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The Chord Project / Comparative Harmony Classification

MARK ALBURGER

The old Mark Twain tale has it that "I am reading a three-volume German novel." What, pray tell is it about? "I don't know yet." Whaddya mean, you don't know? "Well, the verbs don't come along until Volume Three."

Relatedly from a harmonic standpoint, much has been written about the ends of musical phrases and compositions, but less on beginnings. Is this a bias stemming back to German linguistic idiosyncrasies? Where does one start harmonically, particularly if the end goal is not necessarily a grandiose Schenkerian V I?

To approach this question, I began a modestly mad investigation of chord movement (notice the avoidance of the word "progression," as there may be no such thing as progress in life, the universe, and music), somewhat along the lines of the Solfege Project [21ST-CENTURY MUSIC, 9/03].

On the one hand, while there are only 12 pitches in traditional western even temperament, there are considerably many more chords. On the other, if a sense of modality/tonality is to be maintained (and, after all these years, the majority of music still certainly seems to indicate such), the choices clearly run along certain lines.

In any case, once again some organizing principles seemed to be needed, as investigations were charted.

Minor chords (with b3) are always listed before major chords (n3)

Chords built on any of the twelve pitches are always named chromatically as follows, respectively in m and M:

i bii ii biii iii iv #iv v bvi vi bvii vii
I bII II bIII III IV #IV V bVI VI bVII VII

Note this abandons some traditional terminology, such as secondary dominants, neapolitan 6ths, and augmented 6ths (the latter in some instances respelled)

Conventional and non-conventional symbols are utilized, in the following order:

io diminished triad
i minor triad
i2 third-inversion minor seventh
iadd2 minor triad with an added second degree (assuming the tone is adjacent to root, if 8va this will be classified more traditionally as a 9th)
i-3 minor triad lacking a 3rd degree, but heard as a minor triad nonetheless, given context (while this unfortunate symbol denotes in other systems a diminished situation, here, since we already have the o for that function, it utilized over the nongrammatical and space-consuming "no")

iaddn3 adding a M3 ("natural 3") to a minor triad - the blues/Stravinskian classic clash usage
i43 second-inversion minor 7th
i-5 minor triad lacking a 5th degree
i6 first-inversion minor triad
iadd6 a sixth added to a minor triad (traditionally considered a first-inversion 7th chord -- 65 -- the more recent popular usage seems more appropriate in many contexts
i64 second-inversion minor triad
i65 first-inversion minor 7th
io7 diminished 7th
iho7 half-diminished 7th
i7 minor 7th
I major triad
Iadd4 adding a 4th to a major triad (if within triad - if 8va this is better considered a 13th)
Isus4 the suspended 4th degree replacing 3
I7 dominant 7th (sometimes without dominant function, of course)
IM7 major 7th (reduced from the space hungry "Maj")
I+ augmented triad

Additionally, the following may be found at any time:
() isolating one concept among several -- e.g. I(-5)7 would be a dominant 7th lacking a fifth degree.
/ denoting a bitonal situation one chord "over" another.

Chord movements of "i bii," listed before "i bII," "i ii," "i II," etc., and so on through initial six chords.

Immediate repetition of a chord is ignored, as are any revoicings without bass movement, as in traditional harmonic conceptions.

All rhythmic values are ignored.

The assignation of chord relationships was somewhat subjective -- as sometimes "local" tonal arrangements seemed to trump long-range conceptions.

The investigated compositions seem an even more subjective collection than the solfege melodies, and were simply among the works readily at hand. The list is less cross-cultural, ranging through centuries of music history.

Given all this, it is perhaps no surprise that in the collection, most music begins on i and I, and yes, Major is major, and there are statistically fewer minor compositions. Common chords following I are variants and inversions of I, plus ii, II, iii, IV, V, V7, viio, and vii. i is often followed by bII, iv, v, V, bVI, bVII. I7, ii, IV, V, V7, and vi also begin -- IV, V, and V7 often immediately "looping back" to I. And again, there's still plenty of unrealized possibilities out there!

Comparative Harmony

Rodgers	<i>South Pacific: Bali Hai</i>	io	i	io	i	VII/F-3	bVI7
Pink Floyd	<i>Shine On You Crazy Diamond I</i>	i					
Spiritual	<i>Elijah Rock</i>	i	i2	iv6	V7	i	i2
Alburger	<i>Mice and Men: I Dreamsong I</i>	i	i2	bVI(-5)	i2add11	i	i2
Stravinsky	<i>Pulcinella: II</i>	i	i2	bVIadd2(-5)	III6	III6	V-3/IV-3
Beethoven	<i>Sonata 14 ("Moonlight"): I (Th 1)</i>	i	i2	bVI	bII6	V7	I64
Alburger	<i>Bald Soprano: XX I Can Buy</i>	i	iadd24	IV(-5)7	v(-3)add26		i
Alburger	<i>Bald Soprano: IV I'm the Maid</i>	i	i-5/bVII-3	i-5/bVI-3	v	iv(-3)7	III(-3)M7
Alburger	<i>Henry Miller: Overture</i>	i	i6	i64	bVI	i	i64
Pink Floyd	<i>Shine On You Crazy Diamond II</i>	i	i7	iadd6	i	i7	iadd6
Alburger	<i>Bald Soprano: The Fire</i>	i	isus4	v(-5)7	iadd2(-3)	bVI	VII
Prokofiev	<i>Peter: Wolf</i>	i	i64/i	bvio/i	i64/i	bvio/i	i64/i
Stravinsky	<i>Five Fingers: IV Lento</i>	i	I	i	I	i	I
Beethoven	<i>Sonata 14 ("Moonlight"): I (Th 2)</i>	i	I	bII2	iv	iv6	iv(add#4)
Alburger	<i>Henry Miller: Doctor Song</i>	i	bii	ii	biii	i	bii
Mozart	<i>Symphony No. 40: I</i>	i	ii02	V65	V7	i	vii043
Alburger	<i>Out on the Porch: When I Was 12</i>	i	ii	bIII	bII	I	II
Schubert	<i>Erl King</i>	i	ii(-5)65	II(-5)65	i64	V	i
Mozart	<i>Symphony No. 40: III</i>	i	II	II2	V6	II2	V6
Pink Floyd	<i>Shine On You Crazy Diamond IX</i>	i	biii	bvii	bvii2	iv	iv2
Bolivia	<i>El Condor Pasa</i>	i	bIII	i	bIII	i	VI
Lloyd Webber	<i>Jesus Christ: Heaven (Theme)</i>	i	bIII	i	IV	bVI	bVII
Lloyd Webber	<i>Jesus Christ: Heaven (Intro)</i>	i	bIII	IV	bIII	IV	i
Price	<i>House of the Rising Sun</i>	i	bIII	IV	bVI	i	bIII
Pink Floyd	<i>Time</i>	i	bIII	bVII	i	bIII	bVII
V. Williams	<i>At the Name of Jesus</i>	i	bIII6	bVII	i	bIII	i
V. Williams	<i>Symphony No. 7: I (Local)</i>	i	III	IV	III	v	VII
Weill	<i>Threepenny: Instead</i>	i	iv	i	iv	i	II7
Pink Floyd	<i>Shine On You Crazy Diamond II</i>	i	iv	i	v	i	v
Alburger	<i>Conference Room Technique</i>	i	iv	i	v	i	ii
Pink Floyd	<i>Shine On You Crazy Diamond IV</i>	i	iv	i	bVI	V	bVI
Shostakovich	<i>Piano Concerto No. 2: II (Piano)</i>	i	iv	v	i		
Beatles	<i>Michelle</i>	i	iv	VI	VII	VI	V
Kusik	<i>The Godfather (Speak Softly Love)</i>	i	iv6	i	i6	v	i
Brahms	<i>Symphony No. 4: I</i>	i	iv6	V/i(-3)5	i	bVI	III
Williams	<i>Star Wars: The Force</i>	i	ivadd6	V+7	i	V(add4)7	V7
Dvorak	<i>Symphony No. 9: IV</i>	i	ivadd6		i	III6	i
Mendelssohn	<i>Violin Concerto: I</i>	i	iv64	i	iv	iv64	iiho
Alburger	<i>Blake House: Love's Secret</i>	i	iv64	i7	iv64	bVI	iadd2
Bartok	<i>Children II: Dance</i>	i	iv64	iiho	i	iv64	iiho
Chopin	<i>Prelude in C Minor</i>	i	iv7	V	i	bVI	bii
Mandel	<i>Mash (Verse)</i>	i	iv7	bVII	bIII	i	iv7
Bernstein	<i>Candide: It Must Be So</i>	i	IV	i64	iv	i-3	IV
Albert	<i>Feelings</i>	i	IV	iv	bVII7	III	ii
Shostakovich	<i>Piano Concerto No. 2: II</i>	i	IV(-5)6	v	i	i-5	i64
Casella	<i>11 Children: Siciliana</i>	i	IV64	i	IV64	i	IV64
Rolling Stones	<i>Paint It Black</i>	i	IV64	i	IV64	i	bVII
Verdi	<i>Traviata: Ah, for se lui</i>	i	IV64	i	bVII65	III	V7
Popp	<i>Love Is Blue</i>	i	IV7	II	III	i	VI
Bartok	<i>For Children: Quasi Adagio</i>	i	IV9	i	IV9	i	IV9
Alburger	<i>Bald Soprano: Overture</i>	i	#iv(-7)9	iv(add4-5)/IV-5	v		Vadd24
Satie	<i>Gnossienne No. 1</i>	i	v	i	iv	i	iv
Alburger	<i>Death Catch</i>	i	v	v2			
Alburger	<i>Bald Soprano: XVIII Fire</i>	i	vsus4	v(-5)7	iisus4	bVI	bVII
Desmond	<i>Take Five</i>	i	v7	i	v7	i	v7
Mandel	<i>Mash (Chorus - Suicide Is Painless)</i>	i	v7	bVII7	III	i	v
C.P.E. Bach	<i>Solfegietta</i>	i	V	i	V	i	iv
Beethoven	<i>Symphony No. 5: I (Conclusion)</i>	i	V	i	V	i	V
Handel	<i>Suite No. 4, Vol 2: Sarabande</i>	i	V	bIII	bVII	ii	i
Led Zeppelin	<i>Stairway to Heaven</i>	i	V(add#4)6	III6	IV6	VIM7	
Beethoven	<i>Piano Sonata 14 ("Moonlight"):III</i>	i	V6	I2	iv6	bVI7	V
Rossini	<i>Barber of Seville: Overture (Th)</i>	i	V65	i	V	v-5	i
Purcell	<i>Dido and Aeneas: When I Am</i>	i	V65	I2	IV6	iv6	V7
Lai	<i>Love Story</i>	i	V7	i	IIIM7	IIIadd6	V7
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Beatles	<i>Come Together (Verse)</i>	i	V7	IV7	I	V7	IV7
Sherman	<i>Mary Poppins: Chim Chim Cher-ee</i>	i	V+	i7	IV	iv	i
Williams	<i>Star Wars: Darth Vader</i>	i	bvi	i	bvi	i	bvi
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Beatles	<i>Eleanor Rigby</i>	i	bVIadd6	i	bVI	i(-5)7	#vio
Mancini	<i>Pink Panther</i>	i	bVI7	i	bII7	i	bVI7
Alburger	<i>Out on the Porch: You Appeared</i>	i	bVI7	i	bVII	i	bVII

