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Volume 11, Number 10

PAUL HURLEY	The Stravinsky/Tchaikovsky Connection	1
MARK ALBURGER	The Solfege Project / Comparative Melody Classification: Sol Through Ti	5
CHRONICLE	Of August 2004	11
COMMENT	Items	12
ILLUSTRATION	Igor Stravinsky - <i>The Rite of Spring: Dances of the Adolescents</i>	

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The Stravinsky/Tchaikovsky Connection

PAUL HURLEY

Many transformations are slow, and every moment in history has its antecedents, cycles, and rhythms. If, from a certain perspective, Igor Stravinsky's innovations in his early symphonic works are perceived to be original and unique, from another his inspirations are clear, not least of which the young composer's admiration for Peter Ilyich Tchaikovsky.

The connection between Tchaikovsky (1840-1893) and Stravinsky (1882-1971) actually began before the young composer was even born. The two had a number of common acquaintances and were, in fact, distantly related. Stravinsky's father, Fyodor Ignatievich (1843-1902) was a bass at St. Petersburg's Maryinsky Theater (the same that would later produce a number of the son's works). Stravinsky's pere premiered at least four roles in Tchaikovsky operas in St. Petersburg. The basso and elder composer were mutual admirers: Tchaikovsky frequently praised the singer's work, while the elder Stravinsky was notably fond of Tchaikovsky's compositions. Igor recalled that an inscribed photograph of Peter was "the most treasured object in my father's studio" [Volkov, 204]. The Stravinsky family attended the St. Petersburg Tchaikovsky Memorial Concert, Igor then being 11 years old. That memory, along with an earlier one of the single time he'd laid eyes on Tchaikovsky, made an indelible impression.

And indeed, the young Stravinsky developed a reverential respect for Peter's music, noting "the brilliance of his powerful talent." He praised *The Sleeping Beauty* as a "convincing example of Tchaikovsky's great creative power." Stravinsky's *Le Baiser de la Fee* (1928) was written in homage to and explanation of Tchaikovsky's often tortured genius.

Russian classical music was quite a new phenomenon in the 19th century. Mikhail Glinka (1804-1857) is generally spoken of as the "Father of Russian Music." After him, the deluge: Modest Mussorgsky, Alexander Borodin, Nicolai Rimsky-Korsakov, Sergeis Rachmaninoff and Prokofiev.

Stravinsky's burst upon the international music scene in the 20th century -- with works like *Scherzo fantastique* (1908), *Fireworks* (1909), *The Firebird* (1910), and *Petrushka* (1911) -- was as an individual within a tradition. The latter two ballets in particular are remarkable for their rich orchestration, dramatic effects, and utilization of Russian folk themes, and were immediately popular with the public.

With *The Rite of Spring* (1913), the composer went further afield, in a music riddled with dissonances, and driving, asymmetrical, shifting rhythms. The first performance met with famous and intense disapproval, yet the composition entered into the popular repertory soon after.

At this distance, it is not as easy to see the degree to which Tchaikovsky similarly struggled against the established musical standards of his day. His present reputation is apt to make one blind to the manner in which he suffered (until his last ten years) against the prevailing musical mores of the time.

There were many aspects of this struggle. His music was disturbing to many critics: too "Europeanized" at home and too "Russian" abroad. Eduard Hanslick was prominent in denouncing Tchaikovsky's "pagan drums" drowning out the rest of the orchestra, in a growing prejudice against the great natural power of the music.

One argument seemed to be that the character of the music was instinctive and unschooled -- a carryover from perceptions of "The Five" of St. Petersburg. But as has been well-established by now, Tchaikovsky was a consummate craftsman.

Tchaikovsky's rhythms were advanced for the times, as can be heard in the bounding syncopations of the *Eugene Onegin Waltzes* and the 5/4 second movement of the *Symphony No. 6*. And there are precedents for many of Stravinsky's rhythmic innovations therein.

Romeo and Juliet Fantasy Overture (1880) contrasts two themes, one dark and violent, the other innocent and vulnerable. The music associated with the contending families is hellish, intense, and includes many voices (at times nearly 30!) in harmonically complex lines and chords [Example 1]. All instruments are focused in a pounding rhythmic unison, resulting in a furious, overpowering tutti. Of particular note is the usage of percussion -- the heavy insistence of bass drum; the flexible yet vehement timpani; the bright, unexpected accents of cymbals -- a wayward impulse to passion.

In the first movement of the *Symphony No. 4*, one finds another unexpected rhythmic episode, coming as a grand, epiphanous climax [Example 2]. A broad melodic line contrasts with dotted figures in the winds, against spare punctuations of timpani. Then a grand string staircase descends over syncopated chords and a sweeping roll. One of dozens of Tchaikovskian climactic moments, this music comes alive in a brilliant combination of diverse elements.

A third example can be found in the third-act Mazurka of *Sleeping Beauty*, which abounds in rhythmic clashes, the bass line falling in unexpected chromatic directions against complex and syncopated percussion [Example 3].

So while the world was shocked at the audacity of Stravinsky's innovations, the innovations in rhythm were clearly but the next step beyond those of Tchaikovsky and his peers.

The Rite of Spring, coming as it did but a year before the beginning of one of the most brutal wars in European history, is surrounded by an aura of eerie presentiment. The "Dances of the Pretty Maidens" section introduces a rhythm that will reappear in altered guises later in the work [Example 4]. The constant downbows evoke a primitivism that may have been unprecedented in western music of the time. Adding to this the asymmetrical accents, the passage seems set free from the restrictions of traditional art music's great formal regularity. And the extreme bitonal dissonance creates a heavy, percussive sound, with a jangling of numerous conflicting overtones. All this, and not an actual percussion instrument in the mix. In a music at once simple and complex, the shifting accents become a hallmark of Stravinskian rhythmic practice.

A related concept is that of shifting meter, as can be seen in "The Game of Kidnapping" [Example 5]. With continual metrical alterations and the resultant eccentric patterns of accent, Stravinsky's deliberate distortions evoke a new freedom. While the composer has been perceived (and at times described himself as) detached, does not such music viscerally engage, bringing one closer to the actual physicality of dance?

The immense musical tension breaks loose in "Grand Sacred Dance (The Chosen One)" [Example 6] -- the horrific climax of human sacrifice. The most telling of the lines here are in the percussion. Stravinsky unleashes a hellish sound from five timpani and bass drum, as one of the great percussive furies in symphonic history. The brass instruments accumulate a groaning, dissonant drone, echoing perhaps a deep moan of fear escaping from the chosen maiden -- palpable fear. If there is a precedent, it may be the heavy drum roll at the climax of *Romeo and Juliet*, announcing the death of the lovers.

Russian classical music entered the mainstream less than 200 years ago -- certainly one of the most significant events of its time. From the beginning, rhythm was a prominent factor in this new eastern art. The dazzling rhythmic innovations of Stravinsky's music were not without parentage. Tchaikovsky's use of rhythm was often similarly oriented, though integrated into the musical ethic of his time. Stravinsky -- the exponent of a bold, revolutionary aesthetic -- took these influences into new and unanticipated directions.

[Examples in hard copy version only

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The Solfege Project / Comparative Melody Classification: Sol through Ti

MARK ALBURGER

This concludes a study first published in the September 2003 issue of 21ST-CENTURY MUSIC, examining selected initial phrases of melodies built on each scale degree in a Moveable Do format, discounting repeated notes and all rhythms.

