

Origins of Popular Music

Listening Repertoire Notes, Spring 2002.

Prepared by Philip Tagg. Provisional version.

Symbols: ✂ = extract from track; ❖ = highlights from track; ⇔ = complete track without repeats;
● = complete track without repeats; ♣ = performed by; ↓ = conducted by.

1. Australian Aboriginal Djedbangari from Northeast Arnhem Land [0:39]

✂ LP *Australian Aboriginal Folk Songs* (Folkways, 1960s). Columbia World Library of Folk and Primitive Music, compiled and edited by Alan Lomax. Recorded in 1949 and edited by Dr A P Elkin, University of Sydney with contributions from the Australian Broadcasting Corporation.



The Djedbangari is a sort of 'hospitality' dance performed when welcoming visitors. In this example recent events (for 1949) form the topic of the chanting which includes the words *Djapani* (Japanese), *Merika* (Americans), *raipu* (rifle) — *Djapani mala*, *Merika-lili*, *raipu-lili*, *Djapani*, *Djapni*, *Djapani*. Note the use of sticks/boomerangs, didgeridoo, pentatonic melody (mainly descending) in unison, regular rhythm, repeated verse structure. At the time of recording Aboriginals in Northeast Arnhemland were partially nomadic, relying on hunting, fishing and gathering for their livelihood.

2. Yothu Yindi: *Tribal Voice* [1:55]

✂ CD *Tribal Voice*. Mushroom Records / Hollywood HR-61288-2 (1992).

Yothu Yindi were an all-Aboriginal rock band (here supported by a couple of session musicians) who enjoyed some success in Australia in the early to mid nineties. Note the use of traditional instruments in the mix between verses and the energetic vocal delivery and generally descending melodic contour (similar to that of example 1) Translation of lyrics: *There's a waking of a rainbow dawn and the Sun will rise up high - There's a whisper in the morning light saying get up and meet the day - Well I wonder if it's part of history, full of influential mystery from the spirits of my people who have gone before - And the future of another day - Some of us cry for the rights of survival - Saying c'mon get up! Stand up for your rights - Don't be afraid of the move you make - You better listen to your tribal voice!*

3. Inuit Katajjaq [0:43]

⇔ LP *Inuit Games and Songs*. Unesco / Philips 6586 036 (1978).



A *katajjaq* (plural *katajjait*) is a competition game, performed mostly by two women sitting very close and face to face. In earlier times they almost touched each other's lips, using the competitor's mouth as a resonance chamber. Each of the women belonged to rival teams, and each team's aim was to exhaust the other. The woman who stopped the *katajjaq* first, running out of breath and giggling, was replaced by another woman of her team until all the members of the team were eliminated. Competitors were also judged on their endurance and on the quality of sound they produced. *Katajjaq* is both amusing and difficult. It is difficult because skill is required to produce rapid, regular sounds. It also requires healthy lungs, good breath control and a mastery of the kinds of sounds produced. It is challenging because it is easy to run out of breath, make a mistake or break the rhythmic continuity and coordination of the two voices and it is easy to yield to the build-up of

nervous tension and burst out laughing. It is apparently amusing because it usually ends in laughter. However, Nicole Beaudry (Université de Québec à Montréal), in her study of eastern and central Arctic Inuit games argues that Inuit women attribute a variety of meanings to laughter and that the game is still of importance today with regard to the choice of partners. She also stresses the importance of competitiveness in Inuit culture. The livelihood of Inuit peoples derived traditionally from hunting and fishing in the vast Arctic regions shown on the map.

4. Kikapues de Coahuila: Song to dance 'in a crowd' (*en bola*) [0:51]

✂ CD *Festival de música y danza indígena*. Indi INDI-ETM-VIII-01 (Mexico, 1993).