Pink Floyd	<i>Welcome to the Machine (Verse)</i>	i	bVI7	i	bVI7	iv	i
Wallace	<i>Alice Wonder: A-E-I-O-U (Cater)</i>	i	bVI7	i	bVI9	V	bVI7
Weill	<i>Threepenny: Pirate Jenny</i>	i	VI(sus6)7	bVI7	bVIadd6		
England	<i>Scarborough Fair</i>	i	bVII	i	bIII	i	bIII
Stevens	<i>Hawaii Five-O</i>	i	bVII	i	bIII	I	bVII
Simon	<i>Sound of Silence</i>	i	bVII	i	bIII64	VI	III
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Schwartz/Wyle	<i>Gilligan's Island</i>	i	bVII	i	bVII	i	bVII
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Williams	<i>Star Wars: Cantina Band</i>	i	bVII	bIII	i	IV	IV7
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Led Zeppelin	<i>Stairway to Heaven</i>	i	VII+add#2	III6	IV6	VIM7	
Pink Floyd	<i>Breathe</i>	iadd2	IV	iadd2	IV	iadd2	IV
Alburger	<i>Bald Soprano: IV Lizabeth Found</i>	iadd2	VIM9	ivadd26	vaddb2#4(-3)		iadd2
Weill	<i>Threepenny: Cannon Song</i>	iadd2#4(-3)		iv(-3add4)7		iadd2#4(-3)	
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Pink Floyd	<i>Money</i>	i7	IV2	i7	IV2	i7	IV2
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Pink Floyd	<i>Eclipse</i>	I	I2	bVIM7	V7sus4	V7	I
Ives	<i>Variations on America (Theme)</i>	I	Iadd2	V	iv	V	
Kramer	<i>No Man Is an Island</i>	I	IM2	vi	vi2	IV	I
Young	<i>Around the World in 80 Days</i>	I	IM43	Iadd6	IM43	I	biiio
Beethoven	<i>Symphony No. 3</i>	I	I6	I	I64	I	I6
Schmidt/Jones	<i>Fantasticks: Try to Remember</i>	I	I6	ii6	IV7	I	I6
Alburger	<i>Twelve Fingers: Sonata trans</i>	I	I6	II(-5)7	V		
Handel	<i>Messiah: Hallelujah</i>	I	I6	IV	I	I6	IV
Gershwin	<i>S'Wonderful S'Marvelous</i>	I	Iadd6	I	Iadd6	VI6	bviiio
Herman	<i>Mame: Mame</i>	I	Iadd6	IM7	#io	ii7	V7
Gershwin	<i>I Got Rhythm</i>	I	Iadd6	ii7	V7	Iadd6	viiio
Prokofiev	<i>Peter: Peter</i>	I	I64	I	I64	bVI	bVI64
American	<i>Amazing Grace</i>	I	I64	vi	IV	I	I64
Bernstein	<i>Candide: Paris Waltz</i>	I	I64	ii7	V7	I	I64
Beatles	<i>Norwegian Wood</i>	I	I7	I	I7	i	IV
Ball	<i>When Irish Eyes Are Smiling</i>	I	I7	IV	I	IV	VII7
Beatles	<i>Dear Prudence</i>	I	I7	IVM43	ivM43	I	I7
Charlap	<i>Peter Pan: I'm Flying</i>	I	IM7	Iadd6	I	ii7	IM7
Harrison	<i>Something</i>	I	IM7	I7	IV	II	II7
Bacharach	<i>Raindrops Keep Fallin' On</i>	I	IM7	I7	VI	iii7	VII7
Stravinsky	<i>Pulcinella</i>	I	IM2	vi(add4)	I(add6)M7	V/I-3-5	

