**Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC**

**Comments and Queries (Annotations and Remarks):**

**Title: Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC**

Introduction

The Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC is a preview of the lecture series. The run time for this lecture is 00:13.51 to give insight into the general format for all the lectures and to assist you in envisioning the entire lecture series.

[**Note - Disclosure Statement:** *All of Rob Mathes’ lectures on this website were transcribed. Complementary annotations have been added to the lectures, provided by professors, to serve as educational learning points in the form of a glossary of terms or wordlists. These wordlists are annotated after each lecture section where the words are mentioned by Rob Mathes. Various dictionaries and online searches were used as sources and references to assist in drafting the annotations. The wikipedia.org free online encyclopedia and dictionaries provided a starting point for searching the terms that have been annotated. The annotations with the names and terms listed in the lectures along with discussion questions offer you an educational learning opportunity to begin a search for further discovery, investigation, and to enhance the learning process. The lectures were recorded in front of a live audience with the minimum use of noticeable moving technology to keep the audience from distraction and to preserve the natural format of the lectures. Therefore, you may notice minor variations in the environmental lighting and slight changes in the lecture audio because of the natural movement and the voice inflections of Rob Mathes. A boom microphone was not used, avoiding interference with the audience, nor was a dubbing or overdubbing process. The live sound allows you to “participate and experience” the Rob Mathes lectures in real time as if you were seated in the room. In summary, the annotations supply explanations, comments, and points of clarification along with thought provoking questions for discussion and interesting writing activities.*]

Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC

The Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC provides music, graphics, singing, and lecturing to allow you to hear Rob Mathes speak and to give you a preview of the lecture series. The lecture series prompts discovery through music with the power of music that is integrated, among disciplines, into the learning process. Therefore, becoming mindful that music is a necessary part of our learning lives.

Conclusion

The *Rob Mathes: Beyond the Music* website and lectures along with discovery through music provide solutions to problems. You identify the problem that you are trying to resolve, and discovery through music and *Rob Mathes: Beyond the Music* with lectures brings you a catalyst for creativity, innovation, and ideas that serve to auspiciously encourage you to take action and to bring your ideas to life.

**Title: Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC**

**00:00:00 to 00:00:11:**

**Transcription (Annotated):**

**ROB MATHES BEYOND THE MUSIC [*Graphic*]**

**Rob Mathes: Beyond the Music**

**Lecture #1/Clip ROB MATHES: BEYOND THE MUSIC**

**[*The Graphic with a blue graphic background appears on the screen. After the animation and music play, the graphic dissolves to black.*]**

**Comments and Queries (Annotations and Remarks):**

Graphic is on screen.

**This particular question and example for the comments and queries section for the transcriptions is the same example provided in this Lecture #1/Clip that is repeated in Lecture #2 Part I, Part II, and Part III: Comments and Queries (Annotations and Remarks): (Blue) *ROB MATHES: BEYOND THE MUSIC*** graphics appear often in the lectures and on the ***ROB MATHES: BEYOND THE MUSIC*** website [**www.robmathesbeyondthemusic.com**](http://www.robmathesbeyondthemusic.com).

Discussion Questions:

Describe the graphic and the design of the ***ROB MATHES: BEYOND THE MUSIC*** graphic, and why you feel the graphic applies the color blue, the audio/sound, and music in the ***ROB MATHES: BEYOND THE MUSIC*** graphic on the website and design.

Writing assignments:

What do you feel the audio/sound, colors, music, and graphic branding are trying to communicate?

Listen to Rob Mathes’ music in the **SPECIAL FEATURES** in the **Performance (7:00 P.M.)/Recital Hall *Chapter 7*** and **Performance (9:00 P.M.)/Recital Hall *Chapter 8*** and watch the **ROB MATHES: BEYOND THE MUSIC Trailer in *Chapter 12*.**

What do you feel the trailer is communicating to you with the Logo (eighth note with animation) for **BEYOND THE MUSIC MEDIA** at the beginning and end of the trailer?

What do you feel is being communicated to the viewer/customer? (More music is available at[**www.robmathes.com**](http://www.robmathes.com)).

Additional comments:

The discussion questions regarding communication and the graphic (abstract thought) engages all disciplines and opinions while also integrating audio/sound and music with video as a means of design and as a universal language.