The popularity of the ascending motive Sol-Do is very clear, along with the relative frequency of openings based on descending Sol-Do, ascending Sol-Mi, descending Sol-Mi and Sol-Fa, and ascending Sol-La

Melody Classification by Solfege / Sol through Ti

Gershwin	<i>Porgy: I Got Plenty O Nuttin'</i>	Sol	Do	Re	Do	Re	Mi
Lloyd Webber	<i>Jesus Christ: Gethsemane</i>	Sol	Do	Re	Do	Sol	Le
Saint-Saens	<i>Carnival Animals: Elephants</i>	Sol	Do	Re	Do	Ti	Do
England	<i>We Wish You a Merry Christmas</i>	Sol	Do	Re	Do	Ti	La
Bart	<i>Oliver: You've Got to Pick</i>	Sol	Do	Re	Me	Do	Re
Weill	<i>Threepenny: Second Finale</i>	Sol	Do	Re	Me	Re	Do
Britten	<i>Ceremony of Carols: Little Babe</i>	Sol	Do	Re	Me	Re	Me
Gilmore	<i>When Johnny Comes Marching</i>	Sol	Do	Re	Me	Re	Me
Williams	<i>Star Wars: The Force</i>	Sol	Do	Re	Me	Fa	Me
Herman	<i>Hello Dolly: Ribbons Down</i>	Sol	Do	Re	Me	Fa	Sol
Price	<i>House of the Rising Sun</i>	Sol	Do	Re	Me	So	La
Copland	<i>Appalachian Spring: Shaker Tune</i>	Sol	Do	Re	Mi	Do	Re
Traditional	<i>Down in the Valley</i>	Sol	Do	Re	Mi	Do	Mi
Verdi	<i>Rigoletto: III Bella Figlia</i>	Sol	Do	Re	Mi	Do	Sol
Haydn	<i>Creation: Heavens Are Telling</i>	Sol	Do	Re	Mi	Do	La
Cowboy Song	<i>Home on the Range</i>	Sol	Do	Re	Mi	Do	Ti
Josquin	<i>Ave Maria</i>	Sol	Do	Re	Mi	Do	Ti
Frederick the G	<i>Hohenfriedberger March</i>	Sol	Do	Re	Mi	Re	Do
Handel	<i>Messiah: His Yoke Is Easy</i>	Sol	Do	Re	Mi	Re	Do
Bock	<i>Fiddler on the Roof: Matchmaker</i>	Sol	Do	Re	Mi	Re	Mi
Germany	<i>O Christmas Tree</i>	Sol	Do	Re	Mi	Re	Mi
J.S. Bach	<i>Cantata 140 (Wachet Auf): IV</i>	Sol	Do	Re	Mi	Re	Fa
R. Strauss	<i>Death and Transfiguration</i>	Sol	Do	Re	Mi	(Mi)	(Re)
Bizet	<i>Carmen: Seguidilla</i>	Sol	Do	Re	Mi	Fa	Sol
Traditional	<i>Shendandoah</i>	Sol	Do	Re	Mi	Fa	La
Circus Song	<i>Man on the Flying Trapeze</i>	Sol	Do	Re	Mi	Fa	La
Rossini	<i>William Tell: Overture</i>	Sol	Do	Re	Mi	Sol	Do
Herman	<i>Hello Dolly: Motherhood March</i>	Sol	Do	Re	Mi	Sol	Do
Traditional	<i>How Dry I Am</i>	Sol	Do	Re	Mi	Sol	Do
Bock	<i>Fiddler on the Roof: Do You Love</i>	Sol	Do	Re	Mi	Sol	Fa
Bowie	<i>Space Oddity (Verse)</i>	Sol	Do	Re	Fa	Mi	Re
Grieg	<i>Peer Gynt: Aase's Death</i>	Sol	Do	Re	Sol	Do	Re
Verdi	<i>Aida: Triumphal Entry</i>	Sol	Do	Re	Sol	Re	Mi
Brahms	<i>Hungarian Dance</i>	Sol	Do	Me	Do	Ti	Do
Kusik	<i>The Godfather (Speak Softly Love)</i>	Sol	Do	Me	Re	Do	Me
Britten	<i>Ceremony of Carols: Balulalow</i>	Sol	Do	Me	Re	Do	Sol
Shostakovich	<i>Symphony No. 11: IV (Tpt)</i>	Sol	Do	Me	Re	Do	Sol
Mussorgsky	<i>Pictures: The Old Castle</i>	Sol	Do	Me	Re	Do	Le
Bock	<i>Fiddler on the Roof: Sunrise</i>	Sol	Do	Me	Re	Do	Ti
Bratton	<i>Teddy Bears' Picnic</i>	Sol	Do	Me	Re	Me	Re
Desmond	<i>Take Five</i>	Sol	Do	Me	Fa	Fi	Sol
Mozart	<i>Symphony No. 40: III</i>	Sol	Do	Me	Sol	Do	Me
Schutz	<i>Saul, Saul</i>	Sol	Do	Me	Sol	Re	Do
Dvorak	<i>Symphony No. 8: III</i>	Sol	Do	Me	Sol	Fa	Me
Bart	<i>Oliver: Reviewing the Situation</i>	Sol	Do	Me	Sol	Do	Me
U.S.A.	<i>Amazing Grace</i>	Sol	Do	Mi	Do	Mi	Re
Loewe	<i>Camelot</i>	Sol	Do	Mi	Do	Ti	Ra
Schubert	<i>The Trout</i>	Sol	Do	Mi	Do	Sol	Re
Prokofiev	<i>Peter: Cat</i>	Sol	Do	Mi	Do	Sol	Fi
U.S.	<i>Red River Valley</i>	Sol	Do	Mi	Re	Do	Re
Beethoven	<i>Symphony No. 5: II</i>	Sol	Do	Mi	Re	Do	Mi
Emmett	<i>Dixie (Chorus)</i>	Sol	Do	Mi	Re	Do	La
U.S.A.	<i>Arkansas Traveler</i>	Sol	Do	Mi	Re	Do	La
Tchaikovsky	<i>Nutcracker: Waltz of the Flowers</i>	Sol	Do	Mi	Fa	Mi	Sol
Enesco	<i>Rumanian Rhapsody No. 1</i>	Sol	Do	Mi	Sol	Fa	Re
Taylor	<i>Down by the Old Mill Stream</i>	Sol	Do	Mi	Sol	Fi	Fa
Prokofiev	<i>Peter and the Wolf</i>	Sol	Do	Mi	Sol	La	Sol
Schubert	<i>German Dance No. 1</i>	Sol (glis)	Do	Mi	Sol	La	Do
Mexico	<i>La Cucaracha</i>	Sol	Do	Mi	Sol	Do	Mi
Mahler	<i>Symphony No. 1: II</i>	Sol	Do	Mi	Sol	Do	Sol