Rimsky-Korsa	<i>Scheherazade</i>	I	I+	vi	II7	iiho	vi
Jolson	<i>California Here I Come</i>	I	I+6	ii6	V43	V	
Disney	<i>Cinderella: Work Song</i>	I	biio	ii7	V	ii7	V
Willson	<i>Music Man: Lida Rose</i>	I	biio	IV64	IV7	VII/IV(-3-5)	
Alburger	<i>Mice and Men: I Walksong II</i>	I	bii	VII	i	I	bii
Ager	<i>Ain't She Sweet</i>	I	biiaadd6	ii7	V7	I	biiaadd6
Verdi	<i>Aida: Mighty Ftha</i>	I	bII65	I	bII65	I	bVII
Alburger	<i>Mice and Men: I Threatsong I</i>	I	bII	II	bIII	III	IV
Alburger	<i>Street Songs: Extension Chords</i>	I	bII	II	bIII	III	IV
Alburger	<i>12 Fingers: March</i>	I	iioM2	II/bIII-35	bvioM7	iii/bvii-35	IV
Bernstein	<i>Mass: Simple Song (Intro)</i>	I	ii	bIII	ii		
Starer	<i>Sketches: Bright Orange</i>	I	ii	iii	ii	I	ii
Withers	<i>Lean On Me</i>	I	ii	iii	IV	iii	ii
Bernstein	<i>Mass: Simple Song (Vocals)</i>	I	ii	iii	IV	V	vi
Debussy	<i>Preludes: Sunken Cathedral (Th)</i>	I	ii	V	IV	iii	ii
Handel	<i>Xerxes: Largo</i>	I	ii(add46-5)	V43	viiho65	I	
Alburger	<i>Bald Soprano: III Here's Some</i>	I	ii(-5)7	v(-5)65	I	ii(-5)7	v(-5)65
Alburger	<i>Bald Soprano: III Here's Some</i>	I	ii(-5)	bVII(-3)add6			
Beatles	<i>Goodnight</i>	I	ii7	IM7	IV	vi2	V65
Kander	<i>New York, New York</i>	I	ii7	V7	ii7	V7	I
Westendorf	<i>I'll Take You Home Again Kath</i>	I	ii7	biio	I6	IV7	I
Rodgers	<i>Sound of Music: Climb Every</i>	I	II	V	v7	I	IVM7
Williams	<i>Superman: Can You Read Mind</i>	I	II2	II7	V(add4)7	V7	I
Gershwin	<i>Porgy: Porgy's Entrance</i>	I	II	III	IV	I	II
Williams	<i>Star Wars: Yoda</i>	I	II(-5)7	I	II7	I	II7
Beatles	<i>Sgt. Peppers Lonely Hearts (Verse)</i>	I	II7	IV	I	II7	IV
Joplin	<i>The Entertainer</i>	I	II7	IV	I6	I64	V7
Backer-Green	<i>I'd Like to Teach the World (Ch)</i>	I	II7	V	IV	I	V7
Backer-Green	<i>I'd Like to Teach the World (V)</i>	I	II7	V	IV	V7	I
Lloyd Webber	<i>Jesus Christ: King Herod's Song</i>	I	II7	Vsus6	V	I	II7
Kahn-Fiorito	<i>Toot Toot Tootsie (Goodbye)</i>	I	II7	V7	Iadd2	IV7	I
Beatles	<i>Maxwell's Silver Hammer (Ch)</i>	I	II7	V7	ii	V	I
Taylor	<i>Down by the Old Mill Stream</i>	I	biio7	II7	iii6	II7	V
Bernstein	<i>Mass: In Nomine Patri</i>	I	bIII	IV	I	ii	i9
Bowie	<i>Space Oddity (Intro)</i>	I	iii	I	iii	vi	vi7
Herman	<i>Hello Dolly: Hello Dolly</i>	I	iii	IM65	I dim6(add M7)		ii7
Debussy	<i>Clair de Lune</i>	I	iii	bIII6	I	ii	bIII6
Yarrow-Lipton	<i>Puff the Magic Dragon</i>	I	iii	IV	I	IV	I
Puccini	<i>La Boheme: II Musetta's Waltz</i>	I	iii	IV	ii	V(-3)11	V43
Springfield	<i>Georgy Girl</i>	I	I	iii	IV	V	I
Bowie	<i>Ziggy Stardust (Verse)</i>	I	iii	IV	V	I	vi
Strouse	<i>Bye Bye Birdie</i>	I	iii	IV	V	I	iiho43
Alburger	<i>Out on the Porch: End the Beguine</i>	I	iii	vi-3	ii65	i	ii65
Menotti	<i>Amahl: March</i>	I	iii6	I	bIII	vi	bIII
Simon	<i>Bridge Over Troubled Water (Intr)</i>	I	iii6	IV	vii64	#iio65	vi2
Beatles	<i>A Day in the Life</i>	I	iii64	vi	IV	vi64	ii
Strouse	<i>Bye Bye Birdie: Put On a Happy</i>	I	iii7	VI9	ii7	V9	ii7
Bartok	<i>Bluebeard: Grand Theme</i>	I	III	II	I	III	II
Bowie	<i>Rock 'N' Roll Suicide</i>	I	III	IV	V	vi	V
Menotti	<i>Amahl: Prelude</i>	I	III	vi	vii	VII64	bIII
Johnson	<i>Charleston</i>	I	III43	VI7	II7	V7	ii7
Beatles	<i>Sgt. Pepper's (Chorus)</i>	I	IIIadd6	ii7	i7	IV7	I
Williams	<i>Star Wars: Princess Leia</i>	I	iv64	I	iv64	bII	II
Weill	<i>Threepenny: Solomon Song</i>	I	iv64	I	VI6	ii	viiio
Sherman	<i>Mary Poppins: Feed the Birds (Ch)</i>	I	IV	I	IV	I	II7
Beatles	<i>Lady Madonna</i>	I	IV	I	IV	I	IV
Lloyd Webber	<i>Jesus Christ: I Don't Know How</i>	I	IV	I	IV	I	IV
Seeger	<i>Turn! Turn! Turn!</i>	I	IV	I	IV	I	IV6
Simon	<i>Cecilia</i>	I	IV	I	IV	I	V
Williams	<i>Star Wars: Main Title</i>	I	IV	I	IV	I	bVII
Barry	<i>Born Free</i>	I	IV	I	IV	iii	ii7
Rolling Stones	<i>Satisfaction (Verse)</i>	I	IV	I	IV	V	II7
Beatles	<i>Back in the U.S.S.R. (Bridge)</i>	I	IV	I	IV	vi64	i6
Gruber	<i>Silent Night</i>	I	IV	I	V	I	V
P.D.Q. Bach	<i>My Bonnie Lass She Smelleth</i>	I	IV	I	V	ii	VI
U.S.A.	<i>Red Rlver Valley</i>	I	IV	I	V7	I	I7
Beatles	<i>Day Tripper</i>	I	IV	I	V7	IV	III7
J.S. Bach	<i>Cantata 147 (Herz): Jesu Joy(Intr)</i>	I	IV	I6	vi	ii	I6
Beatles	<i>Back in the U.S.S.R.(Verse)</i>	I	IV	bIIIadd6	IV	I	IV
Beatles	<i>Hey Jude</i>	I	IV	IV7	IV(sus4)7	IV7	I
Bernstein	<i>West Side Story: America</i>	I	IV	V	i7	bVII	bVI
Beatles	<i>Lucy in the Sky (Chorus)</i>	I	IV	V	I	IV	V
Pink Floyd	<i>Wish You Were Here</i>	I	IV	V	ii	I	V
R. Berry	<i>Louie, Louie</i>	I	IV	V	IV	I	
Lloyd Webber	<i>Jesus Christ: Jesus Christ</i>	I	IV	bVII	IV	I	IV
Stravinsky	<i>Firebird: Finale (Begin)</i>	I	IV(add2)6	I	ii6		
Gershwin	<i>Porgy: Ain't</i>	I	IVaddb3	I	IVaddb3	I	IVaddb3