Additionally, you may want to practice writing a one page artist statement for ***ROB MATHES: BEYOND THE MUSIC*** or for a project of personal interest and benefit. You can search the Internet on how to write a one page artist statement. It is often expressed that the reason why people write ten pages is because they did not have time to write one. This is not the situation in all cases. In presenting a topic, subject, report, or other work, you may want to present more than one page to make your case. However, certain letters and query letters are conventionally expected to be one page. People are often too busy and do not have the time to read ten pages or listen to your ten songs. Give the person your best one page query letter or your best one song.You may want toinvestigateon the Internet, how to write a one page successful query letter and then practice by writing a one page query letter for [**www.robmathesbeyondthemusic.com**](http://www.robmathesbeyondthemusic.com)or for a project of personal interest and benefit.

**Your Notes:**

1. **00:00:11 to 00:00:12:**

**Transcription (Annotated):**

**[*The black picture that is on the screen dissolves to Rob Mathes playing the guitar, singing, and illustrating the 12 bar blues form.*]**

**Comments and Queries (Annotations and Remarks):**

[*The black on the screen dissolves to Rob Mathes playing the guitar, singing, and illustrating the 12 bar blues form in front of a live on-campus audience who are attending the lecture. He is playing the guitar and singing to open the lecture by illustrating the 12 bar blues form.*]

**Your Notes:**

1. **00:00:12 to 00:00:13:**

**Transcription (Annotated):**

**[*Opening:* *Rob Mathes is playing the guitar and singing for an on-campus group who are attending the lecture. He is explaining the need to be in command of the blues form and structure in songwriting*.]**

**Comments and Queries (Annotations and Remarks):**

*Lecture #1/Clip along with Lecture # 2: Part I, Part II, and Part III provide complete lectures, transcripts, and annotations on the* ***TRANSCRIPTIONS*** *page. Lecture #1/Clip is also available without transcriptions and annotations on the* ***SPECIAL FEATURES page Chapter 5*.** *Lecture #2 is also available without transcriptions and annotations on the* ***SPECIAL FEATURES page Chapter 9*.**[*Brackets used in the transcriptions and annotations indicate additional comments or a possible alternative lyric.*]

**Your Notes:**

1. **00:00:13 to 00:00:35:**

**Transcription (Annotated):**

**[*Guitar*]**

**[*Rob Mathes vocal*:]**

**I went down to the crossroads; [*lay*] down on my knees...**

**[*Rob Mathes: Right … Here comes the 4 chord…*]**

**I went down to the crossroads; [*lay*] down on my knees...**

**[*Rob Mathes: Back to the 1 chord*.]**

**I ask the Son of my God for mercy [*save me*] if you please.**

**[*Guitar*]**

**Comments and Queries (Annotations and Remarks):**

**Discussion of the Blues Form:** except of the song that Rob Mathes is selecting to illustrate the 12 bar blues form is the song: Cross Roads Blues [*Crossroads*] by Robert Johnson, an excerpt from the lyrics to the song is listed below.

*I went to the crossroad, fell down on my knees*

*I went to the crossroad, fell down on my knees*

*Asked the Lord above "Have mercy, now save poor Bob, if you please"*

**Your Notes:**

1. **00:00:35 to 00:00:45:**

**Transcription (Annotated):**

**[*Guitar*]**

**That’s it, 1, 4, 1, 5, 4, 1. How many of you know that? Many of you know that, right? 12 Bar Blues, okay, it saved me.**

**Comments and Queries (Annotations and Remarks):**

**Robert Johnson:** (1911 to 1938) was an American - Delta blues singer and musician. He was born in Hazlehurst, Mississippi and spent time near Tunica and Robinsonville, Mississippi in the Delta blues region of Mississippi. The Delta blues area in Mississippi is often referred to as “Route 61” or the “Blues Highway” because “Route 61” goes from Memphis, Tennessee into the Delta region of Mississippi and is the area that “rooted” traditional blues musicians such as: Willie Brown, Elmore James, John Lee Hooker, Son House, Lead Belly, Charley Patton, Pinetop Perkins, Howlin Wolf, and others. Other blues singers and musicians also became notable from outside the Delta region such as Blind Willie Johnson, Reverend Gary Davis, Blind Willie McTell, W.C. Handy, and others.

**12 bar blues - basic definition:** The 12-bar blues (blues changes, form, or structure) are one of the most popular chord progressions in popular music, including the blues. The blues progression has a distinctive form in lyrics, phrasing, chord structure, and duration.

