitar and the amplified harmonica created a driving sound of great rhythmic and emotional intensity.Among the cities in which the blues initially took root were Atlanta, Memphis, and St.

Louis. John Lee Hooker settled in Detroit, and on the West Coast Aaron “T-Bone” Walker developed a style later adopted by Riley “B.B.” King. It was Chicago, however, that played the greatest role in the development of urban blues. In the 1920s and 1930s Memphis Minnie, Tampa Red, Big Bill Broonzy, and John Lee “Sonny Boy” Williamson were popular Chicago performers. After World War II they were supplanted by a new generation of bluesmen that included Muddy Waters (q.v.), Chester Arthur Burnett (Howlin' Wolf), Elmore James, Little Walter Jacobs, and Otis Spann.The blues have influenced many other musical styles. Blues and jazz are closely related; such seminal jazzmen as Jelly Roll Morton and Louis Armstrong employed blues elements in their music. Soul music and rhythm and blues also show obvious blues tonalities and forms. The blues have had their greatest influence on rock music. Early rock singers such as Elvis Presley often used blues material. British rock musicians in the 1960s, especially the Rolling Stones, Eric Clapton, and John Mayall, were strongly influenced by the blues, as were such American rock musicians as Mike Bloomfield, Paul Butterfield, and the Allman Brothers Band.

indigenous American theatrical form comprising a group of blackfaced white minstrels whose material caricatured the singing and dancing of Negro slaves. It was popular in England as well as the United States, reaching its zenith between 1850 and 1870. The form gradually declined, eventually disappeared from the professional theatres, and became purely a vehicle for amateurs. Although its influence was evident in vaudeville, radio, television, and motion pictures in the 20th century, its chief impact came through its folk music and dances, which made permanent contributions to American culture.The father of the American minstrel show was Thomas Dartmouth Rice, popularly known as “Jim Crow.” He was an early Negro impersonator whose art created a vogue for blackfaced minstrelsy. The pioneer company, the Virginia Minstrels, a quartet headed by Daniel Decatur Emmett, first performed in 1843. Other noteworthy companies were Bryant's, Campbell's, and Haverly's, but the most important of the early companies was the Christy Minstrels, who played on Broadway for nearly 10 years; Stephen Foster wrote songs for this company.The format of the minstrel show, usually in two parts, was established by the Christy company and changed little thereafter. In part one the performers were arranged in a semicircle, with the interlocutor in the centre and the end men—Mr. Tambo, who played the tambourine, and Mr. Bones, who rattled the bones—at the ends. The interlocutor, in whiteface, usually wore formal attire; the others, in blackface, wore gaudy swallow-tailed coats and striped trousers. The program opened with a chorus, often as a grand entrance, and at the conclusion of the song the interlocutor gave the command, “Gentlemen, be seated.” Then followed a series of jokes between the interlocutor and end men, interspersed with ballads, comic songs, and instrumental numbers, chiefly on the banjo and violin. The second part, or olio (mixture or medley), consisted of a series of individual acts that concluded with a hoedown or walk-around in which every member did a specialty number while the others sang and clapped. Occasionally there was a third part consisting of a farce, burlesque, or comic opera. Minstrel troupes composed of black performers were formed after the Civil War. Some, like the Hicks and Sawyer Minstrels, had black owners and managers; some, including Callendar's Consolidated Spectacular Colored Minstrels, were popular in both the United States and England in the late 19th and early 20th centuries. Initially these were all-male companies, including male alto and soprano singers; the larger black minstrel shows included bands of multitalented instrumentalists to play marches for the troupe's parades in the daytime and perform string accompaniments for the evening shows. In addition to some music by Stephen Foster, their repertoire featured music by black composers such as James Bland, a popular singer-banjoist who wrote some 700 songs, including “Carry Me Back to Old Virginny.” In general, these minstrel shows were the only theatrical medium in which gifted black performers of the period could support themselves. A few of the larger companies employed both black and white performers. By the 20th century, women also appeared in minstrel shows, and the great blues singers Ma Rainey and Bessie Smith were both minstrel performers early in their careers. Minstrel shows had effectively disappeared

by the early 20th century, but the effects of its racial stereotyping persisted in performance mediums well into mid-century._

Ragtime

propulsively syncopated musical style, one forerunner of jazz and the predominant style of American popular music from about 1899 to 1917. Ragtime evolved in the playing of honky-tonk pianists along the Mississippi and Missouri rivers in the last decades of the 19th century. It was influenced by minstrel-show songs, blacks' banjo styles, and syncopated (off-beat) dance rhythms of the cakewalk, and also elements of European music. Ragtime found its characteristic expression in formally structured piano compositions. The regularly accented left-hand beat, in 4/4 or 2/4 time, was opposed in the right hand by a fast, bouncingly syncopated melody that gave the music its powerful forward impetus.Scott Joplin, called “King of Ragtime,” published the most successful of the early rags, “The Maple Leaf Rag,” in 1899. Joplin, who considered ragtime a permanent and serious branch of classical music, composed hundreds of short pieces, a set of etudes, and operas in the style. Other important performers were, in St. Louis, Louis Chauvin and Thomas M. Turpin (father of St. Louis ragtime) and, in New Orleans, Tony Jackson._

heavily percussive style of blues piano in which the right hand plays riffs (syncopated, repeating phrases) against a driving pattern of repeating eighth notes (ostinato bass). It began to appear at the beginning of the 20th century and was associated with the southwestern states—hence its early names, “fast Western style” and “Western rolling blues.” Its bass figures are believed to derive from the running sequence of guitar accompaniment.Boogie-woogie was played in honky-tonks and rent parties on the South Side of Chicago in the 1920s but gained national attention only in the late 1930s. The height of its popularity was marked by a 1938 concert in Carnegie Hall, New York City, featuring its most prominent interpreters. It declined rapidly after World War II.Among the greatest popularizers of boogie-woogie were Jimmy Yancey, Pinetop Smith, who is generally credited with inventing the term itself, Albert Ammons, Pete Johnson, and Meade “Lux” Lewis. _

also called rhythm & blues or R&B term used for several types of postwar African-American popular music, as well as for some white rock music derived from it. The term was coined by Jerry Wexler in 1947, when he was editing the charts at the trade journal Billboard and found that the record companies issuing black popular music considered the chart names then in use (Harlem Hit Parade, Sepia, Race) to be demeaning. The magazine changed the chart's name in its June 17, 1949, issue, having used the term rhythm and blues in news articles for the previous two years. Although the records that appeared on Billboard's rhythm-and-blues chart thereafter were in a variety of different styles, the term was used to encompass a number of contemporary forms that emerged at that time.Perhaps the most commonly understood meaning of the term is as a description of the sophisticated urban music that had been developing since the 1930s, when Louis Jordan's small combo started making blues-based records with humorous lyrics and upbeat rhythms that owed as much to boogie-woogie as to classic blues forms. This music, sometimes called jump blues, set a pattern that became the dominant black popular music form during and for some time after World War II. Among its leading practitioners were Jordan, Amos Milburn, Roy Milton, Jimmy Liggins, Joe Liggins, Floyd Dixon, Wynonie Harris, Big Joe Turner, and Charles Brown. While many of the numbers in these performers' repertoires were in the classic 12-bar A-A-B blues form, others were straight pop songs, instrumentals that were close to light jazz, or pseudo-Latin compositions.Within this genre there were large-group and small-group rhythm and blues. The former was practiced by singers whose main experience was with big bands and who were usually hired employees of bandleaders such as Lucky Millinder (for whose band Harris sang) or Count Basie (whose vocalists included Turner and Jimmy Witherspoon). The small groups usually consisted of five to seven pieces and counted on individual musicians

to take turns in the limelight. Thus, for instance, in Milton's group, Milton played drums and sang, Camille Howard played piano and sang, and the alto and tenor saxophonists (Milton went through several of them) each would be featured at least once. Another hallmark of small-group rhythm and blues was the relegation of the guitar, if indeed there was one, to a time-keeping status, because guitar soloing was considered “country” and unsophisticated. The most extreme example of this was Brown, both in his early work with Johnny Moore's Three Blazers and in his subsequent work as a bandleader; in both cases the band consisted of piano, bass, and guitar, but solos almost totally were handled by Brown on the piano.Early rhythm and blues was recorded largely in Los Angeles by small independent record labels such as Modern, RPM, and Specialty. The founding of Atlantic Records in 1947 by Ahmet Ertegun, a jazz fan and the son of a Turkish diplomat, and Herb Abramson, a music industry professional, shifted the industry's centre to New York City. In 1953 they brought in Wexler as a partner, and he and Ertegun were instrumental in moving rhythm and blues forward. Atlantic hired jazz musicians as studio players and, owing to its engineer, Tom Dowd, paid particular attention to the sound quality of their recordings. It introduced some of the top female names in rhythm and blues—most notably Ruth Brown and LaVern Baker—and signed Ray Charles, who had been imitating Charles Brown, and helped him find a new direction, which eventually would evolve into soul. Wexler and Ertegun worked closely with Clyde McPhatter (both in and out of his group the Drifters) and Chuck Willis, both of whom were important figures in early 1950s rhythm and blues. King Records in Cincinnati, Ohio, the Chess and Vee Jay labels in Chicago, and Duke/Peacock Records in Houston, Texas, also played pivotal roles in the spread of rhythm and blues, as did Sun Records in Memphis, Tennessee—before Sam Phillips turned his attention to Elvis Presley and rockabilly music—and J&M Studio in New Orleans, Louisiana, where a number of the most important records released on the Los Angeles-based labels were recorded.By mid-decade rhythm and blues had come to mean black popular music that was not overtly aimed at teenagers, since the music that was becoming known as rock and roll sometimes featured lyrics that concerned first love and parent-child conflict, as well as a less subtle approach to rhythm. Many doo-wop vocal groups, therefore, were considered rock-and-roll acts, as were performers such as Little Richard and Hank Ballard and the Midnighters. Because the distinction between rock and roll and rhythm and blues was not based on any hard-and-fast rules, most performers issued records that fit in both categories. Moreover, some vocalists who were later considered jazz performers—in particular, Dinah Washington—also appeared on the rhythm-and-blues charts, and a steady stream of saxophone-led instrumentals firmly in the rhythm-and-blues tradition continued to be produced by performers such as Joe Houston, Chuck Higgins, and Sam (“The Man”) Taylor but were considered rock and roll and were often used as theme music by disc jockeys on .The division based on the age of the intended audience for black popular music also meant that, by the mid-1950s, much of the guitar-led electric blues music coming from Chicago and Memphis was now considered rhythm and blues, since it appealed to older buyers. Thus, although they had little to nothing in common with the earlier generation of band-backed blues shouters, performers such as Muddy Waters, Howlin' Wolf, and B.B. King (who, because he used a horn section when he could, was perhaps more like the older generation than the Chicago bluesmen) became regarded as rhythm-and-blues performers. One important figure in this transition was Ike Turner, a piano-player-turned-guitarist from Mississippi who worked as a talent scout for several labels and fronted a band called the Kings of Rhythm, which backed many of his discoveries on records. When Turner married the former Anna Mae Bullock and rechristened her Tina Turner, the Ike and Tina Turner Revue became a significant force in the modernization of rhythm and blues, dispensing with the horn section but including a trio of female backing singers who were modeled on Ray Charles's Raelettes.By 1960 rhythm and blues was, if not a spent force, at least aging with its audience. Performers such as Washington, Charles, and Ruth Brown were appearing more in nightclubs than in the multiperformer revues in which they had made their names. Although younger performers such as Jackie Wilson and Sam Cooke clearly owed a debt to the previous generation of rhythm-and-blues performers, they