The music of the Kikapues nation, who migrated from the Great Lakes area and now live in southwestern Texas and northeastern Mexico (Chihuahua province, see 'K' on map under ex.5), is typical of that of Native Americans living on the great plains of the USA and Canada. Song texts often consist of 'nonsense' syllables (here *ho-yo-yo ya-hé*, similar to our *fa-la-la* or *oh-yeah*, etc.) but are usually followed by a second section of a more recitative character with 'proper' lyrics. Vocal production is quite tense and power rather than beauty is prized in music making. In most Native American cultures, songs are regarded as being given 'from the beginning', even though they can come to special individuals, especially those at the margins of society, in visions. These persons are then assumed to be 'disentangling' what existed from the beginning. Drums and rattles are the main percussion instruments of Native Americans. The regular drum beats heard in this extract are also typical of much Native American music, as is the rattle instrument heard in example 5.

5. Seris de Sonora: *I Jnanan Quinojoiniva* (dance) [0:37]

✂ CD *Festival de música y danza indígena*. Indi INDI-ETM-VIII-01 (Mexico, 1993).



The Seris or Konhaak nation inhabit parts of the desert shore along the eastern side of the Gulf of California (Sonora province, northwestern Mexico — 'S' on map). Special rites prepare the young Seri woman for the new types of relationship she will have to have towards the males of her community. Her *amaj* (≈ godfather) gives her advice and groups of men dance one whole day and night outside her home. Her future well-being is thought to be assured by the the songs they sing (this track is an extract from one such song), as well as by her godfather's advice. It is worth noting that each singer, knows at least 150 different short melodies of the type exemplified here (sung 2½ times before fade-out) which he is expected to be able to perform uninterruptedly for hours without flagging. Some males are also expected to know long shamanistic chants used in the treatment of illness. Note the descending pentatonic contour of this melody, the use of a rattle (here attached to the ankle) and the characteristic vocal timbre (see comments on example 4).

6. Zarina (Kunimaipa) people: unnamed heterophonic chorus [0:28]

✂ *Songs from Eastern New Guinea*, recorded by the Australian Broadcasting System and Rev. A Dupeyrat, c. 1949. Side B of same LP as no.1.

The Zarina nation (about 9,000 of them) live in the Kunimaipa valley region in the mountains of Papua/New Guinea (see map, example 1). Traditionally, their livelihood is based on horticulture and husbandry. Note the heterophonic ending to each phrase.

7. Kecak [1:15]

✂ CD *Kecak Dance Live*; Bali Record BRD-07 (1994).

The Balinese *Kecak* (pronounced *Ketchak*, sometimes written *Ketjak*) is unusual for the Indonesian island of Bali (see map, ex.1) for two reasons: (1) the usual Balinese gamelan orchestra is not used; (2) the performance was invented for tourists in the 1930s, not for the Balinese themselves. The *Kecak* is used to accompany a ballet based on the Ramayana epic, the story of the prince Rama and his bride, the beautiful Sita. The *Kecak* is an imitation of one of its many episodes where Hanuman the king of the monkeys and his army meet Rama. The 'monkey chorus' is performed by nearly all the men from a Balinese village, who sit in tight concentric circles, chanting *chak* in cross-rhythms. For more details, see handout from www.musicteachers.co.uk/resources/gamelan.pdf.

8. Hindewhu [0:32]

✂ LP *Music of the Ba-Benzélé Pygmies*. Bärenreiter-Musicaphon BML 30L 2303 (1969).



The Ba-Benzélé live in the forests in the southwest of the Central African Republic (see map). They hunt wild game, including elephant, and also gather plants and honey. The *hindewhu* is a whistle made from the twig of a pawpaw tree and is usually played by alternately singing a note and blowing on the whistle, creating a polyphonic effect. This track is probably the most well known 'world music' recording of all time. It was used as a loop at the start of Herbie Hancock's 'Water Melon Man' on his *Head Hunters* album (LP 1974, CD 1992). The music of Mbuti peoples such as the Ba-Benzélé is characterised by a predilection for hocketing and for polyrhythmic complexity (ex.9).

9. Song Of Rejoicing After Returning From A Hunt [0:48]

✂ Source as no. 8.

This track features two *hindewhu* (see ex.8), polyphonic singing (two parts) and hand claps. (Drumming, added later, is not in this extract). Like the elephant hunt itself, music preparing for the hunt and rejoicing afterwards involves complex patterns of cooperation.