**Your Notes:**

1. **00:00:45 to 00:1:17:**

**Transcription (Annotated):**

**[*Rob Mathes is placing his guitar on the guitar stand and turns to play the piano.*]**

**I went to the piano…**

**[*Piano*]**

**[*Rob Mathes is playing the piano and his song, “Evening Train.”*]**

**Already there’s a grittiness right!**

**[*Piano*]**

**It’s not going to be** **sentimental.**

**[*Piano*]**

**Let my grandfather take good care of… himself.**

**[*Piano*]**

**I'll speak about him, but not in sentiment.**

**[*Piano*]**

**[*Rob Mathes is singing his song “Evening Train.”*]**

***Gonna to take the 7:10 to Boston…***

**[*Piano*]**

***get to South Station ‘bout 11:45…***

**[*Piano*]**

**[*Piano playing with vocal and picture on screen fades and dissolves to black. The black on the screen dissolves to Rob Mathes speaking to the live on-campus audience who are attending the lecture.*]**

**Comments and Queries (Annotations and Remarks):**

Rob Mathes’ “Evening Train” lyrics are printed below for discussion. Rob Mathes’ song, “Evening Train” uses the blues form.

[The song and lyrics: “Evening Train” by Rob Mathes from his album, *Evening Train*, if still available, can be accessed at **www.robmathes.com**.]

[Below are the lyrics for the song “Evening Train” by Rob Mathes.]

*Gonna take the 7:10 to Boston*

*get to South Station ‘bout 11:45*

*Gonna take the 7:10 to Boston*

*get to South Station ‘bout 11:45*

*Evening Train take this tired, tired man*

*and bring him back alive*

*see my Grandpa drove the steam train*

*‘til the diesel came around*

*Then my Grandpa drove the diesel train*

*Providence to Boston , back on down*

*Evening Train, stop in Providence*

*I gotta get out and kiss the ground, that sacred ground*

*CHORUS*

*Gonna ride the evening train*

*Gonna ride it all night long*

*Gonna hear the whistle blow*

*Then I know I’m gone*

*No turning back*

*Evening train rushing down the track*

*Now my Grandma rides for free, now that Grandpa’s gone*

*Grandma rides for free, now that Grandpa’s gone*

*She likes to ride the Evening Train*

*She likes to ride it all night long*

*She says sometimes she feels him*

*when the wheels start to crank and groan*

*She says sometimes she feels him*

*when the wheels start to crank and groan*

*he use to love to blow the whistle*

*he loved to hear the engine moan*

*CHORUS*

*Now my Grandpa thought that music*

*was straight from heaven above*

*my Grandpa thought that music*

*was straight from God in his heaven above*

*but the sound of a train in the middle of the night*

*Now well...... that’s true love.*

*CHORUS*

**Your Notes:**

1. **00:01:17 to 00:1:40:**

**Transcription (Annotated):**

**[*Rob Mathes speaking.*]**

**I was this very awkward, chubby kid. She didn't want to have anything to do with me, but she thought I was funny, so she tortured me and hung out with me all the time, she made me her best friend, never wanted to kiss me. Best thing that ever happened to me; 40 songs, 6 months.**

**[*Laughter*]**

**Literally, 40 songs, 6 months… Some of those songs were downright awful. But, the last batches of them were good.**

**Comments and Queries (Annotations and Remarks):**

Discussion Questions:

What would you suggest that Rob Mathes would like us to understand about the writing process?

**Your Notes:**

1. **00:01:40 to 00:02:48:**

**Transcription (Annotated):**

**And so practice makes perfect, keep working, you know. I didn't even apply to any other schools. I knew in ninth grade I wanted to go to Berklee College of Music, there was no doubt I'm going into music. I was so determined to be a musician that I still remember the few people in my parents’ lives that would say to my parents,**

**Well Robbie really should get something to back – you know something to fall back on. He really should get a Music Education Degree. And there's nothing wrong with that, I mean teaching music – I love, this is the most, most fun I've had in years is talking to you guys.**

**But I had to be a musician. So I remember it was the second clarinetist in the Greenwich Symphony said that to my dad. I refused to talk to her as a little kid. She’d say, hey, Robbie, I’d go, yeah, whatever, and I would walk away.**

**[*Rob Mathes is strutting and walking across the front of the room to illustrate walking away as a little kid.*]**

**And then it was Gene T…, the guy who rented instruments to my dad’s bands – he was a band teacher – I’d never talk to Gene T…. And now he comes to my Christmas concert every year. And I say, see, Gene, you wanted me to go into music education but I was able to do…**

**[*Laughter*]**

**Anyway so, I was so obsessed.**

**Comments and Queries (Annotations and Remarks):**

Discussion Questions:

What do you consider to be most important information in the story that Rob Mathes is telling?

