

Matthew Shlomowitz

Lecture about Bad Music

Composed: 2015

Duration: 42 minutes

First performed by Plus Minus at the Ultima Festival, Oslo, Norway on 11 September 2015

Commissioned by the Ultima Festival

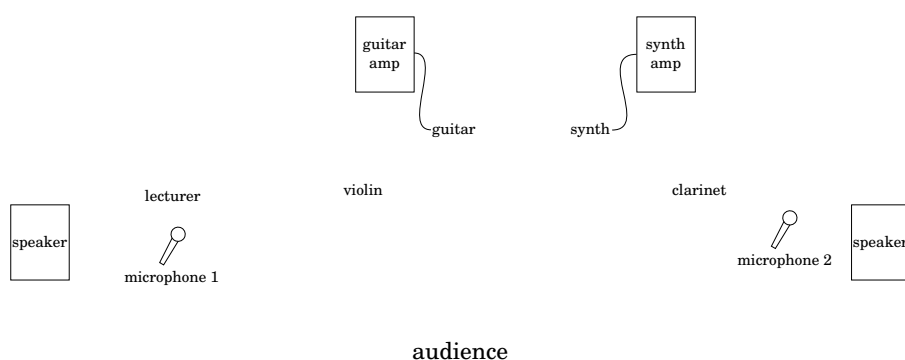
A lecture about bad music

For lecturer, violin, clarinet, electric guitar and synthesiser/sampler.

Performance instructions

The score is in C. Boxed texts in the score and parts are spoken by the lecturer throughout the performance. In the second part of *Novelty Piece*, there are three short texts spoken by the violinist, clarinettist and synthesiser player, the performers leave their playing position and walk to microphone 2 for these moments.

Set up



Required equipment

- Stereo PA
- 2 vocal microphones
- guitar amplifier
- guitar distortion and volume pedals
- 88-note keyboard
- keyboard amplifier

Synthesiser

Four synthesised sounds are specified:

- flute
- electro synth sound
- angelic synth pad
- viola (or other contrasting sound)

In *ABCDE Piece No. 2*, two pitches play different sounds. The synthesiser also controls the drum machine sounds — kick and snare drum samples assigned to two low notes, which are played by the lecturer in *Heavy Metal Piece A* 4-bar looping ‘jungle’ drumbeat sample at 160BPM is used in the *Finale*.

Lecture about Bad Music

Matthew Shlomowitz

The four musicians enter stage, taking the usual pre-performance bow. Play **Bad Piece No. 1** three times. At the end of each performance the musicians relax, wait a few seconds and then perform the piece again.

Bad Piece No. 1

$\text{♩} = 40$
 Detached, even
Clarinet in B \flat
Violin
Electric guitar
 simple bright clean sound
Synth
 flute

We are recreating an experiment the German psychologist Max Meyer conducted in 1903. You have now heard the same terrible piece of music three times. You should have hated it the first time you heard it. But, according to the results of the original experiment, you should have felt increasingly pleasure with each successive performance and, in turn, gradually revised your opinion of the piece in a positive direction. In psychology, this phenomenon — the phenomenon of first hating something, but then coming to like it through repeat experiences — is known as the ‘exposure effect’.



Play **Bad Piece No. 1** two more times.



Can we say a piece of music is inherently bad, or are such judgements purely subjective? Historically, this question has been framed in terms of beauty. One of the big questions within the philosophical field of aesthetics is: can something be inherently beautiful? The classical philosophers believed in objective beauty. They believed a thing will be beautiful if the parts are organised to form a coherent whole and according to certain values regarding proportion, harmony and symmetry. An example of an appealing proportion is the ratio found in the golden section, a point we will reach later in this lecture! The inference is, that if you make something that adheres to these values, then beauty can reliably be achieved.



The notion of objective beauty was discredited during the eighteenth century. For instance, the philosopher Edmund Burke formulated the following example to make the point.



Swan and Peacock

Lecturer — A swan has a very long neck — $\text{♩} = 80$


Clarinet in B \flat  


Violin  

Electric guitar  
simple bright clean sound

Synth  
electro synth

lect ² — a medium sized body — $\frac{4}{4}$

cl  $\frac{4}{4}$

syn  $\frac{4}{4}$

lect³

and a tiny tail.

2/4

2/4

2/4

2/4

vln

egtr

syn¹⁵

lect⁵

Burke asks: is this a beautiful proportion? It must be, because everyone thinks swans are beautiful.

