3. Musemes 1-4: instrumental backing

**m1: instant altiplano**

Ex. 3. *Fernando*, bars 1-6

The recording starts with a long, held A major chord with no bass register but with sustained notes in the treble, melodic interest in the upper middle register, etc. Bars 1-6 contain three accompanying and one (partially) foreground museme. Apart from the ‘string wallpaper stasis’ function of the string pad (m1b2), these musemes, set out in Figure 4 (p. 68), are referred to as **MASSED CHARANGOS** (m1b1) and **IN PARADISUM** (m3a) while the melodic museme, listed as m1a, is variously named **QUENA**, **THE HISPANIC FLOURISH**, **THE MAÑANA TURN**, etc.

1. The Swedish expressions *stråkskog* (= string forest) and *stråktapet* (wallpaper) cover both types of string pad (‘filling’). The ‘string halo’ (‘silver strings’ or *Streichenglorienschein*) is used by Bach in the *Matthew Passion* to ‘clothe’ the figure of Jesus in an glittering aura of otherworldliness. For further discussion of string pads, see *The Dream of Olwen* analysis in Tagg & Clarida (2003).
m1a: quena

As shown in the Table of Musematic Occurrence (Fig. 5, p. 69), m1a appears in the introduction, as m1a1 and m1a2 (b. 1-6, 9-10; pp. 42-43), and as m1a3 in verses 2 and 3 (b. 29, p. 48; b. 67-69, p. 56). I’ve labelled this melodic museme QUENA because the motif is played either on quena or on a similarly sounding end-blown flute. Museme 1a1 has also been called SPANISH TWIRL or FLOURISH, for reasons that will shortly become evident, and the MAÑANA TURN due not only to its perceived hispanicity but also to a fortuitous visual likeness between the tilde (~) topping the letter ‘n’ in Spanish words like mañana, niño, etc. and the symbol in Western notation for the turn as a melodic ornament closely resembling the of m1a (see end of ex. 4).

Recorders (flûtes à bec, flauti dolci, Blockflöte), quenas and other types of end-blown flutes (with studio reverb in Fernando) playing melodic figures similar to m1a can be heard on La flûte Indienne (1966/68) and in library music pieces like Spanish Autumn (.), Exotic Flute (.), Inca Flute (.), Cordiglieria (.) and Wine Festival (exx. 4-8, p. 73). Sung or played on other instruments, similar rhythmic-melodic patterns are found in tunes like Lady of Spain (ex. 9, bars 3 and 7), the two Granadas (ex. 10, 11) and the seguidilla aria from Bizet’s Carmen (.) for ‘[Sé]-vi-[lle]’: ex. 12, bar 3), as well as in the parlando rubato opening to Simon and Garfunkel’s appropriation of the Los Incas version of El cóndor pasa (., ex. 13). Common PMFCs (paramusical fields of connotation) for the pieces of interobjective comparison material (IOCM) in examples 4 through 13 (pp. 73-74) are southern climes, with particular reference to Spain, or to South America, an Andean-Indian region being the most likely bet in the latter case. These PMFCs are reasonably unequivocal in their ‘hispanicity’ but the Fernando quena museme is, as we’ll see shortly, connotatively more precise than that.

2. Quena [kena]: Andean end-blown flute (Fig. 6; Fig. 10, p. 83).
3. The g♯ in m1a3 is replaced by g♯ over Bm in bar 69.
4. At least its timbre is not that of, say, a transverse Western concert flute, or of a ney, bansuri, kaval, shakuhachi, spilåpipa or panpipes (zampoñas).
Ex. 4. Hans Haider: *Spanish Autumn* (Selected Sounds)
—‘Spain, South America, country + people’

Ex. 5. Gerhard Trede: *Exotic Flute* (Selected Sounds)
—‘impression,’... ‘journey over exotic landscape’

Ex. 6. *Inca Flute* (CAM) —‘quena’.... ‘Bolivia, Peru, N. Argentina, sadness and melancholy, valley’

Ex. 7. *Cordigliera* (CAM) —‘Carnival, festivity in the valley’

Ex. 8. Trevor Duncan: *Wine Festival*, part (c) (Boosey & Hawkes)
—‘gay, exotic, Mediterranean’

Ex. 9. T. Evans: *Lady of Spain* (1931)
Let’s narrow down the IOCM to correspond more exactly with m1a, focusing on examples with a *tempo giusto* no faster than moderato and a quasi-pentatonic melodic profile. 5 Excluding, for those reasons and for the time being, examples 4, 7, 8, 9, 10, 11 and 12, we’re left with ex. 5 (PMFC JOURNEY OVER EXOTIC LANDSCAPE), ex. 6 (Andean-Indian regions, SADNESS, MELANCHOLY),

5. Except for g♯ momentarily altered (↑) to g♯ just once in v.3 (b. 69), the lead quena plays m1a entirely in the *ionian hexatonic* mode (1 2 3 5 6 7 = a b c♯ e f♯ g♯ (no 4) in A. For a theory of popular hexatonic modes, see Tagg (2015: 165-170). The descending flute *appoggiaturas* in the Interlude (b. 60-61) are a variant of the euroclassical-sounding museme 5a (see p. 123, ff.) and are consequently ionian *heptatonic*. The second flute’s parallel thirds include d, 4 in A, under the first flute’s recurring f♯s. but no g♯ (↑) under b (just a c♯ d e f♯).
Valley) and ex. 13 (Incas and a large condor passing overhead —Fig. 7a). The common denominator of connotation in those three pieces of IOCM is pretty clear from a European or North American perspective: probably Andean-Indian, with a rural view expansive enough to accommodate the passing (overhead) of a single, very large bird —a condor, for example.

However, if we focus instead on m1a's flute sound and ignore both tempo and tonal idiom, we’re left with Spain, autumn, South America, country (ex. 4), journey over exotic landscape (ex. 5), Inca, quena, Bolivia, Peru… sadness, melancholy, valley (ex. 6), wine festival, exotic, Mediterranean ex. 8). That’s not the same connotative sphere as before: despite the similarity of flute sound in examples 4-6 and 8, the Andean connotation (ex. 5-6) is contradicted by Spain (ex. 4) and Mediterranean (ex. 8), and there’s no real clarity about happy (ex. 8) v. sad (ex. 6). That said, folk flute phrases resembling m1a can, thanks to their use in library music and film or TV underscore, be heard as adding a simple, honest, human, ‘authentic’ naturvolk, ethnic ‘world music’ (‘exotic’) aspect tinged with innocence and melancholy.6

More importantly, m1a is only one element in m1 which is in fact a museme stack, a syncritic unit, a composite ‘now sound’. Museme 1a is simply melodic foreground figure inside m1. It’s set in relief against an accompanying background environment consisting of m1b (see next) and m3a (p. 87, ff.).

6. e.g. Brigg Fair, Emptiness, Celtic Union, Beautiful Pain etc. and their characterisations at audionetwork.com (search ‘folk flute’) [160202]. I also exploited the honest, lonely, innocent FOLK FLUTE trope in Wraggle-Tangle Gypsies and St. Patrick’s Hymn (Tagg, 1998b), as did Marc Knopfler (1984) in Irish Boy (Cal). See also the use of flute for film music’s ‘innocent girl’ archetype (as opposed to ‘whore’ and ‘mother/lover’), e.g. Scandalo (Ortolani, 1976), Maladolsценza (Caruso, 1977), Pour Barbara (Morricone, 1981).
m1b: charangos and open stillness

Fig. 8. m1b: single-chord ‘charangos’ and wide-open stasis/spaces

All variants of m1b share one obvious trait: they all are all long, held, rhythmically, metrically and melodically unconfigured single, accompanimental chords. Well, that’s how they look in notation, even when, as in Fernando’s verses, they change from A to F#m, Bm and E. Indeed, that motoric stasis is, as we’ll see, part of their function in providing a background of stillness against which the melodic foreground figures of flute and vocals can stand out in relief. That said, m1b and its variants are more than mere chordal Polyfilla spackling potential cracks in the musical texture because they have particular sonic characteristics. The tremolando charango sound (m1b1: b. 3-6, 9-25, 62-63) is one of them, whether or not doubled by piano (b. 13-25, 62-63), the ‘silver strings’ sound of m1b2 another, and the brightly equalised and reverb-rich laisser vibrer downstrokes on electric guitar (m1b3) yet another. In other words, the musical backing in bars 1-6 may be stationary but it isn’t ‘neutral’ and it isn’t, for example, anguished, cheeky, dull, dark, dense, heavy, lugubrious, mechanical, round, small, stern or threatening.

The quasi-parlando senza misura tonic A major tremolando on what might be 12-string guitars in the Fernando recording (m1b1) has been given a substantial boost of treble frequency so that the rapid percussive quality of plectrum or fingernail ‘scratching’ is in evidence, resulting in a sound reminiscent of massed balalaikas, bouzoukis, cimbalons, mandolins or charangos. Such sounds over static or slowly changing harmonies are not only to be heard in examples 5 (Exotic Flute, p. 73) and 13 (El cóndor pasa, p. 74) but also in recordings by popular ‘ethnic’ artists like Gheorghe Zamfir on Les Flûtes Roumanes (1970), especially on such tracks as Balada Sarpelui (1976b: violins only) and Doina din Arges (1976a: piano and violin tremolandi, cimbalon swirls). The latter, originally conceived as a lament for the devastation of the 1970 Danube floods in Romania, was also used later as title theme for the BBC TV series The Light of Experience (1976), which ambitiously covered the history of human knowledge. Both inundated plains and the history of
knowledge from time immemorial constitute large stretches of space, time and thought. It’s therefore no surprise to find plains and other large, empty, motionless spaces manifested in terms of static harmony, often tinged with an ‘ethnic’ or exotic element providing distance in time, culture and/or place, as in the film music extract *In the Mountains* (ex. 14), or in such pieces as Borodin’s *On the Steppes of Central Asia* (ex. 15), ‘On the Prairie’ from Copland’s *Billy The Kid Suite*, (ex. 16), or as in practically any library music purporting to conjure up this sort of connotative semantic field.7


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7. See tracks like *Evolving Dawn* and *Stillness* (audionetwork.com), or *Lonesome Traveller 2* and *Spirit Of The Hills* (unippm.com); see also the end of Mussorgsky’s *Night on a Bare Mountain*. For more about stillness and open spaces in music, see Tagg (1982a, 1989a, 2013: 420-423). Search also keyword PANORAMIC in library music sites. See also ‘m9: Chordal padding’ (pp. 184-185).
Ex. 16. Copland (1941): ‘On The Open Prairie’ from ballet suite *Billy The Kid*

Ex. 17. Handel (1741): Pastoral Symphony from *The Messiah*

Ex. 18. Bruckner (1881): Symphony No.4 – opening ‘In der Wald’


Now, the static harmony under review here isn’t linked only to the calm grandeur of nature; it can in euroclassical contexts also be understood in terms of a drone and of the drone as synecdoche for archaic folksiness and peasant simplicity which harmonic practices among the aristocracy and merchant classes had supposedly superseded. It’s in this way that Handel
(ex. 17: shepherds, not city dwellers, watching over their flocks), Bruckner (ex. 18: alone in the woods), Beethoven (ex. 19: cheerful on arrival in the countryside), Schubert (ex. 20: the village hurdy-gurdy player) and Mahler (ex. 21: alone in the timeless cool of sunset), not to mention Vaughan Williams (e.g. *The Lark Ascending*, *Fantasia on Greensleeves*), all use drones or static harmony in conjunction with either rural yesteryear, or with supposedly timeless outdoor spaces, as in the Mahler example and as at the start of Ives’s *The Unanswered Question* (ex. 22, p. 80), whose pianissimo sustained chords are described by the composer as connoting ‘the Silences of the Druids Who Know, See and Hear Nothing’.