were more transitional figures who were, like Charles, establishing the new genre of soul. Significantly, in the August 23, 1969, issue of Billboard, the black pop chart's name was changed again, to soul. Although soul then became the preferred term for black popular music, in some quarters rhythm and blues continued to be used to refer to nearly every genre of post-World War II black music.The term rhythm and blues, however, attained a new meaning thanks to the British bands that followed in the wake of the Beatles. Most of these groups, notably the Rolling Stones, played a mixture of Chicago blues and black rock and roll and described their music as rhythm and blues. Thus, the Who, although a quintessential mod rock band, advertised their early performances as “Maximum R&B” to attract an audience. Although bands that followed this generation—John Mayall's Bluesbreakers and Fleetwood Mac, for example—called themselves blues bands, rhythm and blues remained the rubric for the Animals, Them, the Pretty Things, and others. Today a band that advertises itself as rhythm and blues is almost certainly following in this tradition rather than that of the early pioneers.Ed Ward Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Country

also called country and western style of 20th-century American popular music that originated among whites in rural areas of the South and West. The term country and western music (later shortened to country music) was adopted by the recording industry in 1949 to replace the derogatory label “hillbilly music.”Ultimately, country music's roots lie in the ballads, folk songs, and popular songs of the English, Scots, and Irish settlers of the Appalachians and other parts of the South. In the early 1920s the traditional string-band music of the Southern mountain regions began to be commercially recorded, with Fiddlin' John Carson garnering the genre's first hit record in 1923. The vigour and realism of the rural songs, many lyrics of which were rather impersonal narratives of tragedies pointing to a stern, Calvinist moral, stood in marked contrast to the often mawkish sentimentality of much of the popular music of the day.More important than recordings for the growth of country music was broadcast radio. Small radio stations appeared in the larger Southern and Midwestern cities in the 1920s, and many devoted part of their airtime to live or recorded music suited to white rural audiences. Two regular programs of great influence were the “National Barn Dance” from Chicago, Ill., begun in 1924, and the “Grand Ole Opry” from Nashville, Tenn., begun in 1925. The immediate popularity of such programs encouraged more recordings and the appearance of talented musicians from the hills at radio and record studios. Among these were the Carter Family and Jimmie Rodgers, whose performances strongly influenced later musicians. These early recordings were of ballads and country dance tunes and featured the fiddle and guitar as lead instruments over a rhythmic foundation of guitar or banjo. Other instruments occasionally used included Appalachian dulcimer, harmonica, and mandolin; vocals were done either by a single voice or in high close harmony.With the migration of many Southern rural whites to industrial cities during the Great Depression and World War II, country music was carried into new areas and exposed to new influences, such as blues and gospel music. The nostalgic bias of country music, with its lyrics about grinding poverty, orphaned children, bereft lovers, and lonely workers far from home, held special appeal during a time of wide-scale population shifts.During the 1930s a number of “singing cowboy” film stars, of whom Gene Autry was the best known, took country music and with suitably altered lyrics made it into a synthetic and adventitious “western” music. A second and more substantive variant of country music arose in the 1930s in the Texas-Oklahoma region, where the music of rural whites was exposed to the swing jazz of black orchestras. In response, a Western swing style evolved in the hands of Bob Wills and others and came to feature steel and amplified guitars and a strong dance rhythm. An even more important variant was honky-tonk, a country style that emerged in the 1940s with such figures as Ernest Tubb and Hank Williams. Honky-tonk's fiddle–steel-guitar combination and its bitter, maudlin lyrics about rural whites adrift in the big city were widely adopted by other country musicians.The same period saw a

concerted effort to recover some of country music's root values. Mandolin-player Bill Monroe and his string band, the Blue Grass Boys, discarded more recently adopted rhythms and instruments and brought back the lead fiddle and high harmony singing. His banjoist, Earl Scruggs, developed a brilliant three-finger picking style that brought the instrument into a lead position. Their music, with its driving, syncopated rhythms and instrumental virtuosity, took the name “bluegrass” from Monroe's band.But commercialization proved a much stronger influence as country music became popular in all sections of the United States after World War II. In 1942 Roy Acuff, one of the most important country singers, co-organized in Nashville the first publishing house for country music. Hank Williams' meteoric rise to fame in the late 1940s helped establish Nashville as the undisputed centre of country music, with large recording studios and the Grand Ole Opry as its chief performing venue. In the 1950s and '60s country music became a huge commercial enterprise, with such leading performers as Tex Ritter, Johnny Cash, Tammy Wynette, Buck Owens, Merle Haggard, Patsy Cline, Loretta Lynn, and Charley Pride. Popular singers often recorded songs in a Nashville style, while many country music recordings employed lush orchestral backgrounds.The 1970s saw the growth of the “outlaw” music of prominent Nashville expatriates Willie Nelson and Waylon Jennings. The gap between country and the mainstream of pop music continued to narrow in that decade and the next as electric guitars replaced more traditional instruments and country music became more acceptable to a national urban audience. Country retained its vitality into the late 20th century with such diverse performers as Dolly Parton, Randy Travis, Garth Brooks, Reba McEntire, Emmylou Harris, and Lyle Lovett. Despite its embrace of other popular styles, country music retained an unmistakable character as one of the few truly indigenous American musical styles.

British musical quartet and a global cynosure for the hopes and dreams of a generation that came of age in the 1960s. The principal members were Paul McCartney (in full Sir James Paul McCartney; b. June 18, 1942, Liverpool, Merseyside, Eng.), John Lennon (b. Oct. 9, 1940, Liverpool—d. Dec. 8, 1980, New York, N.Y., U.S.), George Harrison (b. Feb. 25, 1943, Liverpool), and Ringo Starr (byname of Richard Starkey; b. July 7, 1940, Liverpool). Other early members included Stuart Sutcliffe (b. June 23, 1940, Edinburgh, Scot.—d. April 10, 1962, Hamburg, W.Ger.) and Pete Best (b. Nov. 24, 1941, Madras, India).Formed around the nucleus of Lennon and McCartney, who first performed together in Liverpool in 1957, the group grew out of a shared enthusiasm for American rock and roll. Like most early rock-and-roll figures, Lennon, a guitarist and singer, and McCartney, a bassist and singer, were largely self-taught as musicians. Precocious composers, they gathered around themselves a changing cast of accompanists, adding by the end of 1957 Harrison, a lead guitarist, and then, in 1960 for several formative months, Sutcliffe, a promising young painter who brought into the band a brooding sense of bohemian style. After dabbling in skiffle, a jaunty sort of folk music popular in Britain in the late 1950s, and assuming several different names (the Quarrymen, the Silver Beetles, and, finally, the Beatles), the band added a drummer, Best, and joined a small but booming “beat music” scene, first in Liverpool and then, during several long visits between 1960 and 1962, in Hamburg—another seaport full of sailors thirsty for American rock and roll as a backdrop for their whiskey and womanizing.In autumn 1961 Brian Epstein, a local Liverpool record store manager, saw the band and fell in love. Unshakably convinced of their commercial potential, Epstein became their manager and proceeded to bombard the major British music companies with letters and tape recordings of the band, finally winning a contract with Parlophone, a subsidiary of the giant EMI group of music labels. The man in charge of their career at Parlophone was George Martin, a classically trained musician who from the start put his stamp on the Beatles, first by suggesting the band hire a more polished drummer (they chose Starr) and then by rearranging their second recorded song (and first big British hit), “Please Please Me,” changing it from a slow dirge into an up-tempo romp.Throughout the winter and into the spring of 1963, the Beatles continued their rise to fame in England by producing spirited recordings of