4/4

4/4

4/4

cl

syn¹⁵

lect 6

cl

vln

egtr

syn

But this is rather confusing,
as everyone also thinks
peacocks are beautiful, and
peacocks have a pretty short
neck

2/4

2/4

2/4

2/4

2/4

lect 7

cl

egtr

syn

an average sized body

2/4

4/4

4/4

4/4

4/4

lect 9

vln

syn

and a tail that is longer than
neck and body combined

4/4

4/4

4/4

10
lect

Swan

cl

vln

syn

13
lect

Peacock

cl

vln

egtr

syn

16
lect

Swan

cl

vln

egtr

syn

19

lect

cl

vln

egtr

syn

Peacock

2/4

4/4

22

lect

cl

vln

egtr

syn

Swan and Peacock

2/4

4/4

25

cl

vln

egtr

syn

26

27

cl

vln

egtr

syn

28

29

cl

vln

egtr

syn

30

31

cl

vln

egtr

syn

8

15

33

cl

vln

egtr

syn

8

15

37

cl

vln

egtr

syn

8

15

The image displays a musical score for a piece titled "Swan and Peacock". The score is written for four instruments: Clarinet (cl), Violin (vln), Euphonium (egtr), and Synthesizer (syn). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems, with measures 40-41 in the first system and measures 42-43 in the second system. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line with repeat dots is visible at the end of measure 43.

Does that simply mean that there is no objective basis to our judgements? We'll return to that question later, but now let's go back to the music you heard at the beginning. I composed that piece especially for this lecture. I tried to write a piece that has no inherently positive attributes. If I was successful, you should have experienced no pleasure the first time you heard it. But equally, according to the exposure effect, you should have begun experiencing a little pleasure when you heard the piece a second time and the amount of pleasure should have increased with each repetition. An interesting aspect of Max Meyer's experiment is that it begs the question: what constitutes bad music?

I found it harder than I expected to compose a bad piece, a piece that would give you, the audience, no feelings of pleasure. I began with the following proposition: music is inherently bad when it has no order. I set about composing music on my computer by assembling unrelated musical ideas in a random way. I wrote a bunch of pieces and played them to friends to get feedback. They told me that the pieces were not so bad and that they did perceive order and even a sense of cause and effect. I suppose the explanation is that our brains are wired up to look for, and even construct, a sense of cause and effect, even when it is not there. Here is one of the pieces I composed, but decided not to use.

Bad Piece No. 2

Clarinet in B \flat

Violin

Electric guitar
simple bright clean sound

Synth
flute

$\text{♩} = 56$

pp

mf

f

mp

f

f

p

f

f

=

cl

vln

egtr

syn

ff

detached

p

p

p

ff

mf

p

f

ff

f

ff

f

4

16

16

16

16

16

16

16

16





As I listened to my drafts over and over again, I was also becoming increasingly fond of them. I had the problem that as composer I was not immune from the exposure effect. I could not put myself back in the shoes of someone hearing these pieces for the first time.

Repetition Piece



Lecturer

In the end, the one I chose for the start of this lecture,

Clarinet in B_b





Violin





Electric guitar

simple bright clean sound



Synth

flute



$\text{♩} = 40$

f

f

f

f

seemed to me the one that was most clearly simply bad. I think it's bad by virtue of the fact that one can imagine that with some adjustments that it could sound good.

$\frac{12}{8}$

$\frac{12}{8}$

$\frac{12}{8}$

$\frac{12}{8}$

$\frac{12}{8}$

angelic synth pad



lect²

$\text{♩} = 80$

$\frac{12}{8}$

cl

mp

Expressively ornament this line in an attractive manner

vln

mf legato

egtr

mp

8va

syn

mp

In the end, the piece I chose is not bad because of its lack of order, salient features and focus, it's bad because it's incompetent.

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

flute

lect 3 $\text{♩} = 80$ $\times 11$ repeat under spoken text
Begin next text on page 13

Repeating bar softly underneath spoken text

Another reason a piece of music might be inherently bad is because it is overly repetitive. In the field of Psychological Aesthetics there is a theory called ‘processing fluency’, which refers to the ease with which information is processed. The ability to process information fluently gives us pleasure. In turn, a highly repetitive work will produce a positive reaction. This pleasure will be short-lived, however, as once the listener understands what is going on, boredom will set in and a negative reaction results. The state of diminished interest is called ‘habituation’.