10. One-stringed Harps [2:04]

✂ LP *Music of the Senufo*. Bärenreiter-Musicaphon BM 30 L2308 (rec. by Hugo Zemp)

The Senufo people live in the arable upland areas on the borders of Mali, Burkina Faso and the Ivory Coast (see map under example 8). They are industrious farmers who cultivate millet, rice, maize, yams, ground-nuts and cotton. A minority belong to artisan castes such as blacksmiths and wood carvers, but, unlike some of their neighbours, they have no caste of musicians. Senufo villages are usually situated near a wood (the 'sacred wood') in which the *poro*, the men's initiation society, conducts its rites. In this extract, recorded in northern Côte d'Ivoire, nine men sit in a row playing instruments with one string, all of which sound the same note except for one which sounds a fourth higher. They play the harps with one hand and beat the resonator, made from a gourd covered with a skin, with the other. Three large calabash rattles are shaken during the performance.

The extract starts with instrumental patterns forming a six-second cycle consisting of 24 quavers distributed as either 8 bars of 3/8 or 6 bars of 4/8 (2/4). When six underlying time units are accentuated in two different ways — as two groups of three or three groups of two —, either at the same time or in sequence, musicologists call that rhythmic device a *hemiola*. The hemiola is the simplest form of polyrhythm and is at the basis of much West African rhythmic patterning (see table 1; see also ex.23). Half way through this extract, two of the harpists start singing minor pentatonic phrases in alternation, sometimes overlapping in a manner reminiscent of call-and-response techniques found in some African-American music. Their voices are quite high-pitched and tense too, not unlike the timbre used by some blues and gospel singers.

It is worth remembering that it was from the sort of sub-savannah regions inhabited by the Senufo that people were kidnapped, taken to the coast, and transported under unspeakable conditions across the Atlantic in the 18th and 19th centuries to end up as the slaves of greedy colonial capitalists and plantation owners.

Table 1 Basic hemiola pattern

Underlying time units	1	2	3	4	5	6
Accent every 2 (3 x 2)	×		×		×	
Accent every 3 (2 x 3)	×			×		

11. Sali Sidibe: *Ntanan* [1:48].

✂ CD *Women of Mali - The Wassoulou Sound*. Stern's STCD 1035 (1999?)

Land-locked Mali (see map, ex.8) covers one of the areas least affected by European colonialism in Africa. Its music has preserved a mixture of North African (Arabic) and West African traits. The rhythms Damon Albarn of Blur found in Bamako, the capital, in 2001 are much less complex than those of peoples living in the forested areas round the Gulf of Guinea (e.g. the Ewe of Ghana or the Ba-Benzélé in example 9) and bowed instruments, like the fiddle heard on this extract, are not uncommon, deriving from Arabic rather than Subsaharan traditions. On the other hand, plucked string instrument techniques are much more akin to the cora playing of Senegal than to *ud* styles of North Africa, while the xylophone sounds and the underlying triplet or 6/8 feel (subdivision of minimal time units into threes rather than twos or fours) are definitely Subsaharan. The minor pentatonic melody resembles that of neighbouring example 10; it is a tonal vocabulary found also in some traditional music from the British Isles as well as in some types of blues. The singing style of Sali Sidibe is definitely West African: strong delivery of short phrases using a vocal timbre rich in overtones.



Sali Sidibe (photo) was first in a row of female singers who built the Wassoulou tradition (includes also Oumou Sangaré). After considerable success in West Africa, she went on to become popular on the European 'world music' circuit. Against the orders of her father, an Imman, she embarked on her career in the 1960s. In her songs she celebrates the everyday life of ordinary people. She is an outspoken critic of patriarchy and machismo, and has become a figurehead of the women's movement in her country.

12. Fong Naam: The Great Cambodian Suite - *Phleng Reuang Kamen Yai* [3:54]

❖ CD *The Piphat: Siamese Classics Vol 1 - The Piphat Orchestra in Pre-Ayudhya and Ayudhya periods*. Naxos World 76010-2 (1990).