**Berklee College of Music:** is located in Boston, Massachusetts, and is the largest independent college of contemporary music in the world.

**Second Clarinetist:** the first clarinetist usually will have larger numbers, plays, and frequency in performing solos. The second clarinetist complements and enhances the harmony and at times intensifies the music piece, especially when the music calls on the first and second clarinetist to play in concert.

**Greenwich Symphony Orchestra (GSO):** is located in Greenwich, Connecticut.

**Interdisciplinary:**

Writing assignments:

Write one page to yourself comparing Rob Mathes’ story about his journey as a musician with that of the novella/novel, *The Little Prince* by Antoine deSaint-Exupéry (French aviator and author) that was published in 1943. Access to information regarding *The Little Prince* by Antoine deSaint-Exupéry can be researched by using a search engine on the Internet.

These quotes are from the novel [*novella*], *The Little Prince* by Antoine deSaint-Exupéry: "Goodbye, said the Fox. “And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye.” “What is essential is invisible to the eye,” “the Little Prince repeated, so he would be sure to remember.”

"It is the time you have wasted for your rose that makes your rose so important."

“You become responsible, forever, for what you have tamed. You are responsible for your rose…”

**A few of the characters that are in the book, *The Little Prince* by Antoine de Saint-Exupéry are listed below:**

**Businessman [***Businessperson or Businesswoman***]:** from the context of the book, *The Little Prince* by Antoine de Saint-Exupéry, the businessperson is accounting for things that are owned.

**Lamplighter:** charged with the task of lighting the lamp at night and extinguishing it in the morning.

**Geographer:** spends all of his time making maps, but never leaves his desk to examine anywhere (even his own planet), considering that it is the job of an explorer.

**Fox:** gives lessons to the Little Prince.

**Railway Switchman:** is responsible fortrains and people.

**Rose:** The Little Prince is caught in a dilemma in trying to determine if his rose on his planet among a garden of roses is unique and whether he is responsible for the things that he tames.

Writing assignments:

Write one page to yourself, comparing and contrasting the words of Rob Mathes in this lecture regarding his feelings for music with the words of advice from the Fox to the Little Prince. The Fox is suggesting that what is essential is invisible to the eye.

Also, write one page to yourself, comparing and contrasting the words of Rob Mathes in this lecture regarding his feelings for music with what you feel makes the Little Prince’s rose unique among all the other roses in the garden. The Fox suggests to the Little Prince that he is responsible for what he has tamed.

**Your Notes:**

1. **00:02:48 to 00:03:41:**

**Transcription (Annotated):**

**And so when I heard this Mahler, it was so intense for me, that I said, I can’t, I can’t stay at Berklee. I have got to find out how to do that.**

**Because I started to realize in my life that there were a lot of people that wanted to be rock stars, there was a lot of really talented kids better looking than me with more, more ferocity about wanting to be famous.**

**You see someone like Lady Gaga or Madonna, and these are people very – very, very dedicated people, incredibly – my admiration for their tenacity – and Lady Gaga is actually incredibly brilliant. She’s very, very well trained and she has a lot of, lot of stuff going on there. [*Rob Mathes is emphasizing the capability and talent of these artists and his admiration for their tenacity and brilliance.*]But my respect for their tenacity and their just their will to be famous – I just loved music.**

**I just adored it.**

**Comments and Queries (Annotations and Remarks):**

**Lady Gaga:** American pop singer, songwriter, and performer.

**Madonna:** American pop recording artist, singer, performer, actress, and entrepreneur.

**Rob Mathes states:** “I just loved music.” What do you feel the words, “I just loved music,” by Rob Mathes, is expressing or suggesting to you?

**Your Notes:**

1. **00:03:41 to 00:04:44:**

**Transcription (Annotated):**

**So, I kept writing songs. Jazz musician Chuck Mangione came in and heard me at a club in New York playing with a band. He asked me to go on the road with him. At that point he was a very successful jazz musician. [*Rob Mathes is expressing the tour schedule at that point with the band.*]I said yes. It was good pay. I got to see the world. You know, we played everywhere from Red Rocks to Montreux. [*Rob Mathes is referring to Montreux and the Montreux Jazz Festival that has grown into a world music festival.*]I toured with him from age 19 to age 24.**

**During that time on the road, I would bring scores with me, Mahler scores. I kept writing songs. We had a band called “Rob Mathes and His Boy Elroy.” When I came back from tour, we would go play – what did we play, the songs we’d play, we did a great version of “Rock N Roll” by Zeppelin, and we did a lot of The Beatles, we did The Police, some XTC – all stuff, anyway, ancient history to you guys. But it was a good band.**

**And I, I was with Chuck, and I started following around the great classical musician Leonard Bernstein and he was… re…conducting the Mahler Symphonies.**

**I learned more and more and more.**

**Comments and Queries (Annotations and Remarks):**

**Chuck Mangione:** American flugelhorn player and composer who achieved international success with his jazz-pop single, “Feels So Good." The song is considered by many smooth jazz radio stations to be the number one smooth jazz song of all time.