Livingston	<i>Bonanza</i>	Sol	Do	Mi	Sol	La	Ti
Handel	<i>Messiah: I Know Redeemer</i>	Sol	Do	Mi	Re	Do	La
Bernstein	<i>West Side Story: Tonight</i>	Sol	Do	Mi	Re	La	Sol
Mozart	<i>Jesu, Word of God Incarnate</i>	Sol	Do	Mi	Sol	Fi	Fa
Copland	<i>Appalachian: Chorale (Ending)</i>	Sol	Do	Fa	Mi	Re	Do
Bernstein	<i>Mass: Communion Lauda (Fourth)</i>	Sol	Do	Fa	Mi	Re	Mi
Arlen	<i>Wizard of Oz: We're Off to See</i>	Sol	Do	Fa	Mi	Fa	Sol
Police	<i>Wrapped Around Your Finger (V)</i>	Sol	Do	Fa	Te	Le	Sol
Copland	<i>Fanfare for the Common Man</i>	Sol	Do	Sol	Do	Sol	Fa
Jarre	<i>Doctor Zhivago: Rendezvous</i>	Sol	Do	Sol	Fa	Me	Fa
King Crimson	<i>Moon Child</i>	Sol	Do	Sol	Fa	Me	Fa
Williams	<i>Star Wars: Main Title</i>	Sol	Do	Sol	Fa	Mi	Re
Bernstein	<i>Candide: Make Our Garden Grow</i>	Sol	Do	Sol	Fa	Mi	Sol
Hefti	<i>Odd Couple</i>	Sol	Do	Sol	Fa	Sol	Fa
England	<i>British Grenadiers</i>	Sol	Do	Sol	Do	Re	Mi
Traditional	<i>The Sea Maiden</i>	Sol	Do	Sol	Do	Re	Mi
Stravinsky	<i>Rite: Mock Abduction</i>	Sol	Do	Sol	Do	Re	Fa
Berg	<i>Wozzeck: III Final Interlude</i>	Sol	Do	Sol	Do	Re	Sol
Traditional	<i>Taps</i>	Sol	Do	Sol	Do	Mi	Sol
Bock	<i>Fiddler on the Roof: Sabbath</i>	Sol	Do	Sol	Do	Fa	Me
Stravinsky	<i>Requiem Canticles: Tuba Mirum</i>	Sol	Do	Sol	Do	Sol	Do
Stravinsky	<i>Symphony in C: III</i>	Sol	Do	Sol	Do	Sol	Do
Williams	<i>Star Wars: Cantina Band</i>	Sol	Do	Sol	Do	Sol	Do
Bernstein	<i>Mass: Du-Bing Du-Bang</i>	Sol	Do	Sol	Do	Ti	Re
Arlen	<i>Wizard of Oz: If I Were King</i>	Sol	Do	Sol	Re	Sol	Mi
Handel	<i>Messiah: Rejoice Greatly</i>	Sol	Do	Sol	Re	Sol	Mi
Wagner	<i>Lohengrin: Wedding March</i>	Sol	Do	Sol	Re	Ti	Do
Bock	<i>Fiddler on the Roof: Tradition</i>	Sol	Do	Sol	Mi		
Berlioz	<i>Symphonie Fantastique: I (Beloved)</i>	Sol	Do	Sol	Mi	Fa	Mi
Willson	<i>Music Man: Goodnight My Some</i>	Sol	Do	Sol	Mi	Re	Do
Wagner	<i>Tannhauser: Pilgrim's Chorus</i>	Sol	Do	Sol	Mi	Fa	Sol
Bernstein	<i>Candide: Dear Boy</i>	Sol	Do	Sol	Mi	Sol	Do
Copland	<i>Rodeo: Saturday Night Waltz</i>	Sol	Do	Sol	Mi	Sol	Do
Bernstein	<i>Candide: Money, Money, Money</i>	Sol	Do	Sol	Fa	Mi	Fa
Bock	<i>Fiddler on the Roof: Prologue</i>	Sol	Do	Sol	Fa	Mi	Fa
Beatles	<i>Fixing a Hole</i>	Sol	Do	Sol	La	Do	Te
Stravinsky	<i>Pulcinella: IIIb Allegro</i>	Sol	Do	Sol	La	Sol	Fa
J.S. Bach	<i>Notebook Anna: March</i>	Sol	Do	Sol	La	Ti	Do
Young	<i>Around the World in 80 Days</i>	Sol	Do	Sol	Ti	Sol	La
Loewe	<i>My Fair Lady: Show Me</i>	Sol	Do	La	Re	Sol	Do
Loewe	<i>Camelot: How To Handle Woman</i>	Sol	Do	La	Re	La	Mi
Willson	<i>Music Man: Piano Lesson</i>	Sol	Do	La	Re	Ti	Mi
Bernstein	<i>West Side Story: America (Chorus)</i>	Sol	Do	La	Fa	Do	Sol
Stravinsky	<i>Pulcinella: IIIa Scherzino</i>	Sol	Do	La	Sol	Do	Do
V. Williams	<i>Oboe Concerto: II</i>	Sol	Do	La	Sol	Do	Re
Handel	<i>Messiah: All We Like Sheep</i>	Sol	Do	La	Sol	Sol	Do
Bernstein	<i>Chichester Psalms: I Theme</i>	Sol	Do	La	Ti	Sol	Do
Bartók	<i>Concerto for Orchestra: I Fugato</i>	Sol	Do	Te	Do	Re	Me
Mendelssohn	<i>Symphony 4 (Italian): II (Theme)</i>	Sol	Do	Te	Me	Fa	Sol
Bart	<i>Oliver: Boy for Sale</i>	Sol	Do	Te	Sol	Do	Te
Dvorak	<i>Symphony No. 8: I</i>	Sol	Do	Te	Sol	Le	Fa
J.S. Bach	<i>O Sacred Head Now Wounded</i>	Sol	Do	Te	Le	Sol	Fa
Beethoven	<i>Symphony No. 3: II Funeral March</i>	Sol	Do	Ti	Do	Re	Me
Bolivia	<i>El Condor Pasa</i>	Sol	Do	Ti	Do	Re	Me
Grieg	<i>Peer Gynt: Anitra's Dance</i>	Sol	Do	Ti	Do	Re	Me
England	<i>Twelve Days of Christmas</i>	Sol	Do	Ti	Do	Re	Mi
Mendelssohn	<i>Hark, the Herald (Mendelssohn)</i>	Sol	Do	Ti	Do	Mi	Re
Traditional	<i>Auld Lang Syne</i>	Sol	Do	Ti	Do	Mi	Re
Brahms	<i>Symphony No. 1: IV</i>	Sol	Do	Ti	Do	La	Sol
U.S.A.	<i>Blue Tail Fly (Ch - Jimmy Crack)</i>	Sol	Do	Ti	Re	Sol	Re
Malotte	<i>The Lord's Prayer</i>	Sol	Do	Ti	La	Sol	Do
Harline	<i>Pinocchio: Give a Little Whistle</i>	Sol	Do	Ti	La	Sol	Fa
Beatles	<i>Nowhere Man</i>	Sol	Do	Ti	La	Sol	Fa
Livingston	<i>Mr. Ed</i>	Sol	Do	Ti	La	Sol	La
Handel	<i>Messiah: The People That Walked</i>	Sol	Do	Ti	Do	Ti	Do
Albert	<i>Feelings</i>	Sol	Do	Re	Me	Do	Sol
Handel	<i>Messiah: And He Shall Purify</i>	Sol	Do	Re	Me	Fa	Sol
Tchaikovsky	<i>Swan Lake</i>	Sol	Do	Re	Me	Fa	Sol
J.S. Bach	<i>Notebook: Minuet (Allegretto)</i>	Sol	Do	Re	Mi	Fa	Sol
Dvorak	<i>Symphony No. 9: III Theme</i>	Sol	Do	Re	Fa	Me	Re
Handel	<i>Messiah: And Who Shall Abide</i>	Sol	Do	Re	Ti	Do	Re
Handel	<i>Messiah: O Thou That Tellest</i>	Sol	Do	Re	Ti	Do	Re
Gershwin	<i>Porgy: Porgy's Entrance</i>	Sol	Do	Me	Do	Sol	Do
Poulenc	<i>Gloria: Domine Deus</i>	Sol	Do	Me	Sol	Fa	Sol
Stravinsky	<i>The Five Fingers: VI Lento</i>	Sol	Do	Fa	Mi	Do	Re
Handel	<i>Messiah: For Unto Us a Child</i>	Sol	Do	Fa	Mi	Do	Ti
Stravinsky	<i>Petrushka: IV Dance</i>	Sol	Do	Fa	Me	Re	Do

