

**Matthew Shlomowitz**  
**Freedom for Notes and Men**

For speaking accordionist (with recorded tracks)

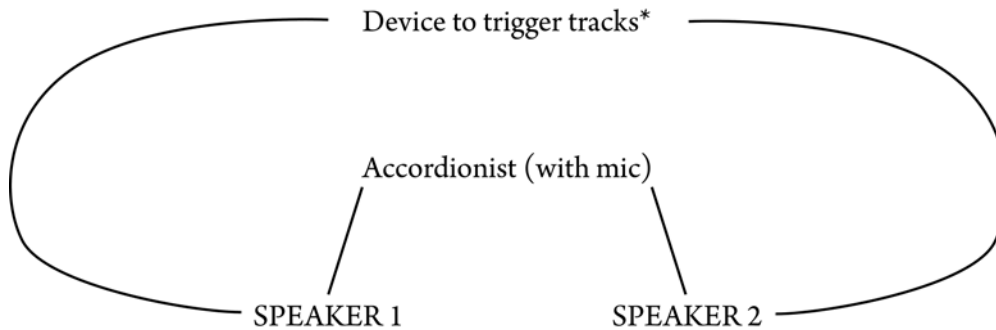
Completed: 2018

Duration: 22 minutes

Written for Ghenadie Rotari

## PERFORMANCE INSTRUCTIONS

### Stage setup



*\* Whilst an off-stage sound engineer could control the recorded tracks, I imagine the performer controlling them on stage with a device such as a sampler keyboard, computer or mobile device.*

### Required equipment

- Stereo PA
- 1 vocal microphone
- Device to trigger two recorded tracks.

### Routing

- Microphone to speakers 1 and 2
- Device to speakers 1 and 2

### Recorded tracks

- (1) 16 beat looping Hip Hop drumbeat (5'00")
- (2) Hip Hop backing track (2'45")

### **Spoken text**

The boxed text is spoken in performance. To foster direct communication with the audience, memorise this text as much as possible and ideally the music too. In the first part of the work, the text is spoken whilst playing accordion. There are passages in the later stages of the work where the text is spoken alone, without an accordion part. In these places, you might put the accordion to the side to address the audience more directly.

I imagine the text being performed:

- In a register that is formal but friendly.
- With a 'natural' demeanour: you perform as yourself (perform your 'self'), rather than acting a character.
- With the text delivered in a matter of fact kind of way where the meaning is presented without inflection (e.g. without inflection that suggests sarcasm).

I am open to other interpretations. GO FOR IT, if you want to perform the work in a different way. E.g. in an imagined character and/or setting. It could be great.

The accordion registers provided are just basic suggestions. You are free to select registers according to your taste and feeling in relation to your instrument and the hall.

# Freedom for Notes and Men

Matthew Shlomowitz

♩ = 60

This music is tonal music in the key of C major.

Accordion

LH

The other chords are unstable and defined by their relationship to the central C major chord. A number of metaphors have tried to capture this relationship. C major is home and the other chords are the journey. C major is the accomplishment of sexual desire. The C major chord is the Queen of chess pieces, or it may be the King. Or perhaps C major is the sun and the other chords are the orbiting planets.

This is the C major chord. It transmits a feeling of stability.

9

(text continues)

17

The hierarchical nature of tonal music also mirrors the feudal system. Just as feudalism is based on the relative ranks of people, the tonal system is based on the relative importance of notes. And just as feudalism limits the freedom of men, tonality limits the freedom of notes. Tonality also limits the freedom of the composer, who is bound to oblige the system.

23

8'

31

Musical score for measures 31-37. The right hand has rests, while the left hand plays a rhythmic pattern of chords and eighth notes. Measure 37 features a melodic line in the right hand with a fermata.

38

Musical score for measures 38-39. Measure 38 has a complex texture with multiple sixteenth-note lines in the right hand. Measure 39 has a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' and a 'b' symbol.

40

Musical score for measures 40-44. Measure 40 has a melodic line in the right hand and a bass line in the left hand. Measure 44 has a melodic line in the right hand and a bass line in the left hand. Dynamics include 'p'.