Discussion Questions:

What are some of the relationships of business to the arts including music, audio recording, mixing, audio engineering, and music technology?

If business can profit from producing and/or distributing a product or service of value to satisfy a customer need, what is being produced or communicated of value when we speak of the arts and music as well as related supporting industries such as audio engineering, audio recording, and music technology?

Businesses often develop plans and marketing plans as a business model and as an important function of their business. The business tries to follow these plans when marketing and selling a product or service for profit, what could be some of the advantages and disadvantages of the planning process?

What could be some of the advantages and disadvantages of strict planning or models when not managed, balanced, or structured correctly with flexibility, adjustments for improvements, suggestions, innovations, creativity, and ideas?

Additional comments:

**Red Rocks:** an amphitheater that is surrounded by a rock structure in Red Rocks Park west ofDenver, Colorado, where concerts are given out-of-doors with the stage nestled in a natural rock acoustical setting of beautiful red rock.

**Montreux:** known as Montreux or the Montreux Jazz Festival (MJF) in Switzerland that has evolved into a world music festival.

**Gustav Mahler:** composer and one of the leading conductors of his generation.

Discussion Questions:

If music is considered valueless because of the low transfer costs of sharing and transferring digital music over the Internet or through other technology for free, how does an artist create her or his art and get paid so she or he can continue to create and be able to continually sustain the creative process and the art form?

In the song, "She's with Me" by Rob Mathes, listen to this song on the **SPECIAL FEATURES page *Chapter* *8* Performance # 2(9:00 P.M)/Recital Hall).** Rob Mathes mentions in the song the classical composer, Mahler. From the lectures, we learn that Gustav Mahler is one of Rob Mathes' favorite composers. Rob Mathes uses Mahler’s name in the song, "She's with Me" relating the words in the song to the love Rob Mathes has for his wife.

The above statement is referring to the lyric in the song “She’s with Me” that is sung by Rob Mathes: *Just like Mahler's Adagietto... though the music is now familiar... I love it even more...* **SPECIAL FEATURES page *Chapter* *8* Performance # 2(9:00 P.M)/Recital Hall.**

Additional comments:

Mahler had not yet found the love of his life. This missing element in his life fell into place when Mahler met Alma Schindler.

By the time Mahler was back at his summer villa in summer 1902, Mahler and Alma were married, and she was expecting their first child. Mahler's“Adagietto” is considered by many to be one of the most romantic classical songs ever written. If you want to dig deeper, give **Mahler's Adagietto** a listen by searching the Internet. Also, search: **Mahler's Adagietto Leonard Bernstein**.

Additional Comments:

**“Rock N Roll” by Zeppelin:** was the opening song or main song for a number of years at Led Zeppelin concerts.

**Led Zeppelin:** English rock band.

**The Beatles:** English rock band.

**The Police:** English rock band.

**XTC:** band from England.

**Leonard Bernstein:** American conductor composer, author, music lecturer, and pianist.

**Your Notes:**

1. **00:04:44 to 00:05:20:**

**Transcription (Annotated):**

**I was so frustrated. And I said, you know what I'm going do, I'm going to write a Christmas song cycle where I use a brass quintet, a choir, we're going to rock out on – you know, I wrote this tune like Peter Gabriel with an open tuning. I didn't care, you know.**

**It was all about passion.**

**That one record changed my life.**

**Kathy Mattea heard it, Vanessa Williams heard it. Phil Ramone, the great producer who produced Billy Joel’s “Stranger,” for “Frank Sinatra Duets,” he heard it.**

**And within a few years of writing that thing, he called me up and said, Listen, I need someone to do the craziest thing in the world.**

**Comments and Queries (Annotations and Remarks):**

Discussion Questions:

Is a large amount of music becoming valueless for most artists because the market can transfer digital music for free?

What are some of the concerns that artists may have about music being transferred for free and the idea concerning intellectual property? (For further discovery and investigation, search these words on the Internet: intellectual property, intellectual capital, and human capital.)