This is a 'trailer' or 'Reader's Digest' version which reduces the original duration of 21:43 to 3:54 by fading in and out between five different sections of the suite. Each break was made at roughly equal intervals through the piece. *Phleng Reuang Kamen Yai* means The Great Cambodian Suite. Long works like this were used for accompanying sacred Buddhist rituals and other important occasions. It represents in other words a sort of official or 'classical' tradition. Suites like this one are divided into three main sections: the 'slow songs', the *Song Mai* songs (referring to the type of rhythm used), and the 'fast songs'. These long works demand much melodic invention on the part of participating musicians. 'Each member of the orchestra recites in his head the given melody that has been handed down from the teacher. The joy and interest in listening to the music is to compare the various musical ideas that are concurrently evolving out of a single hidden melody, and it is for this reason that the various instruments are designed not to create a homogenous blend, as in the Western [classical] tradition, but rather to maintain the clarity of the instrumental line. On a deeper level, it might be said of all Thai art that clarity and lightness are the hallmarks of creative expression.' (Bruce Gaston, inlay notes to CD recording). The instruments heard on this track are *Pi Nai* (oboe), *Renat Ek* (soprano xylophone), and percussion. As with much music from Southeast Asia, it seems that the precision and interplay of timbre, combined with an overall sense of musical direction (here through the constant and gradual accelerando) seem to be of singular importance, complexity of underlying tonal vocabulary or metre of less interest.

13. Ravi Shankar: Introduction to raga music of Northern India [3:55]

● LP *The Sounds of India*. CBS CS 9296 (1970?) ♣ Ravi Shankar (sitar); Chatur Lal (tabla).

Ravi Shankar explains the basics of Northern Indian raga music. For more information, see handout (also on web as www.tagg.org/teaching/origins/origins3.pdf).

14. Bulgarian Harvest Song [0:57].

⌘ LP *Musik från Bulgarien*. Expo Norr (Rikskonserter) RIKS LPX 4 (1966).



Seven women (six in picture) from the small village of Madzhare, near Sofia, sing a harvest song using drone and melodic ornament techniques reminiscent of local bagpipe styles to produce a type of polyphony containing tone and semitone dyads unfamiliar to western European ears. These women clearly enjoy emphasising and holding out what we hear as dissonances. They also emit infectious whoops at the end of each section and, judging from the photo, do not seem to have found the recording session a morose occasion. The words just say 'Vido, young girl, the wind is whispering'.

15. *Dil mano dil bero* (Bulgarian folk song) [0:46]

⌘ From cassette supplied to P Tagg by Claire Levy in 1992.

The singing here may not sound as unfamiliar as in the previous extract (no held semitone dyads, for example) but one of the vocal parts does use a similar drone effect. This style of arrangement, with simple chord changes, use of ethnic instruments (here flute and bagpipe chanter) flourished during the country's socialist period when music and dance ensembles received state funding to preserve and develop national styles of music which subsequently became extremely popular in the 'world music' market, for example *The Mysterious Voices of Bulgaria* (CD, 1991). The tune uses just the first five notes of a standard minor scale but the meter is difficult for most Westerners to follow: 2 bars of 11/8 (3+3+2+3 or 1-2-3-4-5-6-7-8-9-10-11) followed by two bars of 14/8 (3+3+ 3+2+3 or 1-2-3-4-5-6-7-8-9-10-11-12-13-14). In fact, most Bulgarians think of these rhythms in a much more simple way: the 11/8 bar they hear as 2 long beats followed by one short and another long — q. q. q. q. — and the 14/8 bar as 3 longs followed by a short and a long — q. q. q. q. q.

16. Zeybek [1:04]

⌘ CD *Traditional Music from Turkey*. Arc Music EUCD 1585 (2000), rec. live in July 1999 in collaboration with the Festival Mondial des Cultures, Drummond (Canada).