In the 18th century, composers asserted their freedom by inventing new chords and forms of deviation. The relationship between the composer & tonality was in balance, as expression of individuality was possible without undermining the system. This may remind you of the social contract, where the individual surrenders a degree of freedom to the state in exchange for having their remaining rights protected. This point in musical history parallels the triumphant moment when capitalism threw off the constraints of feudal oppression.

45

Musical score for measures 45-50. The right hand has rests, while the left hand plays a rhythmic pattern of chords and eighth notes.

53

*mp*

Musical score for measures 53-56. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *mp* is present at the beginning.

57

By the end of the 19th century, these deviant chords and inventions had become clichés. The deviations no longer expressed freedom, but rather, a parody of freedom. [Tune starts] It was no longer possible to innovate as the system had reached capacity.

*p* (*p*)

Musical score for measures 57-63. The right hand has a more active, melodic line. The left hand continues with a steady accompaniment. A dynamic marking *p* is at the start, and a *(p)* marking is placed above the right hand in measure 60.

64

*mp* *mf*

Musical score for measures 64-69. The right hand features a complex, rapid melodic passage. The left hand accompaniment remains consistent. Dynamic markings *mp* and *mf* are shown at the beginning and end of the system, respectively.

70

*f*

Musical score for measures 70-76. The right hand continues with a melodic line, and the left hand accompaniment becomes more active. A dynamic marking *f* is placed at the end of the system.

4

75

78

Hip hop drum beat ON\*

\* The looping drum pattern is 4 bars long in 4/4 time. The beat has a continuous flow until just before the third beat of the final bar, where it briefly stops before a fill during the final beat of that bar (which leads into the start of the loop). NOTE: the first bar heard on the recorded track is the final bar of the loop - the accordion enters one bar after the recorded track commences to coincide with the start of the loop. The looping drum pattern is turned OFF by the performer (or sound engineer), as marked later on the score.

In Thomas Mann's novel, Doctor Faustus, the Faust legend is reconfigured in terms of developments in musical history, as an allegory for German political history.\*

83

4'

15<sup>ma</sup>

8<sup>va</sup>

10

Csh up one octave

mp

8<sup>va</sup>

\* The character of the spoken text can become more energetic, animated and/or assertive to fit with the drumbeat.

The novel offers a compelling account of the proposition that musical structures mirror political structures.

87

15<sup>ma</sup>

8<sup>va</sup>

5

10

8<sup>va</sup>

91

15<sup>ma</sup>

mf

3

3

93

8<sup>va</sup>

8<sup>va</sup>

3

3

3

9

8<sup>va</sup>

10



This music has no central note, no hierarchy, no rules, no system. The notes are free. The composer is free. This is Free Atonality, a phase in musical development marked by a “Nietzschean affirmation of radical relativism that rejects normative values”, and which possessed a genuine emancipatory potential.

95

15<sup>ma</sup>

8<sup>va</sup>

10

*mp*

8<sup>va</sup>

Detailed description: This system contains measures 95 through 98. The music is written for piano in two staves. Measure 95 features a quintuplet of eighth notes in the right hand and a quarter note in the left hand. Measure 96 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 97 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 98 has a 15-measure rest in the right hand and a quarter note in the left hand. The right hand in measures 95 and 98 has a 10-measure rest. Dynamics include *mp* and *8<sup>va</sup>*.

99

15<sup>ma</sup>

8<sup>va</sup>

10

Detailed description: This system contains measures 99 through 102. The music is written for piano in two staves. Measure 99 features a quintuplet of eighth notes in the right hand and a quarter note in the left hand. Measure 100 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 101 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 102 has a 15-measure rest in the right hand and a quarter note in the left hand. The right hand in measures 99 and 102 has a 10-measure rest. Dynamics include *8<sup>va</sup>*.