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8. ‘Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande’.
Ethnic qualifiers

Sustained chords played in slow or senza misura time are often used in film and television contexts to conjure up a mood of calm in large open spaces, but they need to be combined with some sort of ‘ethnic’ melody instrument if the folksy character of those large outdoor spaces is to be established at the same time. This means that a very general sense of calm rurality (nature as a meditative, recreational leisure resource) can be particularised to various degrees. Such ethnic melody instrument qualifiers as Fernando’s quenas are not only to be found in examples 15, 16 (continuation) and 18 but also in library music pieces like Saffron and Green, Shannon Fen, Horizons Unlimited, Meadowsweet, Shepherd’s Song, Folk Ballad II or Tema Medievale.

The balance between melodic-rhythmic profile and quasi-static drone-like accompaniment is delicate in this sphere of musical connotation. The rurality and calm of the first museme stack in Fernando (m1+m2a) or in Mahler’s Abschied (ex. 21) is not as abstract as Hymas’ At Peace (1978) or the opening

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10. Text translation: ‘the sun departs behind the mountains; evening descends in every valley, its shadows full of coolness’; source Hans Bethge’s Die chinesische Flöte, based on poems written during the Tang dynasty (618-907).

11. For example, the start of Pink Floyd’s Shine On Crazy Diamond (from Wish You Were Here, 1974) has been used on Swedish TV to underscore the lonely wastes of the Norwegian-Swedish border in a documentary called Över kölen and to underscore pictures of the sea, with plenty of horizon and huge nuclear submarines invisible in the depths, with a feeling of ominous eternity in a documentary about the stockpiling of nuclear weapons. Such calm in large open spaces does not have to be ominous, but it is usually lonely and frequently sad, as argued in the discussion of nature as a mood music category (Tagg 1982a: passim; 2013: 420-425).

12. Saffron and Green, Shannon Fen, Horizons Unlimited, and Meadowsweet are by Trevor Duncan on Boosey & Hawkes’ Recorded Music for Film, Radio and TV, SBH 2991. Shepherd’s Song, Folk Ballad II or Tema Medievale (Santiseban) are in the CAM collection.
of Ives’s *The Unanswered Question* (ex. 22). Nor is it as socially/musically ‘populated’ as the start of Beethoven’s Pastoral Symphony with its much quicker tempo, more affirmative rhythmic patterning, more regular periodicity and almost immediate crescendo into a *tutti* statement of the main theme. That aspect of Beethoven’s pastorality contains too many people (*tutti*) who are too lively (tempo, rhythm and periodicity) and too close (dynamics) to qualify as pastoral in the meditative ‘wide-open-spaces’ sense of the mood.\(^{13}\)

It should also be clear that in considering the combination of m1a and m1b we are dealing with an area of connotation which is far more precise than just folksy, calm or outdoors. The exotic rural environment of *Fernando* is not, for example, the wide open spaces of Eastern Europe or Central Asia: we are not in Hungary with the slow *rubato con vibrato ed espressione* portamenti and trills of ‘gypsy’ violinists in the harmonic minor accompanied by cimbalon and piano swirls over chords of the dominant minor ninth in the introduction to a *csárdás*, nor are we in the Russian ethnic cultural sphere with accordions and balalaikas rustling away in parallel thirds and with characteristic formulae like the $\hat{5}-\hat{4}-\hat{3}$ melodic cadence,\(^{14}\) all in the minor key.

It’s less clear that we aren’t somewhere in the Mediterranean (as in examples 4, 7, 8, 9), but the lack of phrygian cadences (ex. 4 and 7) and flamenco style guitar probably rules out a stereotypical Spain, at least as imagined in the popular music of Northern Europe and North America. Naples and Venice are two other locations also suggested by the presence of small string instruments played tremolando, for example the mandolins in the library music piece *Mare di Marcellina*, annotated as ‘Neapolitan band with hurdy-gurdy and plectra, Neapolitan ally, fishermen’;\(^{15}\) but the Italian mandolin, like the bouzouki of Greek popular music, tends to play more melodically than the charangos of *Fernando*’s m1b. And neither mandolin nor bouzouki are very likely to be played in a fourthless hexatonic mode like that of *Fernando*’s flutes in bars 1-6.

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15. Description of pieces in the Boosey & Hawkes Recorded Music Library.
The combination of m1a and m1b can be summarised as connoting large, open spaces in a (for Northern Europeans and North Americans) far-off, exotic rural region, probably in the Andes (Peru, Bolivia, Chile) and perhaps something resembling the scene shown as figure 9.

Fig. 9. Bolivian altiplano (photo: Manfred Schweda)

An individual (the melodic instrument)\(^{16}\) is thrown into relief as a figure against this background, adding an idealised simple, human, folksy, innocent, honest Naturvolk aspect tinged with melancholy, as suggested rather stereotypically in figure 10 (p. 83). The generous reverb acoustically enlarges the impression of space\(^{17}\) and the whole ‘scene’ (landscape painting in sound, complete with ethnic individual) is faded in at the mixing console, coming into complete sonic ‘focus’ (normal dB output level) at bar 6. It’s a sort of establishing shot in sound.

\(^{16}\) I’m assuming here the reader’s familiarity with analogies between the melody/accompaniment dualism of most Western music and the figure/ground dualism of European visual art, as well as between these two on the one hand and the monocentric individual/environment dualism of Western thought in general. For more about this, see Maróthy 1974: 22, ff., Tagg 2013: 425-445).

\(^{17}\) See section on reverb and the urban soundscape in Tagg (1990 and 2013: 439-441). See also anaphonic names given to reverb templates on studio effects units and synthesizers, e.g. (in ascending order of reverb time) ‘locker room’, ‘recital room’, ‘concert hall’, ‘cathedral’. For more about populated rural environments in music, see Tagg (1989) on big towns and small towns as musical mood categories.
m2: sunrise

Lifting to lighter areas

I’ve called museme 2 (b. 7-9, 51-53) SUNRISE because it so strongly resembles, both melodically and harmonically (though obviously not in terms of instrumentation and pitch range), the grandiose Sonnenaufgang (= ‘sunrise’) passage found near the start of Richard Strauss’s tone poem Also sprach Zarathustra (ex. 23).

Ex. 23. R. Strauss (1896): Also sprach Zarathustra — sunrise: full symphony orchestra (reduced)

18. For in-depth socio-semio-musicological discussion of the El cóndor pasa phenomenon, see Andean Music from Incas to Western Popular Music (van der Lee, 2000).
According to the philosophical novel by Nietzsche which provided the programme for Strauss’s tone poem, Zarathustra, after ten years of meditation in the wilderness, ‘arose one morning with the dawn and, turning to the Sun, said “Thou tremendous Planet, where would be thy happiness if thou hadst not those to whom thou givest light?”’ Strauss scholar R. Specht describes example 23 as ‘a nature mood in the aspect of sunrise... The nature theme shines with increasing brightness until the climax of sunrise is reached.’

The Zarathustra sunrise music became widely popular after its use in Kubrick’s 2001 (1968) where it accompanied the visually spectacular ‘earthrise’, as seen from the moon, and, more familiarly, in the Dawn of Man segment of the same film when, after aeons of fear and ignorance, it literally dawns on the big ape that he can use a large bone instead of bare hands to kill animals. After 2001 (1968), the Zarathustra sunrise music became the most popular musical trope of grandiose opening in Western media. It has been used (and abused) in countless different contexts, for example to mark Elvis Presley’s grand entry on stage in Las Vegas, or to underline the epic proportions of a monolith chocolate bar in Charlie and the Chocolate Factory (2005), as well as to advertise a fabric softener, office machinery and a spoof casino.

There are also some important correspondences between m2 and the sunrise of ex. 24 (key, crescendo, tempo, melody rising to the major 6th and the octave). Indeed, waking up (e.g. the ‘ups’ and/or ‘outs’ of ‘Wachtet auf’, ‘l’Éveil de la nature’, ‘resurrexit’, ‘ascendit in cœlos’), getting up, etc. often pro-


20. ‘Eine Naturstimmung im Anblick des Sonnenaufgangs... das Naturthema strahlt in gewaltiger Steigerung immer leuchtender auf bis zum Höhepunkt des Sonnenaufganges’ (op. cit. p. iii).

21. See TV Tropes [tvtropes.org/pmwiki/pmwiki.php/Music/AlsoSprachZarathustra 151130]. For analysis of the Strauss trope in popular culture see Leech (1999).

22. Ravel: Daphnis et Chloë. Note the distinction between réveil (alarm clock, sudden action and sound) and éveil (more gradual process).

23. i.e. the ἀνάβασις (anabasis = ascent, going upwards) of Affektenlehre, see Schmitz (1955: 176-183), Bartel (1997: 179-180).
voke a rise in musical pitch (ανάβασις/ανάβασις) and volume according to the sense of ‘high’ and ‘low’ as understood in the musical tradition I belong to. However, a gradual rise to a high point from which the process is not reversed (i.e. the initiated process does not continue into its own descending motion) is equatable neither with processes which both ascend/increase and descend/decrease, nor with those which rise too suddenly. This means that parallels to m2 cannot be found in the fanfare-ish reveille leaps of the ‘call to attention’ type, nor with rising phrases that continue into a descending revocation of the preceding ‘up-and-out’. Thus, while m2 is comparable to the sunrise examples (23 and 24), to the waking of the soul in Haydn’s Seasons (ex. 25, p. 86) or to the ‘upwards in thy embrace’ idea in Schubert’s Ganymed (‘aufwärts an deinen Busen’ in ex. 26), it cannot be considered in terms of ‘sudden lift’ (ex. 27a) or ‘gradual rise and fall’ (ex. 27b).

By the way: if you think it’s rash to call m2 SUNRISE because only two of the four musical quotations relevant to this museme (ex. 23-24) actually have sunrise as an explicit PMFC, please note that I’m using the label SUNRISE metonymically, as a metaphorical mnemonic for something which, like a sunrise, proceeds simultaneously from low to high, from dark to light and from weak to strong.

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24. For further discussion of unidirectional and bidirectional runs and their relationship to musical episodicity, see the Romeo & Juliet and A Streetcar named Desire chapters in Tagg & Clarida (2003).
Ex. 25. Haydn (1810): *The Seasons* – (17-aria) 'Welche Erhöhung für die Sinne!' 