Medieval	<i>Organ Estampie</i>	Sol	Do	Sol	Do	Sol	Do
Bernstein	<i>Candide: Life Is Absolute Perfect</i>	Sol	Do	Sol	Do	Sol	Do
S. Schwartz	<i>Gilligan's Island</i>	Sol	Do	Sol	Fa	Re	<u>Te</u>
Rodgers	<i>Do-Re-Mi (Concluding)</i>	Sol	Do	La	Fa	Mi	Do
Shostakovich	<i>24 Preludes: Fugue 5 in D</i>	Sol	Do	La	Sol	La	Sol
V. Williams	<i>Symphony No. 8: II (Beginning)</i>	Sol	Ra	Sol	Do	Sol	DO
Bernstein	<i>Chichester Psalms: II Refrain</i>	Sol	Re	Do	Re	Me	Do
Beethoven	<i>Symphony No. 3: II</i>	Sol	Re	Do	Ti	Do	Re
Stravinsky	<i>Histoire: Tunes by the Brook</i>	Sol	Re	La	Re	Sol	Re
W.A. Mozart	<i>Symphony 40: I (First Leap)</i>	Sol	Me				
Beethoven	<i>Sonata in G Minor, Op. 49: I</i>	Sol	Me	Do	Ti	Do	Fa
W.A. Mozart	<i>Requiem: Lacrymosa</i>	Sol	Me	Do	Ti	Sol	Me
U.S.A.	<i>Baker Street</i>	Sol	Me	Re	Do	Te	Do
Bock	<i>Fiddler on the Roof: To Life</i>	Sol	Me	Re	Do	Ti	Do
Prokofiev	<i>Peter and the Wolf: Wolf</i>	Sol	Me	Re	Me	Re	Me
Mendelssohn	<i>Violin Concerto</i>	Sol	Me	Do	Sol	Me	Re
Schwartz	<i>Godspell: Finale</i>	Sol	Me	Do	Me	Fa	Sol
Shostakovich	<i>6 Children's Pieces: Happy Tale</i>	Sol	Me	Do	Fa	Re	Te
Brahms	<i>Symphony No. 4: I</i>	Sol	Me	Do	Le	Fa	Re
Jarre	<i>Doctor Zhivago: Student Cafe Min</i>	Sol	Me	Re	Do	Sol	Do
Handel	<i>Messiah: Overture (Fugue)</i>	Sol	Me	Re	Do	Re	<u>Sol</u>
Schubert	<i>Symphony No. 9: II</i>	Sol	Me	Re	Me	Fa	Sol
Beethoven	<i>Symphony No. 5: I</i>	Sol	Me	Fa	Re	Sol	Me
Weill	<i>Threepenny: Tango Ballad</i>	Sol	Me	Fa	Sol	Le	Sol
Schwartz	<i>Godspell: Oh Bless the Lord</i>	Sol	Me	Sol	Do	Fa	Sol
Alburger	<i>Henry Miller: Arthur Rimbaud</i>	Sol	Me	Sol	Me	Do	Re
Stravinsky	<i>Histoire: Devil's Dance (M1)</i>	Sol	Me	Sol	Me	Sol	Me
Gershwin	<i>Porgy and Bess: Summertime</i>	Sol	Me	Sol	Fa	Me	Fa
Bartók	<i>For Children: XXVI</i>	Sol	Me	Sol	Fa	Sol	Me
Beethoven	<i>Symphony No. 1: III (Trio)</i>	Sol	Mi				
U.S.A.	<i>NBC</i>	Sol	Mi	Do			
Mahler	<i>Symphony No. 4: IV</i>	Sol	Mi	Do	Sol	La	Sol
Traditional	<i>My Bonnie Lies Over the Ocean</i>	Sol	Mi	Re	Do	Re	Do
Britten	<i>Peter Grimes: I So Hang at Open</i>	Sol	Mi	Re	Do	Mi	Re
U.S.A.	<i>Jingle Bells (Verse)</i>	Sol	Mi	Re	Do	Sol	Mi
Ives	<i>Three Places: II Theme</i>	Sol	Mi	Me	Mi	Ti	Re
Chopin	<i>Prelude in A Major</i>	Sol	Mi	Fa	Re	La	Fi
Westendorf	<i>I'll Take You Home Again Kath</i>	Sol	Mi	Fa	Re	La	Fi
Williams	<i>Star Wars: Princess Leia</i>	Sol	Mi	Fa	Mi	Re	Sol
Starer	<i>Sketches in Color: Shades of Blue</i>	Sol	Mi	Sol	Sol	Me	So
Verdi	<i>Traviata: Libiamo (Drinking Song)</i>	Sol	Mi	Sol	Mi	Sol	Mi
Bart	<i>Oliver: Oliver</i>	Sol	Mi	Sol	Fi	Re	Fa
Willis	<i>It Came Upon a Midnight (Carol)</i>	Sol	Mi	Ti	Re	Do	La
Stravinsky	<i>Mass: Kyrie (Initial)</i>	Sol	Mi				
Stravinsky	<i>Rake's Progress: II, 3 (Panto-Fl)</i>	Sol	Mi				
Stravinsky	<i>Song of the Nightingale</i>	Sol	Mi				
Stravinsky	<i>Symphonies Wind (Beginning)</i>	Sol	Mi				
Smart	<i>Angels, From the Realms</i>	Sol	Mi	Do	Sol	Mi	Re
Faure	<i>The Palms</i>	Sol	Mi	Do	Ti	Sol	Do
Emmett	<i>Dixie (Verse)</i>	Sol	Mi	Do	Re	Me	Fa
Traditional	<i>Star-Spangled Banner</i>	Sol	Mi	Do	Mi	So	Do
Clementi	<i>Sonatina No. 3: I</i>	Sol	Mi	Do	<u>Sol</u>	Sol	Mi
Dacre	<i>Bicycle Built for Two (Daisy)</i>	Sol	Mi	Do	<u>Sol</u>	<u>La</u>	<u>Ti</u>
Lloyd Webber	<i>Jesus Christ Superstar</i>	Sol	Mi	Do	La	Fa	Do
Williams	<i>Star Wars: Yoda</i>	Sol	Mi	Do	La	Fi	Sol
Copland	<i>Rodeo: Corral Nocturne</i>	Sol	Mi	Do	Ti	Sol	Mi
Lawlor/Blake	<i>Sidewalks of New York</i>	Sol	Mi	Re	Do	Re	Do
Grieg	<i>Peer Gynt: Morning</i>	Sol	Mi	Re	Do	Re	Mi
Tchaikovsky	<i>Piano Concerto No. 1</i>	Sol	Mi	Re	Do	Mi	Re
Ball	<i>When Irish Eyes Are Smiling</i>	Sol	Mi	Re	Do	Mi	Sol
Debussy	<i>Prelude to Afternoon: Lyric Theme</i>	Sol	Mi	Re	Do	<u>Mi</u>	La
Menotti	<i>Amahl: Oboe Dance Theme</i>	Sol	Mi	Re	Do	La	Sol
J.S. Bach	<i>Well-Tempered Klavier: Fugue VII</i>	Sol	Mi	Re	Mi	Do	Fa
Debussy	<i>Suite: Claire de Lune (RightHand)</i>	Sol	Mi	Re	Mi	Re	Do
Sousa	<i>Liberty Bell (Monty Python)</i>	Sol	Mi	Me	Mi	Do	Sol
W.A. Mozart	<i>Oboe Concerto: III</i>	Sol	Mi	Fa	Re	Do	Re
Traditional	<i>Lightly Row</i>	Sol	Mi	Fa	Re	Do	Re
Sousa	<i>Stars and Stripes</i>	Sol	Mi	Fa	Re	Ra	Re
Creek	<i>Gar Dance</i>	Sol	Mi	Fa	Mi	Do	<u>Sol</u>
Schwartz	<i>Godspell: Save the People(V)</i>	Sol	Mi	Fa	Mi	Re	Do
Stravinsky	<i>Petrushka: IV (Oboe)</i>	Sol	Mi	Fa	Mi	Re	Do
Bart	<i>Oliver: Consider Yourself</i>	Sol	Mi	Fa	Fi	Sol	Mi
Handel	<i>Judas Maccabaeus: Thine Is The G</i>	Sol	Mi	Fa	Sol	Do	Re
Police	<i>Tea in the Sahara</i>	Sol	Mi	Fa	Sol	Mi	Do
Arlen	<i>Wizard of Oz: Ding Dong</i>	Sol	Mi	Fa	Sol	Mi	Re
W.A. Mozart	<i>Clarinet Concerto: I</i>	Sol	Mi	Fa	La	Sol	Fa
V. Williams	<i>Hodie</i>	Sol	Mi	Fi	Sol	Le	Te