103

8<sup>va</sup>

3

3

*mf*

Detailed description: This system contains measures 103 through 106. The music is written for piano in two staves. Measure 103 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 104 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 105 has a 15-measure rest in the right hand and a quarter note in the left hand. Measure 106 has a 15-measure rest in the right hand and a quarter note in the left hand. The right hand in measures 103 and 106 has a 10-measure rest. Dynamics include *mf* and *8<sup>va</sup>*.

105

8va

10

3

9

8va

This music is organized according to the principles of 12-tone composition. It reflects the utopic aspiration to create a method where all pitches are equal, but organized within a system.

(drum beat cont.)

107

Rather than achieving emancipation, the relativism of free atonality instead led to capricious subjectivism. It led to the political condition of anarchy.

15<sup>ma</sup>

3

3

pp

113

8va

8va

Here is the twelve-tone row!

Now backwards!

15<sup>ma</sup>

3

3

3

f

Here it is inverted!

Backwards and inverted!

You may not be able to hear the difference between free atonality and the 12-tone method, but that doesn't matter. What matters, is that the deep structure of this music mirrors the theory of social organization known as communism.

Musical score for measures 117-120. The score is written for piano in a grand staff. Measure 117 starts with a treble clef and a key signature of one flat. It features a complex melodic line with triplets and a bass line with a steady eighth-note accompaniment. A dynamic marking of *pp* is present. A dashed line labeled *8va* indicates an octave transposition for the right hand. Measure 120 ends with a fermata.

Musical score for measures 121-123. The score continues from the previous system. Measure 121 has a dynamic marking of *f*. Measure 123 ends with a fermata. A dashed line labeled *8va* indicates an octave transposition for the right hand.

Musical score for measures 124-126. The score continues from the previous system. Measure 124 starts with a treble clef and a key signature of one flat. It features a complex melodic line with triplets and a bass line with a steady eighth-note accompaniment. Measure 126 ends with a fermata.

The notes in this music are equal and do not subordinate other notes. However, as the role of each note is defined by their place in the system, there is no scope for non-conformity.

127

15<sup>ma</sup>

8<sup>va</sup>

pp

3

3

3

3

(drum beat cont.)

The notes are not free. Rather than mirroring communism, 12-tone mirrors totalitarianism.

*Lightly nodding to drum beat, perhaps starting with nods on beats 1 & 3 before moving on to nodding on all beats.*

Hip hop  
beat OFF

131

X

145

Drum beats are also totalitarian. That Hip Hop drum pattern was tyrannically regulating the music. The composer Karlheinz Stockhausen said he avoided regular rhythm because it made him think of the Nazi marching songs he heard on the radio as a child.

In the next piece, the Hip Hop drumbeat and the 12-tone music are extended. You can hear the Hip Hop drumbeat tyrannically regulating the 12-tone phrases. You may also think about how the combination of Hip Hop and 12-tone challenges boundaries between high and low art. This postmodern piece reflects the logic of late capitalism.\*

\* With the line, "Drum beats are also totalitarianism" you can signal to the device or speakers to make it clear you are here referring to the drumbeat that just stopped.

**4'** 12-Tone Hip Hop

146 ♩ = 66

Backing track ON\*

The musical score consists of three systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system starts at measure 146 and ends at measure 151. The second system starts at measure 152 and ends at measure 153. The third system starts at measure 154 and ends at measure 155. The music is characterized by a dense, rhythmic texture with many beamed notes and rests. The key signature changes from one flat to one sharp during the piece. Dynamic markings include *f* and *ff*.

\* Play along with recorded track (note: the accordion part is doubled on the track with an electronic synth sound). The recorded track should be loud, balanced so that the live accordion is always clearly heard, but with the accordion fusing as much as possible with the recorded sound. The tempo of the track is 66 BPM until the final two bars, when it gradually slows to 20 BPM – try to match the ritardando. This recorded track does not need to be triggered OFF (the track has an ending).

155

Musical score for measures 155-157. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. Measure 155 begins with a treble staff containing a series of chords and a bass staff with a similar accompaniment. Measure 156 continues the pattern with more complex chordal textures. Measure 157 features a treble staff with a melodic line and a bass staff with a more active accompaniment. A dynamic marking of *f* (forte) is present at the end of measure 157.