Lecturer pauses for a few seconds whilst repeating music continues

David Huron proposes that highly repetitive musical works will be experienced positively if that repetition is offset with a small degree of variation. The next piece has a large amount of repetition to engender the positive feelings that result from processing fluency, whilst the small degree of variation will defer the negative feelings that result from the onset of habituation.

Variation Piece

The image displays a musical score for a cover of 'The Sound of Silence'. The score is arranged in four staves, each with a different instrument. The tempo is marked as quarter note = 80. The key signature has one flat (Bb), and the time signature is 4/4. The instruments and their parts are:

- Clarinet in Bb:** Plays the main melody in the upper register, starting with a forte (*f*) dynamic. It includes trills and grace notes.
- Violin:** Provides harmonic support with a melodic line, also starting with a forte (*f*) dynamic. It features trills and grace notes.
- Electric guitar:** Plays a rhythmic accompaniment with a 'simple bright clean sound'. It includes a solo section with a forte (*f*) dynamic and a trill.
- Synth:** Provides a low-frequency accompaniment, starting with a forte (*f*) dynamic. It includes a trill and a grace note.

The score is written in 4/4 time, with a tempo of quarter note = 80. The key signature has one flat (Bb). The instruments are Clarinet in Bb, Violin, Electric guitar, and Synth. The electric guitar part is described as having a 'simple bright clean sound'. The score includes various musical notations such as trills, grace notes, and dynamics like *f* (forte).

[illegible]

5

cl

vln

egtr

syn

This block contains the musical notation for measures 5 and 6. The score is for four staves: Clarinet (cl), Violin (vln), Electric Guitar (egtr), and Synthesizer (syn). The key signature has one sharp (F#) and the time signature is 3/4. Measure 5 is in 3/4 time, and measure 6 changes to 4/4. The Clarinet part features a melodic line with eighth and quarter notes. The Violin part has a sustained chord in measure 5 and a melodic phrase in measure 6. The Electric Guitar part plays a rhythmic pattern of eighth notes in measure 5 and a sustained chord in measure 6. The Synthesizer part has a melodic line in measure 5 and a sustained chord in measure 6. Dynamics include *f* (forte) and *tr* (trill). A double bar line is present at the end of measure 6.

7

cl

vln

egtr

syn

This block contains the musical notation for measures 7 and 8. The score is for four staves: Clarinet (cl), Violin (vln), Electric Guitar (egtr), and Synthesizer (syn). The key signature has one sharp (F#) and the time signature is 3/4. Measure 7 is in 3/4 time, and measure 8 changes to 4/4. The Clarinet part features a melodic line with eighth and quarter notes. The Violin part has a sustained chord in measure 7 and a melodic phrase in measure 8. The Electric Guitar part plays a rhythmic pattern of eighth notes in measure 7 and a sustained chord in measure 8. The Synthesizer part has a melodic line in measure 7 and a sustained chord in measure 8. Dynamics include *f* (forte) and *tr* (trill). A double bar line is present at the end of measure 8.

9

cl

vln

egtr

syn

10

11

11

cl

vln

egtr

syn

12

13

repeat under spoken text

Begin next text on page 17

14

lect

cl

vln

egtr

syn

This musical score is for a novelty piece in 4/4 time. It features five staves: a lecturer (lect), a clarinet (cl), a violin (vln), an electric guitar (egtr), and a synthesizer (syn). The lecturer's part consists of a single line of music with a repeat sign and a double bar line. The other instruments play a repeating pattern of eighth notes. The electric guitar part is marked with 'ppp' and 'pp'. The synthesizer part is marked with 'ppp' and 'ppp'.

Repeating bar softly underneath spoken text; lecturer waits for a few seconds before beginning next text

Another way Huron suggests a composer can maintain listener interest with a minimum of composition effort is through the occasional deployment of novelty. Novel musical ideas will now be introduced at strategic moments to take care that you do not succumb to habituation.

Novelty Piece

Clarinet in B_b

Violin

Electric guitar

simple bright clean sound

Synth

flute

This musical score is for a novelty piece in 4/4 time. It features four staves: a clarinet in B_b, a violin, an electric guitar, and a synthesizer (flute). The tempo is marked as quarter note = 80. The clarinet and violin parts are marked with 'f'. The electric guitar part is marked with 'f' and 'f'. The synthesizer part is marked with 'f' and 'f'. The electric guitar part is marked with 'simple bright clean sound'.

