Call and Response in Bach, Court Gamelan, and Björk

by

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Class of 2010

A thesis submitted to the
faculty of Wesleyan University
in partial fulfillment of the requirements for the
Degree of Bachelor of Arts
with Departmental Honors in Music

Middletown, Connecticut April, 2010
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Acknowledgments

Thank you:

Yonatan Malin, whose incisive editing and ability to focus my analysis were invaluable in writing this document;

Sumarsam and Roger Vetter, for their generous and open minded help in my analysis of Rajamanggala;

The many people who assisted me with the other component of this thesis, the performance and composition of my opera, Bad Island. As composition, performance, and analysis are all closely related in my mind, I feel it is appropriate to thank these people here. Thank you:

Hansel Tan, whose music direction was razor-sharp;

Liz Valentin, whose organizational and dramatic work kept us all on point;

Rosa Seidelman, whose choreography was fresh and invigorating;

All the gifted musicians, designers and builders, who relinquished their daily sunshine intake to chug away in the ’92 Theater. Listing all your names and exploits would necessitate the killing of many an innocent forest;

Again to Yonatan Malin for his constructive criticism in the compositional process;

Ben Weisgall for his tasteful criticism and for enduring long hours of MIDI playback through his floor (I wish him luck in his staging of Bad Island for solo MIDI synthesizer);

Ian Staub, Katie Shelly, Travis Fitzgerald, and all the others who provided additional help during tech week;

My dear friends and family, especially Mom, Dad, Ally, and Katherine, for their creative inspiration and their love.
Introduction

In his book *Analytical Studies in World Music*, Michael Tenzer pinpoints the value of instinct in musical analysis. He writes:

“…There is a moment in analysis at which we must curtail our penchant for modernist universalism, postmodern irony, or other language based responses in order to confront music as elementally as possible. We submit that analysis is a path to musical awareness and better musicianship.”¹

In considering what pieces to analyze, I searched for music that would allow me to be as close to that “elemental” confrontation as possible. This meant choosing pieces based not on my prior experiences as a musician or music analyst, but rather on my emotional and visceral instincts. It was my hope in doing these analyses that by close listening and attempting to discover the technical reasons behind my intuitive attachment to the music, I would discover that similar devices were at work in each piece. My findings confirmed my suspicions. In each successful piece, regardless of genre or the composer’s intention, there are uncanny technical similarities in both composition and performance.

So while I approached each work on its own and without an overarching framework, I found in each piece a common mechanic: a foundational reliance on musical call and response. In some way, all three pieces musically described a problem that was then resolved by the piece’s conclusion. In each piece, close examination of accompaniment to the primary melody revealed similar implicit strategies that nuanced and strengthened this move from call to answer. Even more specifically, the use of melodic ornamentation is implicated in the motion and progress of the piece, or the way the piece answered its initial call.

Although I don’t argue that a system of musical call and response underlies every piece’s effectiveness, I believe my examination of three pieces in widely different traditions confirms the system’s emotive and musical power. In many pieces, almost regardless of genre, I believe this trope is used in making the work effective and memorable.

**Ich Ruf Zu Dir, Herr Jesu Christ**

**Overview**

Johann Sebastian Bach’s *Orgelbüchlein* ("The Little Organ Book") is a collection of chorale preludes written between 1708 and 1717, while Bach was in his twenties at Weimar. The book was intended as both a teaching tool for organists, and as a book for the Lutheran services Bach was employed to write music for. Although the album was planned as a set of 164 preludes, only 46 were completed.

Bach’s setting of *Ich Ruf Zu Dir, Herr Jesu Christ, (I cry to you, Lord Jesus Christ)* is of particular interest for several reasons. Based on a melody in J. Klug’s *Gesangbuch* and a hymn by Johanna Agricola (see Appendix one for the text), the piece’s melody and lyrical content are dramatized by an excellent example of Bach’s iconic harmonization, further contained by a somber but steady pulse that Stanton Taylor has interpreted as “expressing ultimate faith.” Due to what Peter Williams suspects as “haste” in writing the composition, the ornaments and tenor slurs are mysteriously missing from the second half the piece.

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Based on the melodic contour and Bach's use of ornamentation and harmony within the chorale, I hear the piece as a musical and faithful answer to the opening words of the original chorale text (and title of the piece), “I cry to thee, Lord Jesus Christ.” Taylor's idea that the steady pulse expresses "ultimate faith" is valuable; the pulse can be interpreted as a spiritual constant, Christ’s presence, in the chorale's strained progression from a passionate but stagnant plea to a dramatically musical answer of salvation. As the piece modulates keys, gains melodic range and direction, and becomes less dense by removing ornamentation, a musical response to the opening cry is produced.

**Structural Analysis**

The piece can be easily divided up by its seven phrases:

Figure 1. Ich Ruf Zu Dir *Formal Structure*

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measures</th>
<th>Phrase Ends In</th>
<th>Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>C in pick up to 3&lt;sup&gt;rd&lt;/sup&gt; beat of M.2</td>
<td>F minor</td>
<td>Phrygian Half Cadence</td>
</tr>
<tr>
<td>Two</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; beat of M.2 to 3&lt;sup&gt;rd&lt;/sup&gt; beat of M.4</td>
<td>F minor</td>
<td>Half Cadence</td>
</tr>
<tr>
<td>Three</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; beat of M.5 to 3&lt;sup&gt;rd&lt;/sup&gt; beat of M.7</td>
<td>A&lt;sup&gt;♭&lt;/sup&gt; major</td>
<td>PAC</td>
</tr>
<tr>
<td>Four</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; beat of M.7 to 3&lt;sup&gt;rd&lt;/sup&gt; beat of M. 9</td>
<td>F major</td>
<td>Deceptive Cadence</td>
</tr>
<tr>
<td>Five</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; beat of M.10 to 3&lt;sup&gt;rd&lt;/sup&gt; beat of M. 11</td>
<td>C minor</td>
<td>IAC</td>
</tr>
<tr>
<td>Six</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; beat of M.11 to 1&lt;sup&gt;st&lt;/sup&gt; beat of M.13</td>
<td>A&lt;sup&gt;♭&lt;/sup&gt; Major</td>
<td>IAC</td>
</tr>
<tr>
<td>Seven</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; beat of M.13 to end</td>
<td>F major</td>
<td>PAC</td>
</tr>
</tbody>
</table>

Notably, the piece contains only two PACs, one in the relative major, one in the parallel major. The deceptive and half-cadential motion in three transitional
phrases is a telling sign of musical uncertainty. Although the final phrase ends in F major, it does so with a Picardy third. If one considers the phrase as mainly in F minor, the piece makes a clear departure and return, from the minor, to the relative major, tonic minor, relative major, and tonic minor key once again.

This harmonic departure and return coincides with the melody to show how the opening cry is answered. Here is a reduction of the melody in which a stem connotes a gravitational pitch and a slur signifies directionality.

Figure 2. Ich Ruf Zu Dir *Phrase Reduction*

While moment-to-moment directional change in the melody exists, each phrase has a distinctive motion. Figure 3 shows the first and last note of each phrase, providing a gloss of the piece’s overall melodic movement.

Figure 3. Ich Ruf Zu Dir *Composite Phrase Movement*
Immediately, a cry for Jesus Christ is signified by the first two phrases that agonizingly end where they begin. Phrase one inhabits the lower region below the pivotal C5, while phrase two explores the higher territory, but both end in the same place. Although F5 appears as a momentary escape tone at the cadence of the second phrase, the two phrases are closely constrained by the piece’s F minor beginning, spanning a seventh from F4 to Eb5. Any organist who plays the melody also feels a physiological constraint within the first two melodic phrases; one’s right hand need not move position or even stretch in the middle of either phrase. It is subtle, but this holds the player in check and creates a desire to move and progress.

The third phrase does indeed progress, reaching up to F5 only to fall a sixth lower before descending a melodic fifth in the fourth phrase. Bach latched on to this motion, using a PAC in phrase three that is quite opposed to the uneasy half cadences in phrases one and two. Because of the melody’s reach that ultimately comes down lower than before, this phrase releases tension from its stagnant minor predecessors. One might even hear this phrase’s harmonization, with its progression toward a neatly wrapped relative major, as a first realization of the Lord’s potential to save.

Surprisingly though, there is mysterious lack of finality within this PAC; after the rapid but stagnant ornamentation of the previous phrases, the beautifully simplistic descent of the melody seems too obvious a resolution. Because of the move to the relative major and the melodic resolution, I hear this third phrase as a section within itself, functioning as a bridge. This bridge’s primary function is to introduce
the major key center and hence the possibility of salvation.

Elaborating on the first two, the last four phrases are directional answers to the stagnancy of the opening. The fourth phrase begins with an elongation of the minor third opening, containing a parallel major harmonization in the first two beats of m. 8. That implies progress from the opening phrase, as if the major key center of phrase three had somehow rubbed off on the piece’s memorable opening minor third descent. Despite this temptation of finality, however, the deceptive motion that ends the phrase suggests that a resolution and answer to the opening cry hasn’t yet been achieved.

The fifth phrase descends even further after the deceptive cadence, hitting the piece’s lowest melodic at E♭4, an octave below phrase three’s optimistic beginning. I hear this phrase as the most conflicted in the whole piece. The half notes in phrases four and five create spaciousness that makes the melodic descent more drawn out and powerful. It seems here, that with an IAC in C minor Bach wanted to dramatize the melody’s lowering even further.

This dramatization sets up the triumphant reach and range of the final two phrases, which are the most directional in the piece and thus the definitive answer to the opening’s mournful cry. Phrase six contains a reminder of phrase three’s quiet major key revelation, now in the form of an IAC reaching up to the parallel major and contextualized as powerful and gravitational. The C5, the marker of impasse in the first two phrases, is held for a conspicuous three beats after the largest melodic ascent of any phrase, signifying movement by creating another new context for a previously introduced event. Phrase six is also the only phrase that consists entirely of a melodic
ascent, and that melodic descent combines with a stepwise descent to D2 (middle of m. 12).