Ex. 27. Commutations for the ‘sunrise’ in *Fernando*: a) too sudden lift 
   b) gradual rise ‘cancelled’ by gradual fall

In this light (!) it’s worth comparing m2 to the passage cited as example 28.

   in thirds rising to subdominant major'

By the time Simon and Garfunkel get to that point in the track, the music has 
progressed from the static parlando rubato of the introduction (ex. 13, p. 74) 
and low register in the minor key (Dm) during the first eight bars of the verse 
to high register with parallel thirds on the tonic and third of the subdomi-
nant relative major (Bb), moving up to the third and fifth (subdominant) and 
down to third and fifth over the tonic relative major. This double process 
resembles the position of m2 in *Fernando*. Moreover, in the Simon & Garfunkel 
version of *El cóndor pasa*, the passage just quoted (ex. 28) is firstly sung to 
words which also embody a ‘rise’ out of the melancholy of the A section 
(from ‘I’d rather be a hammer than a nail’, etc.) to a semantically lighter, 
more cheerful sphere (to ‘sailing away... like a swan’).
Due to the similarities, already mentioned, between *El cóndor pasa* and *Fernando*’s m1 and to the continuation of these similarities into m2, it’s quite plausible to assume —remembering the commercial success of the Simon and Garfunkel track predating *Fernando* by six years— that the process from m1 to m2 in *Fernando* may have acted as a reminder of the same process in *El cóndor pasa*, both musically and with its verbal connotations, i.e. from static melancholy to ‘rising out of’ that state. This parallel will seem no less reasonable if you bear in mind that the excerpt quoted as ex. 28 is played for the second time by quena flutes in parallel thirds at a similar pitch to that occupied by the flutes in *Fernando*. This parallel reinforces the interpretation of *Fernando*’s Andean altiplano connotations, at least in the ears of a normal grown-up living in mid-1970s Sweden (see pp. 233-257).

*m3: in paradisum:*

![Diagram](image)

*m3a* and *m3b*: angel harps and milksap

Poco staccato e leggiero arpeggio figures, played in *Fernando* by piano and by what sounds like harp, flute or even pizzicato violins but is more likely to be a synthesiser, are reminiscent of motifs from Fauré’s *Requiem* (ex. 29) accompanying the angels (*angeli*) who will lead (*deducant*) our souls into heaven.

Ex. 29. Fauré (1888): *Requiem* - ‘In Paradisum deducant te angeli’

![Excerpt](image)

At the very end of *Ein deutsches Requiem* (ex. 30, p. 88) Brahms (1869) uses rising harp arpeggios to accompany the arrival of the blessed (*Seelig*) soul at its final destination in paradise.

25. ‘In paradisum deducant te angeli’ = Angels will lead you away into paradise.
26. ‘Blessed are they that die in the Lord’ (Revelation, 14:13).
Ethereal arpeggios are also omnipresent in two well-known *Ave Maria* settings (ex. 31-32) whose lyrics, imbued with pathos and devotion, beseech the Madonna to send us ‘holy comfort’, protection and rest.

**Ex. 31. J S Bach (1722), arr. Gounod (1853): Ave Maria**

It’s also with similarly ‘sincere faith’ that Tosca, accompanied by angelic arpeggios (ex. 33), insists that she has acted when relieving the misfortunes of others, offering prayers to heaven, putting flowers on altars, donating jewels to the Virgin’s mantle, etc.27
The ‘plink-plonk’ pianisation of angel harps occurs in romantic keyboard music, as shown in the Sibelius quote (ex. 34, p. 89), swaying with an ethereal I→vi shuttle (b. 4-5) similar to Fauré’s notion of paradise.28

The popular *Cantique de Noël* (Adam, 1847), a.k.a *O helga natt, O Holy Night*, etc., also features angel harp accompaniment on piano throughout: see Björling (1954).
Moreover, Hollywood film music often includes harps, used in a similar fashion to that shown in examples 29-30 and 33, to score scenes associated with transcendence, either in religious contexts or, as in ex. 35, in connection with a more secular sort of sincerity, devotion and love.

Ex. 35. Skinner (c.1940): Cue ‘The Man I Marry’, from The Irishman.
To give an idea of the sort of effect composer Frank Skinner (1950: 99) seems to have had in mind with the harp and strings of bars 7-16 in example 35 (and to see how this writing contrasts with the different moods both before and after this passage), here’s the timing sheet corresponding to ex. 35.

0:00.0 Music starts after O’Toole’s line: ‘I’m sorry’.
0:01.5 The look on his face denotes disappointment.
0:03.5 Slowly Maureen lowers her head.
0:08.5 She says: ‘I too’.
0:09.3 O’Toole walks towards Maureen.
0:12.0 Maureen starts to turn.
0:14.5 She says: ‘Forgive me’...
0:17.3 Maureen looks up at O’Toole and says: ‘Philip told me how it happened’.
0:21.3 She pleads with him to be her friend and continue to help her cause.
1:02.3 Fade full out. Start to fade in...
1:12.0 ...(new) dialogue starts… …end music.

The mood of this extract is reasonably clear. Its context in the film is best grasped by remembering that O’Toole is the swashbuckling Irish ‘hero’ (helping the English against the French!) and Maureen the heroine (the ‘love interest’). They are together fighting for the same supposedly noble cause and are tragically but nobly in love. Skinner (1950: 99) comments his scoring of this scene as follows:

At twelve seconds (0’12”), I would have to create a feeling of tragedy as Maureen realized that she had hurt his feelings... At 0’17.25” she softened her speech and at 0’21.25” I planned to employ the love theme in a slightly different manner.

A comparison with other statements of the love theme in the film reveals that tempo (here slower) and orchestral arrangement are the clearest distinguishing marks. For Maureen’s pleading in ex. 35 and for the noble cause aspect of her relationship to O’Toole —no sex, fun or pining with desire or longing in this statement of the theme—, Skinner has used angel harps playing their devotional rising broken chords: the angelic aspect of love is present instead. Here it’s worth adding that similar fields of film-musical connotation are apparently produced by the slow-moving arpeggiated tertial triads on piano that permeate Arvo Pärt’s Spiegel im Spiegel (1978).
Given that the Pärt piece has so often been used to signal serious transcendence,²⁹ it seems quite likely that *Fernando* musemes 3a (IN PARADISUM) and 3b (ANGEL HARPS) might also relate to things heavenly, devotional, religious and romantically beseeching, a bit other-worldly, transcendental, angelic and pure.³⁰ But those *Fernando* musemes are, as I’ll explain after a few necessary structural observations, more connotatively precise than that.

Example 37 shows *Fernando* musemes 3a and 3b as four arpeggiated chords: the A major tonic (I) (b. 1-6, 9-15), then the tonic and subdominant relative minor triads (F♯m = vi, Bm = ii), then the dominant major triad (V) (b. 13-38, 64-76). A-F♯m-Bm-E is of course the familiar vamp chord sequence I-vi-ii-V in A, a progression virtually identical to that in examples 33 (Puccini, p. 89: Eb-Cm-Fm-Bb) and 38 (Tchaikovsky, p. 93: G-Em-Am/c-D) whose four chords constitute vamp progressions in Eb and C respectively. Now, a key-specific vamp sequence’s third chord can, as a simple tertial triad, be subdominant relative minor (ii) or subdominant major (IV).³¹ Example 38’s third chord (Am/c=ii₃) illustrates this equivalence in one way: it’s a simple subdominant relative minor triad (ii) but in first inversion (ii₃) i.e. not with the G major piece’s ♯2 (a) but with its ♯4 (c) as bass note. Another way of conceptually the equivalence of ii and IV in a vamp is to compare their tetrads: ii⁷ and

²⁹. Of Pärt’s *Spiegel im Spiegel* Holden (2003) wrote: ‘it is fast becoming a movie soundtrack cliché, … used to telegraph instant profundity by Tom Tykwer in *Heaven* and by Mike Nichols in… *Wit.* On the use of Pärt’s music in film, see Maimets (2013). For films using *Spiegel im Spiegel*, see [K/MV/SpiegelSpiegelFilm.docx](#).

³⁰. This interpretation is reinforced by the fact that Friedhofer’s harp (ex. 17, p. 78) starts its arpeggiations with a cut at 1:30 to a ‘monastery in view’. 
IV⁵ and IV⁷ contain the same notes. In G, for example, ii7 is Am7, containing a c e g, while IV⁵ is C6, containing c e g a. It’s for these reasons that I-vi-ii-V and I-vi-IV-V can be considered as the same basic key-specific progression. Here the expression ‘I-vi-ii/IV-V’ will act as shorthand for that equivalence.31

Ex. 38. Tchaikovsky (1892): Pas-de-deux from The Nutcracker Suite32

The wide-ranging I-vi-ii-V arpeggios of the Tosca aria (ex. 33: Eb-Cm/E♭-Fm/E♭-Bb/E♭) and the Nutcracker pas-de-deux, are, like examples 29-32 and 34-35, certainly linked to beauty, transcendence or paradise, but they are both quicker, richer and more expansive than Fernando’s m3a and m3b. That’s why paramusical discussion of those musemes needs to focus on IOCM featuring not only I-vi-ii/IV-V progressions but also accompaniment figures more closely resembling those in Fernando. Given the museme labels IN PARADISUM and ANGEL HARPS, the obvious repertoire to check for IOCM comprises all those TEEN ANGEL songs from the ‘milksap’ period of anglophone pop history.33 There’s no room here to quote from more than just a few tunes (ex. 39-44) in that vast repertoire containing the following three elements: [1] I-vi-ii/IV-V progressions; [2] lyrics making frequent quasi-religious references to ‘angels’, ‘prayer’, ‘devotion’, ‘true love’, etc; [3] ‘angel harp’ arpeggio figures (like m3a and m3b), of the ‘innocent-and-pure’ or ‘bell chime’ sort and mostly played on electric guitar (often with light dampening of each note), or else by ‘clink-clink-clink’ piano,34 or on pizzicato strings.

31. For discussion of vamp and key-clock progressions, see Tagg (2015: 262-264, 270, 404-412). NB. VI and II as vamp variants of vi and ii are not key-specific.
32. Progression: I-vi-ii³-V in G. Па-де-дё: Танец принца Оршада и Феи Драже = Pas-de-deux: Dance of Prince Orgeat and the Sugar Plum Fairy, first two bars, from The Nutcracker Ballet Suite. Thanks to Kaire Maimets for drawing examples 33 and 38 to my attention.
It might also be advisable to restrict references to such common traits of ‘symphonies for the kids’\textsuperscript{35} from the late fifties and early sixties to just a few songs such as: \textit{Tell Laura I Love Her} (Ray Peterson, 1960), \textit{Countin’ Teardrops} (Emil Ford and the Checkmates, 1960), \textit{Dream Lover} (Bobby Darin, 1959), \textit{Diana} and \textit{Lonely Boy} (Paul Anka, 1957, 1959) plus \textit{Blue Angel} (Roy Orbison, 1960).\textsuperscript{36} However, to give the uninitiated reader some idea of the type of material under discussion, there now follows a series of quotes from other songs in the same genre, all of which are accompanied in a similar manner to that described above. They all include I-vi-ii/IV-V harmonies with ‘pizzicato’, arpeggiato or piano ‘clink-clink-clink’ accompaniment and lyrics containing notions like PRAYER, DEVOTION, HEAVEN, ANGEL, SINCERITY, INNOCENCE, YOUNG LOVE, etc. These traits are typical for not just the next few examples but also for countless other songs of their ilk.