Brahms	<i>Variations on Haydn</i>	I	IV-5	I	V	vi	ii6
Brahms	<i>German Requiem: How Lovely</i>	I	IV6	I	iv	vii0	I
U.S.A.	<i>When the Saints Go Marching</i>	I	IV6	I	IV6	V	II
Bizet	<i>Agnus Dei</i>	I	IV6	I64	IV	I6	iii6
Bernstein	<i>West Side Story: One Hand</i>	I	IV6	V6	I	vi	iii
Beatles	<i>Mother Nature's Son</i>	I	IV64	I	IV	V	vi
Simon	<i>Bridge Over Troubled (Verse)</i>	I	IV64	I	IV	bVII64	IV
Alburger	<i>Missa The a Deux: Benedictus</i>	I	IV64	I	IV64	I+M7	17
Clementi	<i>Sonatina No. 3: I</i>	I	IV64	I	V7	iii(-5)6	vi
Beethoven	<i>Violin Concerto: I</i>	I	IV64	V/I-3	I	ii6	I6
Williams	<i>Raiders of the Lost Ark</i>	I	IV64	V9/I(-35)	I	bII	IV(-3)
Alburger	<i>Bald Soprano: I There It's 9:00</i>	I	IV64	bVII	I	vi	IVadd6
Pink Floyd	<i>Brain Damage</i>	I	IVM7	I	IV7	I	II2
Nichols	<i>We've Only Just Begun</i>	I	IVM7	iii7	vi7	vi9	ii9
Prokofiev	<i>Peter: The Cat</i>	I	IVM7	#ivho7	Vadd24	I	IVM7
Willson	<i>Music Man: Gary Indiana</i>	I	IV9	I	IV	I	II7
Bartok	<i>For Children: Quasi Adagio</i>	I	IV9	I	IV9	I	IV9
Gershwin	<i>Embraceable You</i>	I	#ivo2	V7	ii11	bVIIadd6	
Donaldson	<i>Carolina in the Morning</i>	I	vo64	V7	ii	V7	io6
Beatles	<i>She's Leaving Home</i>	I	v	ii7	vi7	ii7	V11
Clementi	<i>Sonatina No. 1: I</i>	I	V	I	#IV(-3)ho7	V	V
Haydn	<i>Creation: Heavens Are Telling</i>	I	V	I	IV	ii	V
Mendelssohn	<i>Symphony No. 4: I</i>	I	V	I	IV6	V65	I
Bock	<i>Fiddler on the Roof: Rich Man</i>	I	V	i	#IVo	V7	I
Wagner	<i>Lohengrin: Wedding March</i>	I	V	I			
Lloyd Webber	<i>Jesus Christ: Hosanna</i>	I	V	I	bIII	bVI	bvi
Beatles	<i>Yellow Submarine (Chorus)</i>	I	V	I	V	I	
Bernstein	<i>Candide: Oh, Happy We</i>	I	V	I	V	I	iii
Rossini	<i>William Tell: Overture</i>	I	V	I	V	I	V
Verdi	<i>Aida: Celeste Aida</i>	I	V	I	V	IV	III
J.S. Bach	<i>Cantata No. 140: VII</i>	I	V	I6	V6	vi7	II
Guthrie	<i>This Land Is Your Land</i>	I	V	I7	IV	V7	I
Beatles	<i>Nowhere Man</i>	I	V	IV	I	IV	iv
Bowie	<i>Ziggy Stardust (Intro)</i>	I	V	IV	I6	I/V1-5	I
Lloyd Webber	<i>Jesus Christ: Last Supper</i>	I	V	vi	I64	IV	I(sus4)6
Pachelbel	<i>Canon in D</i>	I	V	vi	iii	IV	I
Bourgeois	<i>Old Hundredth</i>	I	V	vi	iii	vi	V
Beatles	<i>Let It Be</i>	I	V	vi	V	IVM7	IVadd6
Stravinsky	<i>Pulcinella: Finale</i>	I	V(add24)7	IV(add246)		I65	
Malotte	<i>The Lord's Prayer</i>	I	V/I-3	Ib	IV7	V	I6
Mahler	<i>Symphony No. 4: IV</i>	I	V(-3)7/I	I	V/I	V(-3)7/I	I
Mozart	<i>Piano Sonata in C Major</i>	I	V43	I	IV64	I	V65
Joplin	<i>Maple Leaf Rag</i>	I	V43	I	V43	bII	I
Stravinsky	<i>Pulcinella: VI Gavotta</i>	I	V43	I65	I6	I	IVadd2
Bernstein	<i>Candide: Bon Voyage</i>	I	V43	V65	I	v43	v65
Alburger	<i>Henry Miller: I Wrote This Today</i>	I	V(sus4)65	iiiho2	I64	I	V(sus4)65
Saint-Saens	<i>Carnival Animals: Elephant</i>	I	V9(sus4)7	V	I	vi	II
Beethoven	<i>Symphony No. 7: I (Intro)</i>	I	V6	I7	IV6	bVII7	bIII
Handel	<i>Messiah: And the Glory</i>	I	V6	V	I	IV	ii
Beatles	<i>All You Need Is Love(Intro)</i>	I	V6	vi	I	V6	vi
Beethoven	<i>Sonata in C("Wald"): I</i>	I	V6	bVII	IV6	bIV	V(-3)7
Alburger	<i>Bald Soprano: XIX That Reminds</i>	I	V64	I6	II6	III6	#IV6
Rodgers	<i>Sound Music: Edelweiss</i>	I	V65	I	IV	I	vi7
Beethoven	<i>Symphony No. 7: I (Theme 1)</i>	I	V65/I-3	I	I6	V(-3)43	I
Wagner	<i>Lohengrin: Wedding March</i>	I	V7	I			
Beatles	<i>When I'm Sixty-Four</i>	I	V7	I	I7	IV	bVI2
Seeger	<i>If I Had a Hammer</i>	I	V7	I	I7	V7	I
Haydn	<i>Symphony No. 94 ("Surprise"): II</i>	I	V7	I	II	V(-35)	I
Rodgers	<i>South Pacific: Some Enchanted</i>	I	V7	I	III+	IVM7	IVadd6
Beatles	<i>Bungalow Bill</i>	I	V7	I	iv	I	iv
Mouret	<i>The Masterpiece</i>	I	V7	I	IV	I	V
Rodgers	<i>Sound of Music: Edelweiss</i>	I	V7	I	IV	I	vi7
Beethoven	<i>Sonata in G, Op. 49, No. 2: II</i>	I	V7	I	V	I	V7
Harline	<i>Pinocchio: Give a Little Whistle</i>	I	V7	I	V7	I	io7
Woods	<i>When the Red Red Robin</i>	I	V7	I	V7	I	I7
Beethoven	<i>Symphony No. 5: IV</i>	I	V7	I	V7	I	V7
Harline	<i>Pinocchio: Hi-Diddle-Dee-Dee</i>	I	V7	I	V7	I	V7
Verdi	<i>Aida: Trumphal March</i>	I	V7	I	V7	I	V7
Ward	<i>The Band Played On</i>	I	V7	I	V7	I7	IV
Rodgers	<i>Sound of Music: Do-Re-Mi</i>	I	V7	V9	V7	I	V9
Livingst/Evans	<i>Mr. Ed</i>	I	V7	V9	V7	I	V9
Lloyd Webber	<i>Jesus Christ: Everything's (V)</i>	I	V7	vi	IV	V7	I
Beatles	<i>I Want to Hold Your Hand</i>	I	V7	vi	iii	I	V7
Willson	<i>Music Man: Wells Fargo Wagon</i>	I	V7/I(-35)	I	V7/I(-35)	IVadd6	I
Ager	<i>Happy Days Are Here Again</i>	I	V+	I	iii	I	V+
Arlen	<i>It's Only a Paper Moon</i>	I	bvi2	ii7	V7	V(sus4)43	V9
Beatles	<i>Honey Pie</i>	I	bVI	VI	II7	V	I