There is still movement to be made in the final phrase, which is characterized by a resonant conclusion and harmonic return to F, although this time in the parallel major. The melody descends a sweeping minor sixth with several retrospective aspects to its contour. Beat four of m. 14 is a poignant reminder of the piece’s movement in phrases one and two, this time answered by the finality of the F4 instead of the motionless C5. The harmonic pulse ending the piece, instead of resting on the resolute third, might be construed as a rollover of the steady pulse of the Lord, pushing until the end. Perhaps here Bach was even thinking of the text: “make me steadfast until the end.”

**Melodic and Harmonic Focal Points**

Depending on one’s interpretive framework, many pages could be written about the subtleties of Bach’s harmonization, but in reading the piece as an elaborate call and answer to a cry for Christ, there are a few areas worth isolating to examine in greater depth.

Phrases one and four are particularly illuminating because they show a progression, despite a first impression of melodic and harmonic similarity. Although both take a different directional route and end on different pitches, both phrases make a conspicuous minor third descent from F5 to A\(_b\)4. Harmonic parallels exist as well; each phrase moves to ultimately prepare a move to the VI chord, ending on D\(^b\) to set up the Phrygian cadence in phrase one and the deceptive cadence in phrase four.

There is no significantly different strategy of contrary motion between any voice in
either phrase, and the bass line in phrase four hits the same targets of F and D♭ in the same motion as the first phrase.

There are, however, key differences that implicitly create a sense of movement toward a musical and metaphorical answer. Phrase four, unlike phrase one, is elongated. Its final two notes are dramatic half notes, and the thrice repeated C5 makes the melody sound more resilient and confident than the quick motion of phrase one. This density shift in melody allows Bach to insert the major tonality in his harmony at m. 8 (V7/iv) before the F minor enforcing Ab4 on the fourth beat of the same measure.

This melodic elongation that allows for more harmonic freedom is a way for the steady pulse that expresses “ultimate faith” to gain prominence. The repeated C5 fades in the listener’s ear as the continuo tenor chugs away, conspicuously enforcing the major key center and ascending as the melody stays the same.

In the same vein, phrase one uses a D♭-C bass motion in its cadence, while phrase four uses a C- D♭ motion at its close that provides a quiet hint of uplift. One may also hear a major third descent from phrase four’s melodic C5 to the harmony’s A4 on beat two of m. 8, a brief major key variation on phrase one’s opening descent:

Figure 4. Ich Ruf Zu Dir Interior Melody

These subtle variations are what make the phrase such an effective transition to an answering of the piece’s opening cry.

As in phrases one and four, phrases three and six contain implicit changes that
propel the piece toward conclusion. Again, both phrases contain noticeable similarities: the movement to the relative major and wide range of melody. Although phrase three descends while phrase six ascends, each phrase’s motion serves to contrast a minor tonality and sense of stagnancy or lowering (similar feelings in my ear) of the previous phrases. Both phrases are key moments of uplift in the piece.

Phrase six, however, is more effective in creative a sense of uplifting, and not just because of its grand melodic ascent. Again, the repeated melody notes of phrase six create more drama than the denser eighth note melody in m. 6., a melody that in its similarity to the bass line feels constrained and almost insincere. Moreover, the first Eb chord in phrase three (m. 6 beat 3) is voiced the same way as the IAC in phrase six. One can even play the phrases side by side, hearing phrase six as an inverse of phrase three, the former a triumphant and spacious ascent instead of a quiet and constrained descent.

Although the key centers are the same, the movement of the melody and bass in phrase six couldn’t be more different than that of phrase three. The sense of continuous expansion in phrase six, created by a bass descent that lasts a full eight beats to the ever rising melody, generates the most powerful sense of movement in the piece. Phrase three, although it makes an overall melodic descent, is convoluted in moment-to-moment motion. So while the target keys are the same, phrase six feels simplified, more pure, and much farther from the opening’s immobility.

**Ornamentation and Dynamics**

Many performers have intuited the piece’s progression from call to answer, especially in terms of dynamics and ornamentation, perhaps picking up where Bach
left off. Three distinct performances by Aanoud De Groen, Ton Koopman, and Wolfgang Rubsam will be referenced. The first two performances are available on YouTube⁴, while Rubsam’s is available on Naxos’ “Great Organ Works.”⁵ De Groen is a well known organist working in The Hague⁶, Koopman another prominent Dutch organist and conductor⁷, and Rubsam is a German organist, teacher and often controversial interpreter of Baroque music.⁸

Comparing each performer’s treatment of ornamentation helps strengthen an interpretation of the piece. (See appendix two for a full comparison of ornamentation and dynamics.) In the first phrase, the three performers treat the trill differently, but no performer lessens the ornaments enough to denigrate a sense of desperation and cry for movement. Each performer ornaments more freely the second time, enhancing the desire to break free. Both De Groen and Koopman begin to take liberties, the former holding out the E♭⁵ before resolving to the C, the latter treating beat 1 of m. 2 as eight 32nd notes. Although Rubsam takes no liberty on the trill, he does add turns before beats one and three of m. 1 the second time through.

In phrase four, phrase one’s logical analogue, neither De Groen nor Koopman ornaments, as Bach, hastily or not, did not write any. Rubsam, however, adds grace notes before beats one and three of m. 8, and then adds a full trill on beats 1 and 2 of

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m. 9. Rubsam seems to have intuited the similarity in phrases and manifested this feeling with similar ornaments on the second iteration of phrase one and phrase four. But is this really an effective strategy to fill in the gaps Bach left, and to strengthen the move toward an answer?

I would argue not. It is certainly possible Bach intended to write similar trills in. But based on the ephemerally introduced major key center in phrase four, I find Koopman’s performance to be far more effective in moving the performance toward a liberating answer. Koopman takes almost the exact opposite approach as Rubsam, opting to sustain the repeated Cs in phrase four, instead of re-sounding them, and to manipulate the volume with the swell as the tenor rises and falls. His performance lets the harmony, a key signifier of deliverance, speak for itself. To an extent, De Groen employs a similar method, slowing down the end of the phrase and letting the harmony breathe independently of the melody.

Koopman’s performance legitimizes Bach’s inadvertent (or deliberate) use of ornaments. What Bach proves, and what Koopman pushes, is that harmonic movement (or lack thereof) is more intense and effective in conveying meaning than ornamentation. At least by Koopman’s interpretation, Bach’s ornaments are futile in advancing the melody and working toward an answer to the cry. If one reads the ornaments as convoluting matters of accompaniment and ultimately leading nowhere, it’s not coincidental that the melody simplifies in interval and contour as the harmony pulls toward the relative major. Koopman may have even felt a relation between Bach’s removal of ornament and the Lutheran theological setting, viewing a melodic simplification as indicative of a purer deliverance and divine communication. The
The first two phrases, with their futility in movement both melodically and ornamentally, may suggest a futility in material excess, manifested here compositionally.

In the final four phrases, both Koopman and De Groen sound the melody notes a bit further behind the tenor part, perhaps to emphasize the harmony’s precedence as supporting the melody, now without ornament. Concurrently, Taylor suggests a conspicuous stop for the tenor, “a reed for the accompaniment.” Though not as daring in registration as Taylor would suggest, both Koopman and De Groen realize what the focus should be by the end of the piece: the harmonic transformation of the unadorned melody.

A concurrent way to interpret the use of ornamentation in the piece is to hear the introduction of fewer ornaments as coinciding with the elongating note durations at the end of each phrase, a noticeable manifestation of the piece’s stride toward a divine answer. A look at each phrase’s final note duration reveals an obvious increase, for all seven phrases, the final note is held for one, one, one, two, three, three, and one beat respectively. The ornamentation of the first two phrases, with its high rhythmic density, creates a sense of entrapment, enhanced by the lack of motion in each phrase. Because of Bach’s continuous angular motion in the accompaniment, the more elongated the melody, the more implied consonance is created between the melody and the accompaniment. In other words, when the melody is sustained it is perceived differently over different accompaniment, even when the melody isn’t changing. This is a general but crucial way that Bach’s harmony and “steady pulse” of “faith” gains agency as the piece progresses.

Therefore, as the melody becomes more spacious, breath and peace are felt. In

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all three performances, the C5 at the end of phrase six practically blends into the tenor, especially when the left hand literally plays the same high C. This space is prepared for and dramatized by the formidable bass descent that permeates the entire phrase. And while Koopman’s added trill before m. 15 is an intense musical reminder of the piece’s beginning, this time, the harmonic modulation is complete. This trill, after the newfound melodic spaciousness, brings the piece full circle, and I therefore find it hard to argue that at least here, Bach’s lack of a written ornament was intentional.

In *Ich Ruf Zu Dir*, ornamentation, movement, and harmony are expertly employed to imply the enlightening answer of divinity to the desperate question and call for deliverance and faith. The contrast and interplay between simple, unadorned melody and conspicuous ornamentation extends well beyond Bach. As we shall see in contemporary electronic pop music, a straightforward chorus will often be used to enforce the song’s message or “answer”, while a freer vocal style is usually employed during the verses. In Javanese gamelan music, ornamentation and improvisation take precedence in the slower, meditative sections, but the louder, exciting and forceful passages are almost always without embellishment.

*Ladrang Rajamanggala*

**Overview**

*Rajamanggala* is one of two Javanese Gamelan pieces used to celebrate the Sultan’s birthday at Yogyakarta. Literally meaning “King Commander,” the piece is hardly a poetic meditation about the king, but rather an explicit description of his
coronation and recitation of the king’s earthly and heavenly characteristics.