original tunes and also by playing classic American rock and roll on a variety of British Broadcasting Corporation radio programs. In these months, fascination with the Beatles—at first confined to young British fans of popular music—breached the normal barriers of taste, class, and age, transforming their recordings and live performances into matters of widespread public comment. In the fall of that year, when they belatedly made a couple of appearances on British television, the evidence of popular frenzy prompted British newspapermen to coin a new word for the phenomenon: Beatlemania. In early 1964, after equally tumultuous , the same phenomenon erupted in the United States and provoked a so-called British Invasion of Beatles imitators from the United Kingdom (see influences chart).Beatlemania was something new. Musicians performing in the 19th century certainly excited a frenzy—one thinks of Franz Liszt—but that was before the modern mass media created the possibility of collective frenzy. Later pop music idols, such as Michael Jackson in the mid-1980s or Garth Brooks in the 1990s, sold similarly large numbers of records without provoking anything approaching the hysteria caused by the Beatles. By the summer of 1964, when the Beatles appeared in , a movie that dramatized the phenomenon of Beatlemania, the band's effect was evident around the world as countless young people emulated the band members' characteristic long hair, flip humour, and whimsical displays of devil-may-care abandon.The popular hubbub proved to be a spur, convincing Lennon and McCartney of their songwriting abilities and sparking an outpouring of creative experimentation all but unprecedented in the history of rock music, which until then had been widely regarded, with some justification, as essentially a genre for juveniles. Between 1965 and 1967 the music of the Beatles rapidly changed and evolved, becoming ever more subtle, sophisticated, and varied. Their repertoire in these years ranged from the chamber pop ballad “Yesterday” and the enigmatic folk tune “Norwegian Wood” (both in 1965) to the hallucinatory hard rock song “Tomorrow Never Knows” (1966), with a lyric inspired by Timothy Leary's handbook The Psychedelic Experience (1964). It also included the carnivalesque soundscape of “Being for the Benefit of Mr. Kite!” (1967), which featured stream-of-consciousness lyrics by Lennon and a typically imaginative arrangement (by George Martin) built around randomly spliced-together snippets of recorded steam organs—a tour de force of technological legerdemain quite typical of the band's studio work in this era.In 1966 the Beatles announced their retirement from public performing to concentrate on exploiting the full resources of the recording studio. A year later, in June 1967, this period of widely watched creative renewal was climaxed by the release of Sgt. Pepper's Lonely Hearts Club Band, an album avidly greeted by young people around the world as indisputable evidence not only of the band's genius but also of the era's utopian promise. More than a band of musicians, the Beatles had come to personify, certainly in the minds of millions of young listeners, the joys of a new counterculture of hedonism and uninhibited experimentation—with music and with new ways of life. (Various members of the band in these years flirted with mind-expanding drugs such as LSD and also with exotic spiritual exercises such as transcendental meditation, a technique taught to them by Maharishi Mahesh Yogi, a barnstorming guru from India.)In those years the Beatles effectively reinvented the meaning of rock and roll as a cultural form. The American artists they admired and chose to emulate—Chuck Berry, Little Richard, Fats Domino, Elvis Presley, the Everly Brothers, Buddy Holly, the pioneering rock composers Jerry Leiber and Mike Stoller, the influential soul songwriter Smokey Robinson, and, after 1964, folksinger and topical songwriter Bob Dylan—became widely regarded as canonic sources of inspiration, offering “classical” models for aspiring younger rock musicians. At the same time, the original songs the Beatles wrote and recorded dramatically expanded the musical range and expressive scope of the genre they had inherited. Their close vocal harmonies, subtle arrangements, and clever production touches, combined with an elemental rhythm section anchored by Starr's no-nonsense drumming, created new standards of excellence and beauty in a form of music previously known for amateurism.The Beatles (c. 1969–70, from left to right): George Harrison, Ringo Starr, Paul McCartney, ? After 1968 and the eruption of student protest movements in countries as different as Mexico and France, the Beatles insensibly surrendered their role as de facto leaders of an

inchoate global youth culture. They nevertheless continued for several more years to record and release new music and maintained a level of popularity rarely rivaled before or since. In 1968 they launched their own record label, Apple; hoping to nurture experimental pop art, they instead produced chaos and commercial failure, apart from the work of the Beatles themselves. The band continued to enjoy widespread popularity. The following year Abbey Road went on to become one of the band's best-loved and biggest-selling albums.Meanwhile, personal disagreements magnified by the stress of symbolizing the dreams of a generation had begun to tear the band apart. Once the collaborative heart and soul of the band, Lennon and McCartney fell into bickering and mutual accusations of ill will. By now millions of dollars were at stake, and the utopian aura of the performers was in jeopardy, given the discrepancy between the band's symbolic stature as idols of a carefree youth culture and their newfound real status as pampered plutocrats.In the spring of 1970 the Beatles formally disbanded. In the years that followed, all four members went on to produce solo albums of variable quality and popularity. Lennon released a corrosive set of songs with his new wife, Yoko Ono, and McCartney went on to form a band, Wings, that turned out a fair number of commercially successful recordings in the 1970s. Starr and Harrison, too, initially had some success as solo artists. But, as time went by, the Beatles became as much of a historical curio as Al Jolson or Bing Crosby or Frank Sinatra or Elvis Presley before them.In 1980 Lennon was murdered by a demented fan outside the Dakota, a famous apartment building in New York City known for its celebrity tenants. The event provoked a global outpouring of grief. Lennon is memorialized in Strawberry Fields, a section of Central Park across from the Dakota that Yoko Ono landscaped in her husband's honour.In the years that followed, the surviving former Beatles continued to record and perform as solo artists. McCartney in particular remained musically active, both in the pop field producing new albums every few years and in the field of classical music—in 1991 he completed Liverpool Oratorio, in 1997 he supervised the recording of another symphonic work of large ambition, Standing Stone, and in 1999 he released a new classical album, Working Classical. McCartney was knighted by the queen of England in 1997.Earlier in that decade, McCartney had joined the other surviving Beatles to add harmonies to two previously unreleased vocal recordings by Lennon. These new songs by “the Beatles” served as a pretext for yet another publicity blitz, aimed at creating a market for a lavishly produced, quasi-historical series of archival recordings assembled under the supervision of the band and released in 1995 and 1996 as The Beatles Anthology, a collection of six compact discs that supplemented a 10-hour-long authorized video documentary of the same name. The Beatles I,a collection of 27 of the group's number one hits, was released in 2000 and became one of the best-selling albums in music history. The afterglow of Beatlemania may have disappeared, but the iconography of an era of youthful tumult had been reverently preserved for posterity.James E. Miller Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Ballad

short narrative folk song whose distinctive style crystallized in Europe in the late Middle Ages and persists to the present day in communities where literacy, urban contacts, and mass media have not yet affected the habit of folk singing.France, Denmark, Germany, Russia, Greece, and Spain, as well as England and Scotland, possess impressive ballad collections. At least one-third of the 300 extant English and Scottish ballads have counterparts in one or several of these continental balladries, particularly those of Scandinavia. In no two language areas, however, are the formal characteristics of the ballad identical. For example, British and American ballads are invariably rhymed and strophic (i.e., divided into stanzas); the Russian ballads known as byliny and almost all Balkan ballads are unrhymed and unstrophic; and, though the romances of Spain, as their ballads are called, and the Danish viser are alike in using assonance instead of rhyme, the Spanish ballads are generally unstrophic while the Danish are strophic, parcelled into either quatrains or couplets.Copyright © 1994-2002 Encyclop?dia _

Music A ballad is not technically a ballad unless it is sung; but though tunes and texts are dynamically interdependent, it is not unusual to find the same version of a ballad being sung to a variety of tunes of suitable rhythm and metre or to find the same tune being used for several different ballads. And just as there are clusters of versions for most ballads, so a given ballad may have associated with it a family of tunes whose members appear to be versions of a single prototypical form.Ballad tunes are based on the modes rather than on the diatonic and chromatic scales that are used in modern music. Where chromaticism is detected in American folk music, the inflected tones are derived from black folk practice or from learned music. Of the six modes, the preponderance of folk tunes are Ionian, Dorian, or Mixolydian; Lydian and Phrygian tunes are rare. The folk music least affected by sophisticated conditioning does not avail itself of the full seven tones that compose each of the modal scales. Instead, it exhibits gapped scales, omitting either one of the tones (hexatonic) or two of them (pentatonic). Modulation sometimes occurs in a ballad from one mode to an adjacent mode.Most tunes consist of 16 bars with duple rhythm, or two beats per measure, prevailing slightly over triple rhythm. The tune, commensurate with the ballad stanza, is repeated as many times as there are stanzas. Unlike the "through-composed" art song, where the music is given nuances to correspond to the varying emotional colour of the content, the folk song affords little opportunity to inflect the contours of the melody. This limitation partly explains the impassive style of folk singing, Musical variation, however, is hardly less frequent than textual variation; indeed, it is almost impossible for a singer to perform a ballad exactly the same way twice. The stablest part of the tune occurs at the mid-cadence (the end of the second text line) and the final cadence (the end of the fourth line). The third phrase of the tune, corresponding to the third line of the stanza, proves statistically the most variable. Significantly, these notes happen to coincide with the rhyming words. The last note of the tune, the point of resolution and final repose, usually falls on the fundamental tone (i.e., keynote) of the scale; the mid-cadence falling normally a perfect fifth above the tonic or a perfect fourth below it. To make for singability, the intervals in the melodic progression seldom involve more than three degrees. And since the singer performs solo or plays the accompanying instrument himself, he need not keep rigidly to set duration or stress but may introduce grace notes to accommodate hypermetric syllables and lengthen notes for emphasis.Types of balladry The traditional folk ballad, sometimes called the Child ballad in deference to Francis Child, the scholar who compiled the definitive English collection, is the standard kind of folk ballad in English and is the type of balladry that this section is mainly concerned with. But there are peripheral kinds of ballads that must also be noticed in order to give a survey of balladry.

Types of balladry
Minstrel ballad Minstrels, the professional entertainers of nobles, squires, rich burghers, and clerics until the 17th century, should properly have had nothing to do with folk ballads, the self-created entertainment of the peasantry. Minstrels sometimes, however, affected the manner of folk song or remodelled established folk ballads. Child included many minstrel ballads in his collection on the ground that fragments of traditional balladry were embedded in them. The blatant style of minstrelsy marks these ballads off sharply from folk creations. In violation of the strict impersonality of the folk ballads, minstrels constantly intrude into their narratives with moralizing comments and fervent assurances that they are not lying at the very moment when they are most fabulous. The ministrels manipulate the story with coarse explicitness, begging for attention in a servile way, predicting future events in the story and promising that it will be interesting and instructive, shifting scenes obtrusively, reflecting on the characters' motives with partisan prejudice. Often their elaborate performances are parcelled out in clear-cut divisions, usually called fits or cantos, in order to forestall tedium and build up suspense by delays and piecemeal revelations. Several of the surviving minstrel pieces are poems in praise of such noble houses as the Armstrongs ("Johnie Armstrong"), the Stanleys ("The Rose of England"), and the Percys ("The Battle of Otterburn," "The Hunting of the Cheviot," "The Earl of Westmoreland"),

doubtless the work of propagandists in the employ of these families. The older Robin Hood ballads are also minstrel propaganda, glorifying the virtues of the yeomanry, the small independent landowners of preindustrial England. The longer, more elaborate minstrel ballads were patently meant to be recited rather than sung.Broadside ballad Among the earliest products of the printing press were broadsheets about the size of handbills on which were printed the text of ballads. A crude woodcut often headed the sheet, and under the title it was specified that the ballad was to be sung to the tune of some popular air. Musical notation seldom appeared on the broadsides; those who sold the ballads in the streets and at country fairs sang their wares so that anyone unfamiliar with the tune could learn it by listening a few times to the balladmonger's rendition. From the 16th century until the end of the 19th century, broadsides, known also as street ballads, stall ballads, or slip songs, were a lively commodity, providing employment for a troop of hack poets. Before the advent of newspapers, the rhymed accounts of current events provided by the broadside ballads were the chief source of spectacular news. Every sensational public happening was immediately clapped into rhyme and sold on broadsheets. Few of the topical pieces long survived the events that gave them birth, but a good number of pathetic tragedies, such as “The Children in the Wood” and broadsides about Robin Hood, Guy of Warwick, and other national heroes, remained perennial favourites. Although the broadside ballad represents the adaptation of the folk ballad to the urban scene and middle class sensibilities, the general style more closely resembles minstrelsy, only with a generous admixture of vulgarized traits borrowed from book poetry. A few folk ballads appeared on broadsheets; many ballads, however, were originally broadside ballads the folk adapted.