Originating in Central Asia and migrating westwards in the 13th to 16th centuries, the Turks were influenced by the music of the cultures they passed through. The official religion of Turkey is Islam, and Turkish traditional music bears many of the general hallmarks of music of the Islamic world, for example: [1] the *doum-tak* dualism of drumming; [2] a wide variety of time signatures, i.e. not just the duple, triple, quadruple and sextuple metre we are used to, but also additive or asymmetric time signatures like 5, 7, 8 (3+3+2), 9 (2+2+2+3), 10 or 11; [3] a wide variety of modes, the most 'Arabic'-sounding being those containing a flat (low or minor) second degree and a sharp (high or major) third, for example the *Hejjaz* (a.k.a. *Hijaz*, or, in Turkey *Hecaz*); [4] instruments such as the *davul* (drum), *zurna* (shawm), *ney* (flute) and *saz* (long-necked lute) (see picture).

(a) Hassan Devren, epic singer, playing *saz* (1956)

(b) *Ney* player (1960s)

(c) Dance with *davul* (drum) and *zurna* (shawm) (1960s)





In this extract you hear the *doum-tak* drum figure and the melody, played first by *ney* flute, then by *ney* and fiddle together. An accordion pumps out the tonic chord in 7/8 time (3 + 4 or 1-2-3-4-5-6-7) like a drone for this lively *zeybek* dance from the Aegean area of Western Turkey (see map). The word *zeybek* relates to *Uzbek*: many immigrants to the region originated from Uzbekistan which was once a county in the Ottoman empire. Traditionally, the *zeybek* is slow and heroic; it is usually in 9 time (see *zebekiko* under ex.19) and danced

by one or two men. These days, the Turkish *zeybek* can be danced by male and female dancers together, with parts reserved for one or the other group. The tempo can be slow or, as here, quick.

17. Ermolyk: — (c. 1983) [1:30].

✂ From cassette supplied to P Tagg by Claire Levy (musicologist from Sofia), in 1992.

This Bulgarian speed metal track is in the same 'Arabic' mode and the same Turkish-Balkan meter as example 16 (7/8), but faster and grouped 2+2+3 (1-2-3-4-5-6-7 or 2 shorts and a long — q q q). Even though the asymmetric rhythms are becoming less common, the *Hejjaz*-style mode remains very popular in Bulgaria, particularly in the commercial *chalga* style which sells like hot cakes across the Balkans and in Turkey (e.g. *Chalga Pokolenie 2*; CD, 2000). The lyrics of this track are based on a gruesome old Bulgarian folk tale, so the loud, breakneck-speed playing, the 7/8 rhythm, the 'Death' voice, and the 'Arabic'-sounding mode are all quite appropriate. It is also worth remembering that although the Arabs may have reached Tours in the twelfth century and occupied Andalusia for several hundred years, the Turks made as radical and long-standing inroads into Europe at a later stage, occupying large parts of eastern Europe in the 15th century and laying siege to Vienna in 1683 before they were driven from Hungary, Bosnia, Serbia and, finally, Bulgaria in the late 1870s. Little wonder, then, that the musical legacy of popular culture in the Islamic world (e.g. asymmetric meter and *Hejjaz*-type modes) lives on stronger in the Balkans than elsewhere in Europe.

18. Ahmet Gülümser: *Ibramoy* (Çekiç Ali; Yetkin Özer, 1999) [2:01]

✂ From Turkish music video supplied to P Tagg by Yetkin Özer (colleague from Izmir) in September 2000; also as rec. on Asanlar label.

This extract exemplifies what can happen when musical influences go in the opposite direction, as they did through most of the 20th century, eastwards from our part of the world. As a reaction against the bulldozer of Western mass-media culture, many Turkish musicians, rather than either copying the West or retreating into traditionalism, have sought to take the best from both worlds. In this extract you hear a fretless bass and drumkit emulate equivalents of *doum-tak* drumming (with slides), a *zurna* (shawm) playing a florid introductory solo in the traditional manner, a *saz* (lute) performing traditional ornamental patterns, etc. Both *zurna* and *saz* use traditional tuning over a single tonal centre, but when the tune comes in we hear the aeolian (minor) mode harmonised with Western harmonies in straight quadruple metre with regular periods (phrase lengths).