Although the goal of the piece is fairly clear — to announce and legitimize the king’s kingship — ulterior motives certainly exist as well. Judith Becker explains that in Javanese court performance, it was essential for the king to “put on the best and most magnificent performances of traditional arts… if some other nobleman staged more grand performances… there might be doubts as to [the sultan’s] right to be the monarch.” 10 Clearly, the piece is meant to be a grand and memorable introduction to the ceremony. The version of Rajamanggala that will be referenced is from “The Sultan’s Pleasure,” a compilation of court music from the palace of Yogyakarta. 11

Notably, Rajamanggala contains a dramatic shift of irama, or rhythmic density, right after the ompak, or introduction. Its 32 pulses per gongan cycle, emblematic of ladrang, is then transformed by the rangkep style, where the quartered rhythmic density makes the cycle take four times as long to reach the gong. Becker sheds light on this stretched out and idiomatic form of court music by drawing a comparison from the elongated forms of court gamelan to a “great cosmic order” that supposedly governed the Javanese state. Becker explains that because a musician must always be aware of his or her place in relation to the gong, especially in a long cycle, he or she is part of a “musical portrayal of a cosmic cycle.” When one contextualizes him or herself by musical subdivision in the larger piece, “the great length [of the piece] immediately makes sense.” 12

After listening to the piece, transcribing the vocal melody and considering the

lyrics, Becker’s analogy seems helpful. It is convincing to hear this piece as an analogy between the telos of the gong and the telos of the sultan’s coronation. In other words, Rajamanggala achieves its goal of impressively depicting the king’s coronation by paralleling the progression of the sultan’s ascent to the throne with the progression of the cycle’s movement toward the gong. The piece literally begins with a call for an expression of the king’s coronation, and it is answered by a lyrical and musical description of the crowned sultan. As with the Bach chorale, structural analysis and examination of melody, harmony, and ornamentation will reveal the subtle strategies that the piece uses to achieve this goal.

**Structural Analysis**

*Rajamanggala* contains inherent structural signifiers that effectively link the king’s ascension to the telos of the gong. Aside from the piece’s *pelog* tuning, the next most recognizable formal consideration is the *pathet*. Although *pathet* has been compared to western music’s conception of mode, scholars have pointed to this as an oversimplification. *Rajamanggala* is in *pathet nem*, meaning it would often be played in the middle of a ceremony. Becker also cites its connection to *slendro pathet sanga*, and therefore its possible connotation of maturity.  

13 These two characteristics – maturity and its central role in a performance enhance a formal sense of *Rajamanggala*’s gravity and circumstance.

The piece begins with a short *buka*, or introduction, followed by an *ompak* played in *irama* one, in a loud, *soran* style that necessarily contains no voice.  

14 This beginning is common in *ladrang*, and can be repeated more than once. In much

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13 Becker, *Traditional Music in Modern Java*, 78.
gamelan repertory, a fast, loud style played with interlocking *bonang* parts is used to connote liveliness. Even though this introduction is in *soran* style, the lack of interlocking *bonang* makes the section resonant as “stately,” rather than “lively,” beginning the piece with a sense of majesty rather than light-hearted excitement. Although a western ear may not immediately pick up on this, the connotation for a court audience is quite clear.

The piece’s main lyrical section, the *ngelik*, can be divided into four sections. See appendix three for Roger Vetter and Sumarsam’s translation of the lyrics, and appendix four for a complete transcription.

**Figure 5. Ngelik Formal Structure**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Prominent Motives</th>
<th>Harmonic Range of <em>Seleh</em> notes</th>
<th>Lyrical Summary</th>
<th>Gong Pitch, Role in <em>Pathet Nem</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 5-17</td>
<td>2123, 5321, 2165</td>
<td>Low 3 to high 3</td>
<td><em>Pesindhen</em> introduction</td>
<td>5 (common)</td>
</tr>
<tr>
<td>B</td>
<td>mm. 18-33</td>
<td>1612, 1635</td>
<td>Low 5 to high 2</td>
<td>Key explanation of the point of the piece</td>
<td>1 (fairly common)</td>
</tr>
<tr>
<td>C</td>
<td>mm. 34-49</td>
<td>2165</td>
<td>Low 5 to high 5</td>
<td>Explanation of the king’s earthly powers</td>
<td>6 (common)</td>
</tr>
<tr>
<td>D</td>
<td>mm. 50-65</td>
<td>2123, 5321</td>
<td>Low 3 to high 3</td>
<td>The king’s lineage.</td>
<td>3 (uncommon)</td>
</tr>
</tbody>
</table>

A glance at prominent phrases in the *balungan* only marginally coincides with Becker’s frequency analysis of the *pathet’s* commonly used *gatra*. Although cited as

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15 *Ngelik* is a term usually used to describe the main, differentiating part of a piece. It is usually the longest section of the piece and arguably the most memorable.

16 The *Seleh* note is the target note, the last of each *gatra*, or four note phrase. It is the most important note of the *gatra*. 
an important gong pattern in pathet nem, the piece’s beginning and ending on the low 3 is unusual. By deviating from expected constraints of the pathet, the pitch 3’s prominent position of beginning and ending seleh note may suggest a specificity that enhances the piece’s and thus the king’s notability.

Beyond the piece’s style and mode, the ngelik’s progression of melodic contour with respect its lyrical content is the best indicator of the piece’s progression. Of course, the vocals adhere to the balungan, lending the whole piece a melodic directionality that parallels the lyrics. The second gongan's explanation of the piece’s point is coupled with the melodic ascension and target of a high pitch. The third phrase starts high melodically and descends as the kings’ titles are announced in descending order of importance. The fourth and final phrase starts where the second left off, starting abstractly and then more concretely depicting the king’s lineage up until the present. Each phrase of the ngelik will be examined in turn and shown to coalesce into an impressive and dramatic account of the king’s coronation.

**Melodic and Harmonic Focal Points**

Section A of the ngelik features a pesindhen that enforces an idiomatic pathet nem by accentuating the most idiomatic gatra, especially the final 2165 of section A. Vocally, the pathet and its connotations are established and the listener is allowed to focus on the lyrics.

In section B, the second gongan of the ngelik, the pesindhen is joined by gerongan the sings: “the expression of the song is to commemorate… the coronation of the King” connect the musical strategy to its semantic goal. The lyrics in this gongan summarize what the purpose of the song is, to musically remind us of the
king’s crowning. The piece is not concerned with how the king rules, but rather the specific moment of power’s realization.

The melody in this second gongan is repeated three times before a subtle shift catapults the vocals to a high one (m. 32), pushing into the highest vocal range yet that accordingly ends with praja (kingdom) on pitch 1. Aesthetically, the phrase is arresting, and not just because of the high note. The slight liberty of a small delay by the pesindhen creates polyphony over the gerongan. The pesindhen holds out the pitch 1 a little past the gong hit, trailing off just ahead of the gong. If one feels the gongan’s lyrics as they suggest, expressive of the king rising to the highest part of the state, then the cosmological order is musically portrayed as the big gong, the spiritual ruler over the universe, underwrites the king’s place as the secular ruler over the praja. This gongan fittingly cadences on the highest seleh note of the entire piece.

The third gongan of the ngelik, or section C, lyrically contains the king’s entire name, a name made up of his titles. Picking up where the last gongan left off, the melody reaches two high pitch 3s in measures 36 and 40, and then slowly descends to a low pitch 6. Ingkang (His Highness) starts on the same note as praja, pitch 1. The melodic analog between “kingdom” and “his highness” is a reminder of who rules the kingdom. After Ingkang, the sultan’s name, Hamengku, reaches an even higher pitch 3. The use of the highest melody note in the piece, sung by the powerful chorus, is a tangible way to remove any “doubts” about who is the true monarch. Contextually, the first two phrases with their high pitch 3s explain the king’s uppermost and most general rule over the secular world. The last two phrases of the section narrow the semantics down to his power over military and religious life,
fittingly lowering the target melody to pitch 5 and then 6 respectively.

Section C’s penultimate gatra is of specific interest. The gatra contains the 7 and 4 tones, unique to but still sparsely used in laras pelog. Aesthetically, the power and liberty of the vocals in the first gongan sounds weakened as soon as these unusual tones appear. These tones may be interpreted as musical reminders of king’s earthly duties. This gatra sees the vocals adhere to the strict saron melody as the singers line up with every saron note, starting with the pitch 6 (m. 47) and continuing all the way until the gong, with the exception of the 2s, which I interpret as passing tones to the 1 and 6. I hear the polyphony created by the bonang playing the 4 as the chorus hits the 6 of “yi” in “sayidin” (m. 46), roughly equivalent to a major second, as aching to resolve to the grave comfort of a low pitch 6. As this melodic difference coincides with sayidin, an Arabic name, one could stretch a comparison from the unusualness of the melody to the difference in language.

Although this comparison may be a stretch, the cadence resolves on the low pitch 6 with the Javanese word gama (religion), a grounding and comfortable goal tone. Although the resolution is satisfying, an unusual melodic phenomenon occurs in the final gatra of the section. A false sense of finality is created in m. 48, as nata ends exactly an octave lower then the previous melodic cadence in section B that lead to the gong. Here in section C, when the melody dips even more from the 1 to a 6, a formal shift is affected. By recalling the finality of the same phrase in section B and then going even lower, the vocal melody engenders a dramatic answer to the high cadence of the previous section. This contrast is spatially enhanced by the largest continuous descent in the piece, as the balungan descends from pitch 7 to the low
pitch 6. And unlike the treatment of *praja* in the previous section, *gama* is vocally restrained before a huge jump to the high pitch 1 of *kaliph* in m. 50 in the next *gongan*.

This low resolution at the end of the phrase “generous master over religion” is a stark contrast from the way the *gongan* began, with the phrase “who rules the world” sung on the shrill high pitch 3. Although it is undoubtedly problematic to adequately translate subtleties of Javanese into English, the nuance of the term “generous master” implies a cautious patronage of religion, instead of an absolute ruling of the world. Not coincidentally, the piece’s spiritual counterpart to the king, the gong, sounds on the word “religion.” Again, the king’s role is implicitly situated in relationship to the gong, confirming his place in the cosmological cycle for a second time, albeit a very different place here than his high seat of the throne in the previous *gongan*.