Literary ballads

The earliest literary imitations of ballads were modelled on broadsides, rather than on folk ballads. In the early part of the 18th century, Jonathan Swift, who had written political broadsides in earnest, adapted the style for several jocular bagatelles. Poets such as Swift, Matthew Prior, and William Cowper in the 18th century and Thomas Hood, W.M. Thackeray, and Lewis Carroll in the 19th century made effective use of the jingling metres, forced rhymes, and unbuttoned style for humorous purposes. Lady Wardlaw's “Hardyknute” (1719), perhaps the earliest literary attempt at a folk ballad, was dishonestly passed off as a genuine product of tradition. After the publication of Thomas Percy's ballad compilation Reliques of Ancient English Poetry in 1765, ballad imitation enjoyed a considerable vogue, which properly belongs in the history of poetry rather than balladry.Subject matter The supernatural The finest of the ballads are deeply saturated in a mystical atmosphere imparted by the presence of magical appearances and apparatus. “The Wife of Usher's Well” laments the death of her children so unconsolably that they return to her from the dead as revenants; “Willie's Lady” cannot be delivered of her child because of her wicked mother-in-law's spells, an enchantment broken by a beneficent household spirit; “The Great Silkie of Sule Skerry” begets upon an “earthly” woman a son, who, on attaining maturity, joins his seal father in the sea, there shortly to be killed by his mother's human husband; “Kemp Owyne” disenchants a bespelled maiden by kissing her despite her bad breath and savage looks. An encounter between a demon and a maiden occurs in “Lady Isabel and the Elf-Knight,” the English counterpart of the ballads known to the Dutch-Flemish as “Herr Halewijn,” to Germans as “Ulinger,” to Scandinavians as “Kvindemorderen” and to the French as “Renaud le Tueur de Femme.” In “The House Carpenter,” a former lover (a demon in disguise) persuades a wife to forsake husband and children and come away with him, a fatal decision as it turns out. In American and in late British tradition the supernatural tends to get worked out of the ballads by being rationalized: instead of the ghost of his jilted sweetheart appearing to Sweet William of “Fair Margaret and Sweet William” as he lies in bed with his bride, it is rather the dead girl's image in a dream that kindles his fatal remorse. In addition to those ballads that turn on a supernatural occurrence, casual supernatural elements are found all through balladry.

Romantic tragedies

The separation of lovers through a misunderstanding or the opposition of relatives is perhaps the commonest ballad story. “Barbara Allen” is typical: Barbara cruelly spurns her lover because of an unintentional slight; he dies of lovesickness, she of remorse. The Freudian paradigm operates rigidly in ballads: fathers oppose the suitors of their daughters, mothers the sweethearts of their sons. Thus “The Douglas Tragedy”—the Danish “Ribold and Guldborg”—occurs when an eloping couple is overtaken by the girl's father and brothers or “Lady Maisry,” pregnant by an English lord, is burned by her fanatically Scottish brother. Incest, frequent in ballads recorded before 1800 (“Lizie Wan,” “The Bonny Hind”), is shunned by modern tradition.Romantic comedies The outcome of a ballad love affair is not always, though usually, tragic. But even when true love is eventually rewarded, such ballad heroines as “The Maid Freed from the Gallows” and “Fair Annie,” among others, win through to happiness after such bitter trials that the price they pay seems too great. The course of romance runs hardly more smoothly in the many ballads, influenced by the cheap optimism of broadsides, where separated lovers meet without recognizing each other: the girl is told by the “stranger” of her lover's defection or death: her ensuing grief convinces him of her sincere love: he proves his identity and takes the joyful girl to wife. “The Bailiff's Daughter of Islington” is a classic of the type. Later tradition occasionally foists happy endings upon romantic tragedies: in the American “Douglas Tragedy” the lover is not slain but instead gets the irate father at his mercy and extorts a dowry from him. With marriage a consummation so eagerly sought in ballads, it is ironical that the bulk of humorous ballads deal with shrewish wives (“The Wife Wrapped in Wether's Skin”) or gullible cuckolds (“Our Goodman”).

Crime Crime, and its punishment, is the theme of innumerable ballads: his sweetheart poisons “Lord Randal”; “Little Musgrave” is killed by Lord Barnard when he is discovered in bed with Lady Barnard, and the lady, too, is gorily dispatched. The murders of “Jim Fisk,” Johnny of “Frankie and Johnny,” and many other ballad victims are prompted by sexual jealousy. One particular variety of crime ballad, the “last goodnight”, represents itself falsely to be the contrite speech of a criminal as he mounts the scaffold to be executed. A version of “Mary Hamilton” takes this form, which was a broadside device widely adopted by the folk. “Tom Dooley” and “Charles Guiteau,” the scaffold confession of the assassin of Pres. James A. Garfield, are the best known American examples.Medieval romance Perhaps a dozen or so ballads derive from medieval romances. As in “Hind Horn” and “Thomas Rymer,” only the climactic scene is excerpted for the ballad. In general, ballads from romances have not worn well in tradition because of their unpalatable fabulous elements, which the modern folk apparently regard as childish. Thus “Sir Lionel” becomes in America “Bangum and the Boar,” a humorous piece to amuse children. Heterodox apocryphal legends that circulated widely in the Middle Ages are the source of almost all religious ballads, notable “Judas,” “The Cherry-Tree Carol,” and “The Bitter Withy.” The distortion of biblical narrative is not peculiarly British: among others, the Russian ballads of Samson and Solomon, the Spanish “Pilgrim to Compostela” and the French and Catalonian ballads on the penance of Mary Magdalence reshape canonical stories radically.

Historical ballads Historical ballads date mainly from the period 1550–750, though a few, like “The Battle of Otterburn,” celebrate events of an earlier date, in this case 1388. “The Hunting of the Cheviot,” recorded about the same time and dealing with the same campaign, is better known in a late broadside version called “Chevy Chase.” The details in historical ballads are usually incorrect as to fact because of faulty memory or partisan alterations, but they are valuable in reflecting folk attitudes toward the events they imperfectly report. For example, neither “The Death of Queen Jane,” about one of the wives of Henry VIII, nor “The Bonny Earl of Murray” is correct in key details, but they accurately express the popular mourning for these figures. By far

the largest number of ballads that can be traced to historical occurrences have to do with local skirmishes and matters of regional rather than national importance. The troubled border between England and Scotland in the 16th and early 17th century furnished opportunities for intrepid displays of loyalty, courage, and cruelty that are chronicled in such dramatic ballads as “Edom o Gordon,” “The Fire of Frendraught,” “Johnny Cock,” “Johnie Armstrong,” and “Hobie Noble.” Closely analogous to these are Spanish romances such as “The Seven Princes of Lara,” on wars between Moors and Christians.Disaster Sensational shipwrecks, plagues, train wrecks, mine explosions—all kinds of shocking acts of God and man—were regularly chronicled in ballads, a few of which remained in tradition, probably because of some special charm in the language or the music. The shipwreck that lies in the background of one of the most poetic of all ballads “Sir Patrick Spens” cannot be fixed, but “The Titanic,” “Casey Jones,” “The Wreck on the C & O,” and “The Johnstown Flood” are all circumstantially based on actual events.

Subject matter

Outlaws and badmen Epic and saga heroes figure prominently in Continental balladries, notable examples being the Russian Vladimir, the Spanish Cid Campeador, the Greek Digenes Akritas, and the Danish Tord of Havsgaard and Diderik. This kind of hero never appears in English and Scottish ballads. But the outlaw hero of the type of the Serbian Makro Kraljevic or the Danish Marsk Stig is exactly matched by the English Robin Hood, who is the hero of some 40 ballads, most of them of minstrel or broadside provenance. His chivalrous style and generosity to the poor was imitated by later ballad highwaymen in “Dick Turpin,” “Brennan on the Moor,” and “Jesse James.” “Henry Martyn” and “Captain Kidd” were popular pirate ballads, but the most widely sung was “The Flying Cloud,” a contrite “goodnight” warning young men to avoid the curse of piracy. The fact that so many folk heroes are sadistic bullies (“Stagolee”), robbers (“Dupree”), or pathological killers (“Sam Bass,” “Billy the Kid”) comments on the folk's hostile attitude toward the church, constabulary, banks, and railroads. The kindly, law-abiding, devout, enduring steel driver “John Henry” is a rarity among ballad heroes.Occupational ballads A large section of balladry, especially American, deals with the hazards of such occupations as seafaring (“The Greenland Whale Fishery”), lumbering (“The Jam on Gerry's Rock”), mining (“The Avondale Mine Disaster”), herding cattle (“Little Joe the Wrangler”), and the hardships of frontier life (“The Arkansaw Traveler”). But men in these occupations sang ballads also that had nothing to do with their proper work: “The Streets of Laredo,” for example, is known in lumberjack and soldier versions as well as the usual cowboy lament version, and the pirate ballad “The Flying Cloud” was much more popular in lumbermen's shanties than in forecastles.