Courage	<i>Star Trek</i>	I	bVI3	I	bIII(+5)7	IIadd6	
V. Williams	<i>Wasps: Kitchen (Marcia)</i>	I	vi	I	vi	I	vi
U.S.A.	<i>Oh Shenandoah</i>	I	vi	I	vi	IV	ii
Simon	<i>Mrs. Robinson</i>	I	vi	I	vi	V7	I
J.S. Bach	<i>A Mighty Fortress</i>	I	vi	I	vii06	I	II
Herman	<i>Hello Dolly: Hello Dolly</i>	I	vi	IM7	Io6	ii7	V7
Mahler	<i>Symphony No. 2: V (Great Call)</i>	I	vi	I6	iii-3	iii6	I
Beethoven	<i>Symphony No. 1: III (Trio)</i>	I	vi	ii	V7	I	V7
Miller/Jackson	<i>Peace on Earth</i>	I	vi	ii7	V7	I	IV
J.S. Bach	<i>Brandenburg Concerto No. 3: I</i>	I	vi	II	V		
Tchaikovsky	<i>Nutcracker: March</i>	I	vi	iii	I	vi	I
Arlen	<i>Wizard of Oz: Over Rainbow</i>	I	vi	iii	I7	IV	IVM7
Bowie	<i>Starman (Chorus)</i>	I	vi	iii	V64	V	I
Mancini	<i>Moon River</i>	I	vi	IV	I	IV	I
Bernstein	<i>Chichester Psalms: II</i>	I	vi	IV	II(sus4)m9		
Lloyd Webber	<i>Cats: Memory</i>	I	vi	IV	iii	ii7	vi7
Ives	<i>Son 2 (Con): Alcotts</i>	I	vi	IV	V	I	IV
Police	<i>Every Breath You Take</i>	I	vi	IV	Vsus4	vi	Vsus4
Beatles	<i>Happiness Is a Warm (Chorus)</i>	I	vi	IV	V7	I	vi
Simon	<i>The Boxer</i>	I	vi	V	I	vi	V
Weill	<i>Threepenny: Sexual Dependency</i>	I	vi	VI7	ii	v	VI7
Debussy	<i>Arabesque No. 1 (Theme)</i>	I	vi6	I	vi6	ii7	vi64
Pink Floyd	<i>Us and Them</i>	I	vi6	iM7	IV64	I	vi6
Vivaldi	<i>Gloria: I (Ritornello)</i>	I	vi6	viih07	V6	IV6	V7
Mendelssohn	<i>Elijah: He Watching Over Israel</i>	I	vi65	ii2	V43/I-3	I	V
Beatles	<i>Julia</i>	I	vi7	v	v7	VI7	IV9
Bowie	<i>Suffragette City</i>	I	VI	I	VI	VII	I
Shostakovich	<i>Piano Concerto No. 2: I</i>	I	VI	bII	bIII	IV	VI
Beethoven	<i>Symphony No. 1: I (Th 1)</i>	I	VI7	ii	ii02	V65	V
Beatles	<i>Maxwell's Silver Hammer(Verse)</i>	I	VI7	ii	V7	I	V
Burke	<i>Tip-Toe Thru' the Tulips</i>	I	VI7	ii	V(5+7)	I	III7
Harline	<i>Pinocchio: Hi Diddle-Dee</i>	I	VI+	VI7	ii	ii7	V7
Alburger	<i>Mice and Men: III Whit</i>	I	bVII	I	bVII	V	bVII
Rolling Stones	<i>Satisfaction (Riff)</i>	I	bVII	IV	I	bVII	I
Bernstein	<i>Candide: Life Is Absolute Perfect</i>	I	bVII	vii0	I	V43	VI
Bernstein	<i>Mass: Kyrie</i>	I	bVII2	I	bVII2	I	bVII2
Bernstein	<i>Candide: What's the Use?</i>	I	bVII6	I6	IV-5	bIII6	V64
Prokofiev	<i>Symphony No. 1: III</i>	I	bVII6	V16	III(-3)7	vii	III
Alburger	<i>Flying Out the Mouth: New Jeru</i>	I	bVII7	bIII	bVII7	bIII	I
Puccini	<i>La Boheme: II Introduction</i>	I	vii0	vi	V	vi	vii0
Verdi	<i>Aida: Act III oboe</i>	I	vii0	vi	vii0	vi	vii0
Alburger	<i>Twelve Fingers: Theme & V</i>	I	vii	I	vii	vi	V
Beatles	<i>Yesterday</i>	I	vii7	III7	vi	vi2	IV
Barry	<i>Midnight Cowboy</i>	I	VII	I	VII	I	VII
Charlap	<i>Peter Pan: I've Gotta Crow</i>	I	VII7	I	iii	VI	ii7
Alburger	<i>Mice and Men: I Angersong</i>	I/i	I7	I/i	I7	I/i	
Copland	<i>Billy the Kid: Celebration</i>	I/bII					
Stravinsky	<i>Petrushka: Chez Petrushka</i>	I/#IV6					
Ives	<i>Variations on America: Interlude</i>	I/bVI					
Leigh	<i>Man of La Mancha: Impossible</i>	Iadd2	I	Iadd2	I	VIadd2	VI
Debussy	<i>Children's Corner: Golliwog</i>	Iadd2	I(-37)13	Iadd2			
Bernstein	<i>West Side Story</i>	Iadd2	II2	Iadd2	II2	Iadd2	vi7
Bernstein	<i>Candide: My Love</i>	Iadd2	IIadd2	Iadd2	IIadd2	Iadd2	IIadd2
Stravinsky	<i>Five Fingers: Vivo</i>	Iadd2	IV				
Bread	<i>If (Verse)</i>	Iadd2	V(add6)6	v(add6)6	IV(add26)6		I6
Bread	<i>If (Intro)</i>	Iadd2	V(add6)6	v(add6)6	IV(add26)6		iv(add26)6
Stravinsky	<i>Histoire: Tunes by the Brook</i>	I(add2)-3	II-5	ii-5			
Rodgers	<i>Sound of Music: Title</i>	Iadd26	VII/i	Iadd26	IV	V7	
Debussy	<i>Preludes: Sunken Cathedral</i>	I-3	I(-3)64	ii(-3)64	vi(-3)64	I(-3)64	ii(-3)64
Waters	<i>Hoochie Coochie Man</i>	I-3	IVadd6	Iadd6	Vadd6	IVadd6	Iadd6
Stravinsky	<i>Requiem Canticles: Prelude</i>	I-3	V(-3-5)7	V(-3sus6)7			
Police	<i>King of Pain</i>	I(-3)7	bVII-3	I(-3)7	bVII-3	I(-3)7	bVII-3
Alburger	<i>Bald Soprano: Overture (Theme 2)</i>	I(add4)	I6	v	V(add26)	V7	V(add26)
Bernstein	<i>Candide: Best of All Possible</i>	Isus4	ii(add4-5)7I(add4)6	iiadd4	V7		
Bernstein	<i>West Side Story: Cool</i>	Iadd#4	I7m9	VI7	I9	IVadd4	IV7m9
Bernstein	<i>West Side Story: Maria</i>	Iadd#4	VM7	Iadd#4	V	ii7	I(add#4)M7
Cage	<i>Suite for Toy Piano: IV</i>	Iadd346(-5)		viiadd26(-5)		IIadd24	Iadd26(-5)
Schoenberg	<i>Six Lit Piano: II</i>	I-5	iv-5	I-5	iv-5	bII-5	II-5
Stravinsky	<i>Histoire: Royal March</i>	I-5	vii-5	I-5	vii-5	I-5	I
Debussy	<i>Claire de Lune</i>	I6	ivo	vi43	iii7	vi43	ii7
Ireland	<i>Be Thou My Vision (Slane)</i>	I6	IV	I6	ii	V6	vi6
Mussorgsky	<i>Pictures at an Exhibition: Great G</i>	I6	IV64	I	vi	IV6	I(-35)
Beethoven	<i>Piano Sonata ("Moonlight"): II</i>	I6	V64	iiio	IV6	vi6	V64
Stravinsky	<i>Histoire: March</i>	Iadd6					
Alburger	<i>Henry Miller: Useful Song</i>	Iadd6	IM7	vi	Iadd6	V	bVI(add#4)+
Sept	<i>Don't Sit Under the Apple Tree</i>	Iadd6	bio	ii7	V11	V9	I
Weill	<i>Threepenny: Moritat Mack Knife</i>	Iadd6	ii7/I-3	V9	Iadd6	viadd6	vi