This musical score is for the piece 'The Rose Tree' and includes four staves: Clarinet (cl), Violin (vln), Euphonium (egtr), and Synthesizer (syn). The score is divided into two systems. The first system consists of measures 1 through 4, and the second system consists of measures 5 through 8. The key signature is one sharp (F#), and the time signature is 4/4. The Clarinet part begins with a triplet of eighth notes in measure 1. The Violin part features a melodic line with slurs and ties. The Euphonium part has a rest in measure 1, followed by a chord in measure 2, and a melodic line in measure 3. The Synthesizer part has a melodic line in measure 1, followed by a rest in measure 2, and a melodic line in measure 3. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte).

[illegible]

This musical score is for the song "The Rose Tree" and features four instruments: Clarinet (cl), Violin (vln), Euphonium (egtr), and Synthesizer (syn). The score is written in 5/4 time and consists of two measures. The Clarinet part begins with a treble clef and a key signature of one sharp (F#), playing a melody of eighth and quarter notes. The Violin part also uses a treble clef and one sharp, playing a similar melodic line with some rests. The Euphonium part, marked with an 8va (octave up) instruction, uses a treble clef and one sharp, playing a melodic line with some rests. The Synthesizer part uses a grand staff (treble and bass clefs) and a key signature of one sharp, playing a complex accompaniment with eighth and quarter notes. The score concludes with a double bar line and a 5/4 time signature.

9

cl

vln

egtr

syn

repeat under spoken text
stop immediately at the words
"A reflective person might pause,"

Begin next text on page 20

11

lect

cl

vln

egtr

syn

5

cl

vln

egtr

syn

p

15

cl

vln

egtr

syn

p

no vib.

25

cl

vln

egtr

syn

p

pp

repeat under spoken text

33
lect

cl

vln

egtr

syn

One of the notes in that melody may have caused a degree of irritation. The unexpected note choice is likely to have been surprising. This moment isn't really bad, it's more 'puzzling'. And although puzzling moments are often experienced negatively, they also have a positive potential since they attract our attention and interest. If the melody came back later in the piece, the puzzling deviation could be resolved and in turn give pleasure.

38

cl

vln

egtr

syn

47

cl

vln

egtr

syn

repeat under spoken text

55

lect

cl

vln

egtr

syn

If a piece did not resolve a moment of deviance – if it simply continued without any further reference to that deviance - then we could make a strong argument that the piece was bad, since this transgressive note was meaningless beyond simply being a moment of deviance. The note would be so puzzling that we might even conclude that the performers had made a mistake.

61

cl

vln

egtr

syn

distortion

ff

p



69

lect

cl

vln

egtr

syn

That example also had a moment of deviance. The deviant moment was much weirder. It was what we might call stylistic transgression.

75

lect

cl

egtr

syn

distortion

ff

So far we have considered the matter of bad music primarily from a psychological perspective. We've explored whether an understanding of our mental processes can provide an objective basis for our judgements. But, the factors that shape our mental processes are much broader than we have acknowledged. We'll now look at why a piece of music might produce different reactions and what role context plays in our judgements.

2/2

2/2

2/2

79

lect

cl

egtr

syn

distortion

ff

Imagine a continuation of the piece that attempted to reconcile this stylistic transgression. Attempting to make sense of that heavy metal confusion would indeed be an ambitious piece! If the piece pulled it off, that really would be something. But even if it did in some sense did *pull it off*, there are still lots of people who wouldn't like it, no matter how good and successful it was. To explore this, let's consider 3 hypothetical individuals.

2/2

2/2

2/2

2/2

82 $\times 3$

cl

Violin walk to microphone

My hypothetical name is Julia. I quite liked the melody in that piece,

egtr *distortion*

ff

syn

p

87

cl

Violin return to position

but for me, the inclusion of heavy metal might was an immediate turn off. I think heavy metal is too loud, too aggressive, and I associate it with satanic worship. I feel negatively about satanic worship.

egtr *distortion*

ff

Synth walk to microphone

syn

91

lect

cl

vln

egtr

syn

My hypothetical name is Roger. I have made a firm and exclusive commitment to Blues music. I believe Blues is the highest form of music because it is improvised, expressive, and deals with personal woes in a harsh world. The idea of an instrumental piece trying to reconcile two unrelated styles sounds bad to me. It has no lyrics and it sounds like an academic exercise. I think music should be concerned with the expression of feelings.