If this is the case and music is in fact becoming valueless, what are a number of solutions to allow artists and recording industry professionals to make money from creating music as a “day job” and career?

Can artists make a living creating music as their “day job?”

If artists want to make a living by creating music or art as part of their “day job,” what are some of the possibilities and solutions or recommendations that you can make to an artist to help the artist fulfill her or his objective and goals?

Additional comments:

**Peter Gabriel**: English singer, musician, and songwriter.

**Kathy Mattea:** American country music performer.

**Vanessa Williams:** is an American recording artist, songwriter, and actress. She received considerable media attention for her comic and villainess role as former model and magazine creative director turned Editor-in-chief, Wilhelmina Slater, in the ABC comedy series, *Ugly Betty.* VanessaWilliams joined the cast of *Desperate Housewives* in its seventh season.

**Phil Ramone:** sound engineer and music producer.

**Billy Joel “The Stanger:”** fifth studio album by musician Billy Joel and produced by Phil Ramone. Billy Joel is an American musician and pianist, singer/songwriter, and classical composer.

**“Frank Sinatra Duets:”** an album by American singer Frank Sinatra. Frank Sinatrawas an American singer and actor.

**Your Notes:**

1. **00:05:20 to 00:05:41:**

**Transcription (Annotated):**

**So I did the demo. And Pavarotti loved it. So I went – you know, Pavarotti had just gotten a leg operation or something, so I go over to his apartment, I'm in Pavarotti’s bedroom and he’s like, sing the music with me, “*Tenore*,” I call you “*Tenore*,” right.**

**[*Laughter*]**

**So, you know, so that year, because of this little Christmas record I did.**

**Comments and Queries (Annotations and Remarks):**

Discussion Questions:

If the market values art and music as free and therefore valueless, how are we, then, going to be able to create and receive art and music?

Is it necessary to subsidize art creation, music creation, and an audio related music and art technology industry?

If the market system no longer has a major role or profit motive in producing, creating, or making art and music, how and what type of art and music do you feel will be created, or we will receive?

Additional comments:

**Luciano Pavarotti:** was an Italian operatic tenor, who also crossed over into popular music.

**Your Notes:**

1. **00:05:41 to 00:06:29:**

**Transcription (Annotated):**

**See what I'm saying? If you're good, do your homework, do your homework, do your homework, sing in tune.**

**[*Laughter*]**

**Don't just accept the first thing you write and think… it’s great… practice – but don't practice if you hate it. Get – you know, if you hate it, you're not going to make it, you know.**

**You've got to love it.**

**And if you do your homework, you become a commercial for yourself meet musicians in the town you're in, visit Nashville, Los Angeles, New York, and you become a commercial for yourself. People will start six degrees of separation.**

**That’s how I ended up in the music business.**

**Questions – I got to play you something. Let me play you something.**

**[*Rob Mathes turns and walks to pick up his guitar. He is sitting on the stage with his guitar introducing the song, “Everywhere.”*]**

**Comments and Queries (Annotations and Remarks):**

Discussion Questions:

When Rob Mathes states three times and emphasizes in the statement, “do your homework,” what do you feel he is specifically suggesting to you?

Additional comments:

**Nashville:** is a city in the state of Tennessee in the United States of America and is often referred toas “Music City” as one of the music centers for the music industry.

**Los Angeles:** is a city in the state of California in the United States of America and is one of the music centers for the music industry.

**New York:** is a city in the state of New York in the United States of America and is a diverse and important music center in the world of music and in the arts.

Group writing assignments:

**Six Degrees of Separation:** (also referred to as the "Human Web") refers to the idea that everyone is on average approximately six steps away from any other person on Earth, so that a chain of, "a friend of a friend" statements can be made, on average, to connect any two people in six steps or fewer. For example, the information about “Six Degrees of Separation” was gathered through an Internet Search and Wikipediaby copying and pasting the words “Six Degrees of Separation” into a search engine and receiving the search results. Reading, discovering, and investigating the term further by using various links and websites provided the motivation to “dig deeper.”

How can you benefit from utilizing the theory of “six degrees of separation” to help you meet your goals and objectives?

What responsibilities do you feel you have in developing relationships connected with personal, professional, and functional competencies in technology, communication, arts, business, writing, producing, editing, and music technology, or any industry or organization you are associated where competency, experience, creativity, and innovation are important?