The transition between section C and D contains the melodic and lyric jump from *gama* to *kaliph*, contrasting the lowest of the king’s earthly duty to a holy explanation of his lineage. The latter carries a temporal weight that mirrors the first *gongan*. The first phrase of section D announces the king as “true messenger of Mohammed.” Here follows a recession from the near equation of the king to holiness to his secular reality. This phrase recesses all the way to the present, the “ninth” in line at the palace, where the birthday ceremony is taking place. The piece ends on a low pitch 3, the lowest of the *ngelik*, perhaps an explication of the “ninth in the lineage,” the lowest down of any goal tone.

Although this final *seleh* note seems to make sense in conjunction with the
lyrics, the use of the low pitch 3 to end the piece is still perplexing. The phrase 5653, in Becker’s study of patterns ending on pelog pitch 3, was found to be used only once with the big gong, and in pathet barang. It may be that, especially with the highly idiomatic 2165 and 1612 used earlier in the piece, the decision to center the piece on 5653 is an attempt to differentiate the sultan from his predecessors. This idea is supported lyrically as well, since section B’s praja coincided with 5321, a gatra highly idiomatic of pathet nem. But for the specific and unique king himself, an unusual and perhaps more memorable gatra was used.

**Ornamentation and Dynamics**

The dynamics and ornamenting instruments of the performance solidify the focus of the piece as intensely centered on the sung melody. Immediately, the contrast between the fast ompak and the somber, treading ngelik signifies the serious and dignified subject. Given the recording’s distinct vocal prominence, it is clear what the focus of the piece should be.

The main elaborating instrument, the rebab (two stringed violin), coupled with the secondary elaborating suling (bamboo flute), are less important than the vocals but semantically key instruments in Rajamanggala, much like performers’ use of ornaments in the Bach chorale. Both instruments are almost completely masked during the ngelik, even though the chorus is sung in a soft style. Much of the harmonic blend is reinforced by the elaborating instruments’ quiet dynamics, largely staying with the singers, and in the places of vocal rest, both play surprisingly little. Again similarly to the Bach chorale, the instruments’ lack of ornamentation is as or

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more powerful than their moments of embellishment. When they do play, most of their harmonic blend reinforces the importance of hearing and feeling the lyrics.

Although the *suling* takes certain liberties during the *pesindhen* introduction, it becomes quieter during the *gerongan* entrance. It is almost completely silent during the first two phrases, and really only becomes audible at the end of m. 32, foreshadowing the high pitch 1 that so forcefully grabs the ear’s attention. Fitting with the “false cadence” in the penultimate *gatra* of section C, the *suling* plays a similar high figure as it did in section B. For the untrained ear, it’s easy to forget where exactly the gong should be in the cycle, and to not listen to the *kempul* or *kenong* as markers. While attendees at the ceremony might have knowledge of the formal structure, the high *suling* elaboration that comes at m. 48, almost identical to that right before the gong in section B, would probably still be confusing. Viscerally, it is especially impressive after the “false cadence” when the singers and *saron* players cadence properly with the gong. It seems that the *suling’s* enforcing of a false cadence is subtle way for the musicians to demonstrate mastery of the music, to prove that they know their place in the musical and cosmic continuum that legitimates the king’s coronation.

Although the *rebab* stays in the lower registers and is often imperceptible or just barely heard, it too plays a similar role, subtly demonstrating complete intentionality of target and awareness of place in the cycle. Conscious of the vocal jump that occurs between sections B and C (mm.49-50), the *rebab* quietly bridges the gap after the gong, allowing the singers a bridge and target for their high intervallic leap. Indeed, the elaboration and ornamentation of the piece comes at the key
moments of vocal shifting, subtly strengthening rather than diluting the power of the vocal line.

Thus, strategies of ornamentation in *Rajamanggala* certainly resonate with those in *Ich Ruf Zu Dir*. Beyond ornamentation, melodic directionality and a musical returning to origins (both pieces end on the tones they begin on) may help diffuse a common differentiation between the two idioms: that gamelan music is cyclical and western music is linear. I believe this dichotomy is a tired and over simple categorization of the two musics. Just as I believe genre in music is too often used as a marker for musicality, that is, as a way to judge the quality of a piece of music, so too are linear and cyclical used to classify and separate musical traditions.

In *Rajamanggala* and *Ich Ruf Zu Dir*, there are both linear and cyclical trajectories. *Rajamanggala* not only ends as it starts melodically, but semantically, the piece returns to its low ground. But *Rajamanggala* is quite far from aimless, and certainly could not go on indefinitely as its *ompak* possibly could. As the piece builds up with the sultan’s ascension, it ends with his situation in the palace at Yogyakarta. The *buka* starts with just a solo *bonang*, but the piece ends with a deeply resonant chorus over the same *balungan*, bringing the essence of the sultan’s coronation into the present ceremony, seating him, and strengthening his kingship by inserting it into a greater cycle, the cosmological one. Just as in the Bach chorale, there is a *telos*, a crucial change in the content. In both works, subtle but indelible progress is made.
Hyperballad

Overview

For over thirty years, Björk Guðmundsdóttir, known as Björk, has been at the forefront of international electronic, pop, and rock innovation. Although Björk has consistently situated her music within the popular realm, she has never ceased to question that position. Hyperballad, first released on her 1995 album Post, is perhaps the artist’s best known track.

Björk has said that the song is about being in a relationship that is going well, but needing to feel danger and death in order to stay sane and realize the value of the relationship, and that “maybe there is a side of you that you can’t fit into [a] relationship.”18 In my ear, the song is a musical representation of wanting to feel safe, comfortable, but still needing to be incongruous and unfitting in order to find peace. I hear the desire for a house drum beat and house “feel,” an idiom Björk’s electronic music was walking delicately on the line of in the 90s, as a desire for this comfort. But this desire for security, manifested as the piece moves toward familiar tropes, is complicated by musical factors that question whether or not the piece truly reaches safe ground. Like Ich Ruf Zu Dir and Rajamangala, the journey to a telos is filled with tribulation.

Structural Analysis

The piece follows a logical superstructure: introduction, verse, bridge, chorus, verse two, bridge, chorus, post-chorus and outro, or A-[B-C-D-B’-C’-D’]-E-F. (For a

list of track times and general notes about each section, see appendix five.)

The piece begins with an E♭ major string chord, quite unidiomatic of house music. The bass soon enters, repeating E♭-D-C, barely insinuating an E♭ major 7 as the tonic. The bass’ uneasy three bar phrase is the piece’s first major signifier of unrest and uneasiness. The verse’s iconic house drum rhythm, played softly with brushes, confuses the piece’s objective: is this a jazz ballad or a piece of dance music?

Björk’s lyrics shed light on why the accompaniment sounds the way it does. The first verse reveals the narrator’s setting: early morning, isolated on a mountain, looking out from a cliff. Clearly, the setting of the piece is unusual, solitary, and different, just as the style of the verse is. The first verse’s lyrics are also syntactically reversed; as “we live on a mountain right at the top” would be much easier understood as “we live on the top of a mountain.” The same reversal occurs on “this beautiful view from the top of the mountain,” more easily understood as “There’s a beautiful view from the top of the mountain.” These turns of phrase adds poetic discomfort and confusion to the seemingly simple lyrics.

In the bridge (section C), one learns that the every morning the throws things off the cliff, a “way to start the day.” But we don’t learn why until Section D, the chorus, where familiar tropes of house music help explain why the song is doing what it is. Although the first chorus does not contain the familiar bass drum that inhabits most dance music, the bass line switches to a regular four bar phrase as the synthesizer texture thickens as well. As Björk sings “I go through all this, before you wake up, so I can feel happier and safe with you,” her vocals become more regular,
repetitive, and punctuated by the backbeat. One can hear the chorus as a return to the narrator’s lover, metaphorically felt as the comfort of, or at least Björk’s appropriation of, common time house music.

The first chorus, however, doesn’t quite explain all that the narrator of the song has gone through. The second verse explicitly problematizes the connection between the music and the lyrics, as the narrator hears the “sounds” that the objects, objects signifying uncertainty, make as they fall off the cliff where she stands. More rhythmically complex vocals dot the section, tempting the ear with an even stronger desire for the rhythmic safety of the chorus.

This desire is manifested in the second chorus, as each iteration sees another iconic house drum line introduced. The vocals are almost identical during each iteration, letting the drums carry the intensity by shifting the focus from the melody to texture. The loud repetition is also strangely soothing, much more so than the uneasy structure of the verses, where the ear is drawn to the idiosyncratic melody. The post-chorus contains multiple vocal lines panning the stereo image, providing a distinct mechanical comfort by completing the erasure of a solo vocalist.

Interestingly, the piece ends not with a continuous build up, but with a gradual stripping away of percussion and synthesizer, leading all the way back to the opening’s strings. I hear this stripping away as both cyclical and achieving a telos, just like the pieces previously discussed. Although the song has returned to its sonic origin, suggesting perhaps that this pattern of thought could and will happen again, the strings move through a chord progression instead of remaining stagnant. I hear the strings’ new found motion as a quiet emblem of progress in an emotional and musical
cycle.

**Melodic and Harmonic Focal Points**

Particular moments of text painting and harmonic subtleties reveal how *Hyperballad* so effectually reaches its goal. The narrator’s secret and solitary contemplations in the two verses contain key signifiers that indicate uneasiness. In verse one, “beautiful view” marks the introduction of a synthesizer counter melody Figure 6. Hyperballad Vocal and Synthesizer Excerpt

![Musical Notation]

Musically, the countermelody is quite stunning. For me, its delicate sparseness is evocative of rain drops or clouds parting. Contextually, the countermelody occurs exactly where the vocals are not, indicating the beauty that the narrator finds so entrapping by understatedly confining the melody finds. Moreover, the countermelody enforces a G minor key center, especially by the arpeggiation of the G\(^{m7}\) chord at the end of the line, even though the chord with the bass could function as an E\(^{bM7(9)}\). Because the bass line is so understated and because the bass plays a C2 during the arpeggio, it’s easy to forget that the song is still centered in the major key. Thus, one might even hear the countermelody as a metaphor for “the view,” beautiful but saddening as it brushes a minor implication over the vocals.