Most of Roger’s friends are also blues enthusiasts and their love of blues music is an important source of social identity, pride and self-esteem. According to the Social Identity Theory of Henri Tajfel, in order to increase our self-image we enhance the status of the group to which we belong, and this also involves discriminating against people from other groups. The world is divided into “us” and “them” through a process of social, and in this case aesthetic, categorization. We all do it.

2

2

2

2

2

92 **×3**
Clarinet walk to microphone

cl

vln

egtr *distortion*
ff

synth Synth return to position

My hypothetical name is Katherine. I don't like the idea of that piece because I believe in stylistic purity. I will concede that the whole idea of mixing styles was historically important during the hey-day of postmodernism, but ultimately it was a dead end, and, anyway, doing it now is just dated.

Heavy Metal Piece

$\text{♩} = 80$
Clarinet return to position

Clarinet in B \flat

Violin

Electric guitar
simple bright clean sound

15 *p*

Synth
flute

Drum machine

9

cl

p

vln

p

egtr

p

syn

p

16

cl

no vib.

p

vln

p

egtr

p

syn

p

24

cl

p

vln

p

egtr

p

syn

p

This musical score segment covers measures 44 through 49. The instruments are Clarinet (cl), Violin (vln), Euphonium (egtr), and Synthesizer (syn). The key signature has one sharp (F#) and the time signature is 4/4. Measure 44 begins with a measure rest for all instruments. In measure 45, the Clarinet and Synthesizer play a half note G4 (F#), while the Violin and Euphonium play a half note F#4. The Clarinet and Synthesizer have a piano (*p*) dynamic marking. In measure 46, the Clarinet and Synthesizer play a half note A4 (G#), while the Violin and Euphonium play a half note G#4. In measure 47, the Clarinet and Synthesizer play a half note B4 (A#), while the Violin and Euphonium play a half note A#4. In measure 48, the Clarinet and Synthesizer play a half note C5 (B#), while the Violin and Euphonium play a half note B#4. In measure 49, the Clarinet and Synthesizer play a half note D5 (C#), while the Violin and Euphonium play a half note C#5. The Clarinet and Synthesizer have a piano (*p*) dynamic marking.

51

cl

vln

egtr

syn

p

distortion

ff

15

57

cl

vln

egtr

syn

p

p

p

p

p

63

cl

vln

egtr

syn

f

f

distortion

f

f

7

15

Performed by lecturer

low=kick, high=snare

dm

f

68

cl

vln

egtr

syn

dm

no vib.

f

ff

73

cl

vln

egtr

syn

dm

f

78

cl

vln

egtr

syn

dm

f

82

cl

vln

egtr

syn

dm

7 *f*

7 *f*

7 *f*

87

cl

vln

egtr

syn

dm

no vib.

7 *f*

ff

92

cl

vln

egtr

syn

dm

7 *f*

7 *f*

7 *f*

97 **Driving**

cl

vln

egtr

syn

dm

f

f

102

cl

vln

egtr

syn

dm

107

cl

vln

egtr

syn

dm

(string bend)

113

cl

vln

egtr

syn

dm

$\text{♩} = 130$

117

cl

vln

egtr

syn

121

cl

vln

egtr

syn

125

cl

vln

egtr

syn

dm

129

cl

vln

egtr

syn

dm

133

egtr

ff

syn

ff

137

cl

p *ff*

p *ff*

p *ff*

p *ff*

vln

p *ff*

p *ff*

p *ff*

p *ff*

egtr

syn

dm

141

cl

p *ff*

p *ff*

vln

p *ff*

p *ff*

egtr

syn

dm

144

cl

p *ff* p *ff* p *ff*

vln

p *ff* p *ff* p *ff*

egtr

8

syn

dm



147

cl

p *ff* p *ff* p *ff*

vln

p *ff* p *ff* p *ff*

egtr

8

syn

dm

150

cl

vln

egtr

syn

dm

153

cl

vln

egtr

syn

dm

156

cl

vln

egtr

syn

dm

161

cl

vln

egtr

syn

dm

167

cl

vln

egtr

syn

dm

172

egtr

syn

accel. - - - - -

176

cl

vln

egtr

syn

dm

(accel.) $\text{♩} = 160$

f

f

f

181

cl

vln

egtr

syn

dm

f

f

f

186

cl

vln

egtr

syn

dm

f

ff

no vib.