**Your Notes:**

1. **00:06:29 to 00:08:08:**

**Transcription (Annotated):**

**My wife lost a kid in her class to brain cancer last year, and I, I wrote this song for him right before he died.**

**And, how many singers do we have in here? Okay, you got to help me then. The chorus of this song is, is… is a cascading canon on *everywhere*, the word *everywhere*. So it’s – I sing the first one, it’s *everywhere, everywhere… everywhere*. So the women can take the upper part and just hold it, so it’s like, *everywhere, everywhere… everywhere*. They are *everywhere, everywhere… everywhere*. They are *everywhere, everywhere… everywhere*. They are *everywhere*.**

**Now, the story of this song is that I was asked to write a song for my Christmas Eve service at Trinity Church. And I heard about Max, and we heard he was going through some trouble. He was limping in class. And, he had this massive brain tumor, and it was one of those times where I asked questions, you know, I was just frustrated. And, he was just this beautiful kid. And, I wrote all these phrases down on a piece of paper: *Where’s Mary, where are the angels*?**

**And, you know, what’s – you know, and** **I called my pastor and said, Ian, I may not have something for you for Christmas Eve.**

**Comments and Queries (Annotations and Remarks):**

May 21st, 2009 Interview with Daniel Levitin Part One THIRTEEN for WNET.ORG *The Music Instinct: Science and Song* is a co-production of THIRTEEN for WNET.ORG

[*Excerpt from the interview*.]

**Daniel Levitin, PhD:** an American cognitive psychologist, neuroscientist, record producer, musician, and writer. He is a James McGill Professor of Psychology and Behavioral Neuroscience at McGill University in Montreal, Quebec, Canada with additional appointments in Music Theory, Computer Science, and Education.

The average person has an extraordinary memory for the components of music, even when there’s no theoretical reason why they should. So, take the song “Happy Birthday.” Every time you sing it, you sing it in a different key. It’s still the same song. Whoever it is that’s in the room that starts, they just start any way they feel like; they may not even think ahead. And then you all join in, and some of you are synchronized in the right pitch, and some of you aren’t, and it doesn’t really matter. It’s still the same song. For reasons that we don’t fully understand when people sing together, oxytocin is released. People trust more, people that they’ve sung and played music with. So there’s all this neurochemical change that occurs, in response to playing and listening to music. And we’re just at the beginnings of trying to sort it all out.

**Dr. Oliver Sacks: Neurologist - Columbia University from an interview:** Interview with Dr. Oliver Sacks Monday, October 29th 2007, 12:12 PM in the *New York Daily News*.

[*Excerpt from the interview*.]

Human beings - and only human beings, for that matter - respond to a rhythmic beat with synchronized movement. There's no one music center in the brain. There are many different parts that respond to different aspects of music: to pitch, to rhythm, to timbre, to melodic contour, to emotional content. This is why music can affect people in so many ways and also why the recognition of music and the pleasure of music tend to be so robust and survive all sorts of brain injuries and diseases.  
  
Fifty percent of those born blind have absolute pitch, which is rare - 1 in 10,000 - in the general population. All of the senses, and particularly hearing, are greatly heightened in blind people, as vision is heightened in deaf people.

**Your Notes:**

1. **00:08:08 to 00:08:29:**

**Transcription (Annotated):**

**And at two in the morning, I had all these questions on a piece of paper, I got my answer.**

**And this is “Everywhere.”**

**[*Rob Mathes begins playing the guitar to sing the song, “Everywhere”.*]**

**[*Guitar.... the song, “Everywhere” begins with Rob Mathes playing the guitar.*]**

**Don’t be shy when I come to the chorus… sing.**

**[*Guitar*]**

**Comments and Queries (Annotations and Remarks):**

[*Rob Mathes starts to sing the song, “Everywhere” playing the guitar and guiding the group in the room to sing with him.*]