Jarre	<i>Doctor Zhivago: Sventyski's</i>	Sol	Mi	Sol	Do	La	Fi
Bernstein	<i>Candide: Westphalia</i>	Sol	Mi	Sol	Do	Ti	La
Herman	<i>Hello Dolly: It Takes a Woman</i>	Sol	Mi	Sol	Do	Ti	La
Ward	<i>America, the Beautiful</i>	Sol	Mi	Sol	Re	Mi	Fa
Stravinsky	<i>Symphonies Wind (Alto Flute)</i>	Sol	Mi	Sol	Me	Do	Fa
Bernstein	<i>Glitter and Be Gay (Refrain)</i>	Sol	Mi	Sol	Mi	Do	Sol
Gershwin	<i>S'Wonderful S'Marvelous</i>	Sol	Mi	Sol	Mi	Sol	Mi
Traditional	<i>Caisson Song</i>	Sol	Mi	Sol	Mi	Sol	Mi
Traditional	<i>This Old Man</i>	Sol	Mi	Sol	Mi	Sol	La
Copland	<i>Billy the Kid: Open Prairie</i>	Sol	Mi	Sol	Mi	Sol	Ti
Beatles	<i>Julia</i>	Sol	Mi	Sol	Fa	La	Mi
Beatles	<i>Hey Jude</i>	Sol	Mi	Sol	La	Re	Mi
Foster	<i>Camptown Races</i>	Sol	Mi	Sol	La	Sol	Mi
Weill	<i>Threepenny: Easy Life</i>	Sol	Mi	Sol	La	Sol	Mi
Simon	<i>Cecilia (Upper Voice)</i>	Sol	Mi	Sol	La	Sol	Fa
Menotti	<i>Amahl: Prelude</i>	Sol	Mi	Sol	La	Ti	Do
Alburger	<i>Business As Usual: Second Death</i>	Sol	Mi	Sol	Te	Sol	Mi
Children's Taunt	<i>Nya-Nya-Nya-Nya-Nya-Nya</i>	Sol	Mi	La	Sol	Mi	
Charlap	<i>Peter Pan: I Gotta Crow</i>	Sol	Mi	La	Sol	Mi	Fa
Bernstein	<i>West Side Story: Somewhere</i>	Sol	Fa	Mi	Do	La	La
Courage	<i>Star Trek: Main Title</i>	Sol	Fa	Mi	Re	Do	Ti
Pink Floyd	<i>Shine, Part II (Ensuing)</i>	Sol	Fa	Sol	Mi		
Hopkins	<i>We Three Kings of Orient Are</i>	Sol	Fa	Me	Do	Re	Me
Lloyd Webber	<i>Jesus Christ: Heaven Minds (Intro)</i>	Sol	Fa	Me	Do	So	Te
Britten	<i>War Requiem: Agnus (Soloist)</i>	Sol	Fa	Me	Ra	Do	Te
Britten	<i>War Requiem: Agnus (Chorus)</i>	Sol	Fa	Me	Re	Do	Ra
Shostakovich	<i>Symphony No. 5: II (WWinds)</i>	Sol	Fa	Me	Re	Do	Re
Tchaikovsky	<i>Symphony No. 6: IV</i>	Sol	Fa	Me	Re	Do	Re
Menotti	<i>Amahl: Have You Seen</i>	Sol	Fa	Me	Re	Do	Ti
Shostakovich	<i>Symphony No. 5: II (Bass)</i>	Sol	Fa	Me	Fa	Re	Me
Beatles	<i>She's Leaving Home</i>	Sol	Fa	Mi	Re	Do	Te
Kramer	<i>No Man Is an Island</i>	Sol	Fa	Mi	Re	Do	Do
Hovhaness	<i>Magnificat: Gloria (Trumpet)</i>	Sol	Fa	Mi	Re	Do	Re
Orff	<i>Carmina Burana: Chramer</i>	Sol	Fa	Mi	Re	Do	Re
Shostakovich	<i>Festive Overture (Main Theme)</i>	Sol	Fa	Mi	Re	Do	Re
Traditional	<i>Deck the Halls</i>	Sol	Fa	Mi	Re	Do	Re
J.S. Bach	<i>Notebook Anna: Musette</i>	Sol	Fa	Mi	Re	Do	Sol
Handel	<i>Messiah: He Shall Feed His Flock</i>	Sol	Fa	Mi	Re	Do	Sol
Lloyd Webber	<i>Jesus Christ: Last Supper</i>	Sol	Fa	Mi	Re	Do	La
Murray	<i>Away in a Manger</i>	Sol	Fa	Mi	Re	Do	Ti
Schubert	<i>Marche Militaire (Theme)</i>	Sol	Fa	Mi	Re	Mi	Re
Stravinsky	<i>Rite: Adolescent (Bssn)</i>	Sol	Fa	Mi	Re	Mi	Re
Puccini	<i>La Boheme: II</i>	Sol	Fa	Mi	Re	Mi	Fa
Stravinsky	<i>Firebird: Ronde (Beginning)</i>	Sol	Fa	Mi	Re	Mi	Fa
Stravinsky	<i>L'Histoire: Soldier's March (Phr 2)</i>	Sol	Fa	Mi	Re	Mi	Fa
Sousa	<i>Stars and Stripes (Trio)</i>	Sol	Fa	Mi	Me	Mi	Me
Sherman	<i>Mary Poppins: Let's Go Fly (V)</i>	Sol	Fa	Mi	Me	Mi	Sol
Mandel	<i>Mash (Suicide Is Painless)</i>	Sol	Fa	Mi	Fa	Mi	Fa
Ives	<i>Symphony No. 4: III (Handel Frag)</i>	Sol	Fa	Mi	Fa	So	Fa
Beethoven	<i>Symphony No. 7: I (Theme 1)</i>	Sol	Fa	Mi	Fa	La	Ti
Traditional	<i>Battle Hymn of the Republic</i>	Sol	Fa	Mi	Sol	Do	Re
G. Gabrieli	<i>Ricerare in the 12th Mode</i>	Sol	Fa	Mi	Sol	Do	Mi
Stravinsky	<i>The Firebird: Finale</i>	Sol	Fa	Mi	Sol	Re	Do
V. Williams	<i>Oboe Concerto: I</i>	Sol	Fa	Sol	Do	Sol	Fa
Debussy	<i>Children's Corner: Golliwog</i>	Sol	Fa	Sol	Re	Sol	Fa
Bock	<i>Fiddler on the Roof: If I Were Rich</i>	Sol	Fa	Sol	Fa	Mi	Do
Stravinsky	<i>Rite: Games Rival Cities (Minor)</i>	Sol	Fa	Sol	Fa	Me	Re
Police	<i>Wrapped Around Your Finger (C)</i>	Sol	Fa	Sol	Fa	Le	Sol
Lutoslawski	<i>Bucolics: Allegro Molto</i>	Sol	Fa	Sol	Le	Sol	Me
Stravinsky	<i>Firebird: Berceuse (Ostinato)</i>	Sol	Fa	Sol	Le	Sol	Fa
V. Williams	<i>Agnus Dei</i>	Sol	Fa	Sol	Le	Te	Sol
Stravinsky	<i>Mass: Credo (Initial)</i>	Sol	Fa	Sol	La		
Gregorian	<i>Kyrie IV</i>	Sol	Fa	Sol	Te	La	Sol
Shostakovich	<i>Symphony No. 11: I (Strings)</i>	Sol	Fa	La	Sol	Fa	Sol
Shostakovich	<i>Symphony No. 1: II</i>	Sol	Fa	Te	Sol	Te	La
Grofe	<i>Grand Canyon Suite: On the Trail</i>	Sol	Fi	Sol	So	Fi	Sol
Tchaikovsky	<i>Marche Slav</i>	Sol	Fi	Me	Re	Do	Re
Bernstein	<i>Candide: My Love (Local)</i>	Sol	Fi	Mi	Sol	Fi	Sol
W.A. Mozart	<i>Symphony No. 41 ("Jupiter"): III</i>	Sol	Fi	Fa	Mi	Re	Do
Hefli	<i>Batman</i>	Sol	Fi	Fa	Fi	Sol	Fi
Poulenc	<i>Double Piano Concerto: II</i>	Sol	Fi	Sol	Do	La	Fi
Charlap	<i>Peter Pan: I'm Flying</i>	Sol	Fi	Sol	Do	Mi	Sol
Bart	<i>Oliver: Be Back Soon</i>	Sol	Fi	Sol	Do	La	Sol
Mexico	<i>Mexican Hat Dance</i>	Sol	Fi	Sol	Mi	Me	Mi
Stravinsky	<i>Histoire: Ragtime</i>	Sol	Fi	Sol	Mi	La	Mi
Stravinsky	<i>Histoire: Royal (Trumpet)</i>	Sol	Fi	Sol	Fi	Re	Do
Menotti	<i>Amahl: This Is My Box</i>	Sol	Fi	Sol	Fi	Sol	Re