Chronology

Singing stories in song, either stories composed for the occasion out of a repertory of traditional motifs or phrases or stories preserved by memory and handed down orally, is found in most primitive cultures. The ballad habit thus is unquestionably very ancient. But the ballad genre itself could not have existed in anything like its present form before about 1100. “Judas,” the oldest example found in Francis James Child's exhaustive collection, The English and Scottish Popular Ballads (1882–98), dates from 1300, but until the 17th century ballad records are sparse indeed. As an oral art, the ballad does not need to be written down to be performed or preserved; in any case, many of the carriers of the ballad tradition are illiterate and could not make use of a written and notated ballad. The few early ballads' records survived accidentally, due to some monk's, minstrel's, or antiquary's fascination with rustic pastimes.The precise date of a ballad, therefore, or even any particular version of a ballad, is almost impossible to determine. In fact, to ask for the date of a folk ballad is to show that one misunderstands the peculiar nature of balladry. As remarked earlier, the first recording of a ballad must not be assumed to be the

ballad's original form; behind each recorded ballad can be one detected the working of tradition upon some earlier form, since a ballad does not become a ballad until it has run a course in tradition. Historical ballads would seem on the surface to be easily datable, but their origins are usually quite uncertain. The ballad could have arisen long after the events it describes, basing itself, as do the Russian ballads of the Kievan cycle and the Spanish ballads about the Cid, on chronicles or popular legends. It is also likely that many historical ballads developed from the revamping of earlier ballads on similar themes through the alteration of names, places, and local details. Albert B. Friedman Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Europop

Singing stories in song, either stories composed for the occasion out of a repertory of traditional motifs or phrases or stories preserved by memory and handed down orally, is found in most primitive cultures. The ballad habit thus is unquestionably very ancient. But the ballad genre itself could not have existed in anything like its present form before about 1100. “Judas,” the oldest example found in Francis James Child's exhaustive collection, The English and Scottish Popular Ballads (1882–98), dates from 1300, but until the 17th century ballad records are sparse indeed. As an oral art, the ballad does not need to be written down to be performed or preserved; in any case, many of the carriers of the ballad tradition are illiterate and could not make use of a written and notated ballad. The few early ballads' records survived accidentally, due to some monk's, minstrel's, or antiquary's fascination with rustic pastimes.The precise date of a ballad, therefore, or even any particular version of a ballad, is almost impossible to determine. In fact, to ask for the date of a folk ballad is to show that one misunderstands the peculiar nature of balladry. As remarked earlier, the first recording of a ballad must not be assumed to be the ballad's original form; behind each recorded ballad can be one detected the working of tradition upon some earlier form, since a ballad does not become a ballad until it has run a course in tradition. Historical ballads would seem on the surface to be easily datable, but their origins are usually quite uncertain. The ballad could have arisen long after the events it describes, basing itself, as do the Russian ballads of the Kievan cycle and the Spanish ballads about the Cid, on chronicles or popular legends. It is also likely that many historical ballads developed from the revamping of earlier ballads on similar themes through the alteration of names, places, and local details. Albert B. Friedman Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

beat-driven style of popular music that was the preeminent form of dance music in the 1970s. Its name was derived from discotheque, the name for the type of dance-oriented nightclub that first appeared in the 1960s.Initially ignored by radio, disco received its first significant exposure in deejay-based underground clubs that catered to black, gay, and Latino dancers. Deejays were a major creative force for disco, helping to establish hit songs and encouraging a focus on singles: a new subindustry of 12-inch, 45-rpm extended-play singles evolved to meet the specific needs of club deejays. The first disco qua disco hit was Gloria Gaynor's “Never Can Say Goodbye” (1974), one of the first records mixed specifically for club play. While most of disco's musical sources and performers were African American, the genre's popularity transcended ethnic lines, including both interracial groups (e.g., KC and the Sunshine Band) and genre-blending ensembles (e.g., the Salsoul Orchestra).As disco evolved into its own genre in the United States, its range of influences included upbeat tracks from Motown, the choppy syncopation of funk, the sweet melodies and polite rhythmic pulse of Philadelphia soft soul, and even the most compelling polyrhythms of nascent Latin American salsa. Its lyrics generally promoted party culture. As the dance-floor mania developed into a more upscale trend, the cruder sensuality of funk was eclipsed by the more polished Philadelphia sound and the controlled energy of what came to be known as Eurodisco.European disco—rooted in Europop, with which it is largely synonymous—evolved along somewhat different lines. In Europe producers such as (Jean-Marc) Cerrone (Love in C Minor) and Alec Costandinos (Love and Kisses) made quasi-symphonic disco concept albums, while Giorgio Moroder, working primarily at Musicland Studios in

Munich, West Germany, conceived of whole album sides as a single unit and arrived at a formula that became the standard approach to European dance music in the 1980s and '90s. These continental differences did not prevent intercultural collaborations such as that between Moroder and American singer Donna Summer, nor did they close off input from other sources: Cameroonian artist Manu Dibango's “Soul Makossa,” first a dance-floor hit in Paris, helped usher in the disco era in 1973.Disco moved beyond the clubs and onto the airwaves in the mid-1970s. From 1976 the U.S. Top 40 lists burst with disco acts such as Hot Chocolate, Wild Cherry, Chic, Heatwave, Yvonne Elliman, and Summer. Key to the commercial success were a number of savvy independent labels such as TK in Miami, Florida, and Casablanca in Los Angeles. In 1977 the Bee Gees-dominated Saturday Night Fever soundtrack on the RSO label made disco fully mainstream and inspired forays by rock musicians such as Cher (“Take Me Home”), the Rolling Stones (“Miss You”), and Rod Stewart (“D'Ya Think I'm Sexy?”). Its popularity was matched by an equally ferocious criticism as the genre's commercialization overwhelmed its subversively homoerotic and interracial roots.As a result, in the 1980s disco returned to its club roots, with a few performers such as Madonna providing radio listeners with glimpses of its continuing development. In the clubs it mutated into house and techno and by the mid-1990s even began to resurface once again._

also called rock and roll, rock & roll, or rock 'n' roll form of popular music that emerged in the 1950s.It is certainly arguable that by the end of the 20th century rock was the world's dominant form of popular music. Originating in the United States in the 1950s, it spread to English-speaking countries and across Europe in the '60s, and by the '90s its impact was obvious globally (if in many different local guises). Rock's commercial importance was by then reflected in the organization of the multinational recording industry, in the sales racks of international record retailers, and in the playlist policies of music radio and television. If other kinds of music—classical, jazz, easy listening, country, folk, etc.—are marketed as minority interests, rock defines the musical mainstream. And so over the last half of the 20th century it became the most inclusive of musical labels—everything can be “rocked”—and in consequence the hardest to define. To answer the question What is rock? one first has to understand where it came from and what made it possible. And to understand rock's cultural significance one has to understand how it works socially as well as musically. _

House

style of high-tempo, electronic dance music that and spread internationally. Born in Chicago clubs that catered to gay, predominantly black and Latino patrons, house fused the symphonic sweep and soul diva vocals of 1970s disco with the cold futurism of synthesizer-driven Eurodisco. Invented by deejay-producers such as Frankie Knuckles and Marshall Jefferson, house reached Europe by 1986, with tracks on Chicago labels Trax and DJ International penetrating the British pop charts. In 1988 the subgenre called acid house catalyzed a British youth culture explosion, when dancers discovered that the music's psychedelic bass lines acted synergistically with the illegal drug ecstasy (MDMA, or 3,4-methylenedioxymethamphetamine, a hallucinogen and stimulant).By 1990 the British scene had divided. Following the bacchanalian spirit of acid house, some preferred manic music designed for large one-time-only raves (all-night parties in warehouses or fields). Others favoured the more “mature,” club-oriented style of soulful house called garage (named after New York City's Paradise Garage club). Following early homegrown efforts by the likes of A Guy Called Gerald, Britain also started producing its own mutations of the Chicago sound. Pioneered by Leftfield, another subgenre called progressive house excised the style's gay-disco roots and explored production techniques that gave the music a hypnotic quality. Bombastic introductions and anthemlike choruses characterized the subgenres labeled handbag and epic house. NU-NRG (a gay, hard-core style) and tech-house (which took an abstract minimalist approach) were other significant subgenres that emerged.Despite these European versions, house cognoscenti still looked to America's

lead—the lush arrangements of auteur-producers such as Masters at Work, Armand Van Helden, and Deep Dish, the stripped-down severity and disco cut-ups of newer Chicago labels such as Relief and Cajual. On both sides of the Atlantic, the continuing proliferation of subgenres testified to house music's adaptability, appeal, and seemingly inexhaustible creativity._

electronic dance music that began in the United States in the 1980s and became globally popular in the 1990s. With its glacial synthesizer melodies and brisk machine rhythms, techno was a product of the fascination of middle-class African-American youths in Detroit, Michigan, for European electronic dance music.Influenced by Kraftwerk's Teutonic electro-pop and Alvin Toffler's concept of “techno rebels,” a clique of deejay-producers—Derrick May, Juan Atkins, and Kevin Saunderson—began drawing attention to their innovative music in 1985. Crossing the Atlantic as an adjunct to Chicago house music, their early tracks—Rythim Is Rythim's “Strings of Life,” Model 500's “No UFOs,” and Inner City's “Good Life”—incited pandemonium on Europe's dance floors. Unlike house, Detroit techno was primarily all-instrumental, and its beats were more complex than the disco-derived, four-to-the-floor kick-drum that underpinned house.As the Detroit sound became a mainstay of the (the neo-psychedelic subculture based around ecstasy-fueled all-night dance parties), white producers took the music in a harder-edged direction, replacing its dreamy elegance with aggressive riffs and druggy sample textures. Pioneered by Joey Beltram from New York City, Belgian artists such as 80 Aum and Human Resource, and second-wave Detroit labels Underground Resistance and +8, this new brand of techno was called hardcore, signifying both its militant attitude and ecstasy-driven hedonism. Meanwhile, British styles such as the minimalist bleep-and-bass and breakbeat hardcore were bringing hip-hop influences into the mix. By the mid-1990s, techno had fragmented into myriad subgenres, the most important being trance (characterized by metronomic beats and cosmic melodies), electronica (atmospheric experimentalism designed for album-length home listening), jungle (based around sped-up hip-hop breakbeats and floor-quaking reggae bass), and gabba (an ultrafast furor closer to heavy metal than dance music). Although purist connoisseurs pined for the lighter touch of the Detroit originators and their inheritors Carl Craig and Jeff Mills, a rowdy, rock-and-roll mutant of techno invaded the American mainstream in 1997, with the success of albums by the Prodigy and the Chemical Brothers.Encompassing a huge range of substyles, from multimillion-selling pop to the darkest depths of the underground and even influencing mainstream rock bands like U2, techno established itself as the cutting edge of Western popular music at the end of the 20th century._