191

cl

vln

egtr

syn

dm

7 *f*

7 *f*

7 *f*



196

cl

vln

egtr

syn

dm

7 *f*

201

cl

vln

egtr

syn

dm

206

cl

vln

egtr

syn

dm

212

cl

vln

egtr

syn

 $\text{♩} = 120$

(string bend)

distortion off

*mf**mf*

The Exposure Effect is a theory that tries to explain why we may positively revise our opinion of a musical piece. David Huron argues that exposure alone does not provide the full explanation. He argues that we like music when it gives us pleasure, and that being able to predict what will happen next gives us pleasure. When we are unable to predict what will happen next in a musical piece we don't experience pleasure and in turn we don't like the piece. But, if we hear that piece a number of times, we can learn to predict what will happen next, which gives us pleasure and in turn leads us to change our opinion.

ABCDE Piece No. 1

Clarinet in B \flat

Violin

Electric guitar
simple bright clean sound

Synth
electro synth

$\text{♩} = 116$

8

cl

vln

egtr

syn

p *ppp* *pp* *mf* *p* *ppp*



12

cl

vln

egtr

syn

pp *mf* *f* *p* *ff*

pp *mf* *f* *p* *ff*

pp *mf* *f* *p* *ff*

pp *mf* *f* *p* *ff*

16

cl

mf

p *ppp* *p* *ppp* *pp*

vln

mf

p *ppp* *p* *ppp* *pp*

egtr

mf

p *ppp* *p* *ppp* *pp*

syn

mf

p *ppp* *p* *ppp*



20

cl

p *ff* *mf* *p* *ppp* *f*

vln

p *ff* *mf* *p* *ppp* *f*

egtr

p *ff* *mf* *p* *ppp* *f*

syn

p *ff* *mf* *p* *ppp* *f*

24

cl

p *ff* *pp* *p* *ppp*

vln

p *ff* *pp* *p* *ppp*

egtr

p *ff* *pp* *p* *ppp*

syn

p *ff* *pp* *p* *ppp*

27

cl

p *ppp* *p* *ppp* *p* *ff*

vln

p *ppp* *p* *ppp* *p* *ff*

egtr

p *ppp* *p* *ppp* *p* *ff*

syn

p *ppp* *p* *ppp* *p* *ff*

30

cl

p *ppp* *mf* *p* *ppp* *f*

vln

p *ppp* *mf* *p* *ppp* *f*

egtr

p *ppp* *mf* *p* *ppp* *f*

syn

p *ppp* *mf* *p* *ppp* *f*

34

cl

p *ff* *p* *ppp* *pp*

vln

p *ff* *p* *ppp* *pp*

egtr

p *ff* *p* *ppp* *pp*

syn

p *ff* *p* *ppp* *pp*



37

cl

p *ppp* *pp* *p* *ppp*

vln

p *ppp* *pp* *p* *ppp*

egtr

p *ppp* *pp* *p* *ppp*

syn

p *ppp* *pp* *p* *ppp*

40

cl

p *ff* *mf* *p* *ppp* *p* *ppp*

vln

p *ff* *mf* *p* *ppp* *p* *ppp*

egtr

p *ff* *mf* *p* *ppp* *p* *ppp*

syn

p *ff* *mf* *p* *ppp* *p* *ppp*



44

cl

mf *f* *p* *ff* *p* *ppp*

vln

mf *f* *p* *ff* *p* *ppp*

egtr

mf *f* *p* *ff* *p* *ppp*

syn

mf *f* *p* *ff* *p* *ppp*

ABCDE Piece No. 2

Lecturer — To back up his argument, Huron proposed a experiment that you have just heard, which consisted of five short sound-events. A

Clarinet in B \flat

Violin

Electric guitar
simple bright clean sound

Synth
electro synth

$\text{♩} = 116$

B **C**

p *ppp* *mf*

lect ³ **D** **E**

cl

vln

egtr

syn

Those elements were randomly ordered with two stipulations. The first was that 'A'

pp *f* *p* *ff* *p* *ff* *p* *ff*

lect

6

occurred far more frequently than the other sound-events. The second stipulation was that every time 'D' appeared