At 0:47, the introduction of a pulsing synthesizer cogently coincides with “I walk toward the edge.” The pulse stops momentarily right after the line “throw little things off.” Because of these text paintings and the way the countermelody
intertwines with the lyrics, there is an intensely human connection between the melody and the accompaniment, as if the synthesizers were reacting in real time to the lyrics, as a jazz pianist would to a singer. The focus in the first verse is the interaction between melody and accompaniment. This interaction is subtle, fragile, and musically introspective.

In the second verse, however, over the same drums and bass, the accompaniment begins to interact less with the vocals, which strain to break free. A less metrical melody now spills over the synthesizer countermelody, not carefully around it. At 2:10, the line “still throwing things off,” is sung almost exactly over the countermelody. Even though these lyrics imply that the singer is back the next day doing the same action, the overlapping of the melodies suggests that something has changed. A different pulsing synthesizer now plays during the entire verse, even when the strings enter. Quite eerily at 2:16, after the line “I listen to the sounds [the objects thrown of the cliff] make,” the same pulsing synthesizer that in verse one coincided with “walk toward the edge” is heard in a soft but sweeping pan. This makes an embedded connection between the quiet contemplation of the first verse and a more dramatic visualization of the narrator’s death in the second.

Although one could hear the second verse’s vocals as breaking free from the accompaniment into darker territory, I hear it as the other way around. The contrast between the verse’s vocals, passionately contemplating death, and the accompaniment, increasing in volume, density, and rhythmic parsimony, builds an important tension that is relieved in the second chorus. As the harmonic and rhythmic backgrounds subsume the melody, they logically push toward rhythmically simplified
reassurance.

The second chorus’ progression of rhythmic density, from low to high, is the main way that the section releases the verses’ tension. But the order in which the drums are introduced, and their relation to the vocals, nuances this sense of rhythmic safety. In every repetition of the chorus, a new texture is introduced.

Figure 7. Hyperballad Second Chorus Drums and Vocals

During the first iteration, the bass drum, sounding four times per bass note, shifts the pulse into double time, or 4/8. In the previous chorus, still felt in 2/4, the
vocal line seemed lost and independent because of its placement over the off beats. For example, the opening line “I go through all this,” occurred on the awkward “e” and the “a” of the perceived beat one in the first chorus. But with the new double time feel, the same melody occurs on a manageable and house styled offbeat, the and of one and two respectively.

The drums in the chorus’ second iteration further support the vocal melody. The hi-hat, sounding every off beat, matches the vocal inflections further, directly sounding with the once confusing melody. The added electric tom doubles the density of the off beats, an important tactic of house music. The tom's far left position in the stereo image illuminates the sonic landscape even more. The snare introduced in the third iteration fulfills a complete realization of the classic house beat: hard bass drum, off beat hi-hat, and snare accents on two and four.

The residual effect that this has on the vocals is evidenced in the next section. The post-chorus contains panned vocal lines, mixed back in a stereo-sweep fashion like that of synthesizer leads used to signify breaks in house music. As the piece finds itself completely in the house style, the uncertainty of the melody is literally transformed by the comfort of the idiom. The second chorus is the telos in *Hyperballad*'s journey from insecurity to safety.

**Ornamentation and Dynamics**

Since *Hyperballad*'s release, over twenty “official” versions have been recorded, with countless tributes and unofficial renderings available online. Two versions taking distinct idiomatic routes create the same interplay between
uncertainty and safety that the original does. A YouTube remix, one of many, by the virtually unknown Nick Galea takes dance floor liberties and interprets the song as a long-form dance beat. The Dirty Projectors’ cover from *Enjoyed: A Tribute to Björk’s Post*, finds itself situated far from any dance style. By different avenues, both versions work toward a musical comfort that parallels the lyrics.

Galea’s version, unambiguously situated in the house style, uses characteristic breaks and builds of the genre to create tension and release. Much like a restorative architect, Galea builds around Björk’s original structure to make it all suitable for the dance floor, rearranging and adding percussion to a relatively untouched track instead of dissembling the elements on hand. The piece begins with a drum crescendo into an instrumental, a drum and bass shell of the chorus with no vocals. It seems that Galea wanted to begin by introducing the signifier of comfort, the safety of the dance beat chorus, allegorically implying the singer “safe” with her lover before contemplating death in order once again “feel safe.”

This reading is enforced by the percussive treatment of the verse, a strip-down, as the descending bass line and bass drum make the entire section sound like a dance break (and it certainly functions as such). During the pivotal line “walk towards the edge,” (1:23), Galea introduces snare accents. He adds a $32^{\text{nd}}$ note percussive pattern at 1:36, leading rhythmically to the relieving chorus. The extended break with the $32^{\text{nd}}$ note pattern and no bass at 1:46 uses the second half of the chorus’ bass line ($C-E^b-F-B^b$) in an elongated ascension to the $B^b$ string chord in the original song’s bridge. This lengthened bridge, with the panned repetition of “start the day,” tempts the listener with a desire to start dancing.
The first chorus contains the iconic house beat of the introduction, an unequivocal realization of the desire to move. The beat spills over into the second verse, but not before another instrumental that gives way to the same progression of density increasing percussion as in the first verse. The bridge this time parallels “closed or open” as the closing of a resonant filter over the vocal line, an idiomatic build up to the second and final chorus. The second chorus, the true catharsis, is repeated in the same fashion as the original. Interestingly, the third repetition is treated as a break before an instrumental dance conclusion. The third time though, the bass line still ascends, much as the strings in the original still move as the piece fades out. This signifies a change, perhaps in this case the desire to keep dancing with the next song.

As Galea’s remix might be thought of as taking Hyperballad’s dance floor influence to the extreme, The Dirty Projectors’ version goes the opposite route. Known for his idiosyncratic interpretations of pop songs and pop music at large, David Longstreth, the group’s composer and leader, said this of the original and his cover:

“[Björk’s] song ends up meaning so much, because of the effort you have to give to it. Out of a perverse habit, I tried to do the opposite with this recording: present the song like the unbroken stone it might have been. But I think I probably just arrived at a new deconstruction.”

Longstreth’s deconstruction results in his personal interpretation of comfort after tribulation. In an inverse of the original, comfort is represented by strong vocal prominence and a soft accompaniment. Gone is the three note bass line in favor of a guitar, sounding $E^b$, $F$, $G$ and then $F$ on the off beats of each 4/4 measure. Although

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Longstreth’s vocal is over a four bar phrase, it sounds even more unstable than Björk’s. His treatment of “I follow [the objects] with my eyes ‘til they crash,” an intensely uncomfortable image, is a push even for Longstreth’s vocal style and an epitome of his version’s musical discomfort.

Figure 8: *Dirty Projectors’ Hyperballad Vocal Excerpt* (2:24)

Even with the quick drums and off beat pulse of the guitar, Longstreth manages to almost completely avoid the pulse, as everything but “they” and “crash” avoids a down or offbeat by a sixteenth or triplet. As in much of Longstreth’s work, the delayed duplicate of the voice in the left channel creates an unsettling effect. I believe this is because it allows the sixteenth and triplet displacements to be felt “on beat,” but only as an afterthought. I hear this constant delay and a rhythmic alternative as an indicator of potential change, that the music and meaning will become comfortable again.

Longstreth’s chorus achieves this comfort, although in a different way than Björk. In both choruses, the female vocalists sing the ascending bass line, a warm reminder of home and strength. Even though the second verse contains vocal accompaniment, it is male, and possibly just a backup of Longstreth himself. The use of band mates Angel Deradoorian and Amber Coffman for the chorus vocals gives the melody and narrator literal company and consonant warmth. In the opposite way as the original, the drums quiet down in the chorus, letting the warmth of the human
vocals do the work. The brief instrumental post-chorus contains the same beat as the beginning, but this time, with just an occasional guitar stutter as a marker of the musical and lyrical thoughts now past.

Conclusion

I have now examined three pieces from widely divergent traditions with vastly different cultural functions. Tracing a frame of call and answer, a structure of musical problem to musical solution, has not felt like a stretch to me in each piece. While I do not believe that all music can be insightfully analyzed with this framework, I do believe that pieces that can not, such as those in minimalist or new music idioms, at least partly arose in opposition to and denial of this framework, and hence have acknowledged it in some way.

By stretching these outlier idioms to also fit in my framework, I am agreeing with Tenzer’s point that analysis can serve almost any purpose, from reflecting one’s “philosophy and social values” to operating within an ideology of “absolute music.”20 I recognize that an inherent call and answer may not be the most prominent analytical framework in many pieces, and that by using it as a frame, I have subconsciously illuminated a tendency in my own musical style.

At the same time, acknowledging that call and answer is a common and transculturally available interpretive skeleton again puts me in agreement with Tenzer: that many frameworks are applicable in many different cases, regardless of a piece’s cultural context. Therefore, I would hope my analyses serve as one example in a much larger argument: that many pieces can be analyzed from an almost limitless

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array of frameworks based more on personal intuition than on genre. Certainly, a
degree of cultural awareness is necessary to encapsulate relative musical details, but
too often has cultural specificity been used to confine personal musical intuition.

This idea is again compounded by Tenzer, who in considering analysts from
Adorno, an advocate of deep structural listening, to Nicholas Cook, an advocate of
personal, historical and cultural listening, prescribes a more universal method for
analysis: “choose the appropriate listening method depending on circumstance.”21 I
would extend this prescription by asking future analysts to intuit a piece’s musicality
with whatever tools they have available. In this way, I believe music will be better
understood, appreciated, and imbued with meanings ranging from the purely musical
to the deeply historical, social and philosophical.

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Appendices

Appendix 1. BWV 177 Ich ruf, zu dir, Herr Jesu Christ, Translation by Z. Phillip Ambrose

1. Chorus [Verse 1] (S, A, T, B)
I call to thee, Lord Jesus Christ,
I pray thee, hear my crying;
Both lend me grace within this life
And let me not lose courage;
The proper path, O Lord, I seek,
Which thou didst wish to give me:
For thee living,
My neighbor serving well,
Thy word upholding justly.