Weill	<i>Threepenny: Useless Song</i>	Iadd6	V	vi	Iadd6	vo	ivadd6
Alburger	<i>Henry Miller: Suicide Song</i>	Iadd6	v9	iim7/bVI	iim9	ib	v9
Weill	<i>September Song</i>	Iadd6	bVI6	I	II43	ivadd6	V7
Ager	<i>Ain't She Sweet</i>	Iadd6	bVI7	V7	I	bVI7	V7
Alburger	<i>Bald Soprano: Overture (Theme 1)</i>	Iadd6	bVII(add6)M7		bVI+(add6)M7		iaddb6
Alburger	<i>Mice and Men: III Tartsong II</i>	Iadd6	VII(sus4)7	Iadd6	VII(sus4)7	Iadd6	VII(sus4)7
Bernstein	<i>Candide: Glitter and Be Gay</i>	I64	biio	V(-3)7	I64	biio	V(-3)7
Alburger	<i>Henry Miller: June's Song</i>	I(add6)M7		IV(add24)M7		I(add6)M7	
Stravinsky	<i>Histoire: Music to Scene 2</i>	I(sus6)M7	V-5				
Beatles	<i>Helter Skelter</i>	I7	Iadd6	iv7	bVII9	bIII	I
Simon	<i>Bridge Over Troubled (Chorus)</i>	I7	I(add2)2	IV	#ii65	I64	III(add4)7
Alburger	<i>Passion: Where Would You Have</i>	I7	bVIadd2(+5)		I65		
Beatles	<i>Yer Blues</i>	I7	IV	I7	bIII	V	V7
Beethoven	<i>Symphony No. 1: I (Intro)</i>	I7	IV	V7	vi	II7	V
Stravinsky	<i>Petrushka</i>	I7	IVadd6	I65	IVadd6	I65	IVadd6
Alburger	<i>Out on the Porch: Family Myth</i>	I7	IV7	I7	V7	V17	I7
Hefti	<i>Batman</i>	I7	IV7	I7	V7	V17	I7
Bern/Pink/Case	<i>Sweet Georgia Brown (Local)</i>	I7	IV7	bVII7	bVII(5+)7	bVI	bVII7
Stravinsky	<i>Rite of Spring: Dance of Youths</i>	I7/bII					
Police	<i>Mother</i>	I7m9	IV7m9	I7m9	V7m9	I7m9	IV7m9
Schwartz	<i>Godspell</i>	IM7	ii2	IM7	ii2	IVM7	iii
Alburger	<i>Mice and Men: III Geo & Slim</i>	IM7	II7	iii7	#IV7	I7	II7
Chicago	<i>Colour My World</i>	IM7	iii	IV	VII9	bIIIM7	VIIIM7
Bowie	<i>Fame</i>	I9	IV9	I9	IV9	I9	i
Alburger	<i>Henry Miller: Egypt</i>	IM9	bIIM7/VII9(-3-7)		IM9	bIIM7/VII9(-3-7)	
Alburger	<i>Bald Soprano</i>	IM9	Vadd2	IM9	VM9	IM9	VM9
Pink Floyd	<i>Great Gig in the Sky</i>	bii	IVadd#4	I	IV6	vi7	ii9
Green	<i>Body and Soul</i>	ii	V(sus4)7	V7	I	V(5+)7	I
Beatles	<i>And I Love Her</i>	ii	vi	ii	vi	ii	vi
Bricusse	<i>Doctor Doolittle: Talk to the Ani</i>	bVII	V	IV	bvii	V	
Borodin	<i>Polovetian Dance</i>	ii2	vio6/I-3-5	I	ii2	I	
Alburger	<i>Out on the Porch: Creole Banjo</i>	ii6	VII6	ii6	VII6	II6	VII6
Youmans	<i>Tea for Two</i>	ii7	V7	ii7	V7	IM7	Iadd6
Alburger	<i>Henry Miller: Idea Song</i>	II-3/iaddb	2	III-3/ivaddb2		II-3/iaddb2	
Menotti	<i>Amahl: From Far Away</i>	bIII	i	bIII	i	bIII	i
Reich	<i>Tehillim</i>	bIII(sus6)7	i(add4)7				
Warren	<i>Jeepers Creepers</i>	iii6	V7	iii65	Iadd6	V7	V9
Stravinsky	<i>Firebird: Finale (Molto Pes)</i>	iii64	IV6	I64	ii64	ii6	iv64
Bernstein	<i>Candide: I Am Easily Assimil (Ch)</i>	iv	V7	i	iv	V7	i
Bernstein	<i>Candide: I Am Easily Assimil (V)</i>	iv7	i	iv7	I	vi	II7
Sherman	<i>Mary Poppins: Let's Go Fly (Ch)</i>	IV	I	biiio	V7	ii7	V7
Sherman	<i>Mary Poppins: I Love to Laugh</i>	IV	I	IV	vi	IV	I
Harrison	<i>Something (Tag)</i>	IV	III	V	VI	IV	III
Doors	<i>Light My Fire (Chorus)</i>	IV	V	I	IV	V	I
Starer	<i>Sketches: Shades of Blue</i>	IV(-3)7	V(addb6)	vi	VII(addb6)I		iisus4
Lewis-Rose	<i>Blueberry Hill</i>	IVadd6	Iadd6	V7	Iadd6	IVadd6	Iadd6
Satie	<i>Gymnopedie No. 1</i>	IVM7	IM7	IVM7	IM7	IVM7	IM7
Alburger	<i>Bald Soprano: Headcold</i>	IVM9	Iadd2	IVM9	IM9	IVM9	IM9
Bacharach	<i>What the World Needs Now</i>	v7	i7	v7	i7	V1add6	VI
Stravinsky	<i>Petrushka: Russian Dance</i>	V(add2)7	Iadd6	V(add2)7	Iadd6		
Beethoven	<i>Bagatelle: "Für Elise"</i>	V(-3)7	i	V	i	V(-3)7	i
Bernstein	<i>West Side Story: Somewhere</i>	V6	V7	I7	IV	ii7	V65
Hupfeld	<i>As Time Goes By</i>	V(add6)7	ii7	V7	v	V7	
Alburger	<i>Henry Miller: June's Song</i>	V(add6)M7		IV(add24)M7		I(add6)M7	
Gershwin	<i>Strike Up the Band</i>	V7	I	Iadd6	I	biio7	V7
Sherman	<i>Mary Poppins: Let's Go Fly (V)</i>	V7	I	IM7	Iadd6	I+	I
Willson	<i>Music Man: Til There Was You</i>	V7	I	biio	ii7	ivadd6	I
Willson	<i>Music Man: 76 Trombones</i>	V7	I	bIIIo7	V7	biio7	V7
Willson	<i>Music Man: Goodnight My Some</i>	V7	I	iii7	biio7	V7	IV
Chopin	<i>Prelude in A Major</i>	V7	I	V	I	V7	I
W.A. Mozart	<i>Symphony No. 41: III Trio</i>	V7	I	V65	I	V	V7
Porter	<i>Anything Goes</i>	V7	I	vi7	I	vi	I7
Bart	<i>Oliver: As Long As He Needs Me</i>	IM7	Iadd6	IM7	Iadd6	IM7	
Bernstein	<i>West Side Story: I Feel Pretty</i>	V+	I	V+	I	V+	I
Bart	<i>Oliver: Consider Yourself</i>	V+7	I	V7	I	#io	ii7
V. Williams	<i>Symphony No. 7: I (Revealed)</i>	bvi	I	bII	I	iii	V
Poulenc	<i>Double Piano Concerto: II (Th 2)</i>	bVI(-5)2	IV/V-35	v(-5)7	bIII6	iv(-5)/V35	
Bolivia	<i>El Condor Pasa (Alt Int)</i>	vi	I	vi	I	vi	IV
Alburger	<i>Bald Soprano: XVI What Is It</i>	vi	I64	IV6	I64add6	IV	I6
Howard	<i>Fly Me to the Moon</i>	vi	ii7	V7	IM7	I7	IV
Beatles	<i>She Loves You</i>	vi	II7	IV	I	vi	iii
Beatles	<i>Come Together (Chorus)</i>	vi	IV	V(add4)7	i		
Mussorgsky	<i>Pictures: Promenade</i>	vi	V6	vi	V	iii	V
Alburger	<i>Bald Soprano: VII How Do You</i>	vi	VII	I	vi65	IVadd6	Vadd26
Prince	<i>Take Me With You (Chorus)</i>	vim7	VII-3add6	9Vadd6	I		
Thomas	<i>Spinning Wheel</i>	VI7	II7	V7	I	VI7	II7
Bern/Pink/Case	<i>Sweet Georgia Brown (Actual)</i>	VI7	II7	V7	V(5+)7	I	V7

Chronicle

July 4

Alban Berg's *Lulu*. National Theater, Munich, Germany. "[David Aldan] has reset it in a nightmarish corner of American suburbia in or around the 1950's" [Jeremy Eichler, *The New York Times*, 7/7/04].

The Bernstein Beat, with the Orchestra of St. Luke's. Caramoor, NY.

July 7

Conductors Institute. Harold Farberman's opera *The Song of Eddie*. Bard College, Annandale-on-Hudson, NY.

July 9

Kurt Masur, with Wynton Marsalis, conducts the Boston Symphony and the Lincoln Center Jazz Orchestra, in Marsalis's *All Rise*, opening the Tanglewood Festival. Lenox, MA. "*All Rise*, written for combined jazz and classical orchestras . . . had its premiere at the New York Philharmonic in 1999. It's great when an orchestra commissions an evening-length work, rather than a 10-minute one, from a living composer [how can you commission one from a dead one? - ed.]. It's great when the people who first championed the piece continue to support and perform it after its premiere . . . And it's great to see symphony orchestras trying to reach out and open themselves up to other traditions. . . . But works of art are also measured by their content. And for all the great, evident aspirations . . . it was (like so many state encounters) a rather one-sided discussion. When the jazz orchestra had a chance to show its stuff -- as it did for long stretches, particularly in the last 4 of the work's 12 movements -- the piece came alive. But when the regular orchestra and chorus entered the picture, they did so rather stiffly, articulating little bursts of not-very-meaningful sound (. . . Marsalis almost certainly had help with his orchestration . . .). The classical artists came off as awkward and even nerdy, despite Mr. Masur's best efforts to cast off his aura of gravitas and to groove. The overall message was subversive, especially in the hallowed classical groves of Tanglewood: a jazz ensemble is cooler than a symphony orchestra" [Anne Midgette, *The New York Times*, 7/13/04].

July 10

Bang on a Can Summer Institute. Phil Kline's *Zippo Songs*. Massachusetts Museum of Contemporary Art, North Adams, MA.

Rafael Fruhbeck de Burgos conducts the Boston Symphony in Maurice Ravel's *Daphnis and Chloe* and *Concerto for the Left Hand*, with Leon Fleisher. Tanglewood Festival, Lenox, MA.

July 11

Boston Symphony in Dmitri Shostakovich's *Symphony No. 1*. Tanglewood Festival, Lenox, MA.

July 13

Elton John, with Renee Fleming and musicians from the Royal Academy of Music, the Juilliard School, and the Brooklyn Youth Chorus, in a scholarship concert benefiting the latter two institutions. Radio City Music Hall, New York, NY. "A harpist plays an arpeggio. An additional 98 orchestra members sit in the bleachers above the stage, waiting their turn. A 62-member choir bides its time. A rock band is set up below them. And there sits a man at a piano, singing, 'I need you to turn to when I lose control / You're my guardian angel who keeps out the cold.' Who but Elton John could get away with this nonsense? . . . This was not a night devoted to musical understatement: as Sir Elton barreled through his catalog, he was shameless and bombastic and -- for the most part -- irresistible. Sir Elton turns his piano ballads into athletic displays, pounding the keys and bellowing the lyrics . . . [i]n 'Have Mercy on the Criminal After many of the songs he gave himself a standing ovation, pacing the stage triumphantly. In his own weird way Sir Elton is one of our most macho pop stars. Many songs benefited from the orchestral treatment, or at any rate didn't suffer too much from it. . . . The hall seemed to be full of casual fans, and Sir Elton played enough of his big hits to keep them happy, although he skipped 'Bennie and the Jets.' (Too bad: imagine the 62 singers lifting their voices as one and crying out, 'Bennie! Bennie! Bennie! And the Jets!') He also played a new song, 'Freaks in Love,' from an album he said was due out in November. 'We're on the outside looking in, a couple of freaks in love,' he crooned, over a leisurely 6/8 beat. Some of the slower songs were loud and tiresome: there were a few moments when one longed to toss a hair dryer into the bathos and end it all. But by the time he returned for an encore, singing a furious, choir-enhanced version of 'Don't Let the Sun Go Down on Me,' there was nothing to be done but sit there and admire the spectacle. The finale was 'Your Song,' an ear-busting duet with Renee Fleming. 'I know it's not much, but it's the best I can do,' she sang to him, and who could root against a couple this ridiculous?" [Kelefa Sanneh, *The New York Times*, 7/15/04].