156

Musical score for measures 158-160. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the previous system. Measure 158 shows a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 159 features a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 160 features a treble staff with a melodic line and a bass staff with a steady accompaniment. A dynamic marking of *f* (forte) is present at the end of measure 160.

158

Musical score for measures 161-163. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the previous system. Measure 161 shows a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 162 features a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 163 features a treble staff with a melodic line and a bass staff with a steady accompaniment. A dynamic marking of *f* (forte) is present at the end of measure 163.

160

Musical score for measures 160-161. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains complex rhythmic patterns with many beamed notes and rests. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains simpler rhythmic patterns, including quarter and eighth notes, with some rests. The music is written in a style typical of a piano accompaniment for a vocal line.

162

Musical score for measures 162-163. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains complex rhythmic patterns with many beamed notes and rests. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains simpler rhythmic patterns, including quarter and eighth notes, with some rests. The music is written in a style typical of a piano accompaniment for a vocal line.

163

Musical score for measures 163-164. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains complex rhythmic patterns with many beamed notes and rests. The bass staff begins with a bass clef and a key signature of one flat (Bb). It contains simpler rhythmic patterns, including quarter and eighth notes, with some rests. The music is written in a style typical of a piano accompaniment for a vocal line.

164

Musical score for measures 164-165. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music features complex rhythmic patterns with many sixteenth notes and chords. A dynamic marking of *f* (forte) is present at the end of measure 165.

166

Musical score for measures 166-167. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music continues with complex rhythmic patterns. A dynamic marking of *f* (forte) is present at the end of measure 167.

168

15<sup>ma</sup>

Musical score for measures 168-170. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and one flat (Bb). The music continues with complex rhythmic patterns. A dynamic marking of *f* (forte) is present at the end of measure 170. A triplet of eighth notes is marked with a '3' above it in measure 170. A measure rest for 15 measures is indicated by a dashed line labeled '15<sup>ma</sup>' above the treble staff in measure 169.



15<sup>ma</sup>

171

Musical score for measures 171-172. Measure 171 features a bass line with a triplet of eighth notes (Bb, A, G) and a treble line with a whole rest. Measure 172 features a treble line with a complex chordal texture and a bass line with a whole rest.

173

Musical score for measures 173-174. Measure 173 features a treble line with a complex chordal texture and a bass line with a complex chordal texture. Measure 174 features a treble line with a complex chordal texture and a bass line with a complex chordal texture.

174

Musical score for measures 175-176. Measure 175 features a treble line with a complex chordal texture and a bass line with a complex chordal texture. Measure 176 features a treble line with a complex chordal texture and a bass line with a complex chordal texture.

176

Musical score for measures 176-178. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a complex texture with multiple voices in both hands, including sixteenth-note runs and chords. The piece concludes with a double bar line and repeat dots.

177

Musical score for measures 177-178. This system continues the piece from the previous system. It features intricate sixteenth-note passages in both the treble and bass staves, with various chordal structures. The system ends with a double bar line and repeat dots.

179

Musical score for measures 179-181. The system continues the piece. The notation includes dense sixteenth-note figures and chords. A dynamic marking *non dim.* is present at the beginning of the system. The system concludes with a double bar line and repeat dots.

*non dim.*

*rit.*  $\text{♩} = 20$

180

182

We've looked at a number of approaches to musical composition and suggested that each parallels a moment in political history. But, is that accurate? Do musical compositions really reflect political structures? Let's now hear some critical perspectives.

### Critical Perspectives

♩ = 76

183

8' The idea that musical structures mirror political structures is ridiculous.\*

*light, litig*

*p* *mp*

\*The character of the spoken text here can be playful, even a little cheeky.

188

This thesis is based on a mode of interpretation that is solely focused on unmasking hidden ideologies.

*p* *mp*

193

Pah! It supposes that real meaning is repressed and located deep below the surface.