2. Aria [Verse 2] (A)
I pray still more, O Lord my God,
Thou canst on me bestow this:
That I be never brought to scorn,
Give hope as my companion,
And then, when I must hence depart,
That I may ever trust thee,
Not relying
On my works only,
Else shall I e'er regret it.

3. Aria [Verse 3] (S)
Now grant that I with heart sincere
Be to my foes forgiving;
Forgive me also at this hour,
For me my life renewing;
Thy word my food let always be
With which my soul to nurture,
Me defending,
When sorrow draweth nigh
And threatens to distract me.

4. Aria [Verse 4] (T)
Now let no joy nor fear from thee
Within this world divert me.
Make me steadfast until the end,
Thou hast alone the power;
Who has thy gifts has them for free;
For no man can inherit
Nor acquire yet
Through his works thy dear grace
Which us redeems from dying.

5. Chorale [Verse 5] (S, A, T, B)
I lie midst strife and now resist,
Help, O Lord Christ, my weakness!
Unto thy grace alone I cling,
For thou canst make me stronger.
Come now temptation, Lord, defend,
Let it not overthrow me.
Thou canst check it
Lest it bring me to harm;
I know thou shalt not let it.

Appendix 2. *Ich Ruf Zu Dir* Analysis of Ornamentation in Performance

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Trill (M. 2)</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>No pause between slurs, but because of registration, melody sounds ahead of accompaniment. (Especially on E♭ on beat 2 of m.1, G on last beat of measure 1)</td>
<td>Accelerates, but stops before written 32nd notes. 2nd time through, holds out E♭ as a retardation resolving on the C.</td>
<td>Short breath between next phrase</td>
</tr>
<tr>
<td>Koopman 1988</td>
<td>Hesitant, exaggerated pauses between slurs</td>
<td>Accelerates until reaches written 32nd notes. 2nd time through, begins trill in m. 2. before the beat.</td>
<td>Breath between phases, but not much more than other figures</td>
</tr>
<tr>
<td>Rubsam</td>
<td>Natural disconnect between slurs</td>
<td>Least rhythmically dense trill. Doesn’t actually trill the and of two.</td>
<td>Short breath between next phrase</td>
</tr>
</tbody>
</table>

2nd Phrase (4th beat of M.2 to 3rd beat of M.4)

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Ornamentation</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>No pause between slurs</td>
<td>Grace note at M. 3 treated as triplet. Trill before fermata as written but stiffly accented. 2nd</td>
<td>Short breath between next phrase</td>
</tr>
<tr>
<td>Koopman</td>
<td>Less exaggerated</td>
<td>Grace note at M.3</td>
<td>Large breath between</td>
</tr>
</tbody>
</table>

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### 1988
- Pauses in left hand when beat has trilling
- Beat two played as written. Adds unwritten trills at M.3 and beat four of M.3. Trill before fermata as written.
- Phrase

<table>
<thead>
<tr>
<th>Rubsam</th>
<th>Most drastic fluctuations</th>
<th>Adds trill on beat 4 M.3.</th>
<th>Short breath between next phrase</th>
</tr>
</thead>
</table>

### 3rd Phrase (3rd beat of M.5 to 3rd beat of M.7)

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Trill (m. 6)</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>No pause between slurs</td>
<td>Strictly as written</td>
<td>Short breath between next phrase</td>
</tr>
<tr>
<td>Koopman 1988</td>
<td>Slight speed up before sections with ornaments. Specifically left hand figure beat 1 m. 6</td>
<td>Slight swing on trill. Added trill beat 2 m.7, same rhythmic structure as trill on beat 2 m.2.</td>
<td>Similar breath between phrase, this time, bass stops too.</td>
</tr>
<tr>
<td>Rubsam</td>
<td>No serious pause between slurs, but because of registration, melody sounds ahead of accompaniment</td>
<td>Slight delay, adds trill on 2nd beat of m. 7</td>
<td>Short breath between next phrase</td>
</tr>
</tbody>
</table>

### 4th Phrase (3th beat of M.7 to 3rd beat of M.9)

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Ornamentation</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>Only the necessary space between the repeated high Cs.</td>
<td>none</td>
<td>Slight retard. on beats 3 and 4 of m. 9</td>
</tr>
<tr>
<td>Koopman 1988</td>
<td>Hard to tell if he resounds the three repeated Cs. Probably a manipulation of the swell box, no new attack.</td>
<td>none</td>
<td>Small breath between phrase</td>
</tr>
<tr>
<td>Rubsam</td>
<td>No serious pause between slurs, but because of registration, melody sounds ahead of accompaniment</td>
<td>Grace note before beat 3, and beat one of m. 9, blatant trill on beats 1 and 2 of m. 9.</td>
<td>Slight breath</td>
</tr>
</tbody>
</table>

### 5th Phrase (1st beat of M.10 to 3rd beat of M.11)
<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Ornamentation</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>Slightly slower tempo than began with, about 5 pulses slower.</td>
<td>none</td>
<td>Slight delay before repeated E♭ in m. 11</td>
</tr>
<tr>
<td>Koopman 1988</td>
<td>Slightly slower tempo than began with, 5-10 pulses slower.</td>
<td>none</td>
<td>Seems more like a hesitation than a breath because Koopman speeds up a little when the E♭ on beat 4 comes in</td>
</tr>
<tr>
<td>Rubsam</td>
<td>No serious pause between slurs, but because of registration, melody sounds ahead of accompaniment</td>
<td>Passing tones added leading up Ab at start of m. 10. Turn added around final note of phrase.</td>
<td>No pause</td>
</tr>
</tbody>
</table>

6th Phrase (4th beat of M.11 to 1st beat of M. 13)

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Ornamentation</th>
<th>Fermata/End of Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>Ascending Bbs in m. 12 come slightly ahead of beat. Seems to be a trope to convey moments of dynamic variation.</td>
<td>none</td>
<td>Longest pause yet before Db in m. 13, signaling final phrase</td>
</tr>
<tr>
<td>Koopman - 1988</td>
<td>Again, Probably a manipulation of the swell box on repeated notes in m. 12.</td>
<td>none</td>
<td>Large breath between phrase</td>
</tr>
<tr>
<td>Rubsam</td>
<td>No serious pause between slurs, but because of registration, melody sounds ahead of accompaniment</td>
<td>Trill added before C at end of phrase</td>
<td>No pause, ornament into next note</td>
</tr>
</tbody>
</table>

7th Phrase (4th beat of M.13 to end)

<table>
<thead>
<tr>
<th></th>
<th>Rhythmic Liberty/ Phrasing</th>
<th>Ornamentation</th>
<th>Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Groen</td>
<td>Slight accelerando before ending’s ritardando, specifically on</td>
<td>none</td>
<td>Moderate retard.</td>
</tr>
</tbody>
</table>
beats 1 and 2 of m. 14.

| Koopman 1988 | Little rhythmic modulation | Figure on beat four of m. 14 is turned into a triplet and segues into short trill on beat 1 of m. 15. | Little retardation. Because of registration, final F in left hand is not sounded. |
| Rubsam | No serious pause between slurs, but because of registration, melody sounds ahead of accompaniment | Every note ornamented, most egregious of the whole piece, more ornamentation than beginning | Molto retard. |

**Appendix 3.** Rajamanggala Lyrics and Translation by Roger Vetter and Sumarsam

*Rinipta tinraping kidung,*
(It is composed in song)

*Wahyaning gita mengeti,*
(The expression of the song is to commemorate)

*Duk jumeneng Dalem Nata,*
(The time of the coronation of the King)

*Ngasta Pusaraning Praja.*
(To rule the center of the kingdom)

*Ingkang Sinuwun Hamengku,*
(His Highness, who rules)

*Buwana Nyenapateni,*
(the world, to command)

*Ing Ngalaga Ngabdulrahman,*
(in battle the army)

*Sayidin Panata Gama.*
(the generous master over religion.)

*Kaliphatullah satuhu,*
(true messenger of Mohammed)

*Kang sudebya angrenggani,*
(the invulnerable one who rules wisely)

*Karaton Ngayogyakarta*
(He who resides in the Palace of Yogyakarta)

*Kang kaping sanga minulya.*
(the ninth [in the lineage] esteemed)

---

Appendix 4. Rajamanggala Vocal and Saron Transcription

\[ q=55 \]

Irama Lancar

Ompak

2nd time through, rit.

Irama Dadi

Ngelak

5

gong

Ri-mi

12

Ip-

19

ta_tin_, ra_ping, ki_fong;
Wah_ya na ning gi ta_men

25

gi-ti duk ju nen e neng da_lem Na nga nga

Saron
Appendix 5. *Hyperballad* Lyrics

We live on a mountain
Right at the top
This beautiful view
From the top of the mountain

Every morning I walk towards the edge
And throw little things off
Like car parts, bottles and cutlery
Or whatever I find lying around

It's become a habit, a way to start the day

(Chorus) I go through all this — before you wake up
So I can feel happier — to be safe again with you (x2)

It's early morning
No one is awake
I'm back at my cliff
Still throwing things off
I listen to the sounds they make
On their way down
I follow with my eyes til they crash
I imagine what my body would sound like
Slamming against those rocks

And when it lands, will my eyes be closed or open?