If you were only sixteen when \textit{Only Sixteen} was first released, you’d be twice sixteen in 1975 when \textit{Fernando} was first released. That’s old enough to reminisce about what might have seemed like a more innocent time of life (‘too

\textsuperscript{33} Vamp progressions of the 1957-1962 pop period in the USA can be heard as the harmonic epitome of what Jerry Lee Lewis is reported to have called ‘milksap’ sung by ‘all those goddam Bobbies’ (Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton and their soundalikes). I regret that I have neither Lewis’s original quote nor its source. My secondary source is Swedish Radio series, \textit{Rockens Roll}, on the history of rock by Tommy Rander and Håkan Sandbladh (c.1974). It may well be that ‘milksap’ should be written ‘milksop’ but spoken with a North American accent ['milksæp]. Lewis was referring to the period in US pop history when Elvis Presley was in the army, Little Richard had turned religious and both Jerry Lee Lewis and Chuck Berry were in jail, in other words after the proto-rockers but before the Beatles. It was the period of the high school hop, crew cuts, ‘clean America’, Paul Anka, Neil Sedaka, ‘shalalalala’, ‘doobie doobie doo’, etc.

\textsuperscript{34} See Stan Freeberg’s 1956 pastiche of \textit{The Great Pretender} (Platters, 1955).
\textsuperscript{35} Expression used by Ahmet Ertegun in interview for BBC radio’s \textit{The Story of Pop} (1975).
\textsuperscript{36} To this category belong also \textit{Come Softly To Me} (The Fleetwoods, 1959); \textit{Wait For Me} (The Playmates, 1960); \textit{Judy} (Bobby Darin, 1958); \textit{Nobody But You} (Dee Clark, 1958); \textit{Am I The Man?} (Jackie Wilson, 1960).
It was also a time predating Sergeant Pepper, prog rock and reggae, a time when pop tunes and their harmonies all seemed simpler. Even teenage fear of romantic rejection could be couched in simple verbal and harmonic terms accompanied by sprightly arpeggiations, as in example 40.37


Now, if teenage love is as beautiful (‘I loved her so’ [ex. 39]) or cruel (‘I will surely die’ [ex. 40]) as it appears to be inscrutable (‘Why must I be a teenager in love?’ [ex. 41]), then only supernatural forces can be invoked to intervene in matters of the heart (‘I ask the stars up above’ [ex. 41]; ‘my one and only prayer’ [ex. 42]; ‘I prayed to the Lord’ [ex. 43]; ‘I pray that… he’ll be mine’ [ex. 44a], etc.). No adult awareness here of personal relationship dynamics: just a mystical belief system consisting of STARS, SKY, ABOVE (ex. 41, 43), DREAMS (ex. 42), HEAVEN (ex. 43, 44a, 44c) and, most commonly, the loved one as ANGEL (ex. 43, 44a, 44b, 45). The only mention of any social aspect of love

37. NB. The Oh! Carol bass line, identical to Fernando museme 10a (see p. 00, ff.).
is in terms of idealised heterosexual monogamy (‘wedding ring’ [ex. 42]; ‘I want to marry you’ [ex. 44d]).

Ex. 41. Dion and the Belmonts (1959): Teenager In Love (I-vi-IV-V in G)

Ex. 42. Conway Twitty (1958): Only Make Believe (I-vi-IV-V in C)


Ex. 44. (a) Shelley Faberes (1961): Johnny Angel (vamp in C); (b) The Crew Cuts (1955): Earth Angel (vamp in Eb); (c) Rosie and the Originals (1960): Angel Baby (vamp in C); (d) Paul and Paula (1962): Hey Paula! (vamp in G)
The long and short of the IOCM in examples 39-45 is, as demonstrated in The Milksap Montage video (Tagg, 2007b), that m3a and m3b relate not only to, as suggested earlier, a semantic field involving the heavenly, devotional, religious, romantically beseeching, other-worldly and transcendental, but to all those things seen through the prism of idealised young love, angelic and innocent, all tinged with nostalgic reminiscence of pop music produced in the USA for a teenage market during the milksap years around 1960. Little wonder then that Fernando musemes 3a and 3b occur in conjunction with the song’s verses whose lyrics reminisce (‘I remember long ago’, ‘Do you remember?’, etc.) about important experiences shared with another individual (‘We were young and none of us prepared to die’, etc.).

**m3c: tiptoe bass**

Finding IOCM for m3c was a tricky task: rising common-triad tertial arpeggios played *leggiero e poco staccato* on electric bass just don’t seem very common in popular repertoires, including the euroclassical, relevant to Fernando. True, the fact that none of those asked to induce IOCM for this study mentioned music containing anything resembling m3c might have meant that the museme was unremarkable and that it went unnoticed; but that is highly unlikely since m3c is easily perceptible in all three mixes of the tune. Now, rising tertial triad arpeggios played on electric bass, do occur in reggae but no-one associated in that direction, presumably (i) because m3c doesn’t contain the characteristic skipped downbeats of reggae bass lines (ex. 46); (ii) because the rest of Fernando is devoid of other elements that could have helped lead to a reggae identification of the museme.

Ex. 46. Reggae commutation of Fernando museme 3c over I and vi

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**Ex. 45. Mark Dinning (1960): Teen Angel (I-vi-IV-I in C)**
One possible interpretation of m3c came from a student who called it the ‘tiptoe bass’.38 Running with that kinetic anaphone as a hypothesis, it seemed like a good idea to check for similarities in ‘tiptoe music’ for stealth situations in animated film. I scoured Tom & Jerry cartoons for segments containing cats on tiptoe creeping up on mice. I also checked similar scenes in eighteen Tex Avery cartoons. Then I searched on line for various combinations of TIPTOE, MUSIC, STEALTH, CREEP (UP), SNEAK and PIZZICATO. That led to a few library music pieces and to games music tracks like Zelda: Spirit Tracks—Stealthy Music. Much of what I found contained leggiero e staccato sounds (minimal decay —typically mid-range xylophone, marimba, woodwind, etc.), but although there was some pizzicato, none of it came in the form of arpeggio patterns played on a plucked string bass instrument —with one exception (ex. 47).

Ex. 47. A. L’Estrange (2010): Elfin Magic (bass line at start)

The Audio Network library music staff characterise this piece, with its arpeggiated Gm→Db3 tritone shuttle, as ‘[m]agical, haunting vibes’…, adding that it is ‘[i]nspired by the sound-world of… Danny Elfman’, a connection reinforced by the pun in the piece’s title about Elfman, elves and Elfman’s association with the quirky Gothic horror-comedy whimsy of Tim Burton movies.39 It’s a semi-comical stealth tiptoe with a history going back through the themes for The Addams Family (1964-66) and Alfred Hitchcock Presents (1955-65, ex. 48), through silent film Misterioso pieces in Motion Picture Moods for Pianists and Organists (Rapée, 1924)40 to The Sorcerer’s Apprentice (ex. 49) and the start of The Hall of the Mountain King (Grieg, 1891).41 While these stealth pieces demonstrably relate to tiptoe movement, they are, as suggested in figure 11 (p. 99), incompatible with m3c in other ways.

38. ‘Question bass’ (frågebas) and ‘tiptoe bass’ (tåspetsbas) were epithets offered by students at SÄMUS (Särskild Ämnesutbildning i Musik), Piteå, in March 1980.
40. e.g. Misterioso n°1 (Otto Langey, p. 165), Misterioso infernale (Gaston Borch, p.169), Misterioso n°2 (Adolf Minot, p. 171) — all in Rapée (1924).
41. The Hall of the Mountain King, filed under ‘Sea storm’ in Rapée (1924: 51), was presented as ‘tiptoe music’ on the BBC children’s TV channel: see CBeebies Melody, Series 1, Episode 15 ‘Tip Toe Troll’, 2014-06-29 G bbc.co.uk/programmes/p021vr30.
Differences between these two tiptoe images can be stereotypically characterised as those between stealthy, dark, comical mystery (11a) and light, bright, dainty but erotically tinged young female innocence, grace and beauty (11b). Differences between these two tiptoe images can be stereotypically characterised as those between stealthy, dark, comical mystery (11a) and light, bright, dainty but erotically tinged young female innocence, grace and beauty (11b).43 Musically, the burglar sneaking off with his swag is more likely to be associated with examples 47-49 — quirky, semi-comical stealth tiptoe — while the girls practising en pointe in a classical ballet class more likely connect with examples 29, 30-34, 38, and especially example 50 (p. 100) — the shiny, light, long-legged tiptoe. In fact, figure 13b distils the choreographic style of at least one online performance of The Dance of the Hours (ex. 50) down to one freeze-frame.44

42. Used as TV title theme for Alfred Hitchcock Presents (NBC, 1955-65).
43. There’s no room here to discuss erotic aspects of classical ballet — foot fetishes, lengthened legs, Louis XIV’s high heels, (Caucasian) flesh-coloured point shoes, horizontally flared micro skirts (tutus), anorexic ballerinas, narcissism, mirrored walls, the Paris Opera’s Corps de Ballet as a 19th-century prostitution racket, etc. See instead, for example, Dancing for Degas (K Wagner, 2010) and The Black Swan (2011: ‘the sadomasochism of an unnatural art form’); see also fnnt. 44 (p. 100).
Ex. 50. Ponchielli (1876): ‘Dance of the Hours’ from La gioconda.

The pizzicato figures in example 50 resemble Fernando’s tiptoe bass (m3c) more closely than does any of the IOCM cited earlier. The resemblance is threefold: [1] as with m3c, example 50’s rising arpeggios span a pitch range of over one octave from bass to mid register; [2] example 50’s pizzicati, like the Fernando tiptoe bass, stop on each arpeggio’s top note, leaving a hiatus ‘in the air’ before presenting another exclusively upward gesture; [3] like m3c, the Dance of the Hours arpeggios are broken chords on simple tertial functions (I = D and V7 = A7). It’s for these reasons that m3c can be interpreted as much closer to the light, bright, dainty type of tiptoe than to any other.