Beethoven	<i>Fur Elise</i>	Sol	Fi	Sol	Fi	Sol	Re
Bizet	<i>Carmen: Toreador Song (Verse)</i>	Sol	Fi	Sol	Fi	Sol	Fa
Stravinsky	<i>Rake's Progress: II (Strings)</i>	Sol	Fi	Sol	Fi	Sol	Fi
Mozart	<i>Piano Concerto No. 20: II</i>	Sol	Fi	Sol	Fi	Sol	La
Gershwin	<i>Strike Up the Band</i>	Sol	Fi	Sol	La	Sol	Fi
Wallace	<i>Alice Wonder: A-E-I-O-U (Cater)</i>	Sol	Fi	Le	Sol	Fi	Me
Rodgers	<i>South Pacific: Some Enchanted...</i>	Sol	Fi	La	Sol	Do	Sol
Menotti	<i>Amahl: Amahl!</i>	Sol	<i>Sol</i>	<i>Mi</i>			
Debussy	<i>Claire de Lune (Intro)</i>	Sol	<i>Sol</i>	<i>Mi</i>	<i>Re</i>	<i>Mi</i>	<i>Re</i>
Evans	<i>Happy Trails (Theme)</i>	Sol	<i>Sol</i>	<i>Mi</i>	Sol	La	Sol
Harline	<i>Pinocchio: When You Wish</i>	Sol	<i>Sol</i>	<i>Fa</i>	<i>Mi</i>	<i>Ra</i>	<i>Re</i>
Arlen	<i>It's Only a Paper Moon</i>	Sol	<i>Sol</i>	<i>Fa</i>	<i>Mi</i>	<i>Re</i>	Sol
Bernstein	<i>Candide: Candide's Lament</i>	Sol	<i>Sol</i>	Fa	Mi	Sol	<i>Sol</i>
Bernstein	<i>Candide: Paris Waltz</i>	Sol	<i>Sol</i>	Fa	Mi	Sol	<i>Sol</i>
Loewe	<i>Camelot: Camelot (Verse)</i>	Sol	<i>Sol</i>	<i>Fa</i>	<i>Mi</i>	Sol	<i>Sol</i>
Shostakovich	<i>Symphony No. 5: II (Horn)</i>	Sol	<i>Sol</i>	<i>Fa</i>	<i>Mi</i>	La	<i>Sol</i>
Chopin	<i>Prelude in E Minor</i>	Sol	<i>Sol</i>	Le	<i>Sol</i>	Le	<i>Sol</i>
Beatles	<i>Michelle</i>	Sol	Le	Me	Re	Sol	Re
Beatles	<i>Eleanor Rigby (Accompaniment)</i>	Sol	Le	Sol			
Bartók	<i>Children II: Dance</i>	Sol	Le	Sol	Fa	Me	Re
Chopin	<i>Prelude in C Minor</i>	Sol	Le	Sol	Fa	Me	Fa
Saint-Saens	<i>Samson and Delila: Dance</i>	Sol	Le	Sol	Fa	Mi	Sol
Mozart	<i>Violin 5 (Turkish): III Trio Intro</i>	Sol	Le	Sol	Le	Sol	Le
Rossini	<i>Barber of Seville: Overture Theme</i>	Sol	Le	Sol	Le	Sol	Le
Stravinsky	<i>Symphony of Psalms</i>	Sol	Le	Sol	Le	Sol	Le
Mendelssohn	<i>Symphony No. 4 (Italian): II (Intro)</i>	Sol	Le	Sol	Te	Le	Sol
Beatles	<i>All You Need Is Love</i>	Sol	Le	La	Mi	Re	Mi
Johnson	<i>Charleston</i>	Sol	Le	La	Le	La	Mi
Sibelius	<i>Symphony No. 2: II (Bssn)</i>	Sol	Le	Te	<i>Do</i>	<i>Me</i>	<i>Re</i>
Lloyd Webber	<i>Jesus Christ: Pilate's Dream</i>	Sol	Le	Te	<i>Do</i>	Te	Fa
Schubert	<i>Piano Trio in Eb</i>	Sol	Le	Te	<i>Do</i>	Te	Le
Shostakovich	<i>Piano Concerto 2: II (Violins)</i>	Sol	Le	Te	Sol	Do	Re
Grieg	<i>Piano Concerto In A: I</i>	Sol	Le	Te	Le	Sol	Le
Britten	<i>Peter Grimes: What Harbor</i>	Sol	La	<i>Sol</i>	<i>Mi</i>	<i>Re</i>	<i>Do</i>
Gershwin	<i>I Got Rhythm</i>	Sol	La	<i>Do</i>	<i>Re</i>	<i>Do</i>	La
Strouse	<i>Those Were the Days</i>	Sol	La	<i>Do</i>	<i>Re</i>	<i>Mi</i>	<i>Do</i>
Scotland	<i>Loch Lomond</i>	Sol	La	<i>Do</i>	<i>Re</i>	<i>Mi</i>	<i>Re</i>
U.S.A.	<i>American Bandstand</i>	Sol	La	<i>Do</i>	<i>Me</i>	<i>Mi</i>	Sol
Strouse	<i>Bye Bye Birdie: Put On a Happy</i>	Sol	La	<i>Do</i>	<i>Mi</i>	<i>Sol</i>	<i>La</i>
Nichols	<i>We've Only Just Begun</i>	Sol	La	<i>Do</i>	<i>Sol</i>	<i>Mi</i>	<i>Fa</i>
Hagen	<i>Andy Griffith</i>	Sol	La	<i>Do</i>	<i>Sol</i>	<i>Fa</i>	<i>Mi</i>
Gershwin	<i>Rhapsody in Blue (Theme 2)</i>	Sol	La	<i>Do</i>	Sol	La	Sol
Traditional	<i>She'll Be Comin' Round</i>	Sol	La	<i>Do</i>	La	Sol	Mi
Beatles	<i>She Loves You</i>	Sol	La	<i>Do</i>	Ti	La	Sol
Beatles	<i>Yellow Submarine (Chorus)</i>	Sol	La	Re	Do	Sol	La
Beatles	<i>Let It Be</i>	Sol	La	Mi	Sol	<i>Do</i>	<i>Re</i>
Porter	<i>Anything Goes</i>	Sol	La	Mi	Sol	La	Sol
Sherman	<i>Mary Poppins: I Love to Laugh</i>	Sol	La	Fa	Do	La	Ti
Stravinsky	<i>Rite: Adolescent (Flute)</i>	Sol	La	Fa	Sol	<i>Do</i>	Te
Machaut	<i>Notre Dame Mass: Kyrie I</i>	Sol	La	Fa	Sol	Me	Re
Thomas	<i>Spinning Wheel</i>	Sol	La	Fi	Fa	Sol	Mi
Chopin	<i>Fantasy-Impromptu (Crumb Quote)</i>	Sol	La	Sol	<i>Do</i>	<i>Re</i>	<i>Mi</i>
Prokofiev	<i>Love for 3 Oranges: March</i>	Sol	La	Sol	<i>Do</i>	<i>Me</i>	<i>Do</i>
Beatles	<i>Mother Nature's Son</i>	Sol	La	Sol	<i>Do</i>	Ti	<i>Do</i>
Hughes	<i>Guide Me, O (Cym Rhonda)</i>	Sol	La	Sol	<i>Do</i>	Ti	<i>Do</i>
American	<i>Happy Birthday</i>	Sol	La	Sol	<i>Do</i>	Ti	Sol
Morley	<i>My Bonny Lass</i>	Sol	La	Sol	<i>Do</i>	Ti	La
Alburger	<i>Missa The a Deux: Benedictus</i>	Sol	La	Sol	<i>Do</i>	Ti	Te
Bernstein	<i>Chichester Psalms: III Theme</i>	Sol	La	Sol	<i>Re</i>	<i>Do</i>	<i>Mi</i>
Police	<i>Synchronicity</i>	Sol	La	Sol	Me	Fa	Me
Mendelssohn	<i>Elijah: He Watching Over Israel</i>	Sol	La	Sol	<i>Mi</i>	<i>Do</i>	Ti
John	<i>Sweet Painted Lady(Verse)</i>	Sol	La	Sol	<i>Mi</i>	<i>Me</i>	<i>Mi</i>
Hastings	<i>Rock of Ages</i>	Sol	La	Sol	Mi	<i>Do</i>	La
Sea Chantey	<i>Blow the Man Down</i>	Sol	La	Sol	Mi	Do	Mi
Netherlands	<i>Thanksgiving Prayer (We Gather)</i>	Sol	La	Sol	Mi	Fa	Sol
Bizet	<i>Carmen: Toreador Song (Chorus)</i>	Sol	La	Sol	Mi	Fa	Mi
Praetorius	<i>Lo, How a Rose (Es Ist Ein Ros)</i>	Sol	La	Sol	Mi	Fa	Mi
Bizet	<i>Carmen: Carmen's Song and Dance</i>	Sol	La	Sol	Mi	Fa	Sol
Mahler	<i>Symphony No. 2: V</i>	Sol	La	Sol	Mi	Sol	<i>Do</i>
Harrison	<i>In the Gloaming</i>	Sol	La	Sol	Mi	Sol	Fa
Gruber	<i>Silent Night</i>	Sol	La	Sol	Mi	Sol	La
Weill	<i>Threepemy: Useless Song</i>	Sol	La	Sol	Mi	Sol	La
Scholia Ench	<i>Nos Qui Vivimus</i>	Sol	La	Sol	Fa	Me	Sol
Beethoven	<i>Violin Concerto: I</i>	Sol	La	Sol	Fa	Mi	Re
Menotti	<i>Amahl: Oboe Theme</i>	Sol	La	Sol	Fa	Mi	Re
Beatles	<i>I Want to Hold Your Hand</i>	Sol	La	Sol	Fa	Mi	Sol
Beatles	<i>Norwegian Wood</i>	Sol	La	Sol	Fa	Mi	Sol