Chorus (x3)

Safe up here with you (x16)
### Appendix 6. *Hyperballad* Formal Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Track Time (from <em>Post</em>)</th>
<th>Drum Textures</th>
<th>Bass Notes</th>
<th>Accompanying Instruments</th>
<th>Vocal s</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (Introduction)</td>
<td>:00 — :28</td>
<td>House rhythm (brushes)</td>
<td>3 bar phrase (Eb-D-C)</td>
<td>Soft, harmonic strings</td>
<td>None</td>
</tr>
<tr>
<td>B (Verse 1)</td>
<td>:29 — 1:06</td>
<td>Same</td>
<td>3 bar phrase</td>
<td>Soft synt, then pulse synth</td>
<td>Soft, constrained, hesitant</td>
</tr>
<tr>
<td>C (Bridge)</td>
<td>1:07 — 1:13</td>
<td>Same</td>
<td>None</td>
<td>Strings</td>
<td>Slightly less constrained</td>
</tr>
<tr>
<td>D (Chorus)</td>
<td>1:14 — 1:42</td>
<td>Same with slight increase in intensity</td>
<td>4 bar phrase (C-Eb-F-Eb)</td>
<td>Three synths, then strings</td>
<td>Unrestrained</td>
</tr>
<tr>
<td>A’ (Instrumental Bridge)</td>
<td>1:43 – 1:54</td>
<td>House rhythm, but with brushes</td>
<td>3 bar phrase</td>
<td>Pulsing synthesizer, then strings</td>
<td>None</td>
</tr>
<tr>
<td>B’ (Verse 2)</td>
<td>1:55 – 2:35</td>
<td>Same</td>
<td>3 bar phrase</td>
<td>Pulsing synthesizer, then strings and soft synth</td>
<td>Constrained, but less than in B</td>
</tr>
<tr>
<td>C (Bridge)</td>
<td>2:36 – 2:42</td>
<td>Same</td>
<td>none</td>
<td>Strings, pulsing synth</td>
<td>Slightly less constrained</td>
</tr>
<tr>
<td>D (Chorus)</td>
<td>2:43 – 3:25</td>
<td>Brushes plus house bass drum, then off-beat high hat/ hand drum, then shaker and snare</td>
<td>4 bar phrase (C-Eb-F-Eb)</td>
<td>Strings, all synthesizers</td>
<td>Unrestrained</td>
</tr>
</tbody>
</table>
E (Post-Chorus) | 3:26 – 3:54 | Same | 4 bar phrase | Strings, all synthesizers | Multivocal, panning, lack of “solo” singer
---|---|---|---|---|---
F (Instrumental) | 3:55 – 5:21 | Gradual stripping away of all drums | 4 bar phrase | Synthesizer and string solo | None

**Works Cited**


**Recordings Cited**


<http://www.youtube.com/watch?v=4etbY3TXnLe>.

http://owu.naxosmusiclibrary.com/catalogue/item.asp?cid=8.553859#


<http://www.youtube.com/watch?v=kW6o7GF8c8I>

**Bad Island**

Compositional Note

For the composition component of my thesis, I wrote an opera based on William Steig’s book “The Bad Island.” Gerard Manley Hopkins opened his poem “Pied Beauty” with the line “Glory be to God for dappled things.” I don’t think anything could better describe the monsters in Steig’s book. As a kid, they entranced me. There was something ineffably attractive about how ugly, colorful, and explosive they all were, how the limits of reality were strangely broken on each page. Revisiting the book last year, I was startled by how masterfully Steig walks the precarious line between warmly mischievous and nakedly violent.

Like in *Shrek*, *Sylvester and the Magic Pebble*, and many of his other works, Steig holds nothing back in divulging his opinions of society. In one sense, the book really is just a brutal depiction of human vice; the island is burned out, “radioactive,” violent, toxic, selfish, and ugly. When the infamous flower appears a new kind of life slowly overtakes the island in a cleansing beautification. At first it seemed that Steig’s ending was uncomplicated and happy.

But after rereading the book and looking at the symbiosis the monsters live in before the flower, I couldn’t help but see the flower as a gross intrusion. Dappled and wretched, the monsters “love their rotten life,” and who can blame them for it? Who is to blame in general is a central preoccupation of the book and this opera. In composing and performing this piece, my cast and crew was interested in musical and literal consequences of sound and movement.

With the question of “who is to blame” in mind, I tried hard compositionally to see Bad Island from the monsters’ point of view. I was inspired by American minimalists in characterizing the monsters’ “every day” life as well as interlocking textures inspired by Javanese gamelan music in depicting their interactions. I used improvisatory techniques to encourage the musicians to interact with the movement, particularly during the recurrent freeze when life stops and when the flower first arrives on the island. I found myself drawn toward Baroque phrasing and harmonic movement, which is particularly evident in the solo monster arias. I felt that by using musical signifiers from earlier traditions, I could create a temporal and aural dissonance between the opera’s beginning and the more “modern” sound of its second half. This tactic was intended to mirror the monsters’ transition from perfect dissonance (violent happiness) to imperfect consonance (total death).

Beyond my deliberate tactics, I owe an implicit debt to the operatic heavyweights for their strategies of leitmotif, text painting, and dynamics, to name just a few components. In working with the libretto, I found myself entranced with fashioning dialogue from pieces of blog posts in attempt to mirror the beautifully dappled interiors and exteriors of Bad Island’s denizens. Although I am proud of my individual work, the opera would have been little without its performance, in which my entire team collaborated to create a synthesis of music, visuals, movement, character and plot. I believe our teamwork was essential in the compositional process.
Libretto

BAD ISLAND
By Benjamin Bernstein
Based on the story by William Steig

In order of appearance:
Chorus of Monsters
The Sun
Grapling
Wheels
Scales
Stingray
Electric Eel
The Flower


THE SUN AND MONSTERS: Sun rise and icy melt. Come now.


There was once a very, not beautiful rotten island. This island had many active, exploding volcanoes – some of which not only belched fire but spat poison arrows and toads. The island was full of jagged, broken cliffs and acres of sharp gravel.

GRAPLING: Rotten Island, my home and bed. Rotten Island my butter and bread. A tornado an hour is our outdoor shower. But with a smile and a bottle of gin, I live well and live free of true sin.

WHEELS: Rotten Island, my island home. An island pure and surrounded by foam. I move quick, but I sing so sweet. Eviscerate my friends, so that no one can defeat me. Biology taught me the survival of the finest. Now I know it means the lonely death of the spineless.

SCALES: We’re all very smart, but so didactic. The result of an island, radioactive. Me I slither quick, scales of pure guava. Touch me and I’ll burn your mouth in lava. If anyone decides to hate, his brother or sister, wife or husband, then he can be my disciple. Hate and forever be my heart’s idol.

STINGRAY: Taste my poison, it adds to the water. The venom in my spine is meant for making joy. Swimming all day in the bubbling deep, at night the freeze stops us, even down beneath. Water can be a poison so deadly. A super concentrate, of water in
your veins. Water puts you in a dire pain. The water in my veins, keeps my down beneath.

ELECTRIC EEL: My highest voltage is nowhere near my mood. In a sea of danger, everything looks so good. Fish with barbed fins and green scales, don’t dare touch my mind or tail. So I have power. Power of the mind. Watts and joules so shiny, shiny in the tide. Wheels and scales and textiles, don’t dare touch my mind or my tail.

GRAPLING, STINGRAY: Rock of ages, ours forever. Ours, ours, ours forever!

WHEELS, SCALES, ELECTRIC EEL: It's ours. We Own It! We want to be sure that this little piece of land we own is ours forever.

STINGRAY: You’d think I’d give you poison ivy but the bumps are much too small... my venom is a toothache everywhere.

GRAPLING: We could compromise over this rock. This rock, shared forever.


GRAPLING, STINGRAY: Ok. Let’s lay it down here.

GRAPLING, STINGRAY, WHEELS, SCALES, ELECTRIC EEL: Lay it down here, rock of ages!

ALL: We love our rotten life. We love hating and hissing. Taking revenge. Breaking things, screaming, roaring, caterwauling. Venting our hideous feelings. So many feelings. It tickles us, to be cruel. And to give each other bad dreams. Rotten Island is our paradise.


(The flower enters)

SCALES: Grapling. A thing of intense ugliness has arisen. This is industry incarnate. This is aesthetically unattractive, repulsive, and offensive. It looks like a skeleton of some kind of creature. This thing will breed hate, and hate breeds violence.

GRAPLING: If you hate this thing, then you are breeding hate and violence.

SCALES: Hate and violence. That’s an ugly idea. An idea:

CHORUS: An idea that is:
SCALES: operating covertly in that gray area.

CHORUS: An idea that is:

SCALES: Always open to honest examination.

CHORUS: An idea that is:

SCALES: True to America, aways and forever!

ELECTRIC EEL: Don’t you hate it too, though, Grapling?

GRAPLING: I hate it when I don’t know what to think or what to do.

GRAPLING: Is it common knowledge, that the plight of a people is often linked:

GRAPLING AND WHEELS: to other people, and external constructs?

GRAPLING: Or is it internal?

WHEELS AND STINGRAY: A Hate Eternal.

GRAPLING, STINGRAY, WHEELS AND ELECTRIC EEL: Not a death metal band from St. Petersburg.

GRAPLING AND STINGRAY: A Hate Eternal.

GRAPLING: Is this victomology’s validation?

ALL BUT GRAPLING: No, give yourself up, while we sit down.

GRAPLING: Give myself up? Why would I?

ALL BUT GRAPLING: Put yourself down and we stay down.

GRAPLING: This is mental.

ALL BUT GRAPLING: What’s the alternative?

GRAPLING: Find the real culprit.

ALL BUT GRAPLING: Do it then.

GRAPLING: Try to stay internal and don’t accuse.

ELECTRIC EEL: But what is this?
STINGRAY: So who did this?

WHEELS: And what did this?

ELECTRIC EEL: It was Neocons.

STINGRAY: It was Nazis.

WHEELS: It was Jews.

CHORUS AND ELECTRIC EEL: It was Terrorists.

CHORUS AND WHEELS: It was Soldiers.

CHORUS AND STINGRAY: It was the moon.

ALL: It was them. It was them. It was them!

GRAPLING: No! It was none of them. Tonight I’ll stay out, and prove it. No. I’m not one of them. Tonight I’ll stay out, and prove it!

GRAPLING: Stay awake. Don’t go bed. Stay awake. My eyes are golden.