eclectic branch of rock music that emerged in the late 1960s and flourished in the early to mid-1970s. The term is sometimes used synonymously with progressive rock, but the latter is best used to describe “intellectual” album-oriented rock by such British bands as Genesis, King Crimson, Pink Floyd, and Yes. The term art rock is best used to describe either classically influenced rock by such British groups as the Electric Light Orchestra (ELO), Emerson, Lake and Palmer (ELP), Gentle Giant, the Moody Blues, and Procol Harum or the fusion of progressive rock and English folk music created by such groups as Jethro Tull and the Strawbs. In common, all these bands regularly employ complicated and conceptual approaches to their music. Moreover, there has been a relatively fluid movement of musicians between bands that fall under the most general definition of art rock. Among the musicians who contributed to numerous bands are Bill Bruford (Yes, King Crimson, and U.K.), Steve Howe (Yes and Asia), Greg Lake (King Crimson and ELP), and John Wetton (King Crimson, U.K., and Asia). Some of the experimental rock by such American and British artists as Laurie Anderson, David Bowie, Brian Eno, the Velvet Underground, and Frank Zappa is also often categorized as art rock.In 1965 the Beatles began to explore the compositional use in rock music of multitrack recording, classical-type orchestrations, and avant-garde or experimental influences. The debut album by American experimental rock composer Frank Zappa's Mothers of Invention followed in 1966, and in the next two years Caravan, Jethro Tull, the Moody Blues, the Nice, Pink Floyd, the

Pretty Things, Procol Harum, and Soft Machine released art-rock-type albums. Much of this music combined roots in British Invasion manifestations of rhythm and blues or eclectic pop with psychedelic, avant-garde, or classical tendencies. From 1972 to 1974 Genesis, King Crimson, ELP, and Yes (all of whom debuted in 1969–70) turned out ambitious suites that filled album sides. In addition to the standard rock-band lineup (guitar, bass guitar, drums, and vocals), these groups often featured the Mellotron (a tape-loop-based keyboard instrument often used for orchestral sounds), organ, piano, and early synthesizers. Because of the prior experience of many art rock musicians in classical music and the availability of high-tech electronic supplements to traditional instruments, keyboardists such as Keith Emerson (ELP) and Rick Wakeman (Yes) moved from having supporting roles to making featured contributions. Art rock often featured complicated and frequent rhythm changes, imaginative lyrics (including sociopolitical or science-fiction themes), and unified, extended compositions (often in the form of "concept albums"). Classical instrumentation (including symphony orchestras) and pseudo-orchestral ensemble playing by rock bands (including reworkings of classical compositions) were also prevalent. Art rock had widespread appeal in its virtuosity and in the complexity of its music and lyrics, and it was intended primarily for listening and contemplation rather than for dancing. The stage shows and album art that went along with this music—especially Roger Dean's elaborate designs for Yes—also appealed to artistically inclined teenagers and young adults. Early 1970s shows by Genesis were especially visually oriented, with lead singer Peter Gabriel dressed in a bewildering array of fanciful costumes and arriving on stage from above, courtesy of opera-style stage machinery. Notwithstanding the appearance of the influential British art rock bands U.K. and Marillion in the late 1970s and early 1980s, respectively, and the continued presence of Genesis, King Crimson, Yes, Pink Floyd, and ELP in various incarnations, for the most part art rock tendencies were continued beyond the mid-1970s by British and American pop rock and hard rock groups such as Asia, Boston, Foreigner, Journey, Kansas, the Alan Parsons Project, Queen, Steely Dan, Styx, and Supertramp and the Canadian band Rush. "Arty" 1970s and '80s British pop rock artists such as Roxy Music, Peter Gabriel, and Kate Bush and the 1980s and '90s American heavy metal bands Metallica and Dream Theater also explored a number of stylistic features earlier associated with art rock. The experimental rock of eccentric late 1960s and '70s musicians such as Captain Beefheart, the Velvet Underground, and Frank Zappa also often included progressive rock tendencies, although somewhat more haphazardly than was the case with art rock bands. Ambient composer, rock producer, and former Roxy Music member Brian Eno's late 1970s and early 1980s collaborations with the American rock band Talking Heads and with the eclectic British rock singer David Bowie are also exemplary of the successful infusion of art rock tendencies into other popular music genres. The 1970s, '80s, and '90s music of the American performance artist Laurie Anderson and the 1990s music of the American singer-songwriter-pianist Tori Amos were similarly infused. However, much of Eno and Anderson's work is also related to the minimalism that was so influential in the "art" music of the late 1960s and '70s and to the "pop-minimalism" of 1990s techno music._

Rock in the 1970s

Challenges to mainstream rock Led Zeppelin. The 1970s, in short, was the decade in which a pattern of rock formats and functions was settled. The excesses of rock superstardom elicited both a return to DIY rock and roll (in the roots sounds of performers such as Bruce Springsteen and in the punk movement of British youth) and a self-consciously camp take on rock stardom itself (in the glam rock of the likes of Roxy Music, David Bowie, and Queen). The continuing needs of dancers were met by the disco movement (originally shaped by the twist phenomenon in the 1960s), which was briefly seized by the music industry as a new pop mainstream following the success of the film Saturday Night Fever in 1977. By the early 1980s, however, disco settled back into its own world of clubs, deejays, and recording studios and its own crosscurrents from African-American, Latin-American, and gay subcultures. African-American music developed in parallel to rock, drawing on rock technology sometimes to bridge black and

white markets (as with Stevie Wonder) and sometimes to sharpen their differences (as in the case of funk).Rock, in other words, was routinized, as both a moneymaking and a music-making practice. This had two consequences that were to become clearer in the 1980s. First, the musical tension between the mainstream and the margins, which had originally given rock and roll its cultural dynamism, was now contained within rock itself. The new mainstream was personified by Elton John, who developed a style of soul-inflected rock ballad that over the next two decades became the dominant sound of global pop music. But the 1970s also gave rise to a clearly “alternative” rock ideology (most militantly articulated by British punk musicians), a music scene self-consciously developed on independent labels using “underground” media and committed to protecting the “essence” of rock and roll from commercial degradation. The alternative-mainstream, authentic-fake distinction crossed all rock genres and indicated how rock culture had come to be defined by its own contradictions.Second, sounds from outside the Anglo-American rock nexus began to make their mark on it (and in unexpected ways). In the 1970s, for example, Europop began to have an impact on the New York City dance scene via the clean, catchy Swedish sound of Abba, the electronic machine music of Kraftwerk, and the American-Italian collaboration (primarily in West Germany) of Donna Summer and Giorgio Moroder. At the same time, Marley's success in applying a Jamaican sensibility to rock conventions meant that reggae became a new tool for rock musicians, whether established stars such as Clapton and the Rolling Stones' Keith Richards or young punks like the Clash, and played a significant role (via New York City's Jamaican sound-system deejays) in the emergence of hip-hop.Rock in the 1980s and '90s Digital technology and alternatives to adult-oriented rock The music industry was rescued from its economic crisis by the development in the 1980s of a new technology, digital recording. Vinyl records were replaced by the compact disc (CD), a technological revolution that immediately had a conservative effect. By this point the most affluent record buyers had grown up on rock; they were encouraged to replace their records, to listen to the same music on a superior sound system. Rock became adult music; youthful fads continued to appear and disappear, but these were no longer seen as central to the rock process, and, if rock's 1970s superstars could no longer match the sales of their old records with their new releases, they continued to sell out stadium concerts that became nostalgic rituals (most unexpectedly for the Grateful Dead). For new white acts the industry had to turn to alternative rock. A new pattern emerged—most successfully in the 1980s for R.E.M. and in the '90s for Nirvana—in which independent labels, college radio stations, and local retailers developed a cult audience for acts that were then signed and mass-marketed by a major label. Local record companies became, in effect, research and development divisions of the multinationals.Public Enemy. The radical development of digital technology occurred elsewhere, in the new devices for sampling and manipulating sound, used by dance music engineers who had already been exploring the rhythmic and sonic possibilities of electronic instruments and blurring the distinctions between live and recorded music. Over the next decade the uses of digital equipment pioneered on the dance scene fed into all forms of rock music making. For a rap act such as Public Enemy, what mattered was not just a new palette of “pure” sound but also a means of putting reality—the actual voices of the powerful and powerless—into the music. Rap, as was quickly understood by young disaffected groups around the world, made it possible to talk back to the media.

Stevie Wonder

born May 13, 1950, Saginaw, Mich., U.S. Wonder, 1994. original name Steveland Judkins or Steveland Morris American singer, songwriter, and multi-instrumentalist, a child prodigy who developed into one of the most creative musical figures of the late 20th century. Blind from birth and raised in inner-city Detroit, he was a skilled musician by age eight. Renamed Little Stevie Wonder by Berry Gordy, Jr., the president of Motown Records—to whom he was introduced by Ronnie White, a member of the Miracles—Wonder made his recording debut at age 12. The

soulful quality of his high-pitched singing and the frantic harmonica playing that characterized his early recordings were evident in his first hit single, “Fingertips (Part 2),” recorded during a show at Chicago's Regal Theatre in 1963. But Wonder was much more than a freakish prepubescent imitation of Ray Charles, as audiences discovered when he demonstrated his prowess with piano, organ, harmonica, and drums. By 1964 he was no longer described as “Little,” and two years later his fervent delivery of the pounding soul of “Uptight (Everything's Alright),” which he also had written, suggested the emergence of both an unusually compelling performer and a composer to rival Motown's stable of skilled songwriters. (He had already cowritten, with Smokey Robinson, “The Tears of a Clown.”) Over the next five years Wonder had hits with “I Was Made to Love Her,” “My Cherie Amour” (both cowritten with producer Henry Cosby), and “For Once in My Life,” songs that suited dancers as well as lovers. Where I'm Coming From, an album released in 1971, hinted not merely at an expanded musical range but, in its lyrics and its mood, at a new introspection. Music of My Mind (1972) made his concerns even more plain. In the interim he had been strongly influenced by Marvin Gaye's What's Going On, the album in which his Motown stablemate moved away from the label's “hit factory” approach to confront the divisive social issues of the day. Any anxieties Gordy may have felt about his protege's declaration of independence were amply calmed by the run of recordings with which Wonder obliterated the competition in the mid-1970s. Those albums produced a steady stream of classic hit songs, among them “Superstition,” “You Are the Sunshine of My Life,” “Higher Ground,” “Living for the City,” “Don't You Worry 'Bout a Thing,” “Boogie On Reggae Woman,” “I Wish,” and “Sir Duke.” Although still only in his mid-20s, Wonder appeared to have mastered virtually every idiom of African-American popular music and to have synthesized them all into a language of his own. His command of the new generation of electronic keyboard instruments made him a pioneer and an inspiration to rock musicians, the inventiveness of his vocal phrasing was reminiscent of the greatest jazz singers, and the depth and honesty of his emotional projection came straight from the black church music of his childhood. Such a fertile period was unlikely to last forever, and it came to an end in 1979 with a fey and overambitious extended work called Stevie Wonder's Journey Through the Secret Life of Plants. Thereafter his recordings became sporadic and often lacked focus, although his concerts were never less than rousing. The best of his work formed a vital link between the classic rhythm-and-blues and soul performers of the 1950s and '60s and their less commercially constrained successors. Yet, however sophisticated his music became, he was never too proud to write something as apparently slight as the romantic gem “I Just Called to Say I Love You” (1984)._