*p* *mp*

It completely ignores the fact that two moments of dissonance in the same piece have different material qualities and trigger different affects and meanings.

198

*p* *mp*

207

*mf* *mp* *mf* *f*

211

This thesis also places the focus entirely on the work.

*p* *mp*

217

It supposes that musical works possess an absolute and transcendent quality.

*p* *mp*

222

That's crazy, as the site of encounter shapes our experience of music.

Musical score for measures 222-226. The score is in G minor (one flat) and 4/4 time. The right hand features a rhythmic pattern of eighth notes with a dotted quarter note, often followed by a quarter rest. The left hand plays a steady eighth-note accompaniment. Dynamics range from *p* (piano) to *mp* (mezzo-piano).

227

If I heard this music on a bourgeois radio station, my impression of it would be totally different to hearing this music played live by a punky band in a bar.

Musical score for measures 227-234. This section continues the rhythmic and harmonic patterns established in the previous system. The right hand maintains its eighth-note pattern, while the left hand provides a consistent accompaniment. The dynamic is marked *p* (piano).

235

Musical score for measures 235-239. The right hand introduces a complex, dense texture with multiple layers of chords and intervals, some marked with a sharp sign. The left hand continues with a steady eighth-note accompaniment. Dynamics vary from *mp* (mezzo-piano) to *f* (forte).

240

This piece really should have been titled "Freedom for Notes and Privileged Western White Men".

Musical score for measures 240-244. The right hand features a complex, dense texture with multiple layers of chords and intervals, some marked with a sharp sign. The left hand continues with a steady eighth-note accompaniment. Dynamics range from *p* (piano) to *mp* (mezzo-piano).

246

The pursuit of liberty is a grand narrative that features an all white male cast.

The white man's journey has been fallaciously universalised as collective experience.

*p* *mp* *p* *mp*

256

The idea that musical structures mirror political structures totally fails to take into account how our gender, race and class shape the way we experience music.

*p* *p* *mp*

265

*mf* *mf* *f* *8va*

269

(8va)

*mf* *f*

273 Many of you will simply dismiss this thesis as pretentious, academic Many of you will simply dismiss this thesis as silly, pretentious, academic and over reaching.  
 Yet, is it really so far-fetched to imagine that a religious society would produce music that emphasises the system reflecting the beauty of God's creation, rather than individuality? That a society organised around the cyclical patterns of agriculture will make music with a cyclical concept of time. Or, that an industrial society would produce music that is goal directed. We will now return to the melody from the start of this piece.

274  $\text{♩} = 60$  RH *p*

278 Let's take a moment to imagine how this melody would have been affected by other historical events. Close your eyes, and try to imagine how the Protestant Reformation might have transformed this melody.\*

18"

280 Now try and imagine how this melody would have sounded in the Soviet Union during the period of Socialist Realism.

18"

282 Let's now try and imagine how this melody would have sounded after Issac Newton formulated the laws of motion and universal gravitation.

15"

284  $\text{♩} = 72$  *mf*

World War I\*      The atomic bomb      Suffragette Movement      The Me Too movement

How would this melody have sounded after...

\* The character of the spoken text here animated, perhaps Beat Poet style.



289

American Independence    The silk road    The Cold War and the tearing down of the Berlin Wall.    The telephone    The gramophone

295

French Revolution    British Reform Act    Vaccines    The discovery of electromagnetic waves.

301

The Aids epidemic    Apartheid    Spanish Inquisition    Copernican Revolution    The discovery of DNA

306

The 1889 Paris World Fair.

Chaos Theory

Corporate capitalism

311

Climate change

Russian oligarchs

The Arab Spring

The internet

315

Virtue signalling

Artificial intelligence.

*ff*

♩ = 36 (subito)

Expansive, sonorous

319

*f*

323

That music was polytonal. That's when two keys are presented at the same time. The melody was in C major, whilst the accompaniment was in A-flat major. As the music continues in this final part of the piece, you can contemplate what form of social organisation this musical system suggests.

*molto rit.*

LH

*p*

A tempo (♩ = 36)

325

*(p)*

*f*