England	<i>London Bridge</i>	Sol	La	Sol	Fa	Mi	Re
England	<i>Polly Put the Kettle On</i>	Sol	La	Sol	Fa	Mi	Re
Lloyd Webber	<i>Jesus Christ Superstar: Hosanna</i>	Sol	La	Sol	Fa	So	Fa
Ghirardello	<i>Tosto che l'Alba</i>	Sol	La	Sol	Fi	Mi	Sol
Loewe	<i>My Fair Lady: Get Me to Church</i>	Sol	La	Sol	Fi	Sol	Fi
Mahler	<i>Symphony No. 4: I (Flute Theme)</i>	Sol	La	Sol	La	Sol	Mi
Satie	<i>Gnossienne No. 2</i>	Sol	La	Sol	La	Sol	La
Stravinsky	<i>Symphony in C: IV (Cellos)</i>	Sol	La	Sol	La	Ti	Sol
Stravinsky	<i>Rite of Spring: Adolescents (Tpt)</i>	Sol	La	Te	Do	Te	La
Stravinsky	<i>Rite of Spring: Spring Rounds</i>	Sol	La	Te	Do	Te	La
Rolling Stones	<i>(I Can't Get No) Satisfaction (Riff)</i>	Sol	La	Te	La	Fa	Sol
Weill	<i>Threepenny: Pirate Jenny</i>	Sol	La	Te	La	Sol	La
Loewe	<i>My Fair Lady: Little Bit of Luck</i>	Sol	La	Ti	Do	Re	Do
Bartók	<i>Con Orch: IV (Theme 2)</i>	Sol	La	Ti	Do	Re	Me
Borodin	<i>Polovetian Dances: General</i>	Sol	La	Ti	Do	Re	Mi
Verdi	<i>Aida: Celeste Aida</i>	Sol	La	Ti	Do	Re	Sol
Mahler	<i>Symphony No. 4: I (Violin Theme)</i>	Sol	La	Ti	Do	Mi	Fa
Dvorak	<i>Symphony No. 8: II (Flute)</i>	Sol	La	Ti	Do	Sol	Do
Willson	<i>Music Man: 76 Trombones</i>	Sol	La	Ti	Do	Sol	Mi
Billings	<i>Chester</i>	Sol	La	Ti	Do	Sol	La
Stravinsky	<i>Pulcinella: IV Tarantella</i>	Sol	La	Ti	Do	La	Sol
Handel	<i>Messiah: Blessing and Honor</i>	Sol	La	Ti	Do	Ti	La
Schwartz	<i>Godspell: All for the Best</i>	Sol	La	Ti	Do	Ti	La
Tchaikovsky	<i>Nutcracker: March</i>	Sol	La	Ti	Sol	La	Sol
Copland	<i>Billy the Kid: Celebration</i>	Sol	La	Ti	Sol	La	Ti
Stravinsky	<i>Five Fingers: VII Vivo</i>	Sol	La	Ti	La	Sol	La
Gregorian Chant	<i>Te Deum</i>	Sol	Te	Do	Te	Do	Re
V. Williams	<i>Tuba Concerto (Entrance)</i>	Sol	Te	Do	Te	Do	Sol
Debussy	<i>Claire de Lune (Main Theme)</i>	Sol	Te	Do	Sol	Te	Do
Waters	<i>Hoochie Coochie Man (Riff)</i>	Sol	Te	Do	Sol	Te	Do
Stevens	<i>Hawaii Five-O</i>	Sol	Te	Re	Do	Sol	Fa
Gershwin	<i>Three Piano Blues: II</i>	Sol	Te	Sol	Te	Sol	Te
Stravinsky	<i>Firebird: Berceuse</i>	Sol	Te	Le	Do	Sol	Ti
Vivaldi	<i>Cello Concerto in B Minor</i>	Sol	Te	Le	Sol	Do	Me
Mussorgsky	<i>Pictures: Bydlo</i>	Sol	Te	Le	Sol	Le	Sol
Satie	<i>Gnossienne No. 1</i>	Sol	Te	La	Sol	Fi	
Bernstein	<i>West Side Story: I Feel Pretty</i>	Sol	Ti	Do	Mi	Sol	Ti
Tchaikovsky	<i>Symphony No. 5: I (Main Theme)</i>	Le	Do	Re	Me	Fa	Me
Verdi	<i>Traviata: I Ah, fors e lui</i>	Le	Sol	Me	Do	Do	Le
Barber	<i>School for Scandal (First Theme)</i>	Le	Sol	Me	Do	Fa	Me
Prokofiev	<i>Peter: Duck</i>	Le	Sol	Fi	Fa	Mi	Fa
V. Williams	<i>Symphony No. 4: I</i>	Le	Sol	Sol	Le	Sol	Te
W.A. Mozart	<i>Symphony 40: I</i>	Le	Sol	Le	Sol	Le	Sol
V. Williams	<i>Symphony No. 7: I (Revealed)</i>	Le	Te	Do	Re	Mi	Fa
Rolling Stones	<i>(I Can't Get No) Satisfaction (Ch)</i>	La	Do	Me	Do	Me	Do
Mussorgsky	<i>Pictures: Promenade</i>	La	Sol	Do	Re	Sol	Mi
Herman	<i>Hello Dolly: It Only</i>	La	Sol	Do	Re	La	Sol
Foster	<i>Jeanie with the Light Brown</i>	La	Sol	Mi	Fa	Mi	Re
Disney	<i>Sleeping: Whistle While You...</i>	La	Sol	Fa	Mi	Fa	Sol
Prokofiev	<i>Classical Symphony: III Gavotte</i>	La	Sol	Fi	Sol	Sol	Sol
Backer-Green	<i>I'd Like to Teach the World (V)</i>	La	Sol	La	Do	La	Sol
Ager	<i>Ain't She Sweet</i>	La	Le	Sol	La	Sol	La
Mancini	<i>The Pink Panther (Riff)</i>	La	Te	Ti	Do	La	Te
Gershwin	<i>Embraceable You</i>	La	Ti	Do	La	Ti	Do
Bern/Pink/Case	<i>Sweet Georgia Brown (Actual)</i>	La	Ti	Ra(Di)	La	Mi	Ra(Di)
Stravinsky	<i>Histoire: March</i>	Te	Do	Re	Do	Te	Do
Pink Floyd	<i>Shine On, Part II (Revealed)</i>	Te	Fa	Sol	Mi		
Stravinsky	<i>Rite: Adolescent (Eng H)</i>	Te	Sol	Do	Sol	Te	Sol
Stravinsky	<i>Requiem Canticles: Lacr (Amen)</i>	Te	Ti	Ra	Do	Sol	La
Mancini	<i>The Pink Panther (Theme)</i>	Ti	Do	Re	Me	Ti	Do
Ireland	<i>Londonderry Air</i>	Ti	Do	Re	Mi	Re	Mi
Simon	<i>Mrs. Robinson</i>	Ti	Do	Re	Mi	Fa	Mi
Barber	<i>School for Scandal (Theme 2)</i>	Ti	Do	Mi	So	Mi	Do
Stravinsky	<i>Symphony in C: I (Motive, Theme)</i>	Ti	Do	Sol	Mi	Do	Ti
W.A. Mozart	<i>Symphony No. 41: III Trio</i>	Ti	Do	La	Sol	Fi	Sol
Jarre	<i>Doctor Zhivago: Student Cafe (Maj)</i>	Ti	Do	Ti	Do	Mi	Ti
Stravinsky	<i>Rite of Spring: Dance of Ancients</i>	Ti	Do	Ti	Do	Ti	Do
Williams	<i>Jaws</i>	Ti	Do	Ti	Do	Ti	Do
Mussorgsky	<i>Pictures: La Cabane</i>	Ti	Do	Ti	Do	Te	Ra
Beatles	<i>Drive My Car</i>	Ti	Re	Ti	Sol	Ti	Te
Weill	<i>Threepenny: Solomon Song</i>	Ti	Re	Do	Mi	Fa	Ti
Bartók	<i>Bagatelle No. 6</i>	Ti	Sol	Ra	Do	Mi	Fi
Schwartz	<i>Godspell: Day By Day</i>	Ti	Sol	La	Ti	Sol	La
Khachaturian	<i>Sabre Dance</i>	Ti	La	Te	Ti	La	Te
Stravinsky	<i>Cantata: Lyke-Wake (Instrumental)</i>	Ti	La	Ti	Me	Re	Do
Stravinsky	<i>Histoire: Scene 2</i>	Ti	La	Mi	Ra	Le	Fi

Chronicle

August 3

Death of photographer Henri Cartier-Bresson, at 95. France.

August 8

Death of artist Lee Golub, of complications after surgery, at 82. New York, NY.