19. Haris Alexiou: *Ap' ton perasmeno Marti* [0:49]

✂ CD Stavros Kougioumtzis: *Laikes Kyriakes*. Minos EMI Labelsound 7243 4 80139 2 7 (1976).



Haris Alexiou (×Ūñö Äëãîñî ö, photo) is one of Greece's most celebrated female singers. She is at home in a wide range of styles, including western European ballads and, as here, more traditional Greek material. This song is in *zebekiko* (æâî äâëëîr) rhythm (slow, additive 9/4 as 2+2+2+3, accentuated 1-2-3-4-5-6-7-8-9). Although the tempo and meter are different to the character of the Turkish *zeybek* extract (ex.16), the mode of this extract, with minor second and major third, is the same and comes from the same area of what is now western Turkey. Indeed, today's Izmir was once Greece's third city — Smyrna (see map, ex.16). After a disastrous Greek incursion into Turkey,

which had been on the losing side in the First World War, a million Greeks had to leave Asia Minor in the 1920s, many ending up in Thessaloniki (northern Greece, see map) where a set of genres flourished under the name of *rebetika* (ῥεβητικά). This music, with its origins on the Aegean seaboard of Asia Minor (one type of rebetika is called *Smyrnaika*) has been called Greece's blues: its lyrics usually deal with hardship, poverty and loss, though these days the misery is about losing love rather than about being uprooted, displaced or disenfranchised. *Zebekiko*, probably the most famous rebetika dance, 'is traditionally done solo [by men],... often with a smoke in one hand and a drink in the other, representing the sorrow they feel and the fact that they're drowning it in drink. It's an improvised dance. There are no set steps, it's a set style. Big leg kicks, lots of swaying, often low to the ground, arms outstretched, in a hunched stance, head bowed and eyes to the ground.' (Elizabeth Howard [www.khafif.com/rhy/print.html])

Note the two amplified bouzoukis so characteristic of rebetika and of Greek popular music in general; the bouzouki is after all a long-necked lute related to the Turkish *saz* and the Arabic *ud*. Note also the 'Arabic' scale but the Western tuning (unlike the flute of ex.16, and the *saz* and *zurna* in ex.18) and the Western changes of harmony (like exx.17 and 18 but unlike ex.16). Greek music of this type is popular in Bulgaria, Turkey and across the Middle East. EMI's studio in Athens has also been a popular recording venue for professional musicians from the Arab world. In other words, although Greece may be part of the Judaeo-Christian sphere and belong to the EC, its music has more in common with that of the Islamic world.

20. Alleluia "Diligam te" [0:48]

↔ ♣ Slovenski Madrigalisti ↓ Janez Bole; CD *Gregorian Chant*. Hallmark Classics HLMCD 1050 (2001).

This Alleluia, for the third Sunday after Whitsun, exemplifies melismatic singing (melisma = many notes to one syllable).

21. Kyrie from Ordinarium Missae [1:11]

● Source as no. 20.

Of all parts of the mass, the Kyrie and Sanctus are the most melismatic and this Kyrie is no exception. However, since it is taken from the 'Ordinary' mass, this Kyrie is much less florid than usual, the only syllables to be treated melodically being the 'e' of 'Kyrie' and 'Christe' and, by way of a final flourish, the very last of the nine times you hear the word 'eleison'. The ninefold Kyrie is the first part of the mass and is still sung in Ancient Greek rather than in Latin: [Kyrie eleison = Lord, have mercy] x3, [Christe eleison = Christ, have mercy] x3, [Kyrie eleison = Lord, have mercy] x3.

22. John Dowland (1563-1626): Pavane 'Lachrimae Antiquae' [2:00]

↔ ♣ The Dowland Consort ↓ Jakob Lindberg; CD *Music for lute and viols from the time of Queen Elizabeth I*. Boots Classical Collection 143 (1988).

Please note that each of the three sections heard on this example should have been repeated with variations. They have been cut out to make room for more music on the disc.

23. John Dowland: The Earle of Essex Galliard [1:19].

● Source as no. 22.