**Your Notes:**

1. **00:08:29 to 00:13:11:**

**Transcription (Annotated):**

**[*Everywhere by Rob Mathes*]**

***Max, you were lying in bed tonight***

***Resting or reading, praying or dreaming***

***Max, another day is done, where* [*the*] *minutes are hours and hours are seconds***

***And where are the Wise Men,***

***Yes***

***Where are they now***

***Max, your world is dark***

***Painful and sleepless, lonely and long***

***Max, thinking of you tonight***

***I feel I know nothing have no gift to offer***

***And where is Mary,***

***Yes***

***Where are her tears***

***They are everywhere***

**[*Group singing: everywhere, everywhere*]**

***They are everywhere***

**[*Group singing: everywhere, everywhere*]**

***They are everywhere***

**[*Group singing: everywhere, everywhere*]**

***They are everywhere***

***Max, His* [*these*] *are mysterious ways***

***So much slips by us***

***So much to learn***

***Max, the floor of your stable is bare***

***But blessings surround us and through you we see them***

***And where are the shepherds,***

**[*Yes*] *Yeah***

***Where are their sheep***

***And where… where are the angels***

***Yes***

***Where is their song***

**[*Well*], *it is everywhere***

**[*Group singing: everywhere, everywhere*]**

***It is everywhere***

**[*Group singing: everywhere, everywhere*]**

***It is everywhere* [*They are* *everywhere*]**

**[*Group singing: everywhere, everywhere*]**

***It is everywhere* [*They are* *everywhere*]**

**[*Guitar*]**

***Max, you are an actor tonight***

***You play the boy born in a manger***

***Max, the floor of your stable is bare***

***But blessings surround us and through you we see them***

***everywhere***

**[*Group singing: everywhere, everywhere*]**

***everywhere***

**[*Group singing: everywhere, everywhere*]**

***everywhere***

**[*Group singing: everywhere, everywhere*]**

***See them everywhere***

**[*Group singing: everywhere, everywhere*]**

***See them everywhere***

**[*Group singing: everywhere, everywhere*]**

***See them everywhere***

**[*Group singing: everywhere, everywhere*]**

***See them everywhere***

**[*Group singing: everywhere, everywhere*]**

***They are everywhere***

**[*Applause*]**

**I had a tough; I had to hold it together for a second you got me all emotional.**

**Beautiful, you sang beautiful – wow.**

**Comments and Queries (Annotations and Remarks):**

**Alternative lyrics:** a change of the lyrics in the song “Everywhere” is placed in italics such as [*They are* *everywhere*] versus *It is everywhere*.

Group Discussion Questions and Group writing assignments:

Explain and provide an example if you feel there is a difference in meaning or feeling with the change in lyrics, and if you feel the lyrics phrased differently give you a different interpretation or feeling in the song “Everywhere,” for example, [*They are* *everywhere*] versus *It is everywhere*.

Compare and contrast the song with the below video link:

**Video:** Search the Internet for Rob Mathes "Everywhere" and if you find that the Rob Mathes "Everywhere" video is still available on the Internet compare and contrast your feelings and thoughts following the transcribed lyrics and singing in a group with watching the "Everywhere" video online. You can read about the "Everywhere" CD in the liner notes (album liner notes), if still available, at the albums link at **www.robmathes.com**.

Explain why you feel that singing in the group generated emotion in some group members and with the artist. Rob Mathes states,“I had a tough; I had to hold it together for a second you got me all emotional.”

**Your Notes:**

1. **00:13:11 to 00:13:23:**

**Transcription (Annotated):**

**[Q*uestion*]**

**ROB MATHES: Yes.**

**FEMALE VOICE:** **How do you keep from expressing emotion like when you feel it when you're performing? Because, I'll always get so overcome, I'll just come to tears when I am singing, like I'll just – I just become like this weeping woman who doesn't stop.**

**ROB MATHES: That’s a brilliant question.**

**Comments and Queries (Annotations and Remarks):**

The question that is being asked is about the emotions felt while singing the song “Everywhere” with the live group and as an artist how to make sure that when singing a song that an artist is able to “keep it together” and not to be overcome emotionally.

**Your Notes:**

1. **00:13:23 to 00:13:27:**

**Transcription (Annotated):**

**ROB MATHES: I started tearing up when I heard you guys sing, *everywhere*.**

**FEMALE VOICE:** **Yeah.**

**Comments and Queries (Annotations and Remarks):**

The answer is given below to the question about emotion as Rob Mathes expresses how a singer may need or want to control her or his emotions as a responsibility that the artist needs to have or feel to the audience.

**Your Notes:**

1. **00:13:27 to 00:13:35:**

**Transcription (Annotated):**

**I said to myself, you owe it to them to keep it together and keep singing the song. If you start tearing up, it will be sweet but you will lose the impact of the song.**

**Comments and Queries (Annotations and Remarks):**

Rob Mathes states that he feels he owes it to the audience to keep singing and not to be tearing up; though sweet, he has consideration for the audience not to lose the impact of the song.

**Your Notes:**

1. **00:13:35 to 00:13:51:**

**Transcription (Annotated):**

**[*Ending Graphic appears on screen*.]**

**Comments and Queries (Annotations and Remarks):**

END of Lecture #1/Clip

**Your Notes:**