It was followed by 'E'

cl

vln

egtr

syn

lect

8

So the order of the sound-events was random, aside from this one condition that when D appeared it always led to E.

cl

vln

egtr

syn



lect

cl

vln

egtr

syn

12

nineteen times, whereas none of the others appeared more than eight times. But, Huron suggests that you are likely to have not received the most pleasure from A,

lect

==

16

lect

cl

vln

egtr

syn

And the point is that this ability to successfully predict produces pleasure. It's a great experiment, but surely other factors are also at play. Perhaps you liked element 'C' the best,

because you thought C'

22

lect

cl

vln

egtr

syn

$(\text{♩} = 116)$

So, we are now repeating the experiment again, with A, B, C, D and E each now represented by a single pitch. The same rules apply: A is appearing the most often; you can hear it played by the violin.

Poco staccato

mf

Poco staccato

mf

Poco staccato

mf

Poco staccato

mf

B \flat =electro, C=viola (or other contrasting sounds)

30
lect And whenever D appears on the synthesiser, it is followed by E played by the guitar.

cl

vln

egtr

syn

40

cl

vln

egtr

syn

8

40

41

42

43

44

45

46

47

48

49

The musical score for measures 40-49 of 'The Rose Tree' features four staves: Clarinet (cl), Violin (vln), Electric Guitar (egtr), and Synthesizer (syn). The Clarinet part begins with a double bar line and a fermata, followed by a series of eighth and quarter notes. The Violin part consists of a continuous melody of eighth and quarter notes. The Electric Guitar part features a series of eighth and quarter notes, with a double bar line and a fermata in measure 42. The Synthesizer part consists of a series of eighth and quarter notes, with a double bar line and a fermata in measure 42. The score is written in 4/4 time and includes a key signature change to one flat (B-flat) in measure 44.

50

cl

vln

egtr

syn

8

Detailed description: This musical score segment covers measures 50 through 59. The instrumentation includes Clarinet (cl), Violin (vln), Electric Guitar (egtr), and Synthesizer (syn). The clarinet part features a melodic line with eighth and quarter notes, often beamed together. The violin provides harmonic support with eighth and quarter notes. The electric guitar plays a steady eighth-note accompaniment. The synthesizer part consists of two staves, with the upper staff playing a melodic line and the lower staff providing a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 50, 51, 52, 53, 54, 55, 56, 57, 58, and 59 are indicated at the top of the score.

70

cl

vln

egtr

syn

80

cl

vln

egtr

syn

detached

mp

91

cl

vln

egtr

syn

flute

mp

101

cl

vln

egtr

syn

111 lect

In this final part, we are now returning to the opening music to create a rounded form.

cl *Sostenuto* *f*

vln *Sostenuto* *f*

egtr *Sostenuto* *f*

syn *Sostenuto* *f*

Lecturer pauses whilst the **Finale** begins (drum machine starts and then instruments enter) and then continues with the following text at around measure 8. *

In his Practical Guide to Music Composition, Professor Alan Belkin suggests that a rounded form can convincingly conclude a piece through providing the listener with a sense of stability, relaxation, and closure. This textbook view of composition taps into the values of proportion, harmony and symmetry from the classical philosophers that we considered earlier. In creating a symmetrical relationship with the opening, I'm hoping to create a sense of tension between good and bad practice, as although the rounded form here might be good practice, the music is still bad!

Pause

But, in the end, can we say that this music, or any music, is bad? That's the question we posed at the start and from everything we've considered in this lecture it seems we must conclude that evaluating music is a subjective act. And yet, David Huron argues musical pieces can be objectively bad. Taking the example of the music you are listening to now, Huron might argue: this music is objectively bad. Yes, you have come to like it, but that is simply because of the pleasure you are now experiencing in being able to successfully predicting what comes next. That doesn't mean it is good. You are confused. This is a classic case of what psychologists call 'misattribution'. What's going on here, is that you are attributing the pleasure you are now experiencing to the music, when really the award for the pleasure should go to the mental circuit that has formed in your brain that has enable you to make the successful predictions.

Finale

Clarinet in B \flat

$\text{♩} = 80$

$\times 2$

mp

Violin

mp

Electric guitar

simple bright clean sound

mp

Synth

flute

mp

Drum machine

ON

mp

4 bar jungle beat on loop

11

cl

vln

egtr

syn

22

cl

vln

egtr

syn

41

cl

vln

egtr

syn

distortion