The Galliard is a lively dance in sextuple time and plays around with the division of six beats into two groups of three or three groups of two (hemiola, see table 1, p.3). Like most galliards of late Tudor times, this one is in three equal parts, each of which repeats with slight variations. The first phrase of the part 1 starts in 3/2 time, crosses once into 6/8 and back into 3/2. The second part switches to and fro between 3/2 and 6/8 several times. The last part is mostly in 6/8.

24. Johann Sebastian Bach (1685-1750): Air from Overture 3 in D major (BWV 1068) [2:25]
 ⇔ ♣ The English Concert ↓ Trevor Pinnock; CD *Six Brandenburg Concertos and Four Orchestral Suites (Ouvertüren)*. Archiv 423 492-2 (1988).
 This famous piece, a.k.a. 'Air on the G String' is well known for its bass line which starts by descending stepwise down the notes of the major scale, a device also used by Procol Harum on their no.1 hit *A Whiter Shade of Pale* from 1967.
25. Johann Sebastian Bach: Crucifixus [3:10].
 ● *Mass in B Minor* (BWV 232; 1733); ♣ The Monteverdi Choir, English Baroque Soloists ↓ John Eliot Gardiner; CD Archiv 415 514-2 (1985).
 Extract from the Credo (Nicene Creed) section of the Mass. The Latin text *Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est* means 'He was also crucified for us under Pontius Pilate; he suffered and was buried'. This example builds totally on a repeated five-note ground-bass figure (a.k.a. *pasacaglia*) that descends chromatically (by semitones) — e - d# - d - c# - c - b in E minor.
26. Wolfgang Amadeus Mozart (1756-1791): First movement (molto allegro) from Symphony no. 40 in G Minor (1788; K550) [6:34].
 ⇔ CD CBS Masterworks. MDK 44649 DDD (1981). ♣ Symphonie-Orchester des Bayerischen Rundfunks ↓ Rafael Kubelik.
27. Franz Schubert (1797-1828): *Gretchen am Spinnrade* [3:56]
 ● ♣ Gundula Janowitz accompanied by Irwin Gage (piano) on LP set *Franz Schubert Lieder Volume 1* DGG 5 LP 2740 196 (1978).
 Gretchen at the Spinning Wheel.
28. Peter Ilyich Tchaikovsky (1840-1893): *The Nutcracker* Ballet Suite - Overture [3:28].
 ● ♣ Berlin Philharmonic Orchestra ↓ Ferdinand Leitner on *Tschaikowsky: Ballett-Suiten*, DGG Resonance 427 219-2 (1960).
29. Richard Wagner (1813-1883): *Walkürenritt* [5:03]
 ● ♣ London Symphony Orchestra ↓ Leopold Stokowski (1966); CD *The Ride of the Valkyries*, Decca Weekend Classics 421 020-2 (1988).
 The Ride of the Valkyries from opera *Die Walküre*, 1856).
30. Igor Stravinsky (1882-1971): *The Rite of Spring* (1913) — 'Highlights' [4:57]
 ❖ ♣ Swedish Radio Symphony Orchestra ↓ Sixten Ehrling on CD *Stravinsky: Symphony of Psalms and The Rite of Spring*; Boots Classical Collection DDD 137 (1988).
 This is a 'trailer' or 'Reader's Digest' version consisting of extracts from the following sections from the *Rite of Spring*: Introduction; Augurs of Spring/Dances of the Girls; Spring Rounds; The Sacrifice - introduction; Glorification of the the Chosen Victim; Sacred Dance (16 minutes of Stravinsky cut to just under 5 minutes).
31. Charlie Parker (alto sax): *A Night In Tunisia* (1946) [3:07].
 ● LP set *Charlie Parker Anthology*, America 3LP 008-009-010 (1984?).
32. Erroll Garner (piano): *Misty* [2:53].
 ● LP set *The Jazz Story*, vol. 8 - The Fifties.
33. Ozzy Osbourne: *Crazy Train* (1980) [4'52].
 ● *Blizzard of Oz*. Jet JET LP 234 (1980).