Queen

British rock band whose fusion of heavy metal, glam rock, and camp theatrics made it one of the most popular groups of the 1970s. Although generally dismissed by critics, Queen crafted an elaborate blend of layered guitar work by virtuoso Brian May and overdubbed vocal harmonies enlivened by the flamboyant performance of front man and principal songwriter Freddie Mercury. The members were Freddie Mercury (original name Frederick Bulsara; b. September 5, 1946, Zanzibar [now in Tanzania]—d. November 24, 1991, London, England), Brian May (b. July 19, 1947, Twickenham, Middlesex, England), John Deacon (b. August 19, 1951, Leicester, Leicestershire, England), and Roger Taylor (original name Roger Meddows-Taylor; b. July 26, 1949, King's Lynn, Norfolk, England).Members of two bands composed of university and art-school students combined to form Queen in London in 1971. Aided by producer Roy Thomas Baker, Queen shot up the international charts with its third album, Sheer Heart Attack (1974). A Night at the Opera (1975), one of pop music's most expensive productions, sold even better. Defiantly eschewing the use of synthesizers, the band constructed a sound that was part English music hall, part Led Zeppelin, epitomized by the mock-operatic “Bohemian Rhapsody,” Britain's top single for nine weeks. Spectacular success followed in 1977 with “We Are the Champions” and “We Will Rock You”—which became ubiquitous anthems at sporting events in Britain and

the United States. The Game (1980), featuring “A Crazy Little Thing Called Love” and “Another One Bites the Dust,” was Queen's first number one album in the United States. Their popularity waned for a period in the 1980s; however, a stellar performance at the charity concert Live Aid in 1985 reversed their fortunes commercially. Mercury died of AIDS in 1991, and the band split in 1995. Queen was inducted into the Rock and Roll Hall of Fame in 2001._

Music hall and variety

popular entertainment that features successive acts starring singers, comedians, dancers, and actors and sometimes jugglers, acrobats, and magicians. Derived from the taproom concerts given in city taverns in England during the 18th and 19th centuries, music hall entertainment was eventually confined to a stage, with the audience seated at tables; liquor sales paid the expenses. To discourage these entertainments, a licensing act was passed in 1751. The measure, however, had the contrary effect; the smaller taverns avoided obtaining licenses by forming music clubs, and the larger taverns, reacting to the added dignity of being licensed, expanded by employing musicians and installing scenery. These eventually moved from their tavern premises into large plush and gilt palaces where elaborate scenic effects were possible. “Saloon” became the name for any place of popular entertainment; “variety” was an evening of mixed plays; and “music hall” meant a concert hall that featured a mixture of musical and comic entertainment.During the 19th century the demand for entertainment was intensified by the rapid growth of urban population. By the Theatre Regulations Act of 1843, drinking and smoking, although prohibited in legitimate theatres, were permitted in the music halls. Tavern owners, therefore, often annexed buildings adjoining their premises as music halls. The low comedy of the halls, designed to appeal to the working class and to men of the middle class, caricatured events familiar to the patrons—e.g., weddings, funerals, seaside holidays, large families, and wash day.The originator of the English music hall as such was Charles Morton, who built Morton's Canterbury Hall (1852) in London. He developed a strong musical program, presenting classics as well as popular music. Some outstanding performers were Albert Chevalier, Gracie Fields, Lillie Langtry, Harry Lauder, Dan Leno and Vesta Tilley.The usual show consisted of six to eight acts, possibly including a comedy skit, a juggling act, a magic act, a mime, acrobats, a dancing act, a singing act, and perhaps a one-act play.In the early 20th century music halls were dwarfed by large-scale variety palaces. London theatres, such as the Hippodrome, displayed aquatic dramas, and the Coliseum presented reenactments of the Derby and chariot races of ancient Rome. These were short-lived, but other ambitious plans kept variety prosperous after the real music hall had been killed by the competition of the cinema.Celebrities such as Sarah Bernhardt, Sir George Alexander, and Sir Herbert Beerbohm Tree put on one-act plays or the last acts of plays; musicians such as Pietro Mascagni and Sir Henry Wood gave performances with their orchestras; popular singers of the 1920s, such as Nora Bayes and Sophie Tucker, elicited great enthusiasm; Diaghilev's ballet, at the height of its fame, appeared in 1918 at the Coliseum on a program that included comedians and jugglers.The advent of the talking motion picture in the late 1920s caused variety theatres throughout Great Britain to be converted into cinemas. To keep comedians employed, a mixture of films and songs called cine-variety was introduced, and there were attempts to keep theatres open from noon to midnight with nonstop variety. The Windmill Theatre near Piccadilly Circus, London, was notable among the few survivors that remained after World War II from what had been hundreds of music halls. The American equivalent of the British music hall is vaudeville. See also vaudeville._

Vaudeville

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also known as glitter rock musical movement that began in Britain in the early 1970s and celebrated the spectacle of the rock star and concert. Often dappled with glitter, male musicians took the stage in women's makeup and clothing, adopted theatrical personas, and mounted glamorous musical productions frequently characterized by space-age futurism. Self-glorifying and decadent, glam rock positioned itself as a backlash against the rock mainstream of the late 1960s; on the periphery of society and rock culture, glam rockers were, as critic Robert Palmer put it, “rebelling against the rebellion.” At glam's core musically was a heavy guitar sound shaped by hard-rock and pop styles, though the movement also had heavy metal, art rock, and punk incarnations. David Bowie, one of the movement's principal practitioners, set the standard for showmanship while producing The Man Who Sold the World (1970) and The Rise and Fall of Ziggy Stardust and the Spiders from Mars (1972). Other members of the British glitterati were Slade, Gary Glitter, and Marc Bolan's T. Rex, whose Electric Warrior (1971) and The Slider (1972) typified the trashy power-pop version of glam rock. Other performers associated with British glam included Elton John, Queen, Roxy Music, the Sweet, and, in the early 1980s, Culture Club. Lou Reed of the Velvet Underground launched his solo career and American glam with Transformer (1972), coproduced by Bowie. In the United States glam gained a harder edge

with the proto-punk stylings of the New York Dolls and the glitzy hard rock of Kiss and Alice Cooper. By the 1980s glam had devolved into the heavy metal excesses of such American groups as Bon Jovi, Motley Crue, and Poison. In the 1990s Marilyn Manson courted controversy with a brand of glam intended to shock conservative Americans.

Alternative rock

pop music style, built on distorted guitars and rooted in generational discontent, that dominated and changed rock between 1991 and 1996. It burst into the mainstream when “Smells Like Teen Spirit”—the first major-label single from Nirvana, a trio based in Seattle, Washington, U.S.—became a national hit. Suddenly, older, difficult, and even anarchic movements, as well as a previous decade of do-it-yourself college rock, acquired a flashy beachhead on pop radio.Ironically, most alternative rockers were born between the late 1950s and late '60s and grew up during the '70s amid the head-spinning studio refinement and growing social acceptance of the earliest rock music. Whether the richly accessible melodies of the Beatles or the free jams of Led Zeppelin, all music seemed conventional to alternative rockers. They yearned for something different, something apart from what was too accurately called, by the mid-1980s, classic rock. They therefore believed that their interest in such departures would be, by definition, unpopular.R.E.M. On the face of it, their deduction seemed reasonable. Alternative rockers, after all, looked for inspiration to an earlier generation of cranky stylists in the United States and Britain. Of 1970s musicians, they revered the rough aggressiveness of the Sex Pistols and the Clash and the arty formal daring of, among many others, the Velvet Underground, the Stooges, and Patti Smith. Among 1980s musicians, alternative partisans sensed kinship with American upstarts like the Replacements and Husker Du, bands that had operated out of their own garages and, later, as part of an ever-expanding network of labels and clubs that shared their staunch independence. Both generations of alternative role models had enjoyed very little, if any, pop success. The exception was R.E.M., viewed to have bridged the admirable values of both decades and slowly built broad-based success on the band's own special terms.By the late 1980s, however, music scenes in Seattle, Los Angeles, and Chicago gave rise to younger alternativists who wanted to balance maintaining stylistic independence with reaching larger audiences. Moreover, the record industry, always hot for something new, began to invest in such goals, thus boosting production values. In Hollywood, Jane's Addiction signed with Warner Brothers Records and made Nothing's Shocking (1988), an album on which they offered odd guitar tones and disrupted metres as clearly and forcefully as had been done on any classic rock recording. Just as the 1990s dawned, the Smashing Pumpkins began their ultimately very successful quest to make what their bassist, D'Arcy, called “beautiful music that varies” out of many-hued guitar tones that cracked and frazzled. In 1991 Nirvana and producer Butch Vig released “Smells Like Teen Spirit,” from their epochal 1991 album, Nevermind. The sheer immediacy of its expert guitar distortions and layered orchestrations—influenced by the organized noise of British pop groups such as the Cure and My Bloody Valentine—assured that “grunge,” as the music based on those feedback sounds was called, would become an international pop phenomenon.What alternative rockers hadn't counted on was that, by the time Nirvana released Nevermind, the young rock audience had tired of the same sounds the musicians had rejected; a few exhilaratingly growled notes from Nirvana, and suddenly the previous decade of slick, digitally metallicized “hair rock”—the sound of such million-selling bands as Warrant and Poison—seemed as hopelessly passe as the spandex pants worn by such bands. No matter how loudly some alternative rockers professed to despise the classic rock that preceded them, bands such as Soundgarden and Screaming Trees did in fact echo their childhood memories of the Beatles and Led Zeppelin. Alternative rockers had intended to make music for themselves; in the end, the movement created the sound of a resentful and distressed generation.