Examples 51 and 52 (p. 101) complete the IOCM for m3c. Their slow, plucked, rising arpeggios (unidirectional in example 52), consisting of simple broken chord patterns without accidentals, also bear considerable resemblance (though less than example 50) to the combined effects of Fernando’s m3a, 3b and 3c. It should be noted that examples 51 and 52 both have religious associations. Mascagni has scribbled imitando la preghiera (= imitating prayer) at the start of his manuscript of the Intermezzo which represents, in concentrated emotive form, time spent in church away from the opera’s main activities of honour killing and vendettas, while the Massenet Méditation, marked Andante religioso, accompanies the heroine’s reflections about a dubious declaration of pure love from a confused, and highly suspect, ascetic prelate. We are in other words back in the metaphysical borderlands between this world and the alleged next. Indeed, among the most frequently requested or recommended pieces of euroclassical music for UK funerals — when the deceased is imagined as ‘passing on’ from this world into an ineffable beyond — you’ll find not just Elgar’s Nimrod (1899) plus the Adagios by Albinoni (1708) and Barber (1938) but also several of the ANGEL HARP and

44. See, for example, the 2008 Indianapolis performance by young ballerinas in tutus and point shoes (\(\text{VI} \text{gmBF1bOIKOA}\)); see also the animated ostriches, long thin legs and body feathers shaped like tutus, doing the Dance of the Hours in Disney’s Fantasia (1940).
TIPTOE BASS pieces cited in this chapter. Those tiptoe funeral favourites are: Mascagni’s *Intermezzo* (ex. 51), Massenet’s *Méditation* (ex. 52), the ‘In paradisum’ from Fauré’s *Requiem* (ex. 29, p. 87), the *Ave Marias* by Bach/Gounod and Schubert (ex. 31-32, p. 88), the ‘Vissi d’arte’ aria from Puccini’s *Tosca* (ex. 33, p. 89) and, of course, Pärt’s *Spiegel im Spiegel* (ex. 36, p. 92).45, 46, 47

Ex. 51. Mascagni (1890): *Cavalleria Rusticana* — Intermezzo, b. 20-23

Ex. 52. Massenet (1894): *Thaïs* — Méditation, b. 3-6.


46. Several of the seriously popular pieces cited as IOCM in this chapter are by euroclassical one-hit wonders — Dukas, Mascagni, Massenet and Ponchielli. Delibes (1876) and his ‘Pizzicati’ from *Sylvia* could have been another. Are those composers remembered for anything aside from their ‘hits’?

47. For a discussion of Romantic piano arpeggiation, see the *Dream of Olwen* analysis in *Ten Little Title Tunes* (Tagg & Clarida, 2003: 231-249).
This section on Fernando’s tiptoe bass would not be complete without remarking how unusual it is to find a bass part in twentieth-century, anglophone, non-reggae popular song which, with the obvious exception of breaks and intros, does not sound constantly throughout the entire number. Indeed, in Fernando’s verses the bass line includes as much silence (beats 3 and 4 in each bar) as sound (beats 1 and 2). These ‘top-of-arpeggio’ hiatuses make m3c diverge from the standard rock practice of playing together with the bass drum all through the song. (Besides, bass drum, hi-hat, toms and cymbals are also absent from the verses.) Instead, m3c is performed simultaneously with and has a similar leggiero arpeggio configuration as m3a and m3b (p. 87-97). m3c also contains the same straight quaver movements as m3a and, together with m3a and m3b, it contrasts with the ‘bolero march’ snare drum idea (m4) in verse 1. In short, m3c can be interpreted as enhancing the light (not dark, not heavy), positive, devotional, angelic, innocent, youthful, religious, otherworldly, heavenly character of m3a and m3b.

**m4: ‘bolero’**

Ex. 53.

Museeme 4 (m4) has many variants in Fernando, one of which (b.12-14) appears as example 53. All variants are played on snare drum in a tempo and mode of execution similar to those heard throughout Ravel’s Boléro (ex. 54), even if that popular piece of IOCM is entirely in \( \frac{3}{4} \).\(^{48}\) The Fernando snares are mixed at relatively low volume and panned left and right centre back, a stereo position compatible with the DISTANT DRUMS notion alluded to in the lyrics at the start of verse 1, (‘Can you hear the drums, Fernando?’; b. 12-13), just after m4 emerges from the song’s SUNRISE (m2, p.83, ff.).

Ex. 54. Ravel (1928): Boléro snare pattern

\[ \text{Tempo di bolero} \quad \text{dotted} \quad 72 \]

The most obvious PMFC for Ravel’s Boléro, at least for non-Hispanophones like myself and most of my students, is SPAIN. Indeed, Ravel had been commissioned to orchestrate, for ballet purposes, a collection of very Spanish pi-

48. At least, Boléro was the m4-related IOCM most frequently mentioned by my popular music analysis students in the 1980s and 1990s. 3/4 v. 4/4: see ftnt. 50 (p. 103).
ano pieces with the very Spanish title *Iberia* by (the very) Spanish composer Isaac Albéniz (1908). Now, since copyright issues prevented the realisation of this project, Ravel had to write his own Spanish-style ballet piece. Initially he called it *Fandango*, a title that soon became *Boléro* (*bolero* in Spanish). For its première at the Paris Opera in 1928, ballerinas-impressarios Ida Rubinstein and Bronisława Niżyńska included the following passage in their programme notes.

‘Inside a tavern in Spain, people dance beneath the brass lamp hung from the ceiling’… [The female dancer] leaps ‘on to the long table… [H]er steps become more and more animated…’

The original Spanish connotations of Ravel’s *Boléro* are in other words clear enough and may well reinforce the Spanishness of *Fernando’s MAÑANA TURN* (m1a), at least in the ears of non-Hispanics who may be unaware of differences between Spanish and Spanish-American types of *bolero*. That said, *MORE AND MORE ANIMATED* may be more crucial than *SPAIN* in the semiotics of the *Boléro* snare drum. One reason is that Ravel seems to have been more interested in what he called the piece’s *INSISTENT* character than in its Spanishness. After all, the piece’s reiterated theme and the relentless looping of the short snare drum pattern (ex. 54) are heard from start to finish. *Boléro’s* overall processual interest derives from one long, single, unidirectional timbral, registral and dynamic ‘increase’ that spans the entire piece. Put another way, film director Akira Kurosawa was hardly thinking of Spain when commissioning *Boléro*-like music for *Rashōmon* (1950), nor was Kiji Kondo when recording his *Boléro* pastiche for a game in the *Zelda* series (ex. 55).


50. The Spanish *bolero*, in 3/4 like Ravel’s *Boléro*, is not the same as, for example, the Cuban *bolero*, in 2/4 (or 4/4), as in the *bolero-son* (= rumba), *bolero-mambo*, etc.
So, if not Spain, what is the connotative value of the Boléro snare drum in these audiovisual productions from Japan? I’m unable to explain its use in the Kurosawa movie but the Zelda Boléro music (ex. 55) is the object of extensive exegesis.

‘When played, this teleportation song transports Link to the Triforce Pedestal in the centre of the Death Mountain Crater, near the entrance to the Fire Temple. This is the only way in which Link can get to the central area of the crater as a child, where a patch of Soft Soil (and by extension, a Gold Skulltula) can be found.’

I have no idea what that means, but I suppose that the Triforce Pedestal, Death Mountain Crater and Fire Temple, as well as teleportation and reverting to a childhood state, are all momentous phenomena. If that supposition is not entirely erratic, I will, if I enter the game, expect to deal with superhuman forces over which I would under normal circumstances exert no control. I also suppose that Kondo’s Boléro pastiche (ex. 55) is there to help me make kinetic or emotional sense of that suspension of reality. But how would that work? Part of the explanation comes from examples 56-58.

Ex. 56. Holst (1922) ‘Mars’ (opening) from The Planets

Example 56 shows a short excerpt from the start of Holst’s Planet Suite, just enough to hear the first tritone (db in bar 5) and the insistent military rhythm beaten out on timpani and tapped out by col legno strings, all in an asymmetric 5/4 march. The planet on musical display here is ‘Mars, the Bringer of

51. [zelda.wikia.com/wiki/Bolero_of_Fire](https://zelda.wikia.com/wiki/Bolero_of_Fire) [160125]. NB. Ravel’s and Kondo’s snare patterns are identical and their tempi very similar.

52. See [W] Boléro [160128] citing interview with Hayasaka Fumio who was in charge of music in several Kurosawa films, including Rashômon.

53. [zelda.wikia.com/wiki/Bolero_of_Fire](https://zelda.wikia.com/wiki/Bolero_of_Fire). This source (whose English I have corrected) also informed me that the Gold Skulltula embodies Evil in the shape of a huge spider. See also [YouTube] ‘The Legend Of Zelda - Bolero of Fire’ at [5WSymBiYhqA](https://www.youtube.com/watch?v=5WSymBiYhqA) [160128].
War’. There’s very little let-up in the piece. Aside from thirty-odd bars in the middle, the \( \frac{5}{4} \) figure marches implacably on to reach the irregularly repeated \( \text{fff} \) horror chords as its final destination in total and violent destruction.\(^{54}\)

Slightly less dissonant devices occur in the Imperial March from *Star Wars* whose memorable hook is cited as example 57. It’s a more symmetrical version (4/4) of merciless military evil, represented visually by the impregnable Death Star and by Darth Vader in his dark helmet.\(^{55}\) Its musical representation lies in the march’s ominously repeated \( \text{Gm} \rightarrow \text{Ebm} \) shuttle and in the relentless \( \text{fff} \) of *tutti* strings playing percussively, loud, *preciso e marcato*.\(^{56}\)

Ex. 57. John Williams (1977) ‘Imperial March’ from *Star Wars*

![Score of the Imperial March](image)

Tonally less ominous than Mars or Darth Vader, but just as militarily persistent, is the snare pattern in the ‘Conquest of Paradise’ theme from *1492* (1992, ex.58). Viewing the film, we know that military might, greed, ignorance, bigotry and disease will inevitably destroy Paradise and its inhabitants, all in the name of God, king and country: the insistent \( \frac{3}{2} \) helps hammer home that inevitability.

Ex. 58. Vangelis (1992): ‘Conquest of Paradise’ theme from *1492*\(^{57}\)

![Score of the Conquest of Paradise](image)

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54. The military 5/4 rhythm is present in bars 1-37 and 96-165 (just before the final horror chords). It is absent between bars 65 and 95.

55. ‘Dark Helmet’ is the name of the comical Darth Vader character in Mel Brooks’s hilarious *Star Wars* parody *Spaceballs* (1987).

56. The \( \text{fff} \) figures propel from *Gm* into *Ebm* on beat 4 in bar 1, back from to *Gm*, not on beat 1 of bar 2 but on beat 3. Propulsion destination does not have to be on beat 1.
Examples 56-58 are all associated with OVERWHELMING, POWERFUL, VIOLENT, WARLIKE and DESTRUCTIVE forces of evil that are also MERCILESS, RELENTLESS and UNSTOPPABLE. While POWERFUL, UNSTOPPABLE or IN-SISTENT might be used to qualify Boléro-type snare patterns in general, at least if performed by a large ensemble, the other adjectives are less appropriate. This difference is due to a combination of tonal and timbral issues in examples 56 and 57, more precisely the accentuated tritonal or semitonal sonorities (plus the ‘horror’ chords, not shown) and the nonsense-Latin lyrics of example 58, sung in unison by a full choir in a minor mode with churchlike reverb to create an ‘O Fortuna’ sort of effect (Orff, 1936). Even if those structural elements and their PMFCs are absent in the actual Boléro examples (54-55) and in Fernando’s m4, the snare drum figures are decidedly present. This implies that IN-SISTENT, PERSISTENT, POWERFUL and UNSTOPPABLE may be more relevant as connotative descriptors for Boléro-type snare patterns in general. That would at least partially explain how the pattern might work in the Zelda example (ex.55), with its minor and diminished triads linked to all the ‘momentous phenomena’ in the game narrative. This line of reasoning is borne out in the observations that follow about the snare drum’s military uses and about the intrinsically propulsive character of Boléro-style rhythm patterns, played on snare (ex. 53-55, 59), or by other instruments (ex. 56-57).