GRAPLING: Last night, I saw no one. I think that no one is guilty. Even if everyone is guilty, no one is guilty.

CHORUS: So, no one’s guilty!

SCALE: When everyone is guilty, then all are guilty.

GRAPLING: No no, you’re wrong. I feel no pang of shame. This is a tumor, an overgrowth! There is so much life. Life has gone forward.

SCALE: Then we cut the life back. You’re guilty. Shut it off! Kill it! Kill it!

(War begins)

GRAPLING: Hate is a flawed emotion.

SCALE: I hate you because you are timeless.

WHEELS: I hate you because you breathe.

GRAPLING: I hate you because you are undefined.
SCALES: I hate you because you're bad.

WHEELS AND CHORUS: I hate you externally.

GRAPLING AND CHORUS: I hate you internally.

SCALES AND CHORUS: I hate you paternally.

THREE AND CHORUS: I hate you liminally.

CHORUS: Hate is the new love. See it crash and burn.

SCALES: I hate you because you are the unhappiness that I want to destroy.

(They all die)

THE SUN: Everyone had succeeded in killing everyone. The island was a gigantic heap of dead, scaly, thorny, fanged, horned, bug-eyed, bearded, bristling, carcasses lying in ashes and embers. Rain came steadily through the night. There was no freeze.
Benjamin C. Bernstein

The Bad Island
A
Lento

Electric Guitar

Violin I

E. Gtr.

Vln. I

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

G#0

Am7

with brushes

mp

mf

f

mf

mf

mf

mf

mf

mf

mf

mf
Lento

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Hpsd.
frozen is land come awake come
Now sun rise and i-cey melt
Sun

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

Vln. I

Vln. II

Vla.

Vc.
Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

explode our skin
Come now, now and again.
64

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

mf

mf

pf 

re - ady for the sun re - ady for the
Tpt.
Alto Sax.
Hn.
Tbn.
Dr.
E. Gtr.
E. Gtr.
Bass
Choir

D0

the
light
read
t for the
sun
ready for the
Allegro

C

E. Gtr.

Choir

Hpsd.
There was once a very
not beautiful rot island This
Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

is-land  had ma-ny  ac-tive  ex-plo-ding  vol

Hpsd.
belched fire but spat out poison arrows and
toads
The is-land was full of jagged
Grapling

Tpt.

Alto Sax.

Hn.

Tbn.

Bass

Vln. I

Vln. II

Vla.

Vc.

Rot ten is-land

My home and bed

pp

mp

mp
Grapling

A tor-na-do

an ho-ur
Grapling is our outdoor shower but with a smile and a bottle of gin.
I live well and live free of true sin.
Allegro

\textbf{Wheels}
\textbf{Hn.}
\textbf{Tbn.}
\textbf{Bass}
\textbf{Vln. I}
\textbf{Vln. II}
\textbf{Vla.}
\textbf{Vc.}

\textbf{Rot-ten is-land}

\textbf{My is-land home} \hspace{1cm} \textbf{An is-land pure and sur-roun-ded by foam}
I move quick but I sing so sweet e vis-ce-rate my friends so that no one can de feat me Bio-logy taught me the sur-vi-val of the finest. Now I know it means the bloo-dy death of the
We're all very smart but so didactic the
If anybody deoides to hate his
Stingray

Ve - nom in my spine is meant for ma - king joy

Su - per con - c - en - trate of wa - ter in your ve - ins

Swi - mm - ing all day in the bub - bling deep at

Wat - er puts 3 you in 3 a di 3 re pain the
night the freeze stops us
gas in my veins

even down be-neath
keeps me down be-neath
my high-est vol-tage
Is
So I have pow-er

no-where near my mood
Pow-er of the mind

In a sea of dan-ger e-vry-thing looks so good
Watts and joakes so shy
Shiny in the tide
Eel

fish with barbed fins and green scales don't dare touch

Wheels and scales and textiles

don't dare touch

or my tail

Welcome
ours we own it ours we own it We wanna be sure that

ours we own it ours we own it We wanna be sure that

ours we own it ours we own it We wanna be sure that

this little piece of land we own is ours forever!

this little piece of land we own is ours forever!

this little piece of land we own is ours forever!

We wanna be sure that

We wanna be sure that

We wanna be sure that
You'd think I'd give you poison ivy but the bumps would be too small.

We could compromise my venom is a toothache everywhere.
O kay let's lay it down here

nev'er leave the boat

nev'er leave the boat

nev'er leave the boat
lay it down here rock of ages
313

Tpt.

Alto Sax.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

318

Presto

E. Gtr.

Hpsd.

322

E. Gtr.

Choir

Hpsd.

We Love our rotten life
We love hatt-ing and his - sing

taking revenge
Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

feel ings

Hpsd.
Full Score

Dr.

E. Gtr.

E. Gtr.

Bass

Choir

Hpsd.

so many feelings

it

tickles us cruel

And
to give each other bad dreams and
molto rit.

Tpt.

Alto Sax.

Hn.

Tbn.
It looks like a skeleton of some creature. This thing will breed hate.

If you hate this thing and hate breeds violence.

Grappling Scales
then you are breeding hate and violence

that's an ugly idea

An idea
M

Eel

don't you have too though grappling?

Vln. I

I hate it when I don't know what to think or what to do

Grapling

Vln. I

Vln. II

Vla.

Vc.

N

Adagio

Vln. I

Vln. II

Vla.

Vc.
Is it common knowledge? that the plight of a people is of ten linked

to other people and external constructs

to other people and external constructs
or is it internal

A hate eternal

Not a death metal band from saint

Full Score 126
Grapling

Wheels

Stingray

Eel

Vln. I

Vln. II

Vla.

Vc.

pe-ters burg

Is this vic-to-mol-o-gys

pe-ters burg

pe-ters burg

pe-ters burg

pe-ters burg

pe-ters burg

pe-ters burg

A hate e-tern-al

A hate e-tern-al

A hate e-tern-al

A hate e-tern-al

A hate e-tern-al

A hate e-tern-al
Full Score
q=30

Grapling

Wheels

val-i-dation?

Stingray

No give your-self up while we sit down

Eel

No give your-self up while we sit down

Choir

No give your-self up while we sit down

Vln. I

Vln. II

Vla.

Vc.
Put your self down and we stay down

Put your self down and we stay down

Put your self down and we stay down

Put your self down and we stay down

Put your self down and we stay down

this is men-tal
find the real culprit
what's the alternative?
what's the alternative?
what's the alternative?
what's the alternative?
do it then
do it then
what's the alternative?
do it then
what's the alternative?
do it then
what's the alternative?
do it then
what's the alternative?
do it then
try to stay internal and don't accuse
Allegro

Wheels

Stingray

Eel

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Choir

f and

f so who did this?

but what is this?

s

f

so who did this?

but what is this?
what did this?

It was neo-cons
It was soldier
It was soldier
It was the moon
It was Terrorists
It was soldier
It was the moon
It was Terrorists
It was the jews
It was the jews
It was the jews

It was soldier
It was soldier
It was soldier

It was the moon
It was the moon
It was the moon

It was Terrorists
It was Terrorists
It was Terrorists

It was them
It was them
It was them
It was none of them.

No! It was none of them.
to night I'll stay out and prove it
No! I'm not one of them to-night I'll stay
Grapling

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Hpsd.

molto rit.
Andante

Stay a wake  Don't go to bed
Don't go to bed
Grapling

Stay a - wake

My eyes are gold - en

Tpt.

Alto Sax.

Hn.

Tbn.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.
E. Gtr.

\[ \text{\textit{Presto}} \]

\[ \text{\textit{mf}} \]

Last night I saw no one

Grapling

1x only

I think no one is guilty

598

even if everyone is guilty

602

then no one is guilty
then no one is guilty

breaking things screaming roaring catter-wauling

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Hpsd.
Dr.
E. Gtr.
E. Gtr.
Bass
Choir
Hpsd.

so
no
one's

Full Score
Scales

E. Gtr.

Hpsd.

When e - vry - one is

629

E. Gtr.

Hpsd.

633

Scales
guil ty then all are gui.
friend
I feel no pangs of shame
there is so much life
then we cut the life back
you're

Full Score

661

Grapling

Scales

E. Gtr.

Bass

665

Scales

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Full Score
Andante

Tbn.

E. Gtr.

E. Gtr.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

Andante
Andante

Tbn.

E. Gtr.

E. Gtr.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Andante

Hpsd.
Tbn.

E. Gtr.

E. Gtr.

E. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.
738  Lento

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.
Andante

Tpt.

Alto Sax.

Hn.

Tbn.

Vln. I

Vln. II

Vln. I

Vln. II
Grapling

Hate is a flawed emotion
I hate you
Scales

Tpt.

Alto Sax.

Hn.

Tbn.

Dr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Hpsd.
I hate you because you breathe
I hate you because you are undefined
I hate you ex-ternal

I hate you be-cause you're bad

Full Score 214
803

Tpt.

Alto Sax.

Tbn.

Dr.

E. Gtr.

E. Gtr.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Hpsd.
I hate you because you are the unhappiness.
that I want to destroy

right before the killing, take a deep breath, as if to play

right before the killing, take a deep breath, as if to play

right before the killing, take a deep breath, as if to play

right before the killing, take a deep breath, as if to play

that I want to destroy

right before the killing, take a deep breath, as if to play
the island was gigantic heap of dead scaly, thorny fanged

humming, very softly

humming, very softly

humming, very softly

humming, very softly

humming, very softly

PPP

PPP

PPP

PPP
Sun:

Grapling:

Wheels:

Scales:

Stingray:

Eel:

Choir:

Vln. I:

Vln. II:

Vla.:

Vc.:
ly-ing in ash-es and em-bers  rain came stead-ly through the night there was no
hold as long as you have one breath, then stop

hold as long as you have one breath, then stop

hold as long as you have one breath, then stop

hold as long as you have one breath, then stop

hold as long as you have one breath, then stop

play as long as you have one bow

play as long as you have one bow

play as long as you have one bow

play as long as you have one bow