August 9

Death of David Raksin (b. 8/4/12, Philadelphia, PA) of cardiovascular disease, at 92. Los Angeles, CA. "Raksin . . . composed more than 400 scores for movies and television series but is remembered best as the author of the haunting theme for the 1944 movie, *Laura*. . . . Nominated for Academy Awards for his scores . . . [for] *Forever Amber* (1947) and . . . *Separate Tables* (1958), he also wrote the music for *Force of Evil* (1948), *Across the Wide Missouri* (1951), *Two Weeks in Another Town* (1962), and the *Wagon Train* and *Ben Casey* television series. He was also the composer of chamber music, including *Oedipus Memnitai* (*Oedipus Remembers*). According to a 1998 interview with Mr. Raksin done for a *Live From Lincoln Center* broadcast on PBS, Stephen Sondheim considered the composer's theme for *The Bad and the Beautiful* (1952) to be 'one of the best themes ever written in films.' However, that movie's producer, John Houseman, and director, Vincente Minnelli, 'looked bewildered as if to say, wow, what in God's name is this?' when Mr. Raksin first played the theme for them. Luckily, there were two other people in the room, and they insisted that the theme was wonderful. 'Those two people were [Betty] Comden and [Adolph] Green . . . or the piece would have been out in the rain.' . . . Raskin[s] . . . father, who wrote and conducted music for silent films, also played in the Philadelphia Orchestra when an extra clarinetist was needed. At the age of 12 Mr. Raksin had his own dance band. In high school he taught himself orchestration. (He had previously learned to play the piano and had been taught the wind instruments by his father.) He paid his way through the University of Pennsylvania by working in radio orchestras. In 1935, when he was 23, Mr. Raksin moved to Hollywood to work with Charlie Chaplin on *Modern Times*. Chaplin, an amateur composer, could not write music down. But 'he did have musical ideas,' Mr. Raksin, who was credited as co-arranger, said in the 1998 interview. It was the job of Chaplin's collaborator to take Chaplin's tunes and enlarge them. . . . Mr. Raksin worked without credit on 48 films, then shared screen credit on *The Adventures of Sherlock Holmes* in 1939. He had studied with Arnold Schoenberg, and, within the system, his music was considered avant-garde, so he was relegated to horror films like *The Undying Monster* (1942) . . . and *Dr. Renault's Secret* (also 1942) His break came when Alfred Newman and Bernard Herrmann refused to score *Laura*. . . .

[A]lthough the entire score [of *Laura*] is drawn from one melody, that melody is never heard in its entirety, making, according to Mr. Raksin, a connection between 'the ephemeral girl and the interrupted melody.' In the late 1930's Mr. Raksin was briefly a member of the Communist Party. In 1951 he was subpoenaed by the House Un-American Activities Committee and gave the committee the names of 11 party members who were dead or had already been named by other witnesses. In 1997 he told *The Los Angeles Times*: 'What I did was a major sin, but I think I did as well as most human beings would've done under torture.' . . . Raksin taught composition for films at the University of Southern California from 1956. His Broadway musical, *If the Shoe Fits*, closed in three weeks in 1946. His concert works include *Toy Concertino* and have been performed by the New York Philharmonic, the Boston Pops, and the London Symphony" [Aljean Harmetz, *The New York Times*, 8/11/04].

August 18

Death of Elmer Bernstein (b. 4/4/22, New York, NY), at 82. Ojai, CA. "He wrote . . . *The Ten Commandments*, . . . *To Kill a Mockingbird*, . . . *The Grifters*, *The Birdman of Alcatraz*, . . . *The Great Santini*, and . . . *My Left Foot*. Mr. Bernstein earned 14 Academy Award nominations over six decades. They included such stylistically diverse scores as *Summer and Smoke*, *Walk on the Wild Side*, *Hawaii*, *Trading Places*, *The Age of Innocence*, and *Far From Heaven*. He won just one Oscar, for the buoyant but lightweight *Thoroughly Modern Millie*, in 1967. His 1960 television score for *The Making of the President* won an Emmy. The composer's single most recognizable piece may be the tautly syncopated Marlboro cigarette commercial theme, borrowed from *The Magnificent Seven*. . . . As the only child of an immigrant Ukrainian mother and Austro-Hungarian father who both loved the arts, he once said, 'I always had faith I would be taken care of.' He was educated at the Walden School, began composing at age 12 and flourished as a teenage piano prodigy. He attended New York University and knew Aaron Copland, whose bracing, lyrical style was an influence on his work. Mr. Bernstein studied formally with Israel Citkowitz, who was recommended by Copland, and with Roger Sessions and Stefan Wolpe. He later named film composers Bernard Hermann, Franz Waxman, David Raksin and Miklos Rosza as key influences. Mr. Bernstein enlisted in the Air Force and wrote music for the Army Air Corps radio shows. A 1949 assignment for a U.S.N. radio broadcast, *Sometime Before Morning*, spurred Hollywood interest. His first film was *Saturday's Hero*, in 1951. Mr. Bernstein was gray-listed during the McCarthy era, and his career slowed. He worked on grad-B science fiction films, *Cat Woman of the Moon* and *Robot Monster*. With his startling all-jazz score for *The Man With the Golden Arm* (1955) and a more conventional one for *The Ten Commandments* (1956), Mr. Bernstein's career took off. The versatile Mr. Bernstein could certainly write in the lushly orchestrated manner of the much-admired Bernard Hermann.

Mr. Bernstein paid tribute to him, in fact, in his score for the 1991 remake of *Cape Fear*, in which he reworked some of Hermann's original themes. . . . His move to the raucous, satirical world of *Animal House*, *Meatballs* and *Airplane!* was another [breakthrough]." [Steven Winn, San Francisco Chronicle, 8/20/04].

August 22

200 pianists perform together at a celebration of the 100th anniversary of the birth of Deng Xiaoping. Shenzhen, China.

Goat Hall Productions *Fresh Voices V* - Program A: Lisa Schola Prosek's *Pericles: Act I*, Michael Kimbell's *The Hot Iron*, Brian Holmes's *Fun with Dick and Jane*, and Mark Alburger's *Camino Real: Prologue and Blocks 1-6*. Thick House, San Francisco, CA. Through August 24

August 26

Goat Hall Productions *Fresh Voices V* - Program B: Peter Josheff's *Diary*, Stephen Clarke's *Californiaville!*, Sanford Dole's *El Cabarello: Act I, Scene I* and Mark Alburger's *Camino Real: Blocks 7-16*. Thick House, San Francisco, CA. Through August 28.

Comment

Items

The "fun" in a Mozart symphony is not entirely unlike that of a baseball game. In baseball, all plays are severely within the rules; and to make certain that the rules are kept, umpires stand right on the field.

The composers of the hundred or more years preceding the overlap of the Chopin-Schumann-Wagner period derived their main excitement, their top spiritual exaltation, from the masterly way in which they could knock home runs or move and skip about inside these binding, limiting classic rules.

Mozart's mastery was so superb, so utterly top-notch, that Mozart fans experienced exactly the same sensation which a modern baseball audience might feel today should its hometown team happen to be blindfolded and still win hands down against a super-excellent non-blindfolded visiting team.

George Antheil
Composers on Music

A Barcelona-based artificial intelligence company, PolyphonicHMI, claimed that its Hit Song Science software, designed to identify the "optimal mathematical patterns" of hit songs, had helped produce one: the dance-pop diva Anastacia's "Left Outside Alone." . . .

PolyphonicHMI says the software uses a proprietary algorithm to weigh and analyze more than 20 components of a recording (tempo, rhythm, cadence, etc.) and assign each song a value. The company used that algorithm to analyze 50 years of music release in the United States -- totaling 3.5 million tracks -- and graphed each song in multiple dimensions to create "the music universe." Plotted, it resembles a picture of a far-away galaxy, millions of song-specks floating in cosmic precision, presenting the illusion of randomness.

The company then zeroed in on songs that had charted in the top 30 of Billboard Magazine's *Hot 100* chart during the past five years. What emerged was roughly 55 grouping of songs, or "hit song clusters," as PolyphonicHMI calls them. The promise of the technology is that the hit potential of any new song can be determined by breaking it down against this algorithmic array. The closer it lands to the center of a hit cluster, the more likely it is to be a successful [pop] song.

Bill Werde
The New York Times
2/21/04

From Bonn (Beethoven's birthplace) comes word that violinists of the Beethoven Orchestra are suing to be paid more than their wind- and percussion-playing colleagues, because they produce more music. In most of the orchestral literature, the argument runs, the strings play almost continuously, but the brasses, for example, tend to play in bursts, often widely separated, when they play at all.

The Bonn musicians are hardly the first to have noticed. There have been steady rumblings in most orchestras about disproportionate workloads and the unusual demands of certain works. But a grudging collegiality tends to hold sway, if only for practical reasons. Any attempt to quantify the contribution for the various sections or individuals in an orchestra would soon bog down in a numerical morass that would scare off even accountants.

James Oestreich
The New York Times
3/28/04

From birth, the right ear responds more to speech, while the left ear is more attuned to music, according to [a] study, published in *Science* on September 10.

Anahad O'Connor
The New York Times
9/14/04