Lincoln Center Festival. Royal Ballet, absent from New York since 1997, dances to Igor Stravinsky's *Scenes de Ballet*. "[A] diamond-sharp plotless masterpiece" [Anna Kisselgoff, *The New York Times*, 7/15/04].

July 16

Midsummer Night Swing. Illinois Jacquet's final performance with his big band. Lincoln Center, New York, NY.

"[He closed the series] for the last 16 years" [Ben Ratliff, *The New York Times*, 7/23/04].

July 21

Death of Jerry [Jerrald] Goldsmith (b. 2/10/29, Los Angeles, CA), of cancer, at 75. Beverly Hills, CA. "[He was] a composer whose hundreds of innovative scores for movies and television, from *Patton* to *Gunsmoke*, showcased many musical styles. . . . Goldsmith's many movie scores include *Planet of the Apes* (1968), *The Blue Max* (1966), *Chinatown* (1974), *Basic Instinct* (1992) and *L.A. Confidential* (1997). His themes for television shows included *Dr. Kildare*, *Barnaby Jones* and a 45-second fanfare used in Academy Awards telecasts. Many of his scores became classics, from the military brass of *Patton* (1970) to the sentimental slush of the theme for *The Waltons*. His music for several of the Star Trek movies added an eerie dimension to the action. A classically trained composer who began his musical studies at age 6, Mr. Goldsmith had no single recognizable style. He used Latin chants in the 1976 film *The Omen*, which won an Academy Award for best score, his only Oscar despite 18 nominations. He won five Emmy Awards for his television work. In the movies *Freud* (1962) and *Twilight's Last Gleaming* (1977) he used an atonal approach, while his score for *Lonely Are the Brave* (1962) recalled Aaron Copland's expressive style. Mr. Goldsmith was not averse to using a wide variety of electronic sounds, but many of his most striking effects involved the avant-garde use of a conventional orchestra. In *Planet of the Apes* he used horns blown without their mouthpieces. Mr. Goldsmith also achieved arresting results by being selective about where music was placed in films. In *Coma* (1978), he did not provide music until halfway into the picture. In 2000 he told *Daily Yomiuri*, a Tokyo newspaper, that the British Broadcasting Corporation had done a survey a few years earlier and found that every minute of every day, a piece of his music was being played somewhere. "That's good for my ego," he said. . . . He studied piano with Jacob Gimpel and composition, theory and counterpoint with Mario Castelnuovo-Tedesco At the University of Southern California he studied under Miklos Rozsa, who wrote the Oscar-winning score for the 1945 movie *Spellbound*, which starred Ingrid Bergman and Gregory Peck. Mr. Goldsmith's first job was as a clerk and typist for CBS television, and by 1950 he had become a composer for live radio shows like *Romance* and *CBS Radio Workshop*. He composed a score a week for them. His television career began with live dramas like *Playhouse 90* and went on to series that included *Perry Mason*, *Have Gun Will Travel* and *The Man From U.N.C.L.E.* In a 1998 interview with *The Herald of Glasgow* he said that he particularly liked composing for *The Twilight Zone*. "The wilder it was, the better. . . . They said I could try anything, any experiment, just to see what different combinations of sounds would be like. He left CBS in 1960 to work with the film composer Alfred Newman at Revue Studios, where he composed scores for an average of six films a year in the 60's, his most active period. He developed the technique of waiting until the movie was almost complete before starting the score. 'I can't get ideas from a script,' he told *The Washington Post* in 1983.

In recent years he sometimes collaborated [compositionally] with his son Joel . . . includ[ing] *Star Trek: First Contact* (1996). . . . Goldsmith composed orchestral pieces and conducted symphony orchestras around the world, including the Royal Philharmonic He also taught . . . composition at the University of Southern California. He told the *Glasgow* newspaper that one reason he devoted his life to movie music was because he had a taste for 'certain middle-class comforts.' The other reason was apparent in his exuberant oeuvre: 'I loved drama, and I loved the movies'" [Douglas Martin, *The New York Times*, 7/23/04].

The Hives, with Howlin' Pelle Almqvist. Irvine Plaza, New York, NY. "[T]hey looked even better on screen than onstage. . . . The concert itself was pretty great, too, even if it didn't look quite as good as the concert video" [Kelefa Sanneh, *The New York Times*, 7/23/04].

Lincoln Center Festival. Paul D. Miller (DJ Spooky That Subliminal Kid) in *Transmetropolitan*. Alice Tully Hall, New York, NY. "[T]here were glimpses of synergy along with pretension" [Jon Pareles, *The New York Times*, 7/23/04].

July 22

Death of Illinois Jacquet, of a heart attack, at 81. New York, NY. "[He was] an influential tenor-saxophone star who bridged swing and rhythm and blues and persevered as a big band leader into his early 80's. . . . Only a handful of instrumental solos in jazz have inspired anyone beyond a small coterie of musicians and rabid fans to memorize them; one of them is 'Flying Home,' a lusty, brick-throwing [!] solo by the 19-year-old Mr. Jacquet (pronounced Ja-KETT, but often rendered as JACK-et by his friends). Recorded on the first take in 1942, with Lionel Hampton's orchestra, his 80-second solo . . . was carefully structured, building its energy precipitously and cresting on a single note, repeated 12 times in a row. The tune became a national hit, and was demanded of Mr. Jacquet night after night. He left the band less than two years later, pleading physical exhaustion. 'Sometimes you have to quit to save your life,' he said in an interview much later with *Texas Monthly* magazine. 'I looked in the mirror and said, 'You're dying, and Hampton is getting rich' . . . 'Flying Home' established Mr. Jacquet as a house-rocker, honking low notes and wailing in the highest, or altissimo, register; he climbed two and a half octaves above the tenor saxophone's normal range by using overtones. . . . Jacquet earned the nickname the Beast because of intemperate playing, but also because he tended not to suffer fools gladly. . . . Jacquet received an honorary doctorate for musical arts from the Juilliard School . . . on May 21" [Ben Ratliff, *The New York Times*, 7/23/04].

Lincoln Center Festival. Stephen Sondheim's *The Frogs* (after Aristophanes), with Nathan Lane. Vivian Beumont Theater, New York, NY. "I am forced to concede that what should have been a zesty, airy soufflé is a soggy, lumpy batter that never shows the slightest signs of rising" [Ben Brantley, *The New York Times*, 7/23/04].

July 23

Devo plays its first public New York concert since the 80's. Central Park Summer Stage, New York, NY. "Devo . . . started as an art project, turned into a cult band and had its moment as a pop novelty hit maker with 'Whip It' in 1980. Its songs use constricted structures to foster both tension and comedy, as when Mark Mothersbaugh proclaims, 'I've got an uncontrollable urge,' to music that's strictly under control. The tunes are built on stiff, jerky rhythms that somehow hint at funk anyway. Before MTV existed, Devo understood the power of building an image through video. And before words like 'branding' became music-business staples, Devo had its own logo and mock-corporate image. The band satirized commercial claims that products were constantly new and improved by setting out its own doctrine of de-evolution: that human intelligence is rapidly declining. Early in its career Devo recorded a rhythmically displaced version of the Rolling Stones' own complaint about commercials, 'Satisfaction.' Yet while Devo has sporadically disbanded and regrouped over the last decade, Mr. Mothersbaugh and two other members have been writing music for commercials and soundtracks. On [July 22] Devo performed elsewhere in Central Park at a corporate-sponsored event. [July 23]'s concert was partly a vigorous nostalgia trip, with a set of the band's most familiar songs and Devo's members wearing their matching yellow jumpsuits and red 'energy dome' hats, which look like inverted flowerpots. As always, the group members called their audience 'spuds.' . . . Hearing Devo now made clearer how much the band was a product of the 1970's -- 'Mongoloid,' about a happy corporate drone, could have been a Ramones song if not for Mr. Mothersbaugh's swooping keyboard part -- and how thoroughly the band warped its basic garage-band riffs and synthesizer licks, often bending them into odd meters. Yet what now comes through . . . just as much as their cleverness, is the rancor behind the jokes: the smoldering annoyance that a generation later, corporate brainwashing and de-evolution only seem to be accelerating" [Jon Pareles, *The New York Times*, 7/26/04].

Lincoln Center Festival. Paul D. Miller's *Rebirth of a Nation*, a multimedia remix of D.W. Griffith's *The Birth of a Nation*. Alice Tully Hall, New York, NY. Repeated July 24.