The snare drum’s military connection should need no explanation. ‘Gus’ Moeller, a US authority on military drumming, put it like this:

‘[The snare drum] is essentially a military instrument... When a composer wants a martial effect, he instinctively turns to the drums.’

The snare drum is a loud, easily portable instrument whose sound, when played with sticks rather than brushes or the hand, has both body (mid register) and, more notably, a strong, sharp, crisp attack that is reinforced and

57. Vangelis uses the La folia chord progression throughout this piece. Is that to suggest 15th/16th-century Europe? The words are just pseudo-Latin nonsense syllables.

58. ‘Fortuna Imperatrix Mundi’ — Fate as the evil and fickle empress of the world — is the first, last and best-known part of Orff’s Carmina Burana (1936). ‘O Fortuna’ has become a popular media trope, e.g. [1] in Excalibur (1981), when King Arthur and his knights ride into battle (slaughter); [2] arranged by Trevor Jones in Last of the Mohicans (1992: more slaughter); [3] in Beowulf: Prince of the Geats (2007) as Beowulf discovers the holy sword with which to slay the Helldam (yet more slaughter). For other uses of this ubiquitous music, see O Fortuna in popular culture [160129].

extended by the vibrating wires of the instrument’s snare device. The fact that this sort of sound pierces ambient noise and can be heard over a considerable distance makes the snare drum ideal for military situations where concerted, synchronised movement is the order of the day, when troops need to move forward in an orderly manner, in the same direction, at the same time, ‘as one man’ and, preferably, with a common purpose, be it on parade or marching into battle.

Forwards movement is intrinsic to the snare or snare-drum-like rhythms under discussion. Now, in military marches, feet usually hit the ground at somewhere between 112 and 124 bpm. While the bass drum in a marching band is usually hit on every or every other footstep — |\(\frac{3}{4}\) l l l l l | or |\(\frac{3}{4}\) l l l l l | (once every half second or second in \(\frac{3}{4}\) at \(l=120\) —, snare drum patterns run at a higher surface rate, e.g. |\(\frac{4}{4}\) r r r r l l l l l l l l l l |. This means the time between notes on snare drum normally vary from a minimum of one note per footstep (\(l\)) through two (\(t\)), three (\(\frac{3}{4}\)) and four (\(\frac{4}{4}\)) to six notes per footstep (\(\frac{6}{4}\) or \(\frac{6}{8}\)) or even faster. The point is that feet tend to hit the ground on the regularly recurring longer notes (\(l\)) and that synchronisation of those steps will be more exact if they are immediately preceded by shorter notes. Put simply, |\(\frac{3}{4}\) l l l l l l l l l l l l | moves forward more convincingly into \("\frac{3}{4}\) l l l l l l l l l l l l | than does |\(\frac{3}{4}\) l l l l l l l l l l l l |, but something like |\(\frac{4}{4}\) r r r r l l l l l l l l l l l l l l l l l l l l l l l l l l l | propels movement into \("\frac{3}{4}\) l l l l l l l l l l l l | with even greater impetus and precision.

So far, then, the Boléro-like patterns just discussed seem to relate not so much to Spain (although that’s also possible) as to the military and to forces, literal or metaphorical, marching with determination towards a common goal. Now, moving forward in the same direction at the same time ‘as one man’ certainly fulfils an important function in the military, but it’s also relevant to sports events where physical prowess (including force) and concerted effort (energy, synchrony and coordination) are, as in battle, essential to success (victory) and where an impressive public display of strength and order, as in a parade, can be an essential aesthetic ingredient. Indeed, that seems to be a likely reason for the striking similarities between music for sports and for the military.60

60. For more on sports music, incl. military crossovers, see Tagg & Clarida (2003: 410-417, 426, 428, 475, ff., 605-606, 624).
The example of example 59 illustrates the sort of semiotic convergence just described. Now, as the word ‘Olympic’ implies, it’s not just team sports that require the sort of dogged effort, energy and coordination with which such snare-drum patterns are associated: it applies just as much to individual athletes and, more importantly, to cohorts of partisan spectators who share a quasi-religious sense of belonging and common purpose that they identify with and project on to whoever they’re rooting for. Indeed, rousing music blaring through a sports venue’s sound system can help fuel the fans’ partisan spirit. At least that’s the case at the home grounds of the Widnes Vikings, the Wigan Warriors (UK rugby league teams) and Sheffield Wednesday (English football league), where Vangelis’s Conquest of Paradise (ex. 58) is reported to have been relayed to partisan spectators before the start of matches. But do these big, bellicose mass-event uses of Boléro-like rhythms really have anything to do with Fernando’s m4? The answer is yes and no: YES, because of obvious rhythmic similarity between, say, | | (Fernando, b. 14), | | (Vangelis, ex. 58) and | | (Williams, ex. 59); and NO, because of at least three other factors. [1] m4 is placed towards the back of the mix (and of the listener’s head), not loud, not ‘up front’. [2] m4 is not part of a large-scale symphonic, military-band or electronic texture; [3] Fernando’s main foreground (melodic) figure is carried by neither powerful brass (ex. 56-57, 59), nor by a large mixed choir à la Carmina Burana (ex. 58) but by a lead vocalist. It’s for these reasons that m4 is unlikely to connect unequivocally with troops parading at a tattoo or marching into a pitched battle, or with Olympic ceremony.

61. See KPM producer Ron Singer’s sports music observations in Tagg (1980: 7).
   [2] By football is meant a team sport in which feet, rather than hands, are important.
63. Even the music for Danny Boyle’s humanistically patriotic opening ceremony for the London Olympics (Underworld, 2012) contains an everlasting forward-driving drum pattern of a similar type: — . Check also the world cup chant South Africa: Calling You (constant ) at [audionetwork.com/browse/m/track/calling-you_63586?category=23601nswiuh] [160130]. Try also the of the grandiose library music piece Kirov at [audionetwork.com/browse/m/track/apocalypse_3976?category=23296] [160130].
nies, or with hordes of football fans in a big stadium: m4 simply cannot make such paramusical connections when it is blended, as in *Fernando*, into a calm, static texture whose other ongoing ingredients (m1 and m3) relate, as shown earlier (pp. 71-83, 87-102), to stillness and open spaces, to heaven, lightness, angels, devotion and transcendence. That’s why it’s wise to consider m4 in relation to Boléro-type rhythms in smaller-scale pieces featuring a single lead vocalist (ex. 60-63).

Ex. 60. Staff Sergeant Barry Sadler (1966): *Ballad Of The Green Berets*

First up is Staff Sergeant Barry Sadler’s restrained, lump-in-the-throat rendition of an infamous piece of Vietnam war propaganda. The song’s flams and paradiddles are played crisp, clear and clean on snare drum in a controlled military manner. Although miked quite close [kləʊs] and, unlike m4, audible in detail from start to finish, they are never loud or overpowering. They provide a precise, professional, well-measured military movement forwards that gives acoustic space to Sadler’s potentially mellow baritone. The only trouble is that Sadler clips phrase endings as short as his military haircut. It’s a technique or mannerism that not only cuts vocal flow; it also prevents timbral or tonal embellishment, which, in its turn, eliminates the risk of the vocals coming across as too mellow, or too dramatic, too emotional, etc. In simple musical terms, the MEN WHO MEAN JUST WHAT THEY SAY can for Sadler never be |♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩64. 1966 is contemporary with some of the most heinous war crimes committed by US troops in Vietnam, the most infamous being the 1968 Song My massacre (Thảm sát Mỹ Lai), in which women were gang raped and around 500 unarmed civilians, including infants, were killed. These atrocities first became public knowledge in November 1969 ([link](https://www.my-lai-massacre.com)). Sadler’s *Ballad* was also used, sung in unison by a male-voice choir, as title music ([link](https://www.youtube.com/watch?v=MyvMPHkM)) for the opprobrious *The Green Berets* (1968), starring John Wayne as ‘heroic’ Colonel Kirby and featuring the National Liberation Front as a gang of commie criminals (see [link](https://www.youtube.com/watch?v=MyvMPHkM) ‘Ballad Of The Green Berets’ and ‘Green Berets (film)’ [160201]).
though their lives are filled with drama — ‘jump and die’ (verse 1), killed in action, a young widow left on her own with a baby boy (verse 5), etc. Those men cannot risk being seen and heard as ‘drama queens’ because they must appear ‘brave’ and be ‘America’s best’ (lyrics, verses 1, 2 and 6). Clipping potentially long notes is a way of stifling or swallowing feelings of hurt (facing death or severe injury, thinking of loved ones, etc.), which is why the start of this section included a characterisation of Sadler’s vocal delivery as restrained and ‘lump-in-the-throat’: it keeps to the precise, straight and narrow path laid down by a reliable, professional soldier on military snare drum. Sadler’s voice and the snare are on the same side, so to speak. Things are different with the Boléro-type figures in examples 61-63.

Ex. 61. Gilbert Bécaud (1961): *Et maintenant*

This Bécaud song is unashamedly dramatic. Its vocal persona expresses desperation, complaint, cynicism and resignation as his world crumbles into the painful pointlessness of losing ‘her’. Unlike SSgt Sadler’s Green Beret, the *Et maintenant* persona is not on the same side as the Boléro-like march

66. See lyrics at scoutsongs.com/lyrics/balladofthegreenbaret.html [160201].
67. Rough translation: 1. And now, what can I do with all this time what will my life be? 2. And with all those people who mean nothing to me…? 3. And now, what…? Into what void will my life slide? 4. You left me the whole world but without you it’s so small… 5. And now…? I’ll laugh at it all so as not to cry. 6. I’ll burn through entire nights. In the morning I’ll hate you. For the song’s English lyrics see ftnt 68.
figure; instead he’s fighting a losing battle against its relentless march of Fate.

*Running Scared* (ex. 62) is another dramatic separation-anxiety song using the same *Boléro*-style march-of-fate motif as *Et maintenant*. Here the male vocal character has yet to lose ‘her’ but he’s scared witless that Destiny will rob him of her love.69


The disaster of lost love is particularly tragic and the *Boléro*-style motifs particularly inexorable in *It’s Over* (ex. 63). Orbison ends the song by belting out its title fortissimo on $b_4-a_4$ as drums and accompanying instruments ram home the victory of cruel Fate who has the final word ‘now that it’s over’—*RATA-TATA-TAT, RATA-TATA-TAT.*70

Ex. 63. Roy Orbison (1964): *It’s Over* (last 3 bars)

Do these last three pieces of IOCM mean that *Fernando’s* m4 relates to the inexorable march of implacable Fate? The answer is once again ‘YES and NO’. It’s YES because, as with the mass-event sports IOCM, it also shares obvious rhythmic traits with the ‘cruel fate’ examples (61-63). In fact, the YES AND NO

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68. The English lyrics to *Et maintenant*—*What Now, My Love (Now That It’s Over)*? (see Presley (1973))—are just as dramatically hopeless as those of the French original. Among its more tragic lines are: ‘How can I live through another day watching my dreams turn into ashes?’; ‘Here come the stars tumbling around me’; ‘Now that you’re gone I’d be a fool to go on… No-one would care, no one would cry if I should live or die’. For the French lyrics see ex. 61 and footnote 67 (p. 110).