Sir Elton John

in full Sir Elton Hercules John, original name Reginald Kenneth Dwight British singer, composer, and pianist who was one of the most popular entertainers of the late 20th century. He fused as many strands of popular music and stylistic showmanship as Elvis Presley in a concert and recording career that included the sale of hundreds of millions of records.A child prodigy on the piano, John was awarded a scholarship to the Royal Academy of Music at 11. Gravitating toward pop after discovering rhythm and blues, he joined Bluesology, later John Baldry's backing band, in the mid-1960s. He met his major songwriting collaborator, Bernie Taupin (b. May 22, 1950, Sleaford, Lincolnshire), after both responded to an advertisement in a trade magazine, and his first British recording success was with “Lady Samantha” in 1968. His first American album, Elton John, was released in 1970 and immediately established him as a major international star.Throughout his career John demonstrated a supreme talent for assimilating and blending diverse pop and rock styles into a propulsive, streamlined sound that was extroverted, energetic, and somewhat impersonal. His recordings were among the first to homogenize electric guitar and acoustic piano with synthesized instrumentation. His vocal style, with its Southern accent and gospel inflections, was strongly American-influenced, as was his pianism, an ornate, gospel-flavoured elaboration of the stylings of Little Richard and Jerry Lee Lewis. His first American hit, “Your Song,” in 1970, was a love ballad that combined the introspective mood of the era's singer-songwriters with a more traditional pop craftsmanship. John's early 1970s recordings paid homage to country rock and folk rock models such as the Band and Crosby, Stills and Nash.By 1973 John was one of the world's best-selling pop performers. His typical compositions, written with Taupin, were affectionate parodies and pastiches of everything from the Rolling Stones (“The Bitch Is Back” [1974]) to Frank Sinatra ballads (“Blue Eyes” [1982]) to 1950s rock and roll (“Crocodile Rock” [1972]) to Philadelphia soul (“Philadelphia Freedom” [1975]). He also demonstrated deeper musical ambitions in longer works such as “Burn Down the Mission” on Tumbleweed Connection (1971) and “Funeral for a Friend/Love Lies Bleeding” on Goodbye Yellow Brick Road (1973).Beginning in 1976 with the album Blue Moves, his rock influences became less pronounced, and a more churchlike English pop style emerged in ballads like “Sorry Seems to Be the Hardest Word” (1976), which typified the staid declamatory aura of his mature ballads. In the late 1970s and '80s, as he experimented with other collaborators, his music lost some of its freshness and his popularity dipped a bit, but he remained an extremely popular mainstream entertainer who brought into the pop arena an old-fashioned gaudily costumed flamboyance reminiscent of the Las Vegas piano legend Liberace. In the 1990s John was the first male pop star to declare his homosexuality, suffering no noticeable career damage. With lyricist Tim Rice he also wrote songs for the film The Lion King (1994), which was adapted into a Broadway musical in 1997. The same year, a new version of his 1973 song “Candle in the Wind,” revised by Taupin to mourn the death of Diana, princess of Wales, became the most successful pop single in history, selling more than 30 million copies. John was inducted into the Rock and Roll Hall of Fame in 1994. In 1998 he was knighted by Queen Elizabeth II.Stephen Holden Copyright © 1994-2002 Encyclop?dia Britannica, Inc._

Public Enemy

American rap group whose dense, layered sound and radical political message made them among the most popular, controversial, and influential hip-hop artists of the late 1980s and early 1990s. The original members were Chuck D (original name Carlton Ridenhour; b. Aug. 1, 1960, New York, N.Y., U.S.), Flavor Flav (original name William Drayton; b. March 16, 1959, New York), Terminator X (original name Norman Lee Rogers; b. Aug. 25, 1966, New York), and Professor Griff (original name Richard Griffin).Public Enemy was formed in 1982 at Adelphi University on Long Island, New York, by a group of African Americans who came primarily from the suburbs. Chuck D, Hank Shocklee, Bill Stephney, and Flavor Flav collaborated on a program on college radio. Reputedly, Def Jam producer Rick Rubin was so taken with Chuck D's booming voice that he begged him to record. Public Enemy resulted and brought radical black political

ideology to pop music in an unprecedented fashion on albums with titles that read like party invitations for leftists and warning stickers for the right wing: Yo! Bum Rush the Show (1987), It Takes a Nation of Millions to Hold Us Back (1988), Fear of a Black Planet (1990), and Apocalypse 91: The Enemy Strikes Black (1991).Acclaimed as Public Enemy's masterpiece, Nation of Millions revived the messages of the Black Panther Party and Malcolm X. On tracks such as “Night of the Living Baseheads,” “Black Steel in the Hour of Chaos,” and “Don't Believe the Hype,” the strident, eloquent lyrics of Chuck D combined with bombastic, dissonant, and poignantly detailed backing tracks created by Public Enemy's production team, the Bomb Squad (Shocklee, his brother Keith, Chuck D, and Eric “Vietnam” Adler), to produce songs challenging the status quo in both hip-hop and racial politics. The Bomb Squad sampled (composed with other recordings) a wide variety of genres and sounds, including classic funk tracks by James Brown, jazz, the thrash-metal of Anthrax, sirens, and agitprop speeches. Flavor Flav provided a comic foil for Chuck D.Comments by Professor Griff to the Washington Times in 1989 brought charges of anti-Semitism, which ultimately resulted in his leaving the group. Public Enemy's open admiration for the Nation of Islam leader Louis Farrakhan also brought it into conflict with Jewish organizations. While Public Enemy's activism inspired other artists to take up topical themes, the group's influence waned in the early 1990s as younger, more “ghettocentric” performers such as N.W.A. and Snoop Doggy Dogg came to the fore. The group seemed to have folded after Muse Sick N Hour Mess Age (1994), but in 1998 they produced a new album of songs for Spike Lee's film He Got Game and went on tour.Greg Tate _

Benjamin Britten

born Nov. 22, 1913, Lowestoft, Suffolk, Eng. died Dec. 4, 1976, Aldeburgh, Suffolk in full Edward Benjamin Britten, Baron Britten Of Aldeburgh leading British composer of the mid-20th century, whose operas are considered the finest English operas since those of Henry Purcell in the 17th century. He was also an outstanding pianist and conductor.Britten composed as a child and at the age of 12 began several years of study under the composer and teacher Frank Bridge. He later studied under John Ireland and Arthur Benjamin at the Royal College of Music in London and, while there, composed the set of choral variations A Boy Was Born (1933; revised, 1958). He then worked as a composer for the radio, theatre, and cinema, coming into close contact with the poet W.H. Auden. In 1937 his Variations on a Theme of Frank Bridge, for string orchestra, won him international acclaim.From 1939 to 1942 he was in the United States, where his first work for the stage, the operetta Paul Bunyan (1941; libretto by Auden), was performed. A commission by the Koussevitzky Foundation led to the composition of his opera Peter Grimes (1945; libretto by M. Slater after George Crabbe's poem The Borough), which placed Britten in the forefront of 20th-century composers of opera. His later operas include The Rape of Lucretia (1946); the comic Albert Herring (1947); Billy Budd (1951; after Herman Melville); Gloriana (1953; written for the coronation of Queen Elizabeth II); The Turn of the Screw (1954; after Henry James); A Midsummer Night's Dream (1960); Owen Wingrave (television, 1971); and Death in Venice (1973; after Thomas Mann).With the church parable Curlew River (1964), his conception of musical theatre took a new direction, combining influences from the Japanese no theatre and English medieval religious drama. Two other church parables, The Burning Fiery Furnace (1966) and The Prodigal Son (1968), followed. An earlier church-pageant opera, Noye's Fludde (1958), made use of one of the medieval Chester miracle plays. The Rape of Lucretia marked the inception of the English Opera Group, with Britten as artistic director, composer, and conductor. This undertaking gave rise to the Aldeburgh Festival (founded 1947), which became

one of the most important English music festivals and the centre of Britten's musical activities.Preeminent among Britten's nontheatrical music are his song cycles. Among those that established his stature as a songwriter are (for voice and piano) Seven Sonnets of Michelangelo (1940; written for the tenor Peter Pears, his lifelong friend and artistic partner), The Holy Sonnets of John Donne (1945), Winter Words (1953), and Holderlin Fragment (1958); and (for voice and orchestra) Our Hunting Fathers (1936; text by Auden), Les Illuminations (1939; text by Arthur Rimbaud), and Serenade (1943).Britten's largest choral work is the War Requiem (1962) for choir and orchestra, based on the Latin requiem mass text and the poems of Wilfred Owen, who was killed in World War I. Other choral works include the Hymn to St. Cecilia (1942; text by Auden), Ceremony of Carols (1942), Rejoice in the Lamb (1943), St. Nicolas (1948), Spring Symphony (1949), and Voices for Today (1965; written for the United Nations' 20th anniversary).Among his principal instrumental works are the Simple Symphony for strings (1925); three string quartets (1941, 1945, and 1976); concerti for piano and for violin; The Young Person's Guide to the Orchestra (1945); and Symphony in D Major for Cello and Orchestra (1963), written for the Russian cellist Mstislav Rostropovich.Britten's operas are admired for their skillful setting of English words and their orchestral interludes, as well as for their dramatic aptness and depth of psychological characterization. In chamber operas such as The Rape of Lucretia and the church parables, he proved that serious music theatre could flourish outside the opera house. His continual willingness to experiment with modern musical styles, forms, and sonorities and with new theatrical environments proved extremely fruitful.Britten was created Companion of Honour in 1953 and was awarded the Order of Merit in 1965. In June 1976 he was created a life peer, the first musician or composer to be elevated to the peerage.