July 24

Lincoln Center Festival. John Tavener's seven-hour musical vigil *The Veil of the Temple*. Avery Fisher Hall, New York, NY. "No one can accuse the Lincoln Center Festival of timidity . . . The performance of this self-consciously mystical work for a chorus of 120, vocal soloists, organ, brass and percussion ensembles, Tibetan horn, temple bowls and Indian harmonium, began at 10:30pm on [July 24] . . . and ended with no intermissions, close to 5:30am [the next morning].

A large and willing audience turned up and the vast majority stayed to the end, suggesting that people, especially the notable numbers of young people present, actively seek extreme artistic experiences, though some were probably enticed by what promised to be a genuine New York happening. *The Veil of the Temple*, which draws from both Western and Eastern Christian traditions with Hindi and Sufi chants mixed in, was given its premiere last year by the Temple Church in London. Ideally it should be performed in a cathedral with a proper pipe organ and lots of open floor space, so that audiences can repose on cushions during this predominantly ruminative work. Lincoln Center officials tried to adapt Avery Fisher Hall . . . The first 14 rows of seats were removed, and the open floor covered with carpet and strewn with small pillows. But there was space for only about 150. Everyone else had to sit in regular seats. (The upper tiers, needed for the performers, were closed.) . . . Still, it was impressive that so many people were willing to endure the discomfort in search of something transcendent. . . . How do you critique a vigil? . . . As the 60-year-old Sir John serenely roamed the concert hall and corridors, he seemed perfectly gratified to see people drifting off, especially during the long stretches of static music. And stasis is a defining quality of his works, especially this one. Sir John could not care less about appeasing the avant-garde. His musical voice is steeped in tonality, harmonically transparent, sensually appealing and emotionally direct. There is a Neo-Renaissance quality to this score, which unfolds in eight cycles and emulates an all-night Easter vigil. It would be easy to find much of this music cloying, pseudo-mystical and pretentious. Eschewing development, the score employs sung gospel recitations and long-spun chants, as well as repetitions of sweetly consonant hymns and choral refrains, all sitting atop the almost constant drone of pedal tones in the organ. There are some striking aspects to the music, especially a restless refrain for male choristers in which the individual parts seem to veer out of sync, and some pungent choral episodes with block parallel harmonies spiked with dissonant clusters. Still, the extreme length of the work was determined by the needs of the vigil, not by the inherent richness of the music. . . . Things started to pick up about 3:30am., when the music built in intensity: choristers stationed about the hall song antiphonal exchanges, a brass ensemble took the stage, percussion players went wild on the chimes, and the organ finally turned ecstatic . . . The ending of the vigil was worth the wait. After a celebratory final chorus, with no break for applause, a row of basses singing a jaunty Hindu chant led all the performers and the entire audience out the doors into the Lincoln Center courtyard where complementary breakfast awaited" [Anthony Tomassini, *The New York Times*, 7/26/04].

Comment

By the Numbers

Salaries of Music Directors

\$2,280,000	Lorin Maazel, New York Philharmonic
\$2,140,000	Daniel Barenboim, Chicago Symphony
\$1,470,000	Michael Tilson Thomas, SF Symphony
\$1,240.00	Esa-Pekka Salonen, LA Philharmonic
\$551,719	Andrew Litton, Dallas Symphony
\$505,615	Robert Spano, Atlanta Symphony

Items

Who knew? All those philosophers and scientists and theoreticians and composers who believed in the ancient notion of a Music of the Spheres were onto something. There is such a music, and it's the note of B flat.

Or so scientists told us a few months ago when they announced that the Perseus galaxy cluster, 250 light years from our little planet, was emitting that note, or a series of those notes, which "appear as pressure waves roiling and spreading as a result of outbursts from a supermassive black hole," in the words of Dennis Overbye, a science reporter for The New York Times.

The notes have a period of oscillation of 10 million years, which makes them "the lowest note in the universe." So said Dr. Andrew Fabian, an X-ray astronomer at Cambridge University in England and the leader of the team that discovered the note. . . .

Since the black-hole B flat is 57 octaves lower than middle C, it cannot be heard, thus only questionably qualifying as a pitch. . . .

As a digression, I thought of the California composer Terry Riley. Mr. Riley, always something of a cosmic mystic, who won his first fame in 1964 with his composition *In C*, which has been endlessly recorded and played, in part because it's so beautiful and in part because it's so ingenious: a series of simple melodic figures that any group of any kind of instrumentalists may play according to certain simple rules, setting up a dappled tapestry of sound.

Mr. Riley's most recent piece attests to his fascination with the cosmos. It's called *Sun Rings*, and although lavishly praised on the West Coast (the Kronos Quartet performs it), it hasn't yet made it to our benighted Eastern outback. *Sun Rings* is based on "space sounds" recorded by Dr. Don Gurnett of the University of Iowa. One wonders idly if B-flat plays any special role. To judge from *In C*, Mr. Riley is a C man. . .

Tables ascribing emotional characteristics to keys have poured out over the centuries back to the ancient Greeks. The most complete compendium of these descriptions was compiled by Dr. Rita Steblin in a book published by the University of Rochester Press and titled *A History of Key Characteristics in the 18th and Early 19th Centuries*, although she ranges far earlier and later than that. . . .

The descriptions were always highly subjective, but those in Dr. Steblin's book for B flat major (let's try to keep this reasonably simple, avoiding B flat minor [and the modes]) generally call it a happy key. "Magnificent and joyful," as per one early French source. "Noble," thought another Frenchman. "Condescending greatness mixed with venerable seriousness," said a late-18th-century German. "Cheerful love, clear conscience, hope, aspirations for a better world," wrote another. "Tender, soft, sweet, love, charm, grace," according to an Italian [typical key for brass instruments? - ed.].

If we listen to these sages, a B flat universe is not such a bad place to be. And if we buy into August Gathy, a Frenchman who wrote in 1835, the key relates to "noble womanliness," too. Maybe there's something to Erda or Gaia, after all. Check out www.gaiaconsort.com, a site devoted to "music for freethinking pagans, humanists, psychedelics, visionaries, wiccans, mystics." perhaps Mr. Riley already has.

Before we reluctantly leave the concept of keys, here is a highly selective list of well-known compositions in B flat major; make of them what you will: Beethoven's "*Hammerklavier*" *Piano Sonata* and *Symphony No. 4*, Brahms's *Piano Concerto No. 2*, Haydn's *Symphonies Nos. 98 and 102*, Prokofiev's *Symphony No. 5*, Schubert's *Symphony No. 5*, Schumann's *Symphony No. 1*. . . .

The universe has not yet been detected as emitting music in any key or mode. It is just steadily (and very slowly) singing the note of B flat, over and over. What song did the Sirens sing? What note? What key? We await further word from our intrepid scientists, ears cocked to the cosmos.

John Rockwell
The New York Times
1/30/04

Publications

Alice W. Flaherty. *The Midnight Disease: The Drive to Write, Writer's Block and the Creative Brain*. Houghton Mifflin.

"Alice Flaherty . . . aims to provide new insights about writer's block, metaphor, hypergraphia (the maniacal desire to write) and what is variously referred to as creativity, genius, (divine) inspiration and the Muse. There is even a subchapter deconstructing religious visions and, by extension, God Her thesis is that if once the urge to write (in the creative, not the perfunctory, sense) was attributed to psychological, ineffable or supernatural causes, it should now be linked more strictly to conditions of the brain, to neuroscience (Flaherty is a neurologist at Massachusetts General Hospital). 'Researchers will soon be able to see which patterns of brain activity underlie creativity,' she asserts. Data showing that writers and poets are, respectively, 10 and 40 times more likely to be manic-depressive than the general population leads Flaherty to speculate that 'the neurobiology of mood and the limbic drive to write may be equally or more important [in determining who becomes a writer] than the purely cognitive skills taught in most writing courses.' She has seen this in herself. After giving birth to premature twin boys who died, Flaherty suffered from a major postpartum depression that resulted in hypergraphia: 'For the next four months I ricocheted daily between euphoria and terror. . . . I wrote during meetings, I wrote when I should have been doing experiments, I wrote when I could have been with friends or family. The sight of a computer keyboard or a blank page gave me the same rush that drug addicts get from seeing their freebasing paraphernalia.' This experience prompted her to uncover a connection between hypergraphia and epileptic seizures, which she calls a 'window on brain states that selectively affect creativity.' In studying epilepsy she discerns that it has similarities to manic depression, and a survey of the lives of authors (Dostoevsky, Flaubert, Coleridge, et al.) who suffered from one or the other confirms this for her. . . . 'Mental illness is not completely separable from sanity. There is a sense in which mental illness is awfully like sanity -- only much, much more so.' 'We write to escape our prisons.'" [Marc Smirnoff, San Francisco Chronicle, 1/18/04].

Sam Kashner. *When I Was Cool -- My Life at the Jack Kerouac School: A Memoir*. HarperCollins.