69. The lyrics end with a reversal of fortune: she chooses the song’s ‘me’, not the rival ‘him’ as Orbison’s melodic line follows a previously unheard chord sequence up to a victorious fortissimo $a_4$, buoyed up, not weighed down, by the song’s unstoppable $a_4-a_4$ pattern.

70. *Fortuna, imperatrix mundi* = Fate, empress of the world, as in the ‘O Fortuna’ sections of *Carmina Burana* (Orff, 1936; see also ftnt 58 (p. 106)). ‘What now, my love, now that it’s over’ is the first line of the English version of *Et maintenant* (see ftnt 68).
answer applies to virtually all the PMFCs discussed in connection with examples 54-63. On the **YES** side, this means we can expect m4 to connote something Hispanic (the *Boléro* connection), something military (like the *Green Beret* snares), something scary (*Running Scared*) and something dramatic, fateful and inexorable (like *The Conquest of Paradise*, *Et maintenant* and *It’s Over*). *Fernando’s* lyrics conveniently have it all: **HISPANIC** (‘Fernando’, ‘the Rio Grande’), military (‘bugle calls’, ‘guns and cannons’, ‘rifle’, ‘fight for freedom’), **SCARY** (‘so afraid’, ‘made me cry’) and **FATEFUL** (‘eternally’, ‘prepared to die’, ‘never thought that we could lose’, ‘fateful night’).

On the **NO** side we have two crucial factors that seriously moderate the ‘convenient’ connections listed on the **YES** side. [1] As already suggested, although m4 has a clear motivic presence, it’s not an up-front ingredient in the mix but rather an integral part of the background accompaniment to first the flutes (m1a) and then to the vocal line (m5): it’s *not* a ‘main player’ in dialogue with those foreground figures. [2] m4 occurs only in the second part of the introduction and during verse 1; more precisely it’s audible during no more than 17% of the recording’s total running time.\(^71\) This second point raises a small but important issue of music semiotics.

The appearance of m4 as ‘distant drums’ coming out of the *Sunrise* (m2), just before the first line of the lyrics —‘Can you hear the drums, Fernando?’— never caused any problems in analysis classes but its disappearance at the start of verse 2 did because of the words ‘They were closer now, Fernando’ (‘they’ being the previously ‘distant drums and bugle calls’). ‘Surely’, the objection goes, ‘if the drums were distant in both words and music during verse 1, and if the lyrics at the start of verse 2 say the drums “were closer now”, wouldn’t it be logical to bring the drum sounds up closer in the mix so that they reflect rather than contradict the lyrics.’ Sure, but if you test that prosaic, literal, logical alternative in practice, you’ll find it produces a much less convincing effect than silencing the snare drum track altogether at ‘They were closer now’.\(^72\) The reason is that there’s a palpable switch of narrative mode in the lyrics between verse 1 and verse 2, a change that has little to do

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\(^71\) m4 starts at 0:13 (bar 8) and ends at 0:56 (=42’); *Fernando’s* total duration is 4:11 or 251’; \(\frac{43}{251} \times 100 = 17.131 \approx 17\%\).

\(^72\) I’ve demonstrated this difference at 1:05:24 in *Fernando: the Film of the Book of the Music, 1* ([Clips/HTML5/Fernando00-04.VP8.webm](https://160202))).
with whether the drums in the lyrics are literally near or far. More important is the verbal shift from verse 1’s *external* scene description (‘starry night’, ‘firelight’, ‘strumming your guitar’, ‘sounds… from afar’) to verse 2’s *internal* and emotional account (‘every minute seemed to last eternally’, ‘so afraid’, ‘not ashamed’, ‘made me cry’, etc.). Using music to clarify a switch in focus from an *external* to an *internal* psychological reality is a common filmic device that causes few viewer-listener eyebrows to be raised. For example, at 0:23:11 in *The Mission* (Morricone, 1986), lively carnival music is both seen and heard until 0:24:17 when the soundtrack switches to music focusing on the dark, destructive jealousy festering inside the De Niro character’s head, even though the visuals keep showing revellers dancing on into the night.73 Besides, if m4’s dB output had been raised significantly for verse 2, it would have become a ‘main player’ in dialogue with the recording’s foreground figures and the central dialectic of the Abba recording would have more closely resembled that in the Bécaud and Orbison examples (61-63), that is to say between the first person of the lead vocals and an oppressive, military-style march of fate. As we shall see in Chapter 6, that is not the main musical or verbal dialectic in Abba’s *Fernando*.

Before summarising this chapter it’s worth adding that to find out, as precisely as possible, what the connotations of *Fernando*’s m4 might be, I had to examine every Boléro-type rhythm I could think of that resembled m4 in any substantial way. During that process I discovered that it was not enough to consider just tonal, temporal, rhythmic, registral and timbral factors. I also had to deal with the museme’s position in the mix and to investigate its role inside or outside the accompanimental museme stack. Only then was I able to establish that as a musical structure it truly resembled almost all those found in the IOCM (examples 54-63, pp. 102-111) and that it could be connected, at least theoretically, with the PMFCs associated with that IOCM, but with one *important exception*: due to its position in the mix, m4’s connotations were also in the background, part of the general scenery, placed and perceived at a distance.74

73. See footage at 1:05:24 in the video cited in footnote 72. Another example is the disco scene from an episode of *The Saint* (1978); see pp. 201-202 or Tagg (2013: 554).
Summary

This chapter has dealt with musemes 1-4. With the exception of SUNRISE (m2), their function is, a bit like a stage set, to provide a general background (or backcloth) to the particularity of the main melodic figure throughout the verse sections of Fernando. Musemes 1, 3 and 4 together build an ongoing museme stack that acts as musical 'scenery' against which the lead vocalist’s statements stand out as foreground. In other words, musemes 1, 3 and 4 constitute an accompanimental environment containing various elements. Some of these — the QUENA FLUTES’ MAÑANA TURNS (m1a) in particular and, to a lesser extent (due to their more repetitive character), the TIPTOE BASS (m3c) and, even less, the BOLÉRO SNARE (m4) — are motivic enough to be identifiable as partial figures contained within that same environment.

Museme 1b can be summarised as connoting STILLNESS and CALM (no chord changes, no melodic direction, no percussion, no bass movement, nothing loud or accentuated, all quasi senza misura) in a LARGE, OUTDOOR, NON-URBAN OPEN SPACE which, thanks to the initial one-chord tremolando on an unfamiliar ‘WORLD-MUSIC' sort of instrument, probably sounds EXOTIC to Northern European and North American ears. The QUENA sound and MAÑANA TURNS (m1a) narrow the ‘world-music’ exoticism down to a location where such instruments and turns of phrase are commonplace. Given the contemporary audience’s familiarity with such sounds in 1976 (see p. 233, ff.), the musical ETHNICITY referenced at the start of Fernando can be identified as ANDEAN. These short flute phrases can be thought of in terms of AN INDIVIDUAL THROWN INTO AUDIO RELIEF, as a rather fleeting figure against the more constant, exotic, all-embracing, wide-open-spaces background. The flute phrases add a SIMPLE, HUMAN, FOLKSY, HONEST, ROMANTIC, ‘AUTHENTIC’, possibly LONELY and INNOCENT NATURVOLK aspect tinged with the sort of MELANCHOLY that often seems to go with the use of FOLK FLUTES in the modern media. The generous REVERB acoustically ENLARGES the impression of SPACE and the whole ‘scene’ (a kind of landscape painting, complete with ethnic individual) is faded in at the mixing console, coming into complete sonic ‘fo-

74. It’s also possible to think of m4 as a carefully chosen theatre prop: it’s there to make the stage set more interesting, suggestive and convincing, but it’s not used by any main character in the play in any on-stage action.

75. For references to INNOCENCE IOCM and PMFCs, see p. 75, esp. ftnt. 6.
cus’ (normal dB output level) at bar 6. It’s a sort of establishing shot in sound. At that point the Zarathustra sunrise idea (m2) changes chord from A to D and introduces, in tempo giusto and 4/4 metre, a broad, rising gesture proclaiming the imminent entrance of something or someone important.

As the sunrise proclamation reaches its top note back on the recording’s original tonic chord (A), the initial background resumes, this time with the entry of the boléro-style snare patterns (m4) continuing in m2’s regular metre and adding a distant, insistent, fateful, military and hispanic aspect to the scene/accompaniment. At the same time the rather ethereal, slightly bell-like synthesiser plink-plonk figures (m3a) become audible.

Eight seconds later (0:24) the lead vocals, discussed in the next chapter, enter on to the audio stage and are placed in front of the audio scenery that’s already in place, with two additions: the bright, shimmering laisser-vibrer chords on ‘clean’ electric guitar (m1b3) and the tip toe bass (m3c) with its light, bright, dainty, classical ballet type of rising pizzicato arpeggios.

The basic ‘scenery’ is now complete and in place for verse 1. One final aspect of the ‘scenery’ (accompaniment) in Fernando’s verses is the I-vi-ii-V ‘vamp’ chord sequence so familiar from countless songs of the sincere young love and teen angel devotion type produced during the milksap era of anglophone pop music.

All ingredients of the musical ‘scenery’ just summarised apply to all three verses of Fernando except for: [1] the removal of m4 (boléro) at the start of verse 2, a matter already discussed (pp. 112-113); [2] the replacement of m4 with rising angel harp arpeggios on (clean) electric guitar (m3b) for verses 2 and 3. The inclusion of these arpeggios adds to the light, bright, dainty, classical character of the tip toe bass (m3c) and enhances the transcendental aspect of the sincere young love and teen angel devotion qualities of those arpeggios performed over the vamp sequence A-F♯m-Bm-E (I-vi-ii-V).

Coda: The Little Drummer Boy

This final section offers a different perspective on the accompanimental musemes of Fernando’s verses. That perspective comes from the music cited as example 64 (p. 117), the opening bars of Abba tribute band Bjorn Again’s 1992 version of The Little Drummer Boy, a song written in 1941 by US composer and music educator Katherine K Davis, most probably with a junior
school choir in mind. The song first reached a wider audience with the 1955 release of a version by The Trapp Family Singers who were later portrayed as the singing children in *The Sound of Music* (1965), the biggest grossing film musical of all time. *The Little Drummer Boy*’s success is equally impressive. By 1976, the year of *Fernando*’s release in English, the song had been recorded by such celebrities as Joan Baez, The Beverley Sisters, Johnny Cash, The Ray Conniff Singers, Bing Crosby, Bob Dylan, Jimi Hendrix, The Jackson 5, Anita Kerr, Johnny Mathis, Henry Mancini, Nana Mouskouri, Frank Sinatra, The Supremes, The Temptations, Andy Williams and Stevie Wonder. It became a virtually obligatory track on any anglophone commercial artist’s Christmas album and one or another version of the tune featured high in the sales charts every year from 1958 to 1963, as well as in 1966, 1967 and 1975. Now, given that Western adults often regard Christmas as ‘a family occasion’, primarily ‘for the children’ (i.e. for grown-ups regretting the loss of their own childhood), some of the song’s popular appeal may be due to the first-person child perspective that Katherine K Davis, also a grown-up, wrote into the lyrics. It could also be due to the playful, childlike repetition of the drum onomatopoeia ‘pa-rā-pa-pūm’ (\(\text{jingle}\)) that she also included, or to the tune’s child-friendly conjunct intervals and restricted range (a sixth). Whatever the case, *The Little Drummer Boy* became, and has remained, an unavoidable and highly popular item of Christmas kitsch ‘for the whole family’. But what has this to do with *Fernando*? The answer should be clear if you compare example 64 with the start of *Fernando* (b. 1-11, p. 42-43) because Bjorn Again’s *Little Drummer Boy* is a *Fernando* parody.

76. See [\(\text{W}\)] ‘The Little Drummer Boy’ and [\(\text{W}\)] ‘Katherine Kennicott Davis’ [160209]. For info about the popularity of the song, see footnote 77 (p. 116). There are several YouTube versions featuring children’s choirs (e.g. Springdale FUMC Children’s Ministry (n.d.)) to which several youngsters have commented ‘we’re doing it at my school, too’.

77. *The Little Drummer Boy* was extremely popular both before and after 1976. Other versions have been recorded by Justin Bieber, Boney M, David Bowie and Bing Crosby, Boyz II Men, Glen Campbell, Rosemary Clooney, Marlene Dietrich, Earth Wind and Fire, Carola Häggkvist, Emmylou Harris, Rolf Harris, Whitney Houston, Joan Jett, Grace Jones, Alicia Keys, Kiri Te Kanawa, New Kids on the Block, Pentatonix, REO Speedwagon, Ringo Starr, The Three Tenors, Die Toten Hosen, Westlife, Terry Wogan and Neil Young.

78. For adult nostalgia about childhood, see footnote 82 (p. 119).
Despite some problems with production values, Bjorn Again’s parody is quite astute in several ways. [1] They’ve adapted Fernando’s m1a (\(\text{QUENA FLUTES}\)) in parallel thirds to fit the rhythm and pitch profile of the vocal line’s repetitious ‘[pa-] ra-pa-pa-pum’ (\(\text{jil l}\)), orchestrated almost identically and in the same register as m1a. [2] They’ve used augmentation to turn the \(\text{j l l}\) of ‘Come, they told [me]’ (ex.64, b.10) into their own SUNRISE figure — \(\text{j l l}\) (ex.64, b.5) — which replaces the \(\text{J j | j l l}\) of the Abba-Zarathustra SUNRISE (m2), not only with very similar instrumentation in the same register as Fernando, but also following the SUNRISE’s chord changes from I to IV and back (A→D→A in Fernando, C→F→C in example 64). [3] They’ve assigned m1b to a balalaika-like synth preset that creates a rudimentary ‘folk lute’ tremolando sound lacking the ethnic specificity of m1b’s MASSED CHARANGOS,79 while a string pad, like the strings in Fernando bars 1-6, holds down the static tonic chord. Those two elements take care of

79. For more about ‘folk lute’ tremolandi (charango, balalaika, mandolin, etc.), see Tagg & Clarida (2003: 466, ff.). Bjorn Again’s generic balalaika-like sound very much resembles the koto sample preset (was it #35?) on my old Korg M1 synthesiser.
m1b. [4] Starting in bar 8, after their marginally modified SUNRISE, Bjorn Again introduce a direct citation of Abba’s TIPTOE BASS (m3a) and MILITARY BOLÉRO DRUMS à la m4. The only Fernando musemes missing from their parodic musical landscape are m3a (IN PARADISUM) and m3b (ANGEL HARPS), but these both turn up later in the Bjorn Again recording. Apart from the band’s explicit references to Fernando as a piece of music, can any other ‘meaning’ be ascribed to the Abba tribute band’s Little Drummer Boy that might be relevant to the musical semiotics of the Abba song? The most obvious connection is the drum.

The little drummer boy in the Christmas song’s title has, unlike the three Wise Men with their fancy grown-up gifts (gold, frankincense and myrrh), no gifts to bring the newborn king. Instead he just plays his drum for baby Jesus who, the lyrics inform us, smiles back in appreciation. This story of simple, childlike generosity tallies nicely with pre-consumerist Christmas notions of giving. It also appeals to our suppressed sense of altruistic innocence and sincerity in the cynical world of greedy grown-ups. If only…

Fig. 12. Depictions of ‘The Little Drummer Boy’ from (a) catholicsistas.com (2011); (b) a mass-produced Christmas card (c.2006).

The song’s little drummer boy is often depicted in the sort of cutesy teddy-bear style visualised in Figure 12. Many adults seem to find such images endearing, probably because they function as a kind of reified antidote to their

80. It’s also a direct parallel to Christ’s lesson of the widow’s mite: two lepta was all the widow could afford to give to the poor; see Mark 12:41-44 and Luke 21:1-4.
81. Fig 12(a) is at g.catholicsistas.com/2012/12/the-little-drummer-boy/ [160210]; 12(b): I bought this card to illustrate relevant points in Fernando: the film of the book of the music (Tagg, 2007a).
own alienation, like a cuddly toy comforting them for the loss of childhood innocence in the cruel world they have to inhabit. Of course, the idealised young boy is also pictured with a suitably sized drum hanging from his neck, and most versions I’ve heard of the song contain some sort of constant snare-drum or snare-drum-like pattern in addition to the repeated drum onomatopoeia (‘pa-rā-pa-pūm’ — ṣ ṣ ṣ) that dominates the lyrics. Given the central significance of drumming in the song, its title and its lyrics, and given that Bjorn Again was an Abba tribute band, it’s hardly surprising that they chose to base their version of The Little Drummer Boy on the only Abba song to include appropriate drumming — Fernando and its m4. Neither Bjorn Again nor any other artist could have used Boléro-type drum patterns in their versions of The Little Drummer Boy if that sound had been perceived as threatening or militaristic (pp. 103-109): that would have contradicted the adult notion of childlike innocence that characterises The Little Drummer Boy as a sentimental song ‘for the whole family’ at Christmas time.

All of which may seem quite strange bearing in mind the following three points. [1] The IOCM most closely resembling the Boléro-type drum patterns in both Fernando and Bjorn Again’s Fernando parody was the snare drum in Staff Sergeant Barry Sadler’s Ballad Of The Green Beret (ex. 60, p. 109). [2] The Green Berets lauded by Sadler are the US army’s Special Operations Force explicitly tasked to engage in ‘unconventional warfare’ and ‘direct action’, including manhunts and other types of aggressive undercover operations. [3] That Special Operations Force is represented in US popular culture not just by ex-Green Beret Sergeant Barry Sadler’s ‘Fighting soldiers from the sky, Fearless men who jump and die’, but also by ex-Green Beret John Rambo (1982, 1985, 1988), not to mention John Wayne’s commie-killing jingoism

82. Three points: [1] see Cross (2004) and Varga (2009) for cultural analysis of cuddly toys, adult nostalgia for childhood innocence, etc. [2] [The Little Drummer Boy] ‘is my moms’ fave’ (i.e. not necessarily mine) ‘so i am going to sing it to her on her b-day’ (sic) writes one girl in her comments to a YouTube rendering of the song by The Springdale FUMC Children’s Ministry Choir (nd) (my italics, her spelling); [3] typical for this type of nativity-play manger imagery is also the clinical absence of ‘ox and ass’, or of any other large and smelly animal: they’ve been censored out and are replaced by cute and fluffy little lambs.

83. The other track on the 1992 Bjorn Again maxi CD containing their version of The Little Drummer Boy was Santa Claus Is Coming To Town, which exploits well-known musemes from Abba’s Waterloo (1974).

84. [O] ‘Special Forces (United States Army)’ [160211].
in *The Green Berets* (1968). All these paramusical fields of violent connotation are a far cry from the fluffy little lambs in figure 12 and from the sentimental childlike innocence of a Christmas song ‘for the whole family’ which is often performed by junior school children for an audience of proud parents attending the annual nativity play.

Here I need to underline that this isn’t the first time I encounter the paradoxical lumping together of CHILDREN with WARFARE in the same broad field of connotation. No, in a previous and extensive study, the only one of ten title tunes to elicit MILITARY or WAR responses from 607 reception test subjects also clocked up more responses in the CHILDREN category than all the other nine title tunes put together. Something strange is going on but I don’t think the musogenic pairing of CHILDREN with WAR is a fluke. Unfortunately, I cannot pursue the matter any further here.

One final point about possible military connections of m4 needs to raised. I’m referring to the fact that the combination of high flutes à la m1a and military-style drumming à la m4 in example 64 resembles the eighteenth-century fife and drum sound of British Empire troops on parade or of Ulster’s Orangemen marching provocatively in celebration of the Protestant victory at the Battle of the Boyne (1690), while there is nothing overtly military, aggressive or bellicose about the paramusical connotations of *The Little Drummer Boy*. On the contrary, he is, according to the lyrics, young and innocent, devoted, sincere and religious, all of which are central items of connotation discussed in the long analysis of musemes 1-3. Even the military snare, which, as we’ve already argued, is at a distance in the *Fernando* mix and in

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85. Tagg & Clarida (2003: 397-430, 783 [category 2401], 784 [cat. 2750-275*]).
86. I suspect it has to do with how the military, to justify its existence and to recruit young men and women to its ranks, needs to present itself attractively by focusing not just on parades and nice uniforms but also on bravery and comradeship.
87. Orangemen are members of The Orange Order, so named in memory of King William of Orange, who led Protestant troops to victory over Irish Catholics at the Battle of the Boyne in 1690. Orange Order members are convinced that Ulster (the six counties of Northern Ireland) must remain part of the UK and not become part of an Irish State. Orange marches occur annually on 12 August to celebrate Protestant victory in 1690. Its members wear orange sashes on such occasions as they march to the sound of fife and drum bands playing tunes like *The Sash My Father Wore* (pYr917mumg, PiNHsEH8jY [160211]). These marches are divisive and sectarian, provoking resentment and confrontation especially when they pass through Catholic areas (e.g. Drumcree/Portadown).
the back of the listener’s head, as well as in the lyrics (‘Can you hear the drums, Fernando?’; ‘the sounds of distant drums… coming from afar’) is also, it seems, at a substantial historical and cultural distance from the sort of death and destruction inflicted by aerial bombardment, drones, roadside bombs and guided missiles in today’s high-tech warfare. Fernando’s fighting is in other words distant not only in space (‘afar’) but also in time (‘I remember long ago’, ‘Now we’re old and grey’, ‘since many years’, eighteenth-century imperial troops, Orangemen, etc.). We’ll return to the dichotomy between here/now and there/then in chapter 6.

In the next chapter, I’ll try to explain how the lead vocalist relates as foreground figure to the semiotically rich ‘background scenery’ discussed in this chapter.88

88. I am indebted to Kaire Maimets for invaluable help with this chapter, especially for sharing insights about Boléro-type rhythm in Tõnis Mägi’s Koit (1988), Estonia’s best known political pop-rock ballad.
Tagg: *Fernando the Flute (IV) — Musemes 1-4: instrumental backing*