**Lecture #2 Part III Questions and Answers**

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

**Title: Lecture #2 Part III Questions and Answers**

Introduction

Rob Mathes answers questions from the audience.

For Lecture #2 Part III, questions (1-12) from the audience are listed below with references and running times from the video and transcription of Lecture #2 Part III. These questions serve as an outline for topic discussion and as a table of contents (1-12) for Lecture #2 Part III. You are able to locate easily and quickly in any sequence (nonlinear) the reference points and running times, those questions (1-12) that are of interest, from Lecture #2 Part III.

Various Questions and Answers

Reference 3 to 11. Running times 00:00:50 to 00:06:25:

Transcription (Annotated):

1. First question: FEMALE VOICE: How do you decide when, what, what’s your “bread-and-butter” [*referring to the main source of earnings that provides a livelihood or focused activity*] and what’s your love or something?

Reference 11 to 13. Running times 00:06:25 to 00:09:15:

Transcription (Annotated):

2. Second question: MALE VOICE:Maybe you produced this style that you don’t like. How do you kind of stay unbiased?

Reference 13 to 14. Running times 00:09:15 to 00:12:26:

Transcription (Annotated):

3. Third question: FEMALE VOICE:When you’re singing really soulful music, it’s hard to be, like, vocally healthy. So how do you go without losing your voice when you’re singing like wholeheartedly with all of it?

Reference 14 to 16. Running times 00:12:26 to 00:16:12:

Transcription (Annotated):

4. Fourth question: MALE VOICE: What do you find that comes easier to you, writing classical music for a symphony, or writing a pop song?

Reference 16 to 17. Running times 00:16:12 to 00:18:22:

Transcription (Annotated):

5. Fifth question: MALE VOICE: Yeah, when you write a song, you have the whole thing in your head?

Reference 17 to 18. Running times00:18:22 to 00:20:23:

Transcription (Annotated):

6. Sixth question: ROB MATHES: [*Repeating a question*] - What subjects do I find inspirational?

Reference 18 to 19. Running times00:20:23 to 00:22:27:

Transcription (Annotated):

7. Seventh question:FEMALE VOICE: I’m wondering if you had a daughter who was deaf, would you continue writing music, if so, how would you show your daughter what music… is? **[***A female voice is speaking for a student who is signing and asking a question of Mr. Mathes.*]

Reference 19 to 20. Running times00:22:27 to 00:26:10:

Transcription (Annotated):

8. Eighth question: FEMALE VOICE: When you are writing music for other parts, do you use software or something to actually create the sound?

Reference 20 to 21. Running times00:26:10 to 00:29:20:

Transcription (Annotated):

9. Ninth question: MALE VOICE:How many hours have you spent just on trying to write one song, for like even yourself or for someone else?

Reference 21 to 24. Running times00:29:20 to 00:33:21:

 Transcription (Annotated):

10. Tenth question: FEMALE VOICE: So what have your favorite experiences as a musician been so far?

Reference 24 to 27. Running times 00:33:21 to 00:36:50:

Transcription (Annotated):

11. Eleventh question: MALE VOICE: What are your feelings on modern copyright law and file sharing?

Reference 27 to 28. Running times 00:36:50 to 00:40:33:

Transcription (Annotated):

12. Twelfth question: MALE VOICE:There's been a huge rise with the indie labels, what are your thoughts on it as well?

Conclusion

Reference and running times are provided to allow you to visit the questions in any sequence that is of interest to you without you losing continuity or connections with lecture topics or questions and answers from any part of the lecture.

**Title: Lecture #2 Part III Questions and Answers**

**00:00:00 to 00:00:09:**

**Transcription (Annotated):**

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

**QUESTIONS AND ANSWERS**

**Lecture #2 Part III Questions and Answers**

**[*First Graphic with blue graphic background appears on the screen with animation of the words QUESTIONS AND ANSWERS Lecture #2 Part III Questions and Answers emerging at running times from 00:00:00 to 00:00:09.*]**

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

Graphic is on the screen.

**This example for the comments and queries section for the transcriptions is the same example provided in Lecture #1/Clip and 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. [*The word page is used throughout the annotations to refer to any electronic medium or mobile device that you may use to generate a “page.”*] 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. **00:00:09 to 00:00:20:**

**Transcription (Annotated):**

**QUESTIONS AND ANSWERS**

**Lecture #2 Part III Questions and Answers**

**[*First Graphic: QUESTIONS AND ANSWERS* *Lecture #2 Part III Questions and Answers with blue graphic background is on the screen. The current words on the screen dissolve to new words and three still photographs of the lecture location emerge and are enlarging on the screen (animated) at running times from 00:00:09 to 00:00:13. Additional still photographs of Lecture #2 are at the PHOTO BOOK page Chapter 9.*]**

**“WHEN IT ALL COMES DOWN”**

**Lecture #2 Part III Questions and Answers**

**[*Second Graphic is on the screen with the words “WHEN IT ALL COMES DOWN” Lecture #2 Part III Questions and Answers and three still photographs of the lecture location are on the screen with the blue graphic background at running times from 00:00:13 to 00:00:19.*]**

**[*Second Graphic: “WHEN IT ALL COMES DOWN” Lecture #2 Part III Questions and Answers is on the screen with the blue graphic background and three still photographs of the lecture location. The entire graphic with blue graphic background and words dissolves to Black at running times from 00:00:19 to 00:00:20. The Black screen dissolves to the opening video of the 30 second song and performance sample “WHEN IT ALL COMES DOWN” that was uploaded from the STORE page.*]**

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

[*Dissolve to Black and cut to video.*]

**Your Notes:**

1. **00:00:20 to 00:00:50:**

**Transcription (Annotated):**

**[*Opening: Lecture #2 Part III Questions and Answers: Rob Mathes is playing the piano and performing the song, “When It All Comes Down” accompanied by Joe Bonadio on percussion that was uploaded from the STORE page and has lecture running times from 00:00:20 to 00:00:50. This 30 second video and song sample of “When It All Comes Down” opens Lecture #2 Part III Questions and Answers. The sample video of the song and performance “When It All Comes Down” was uploaded for the lecture opening from the 30 second sample at the STORE page.*]**

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

[*Lecture # 2 Part I, Part II, and Part III provide complete lectures. Lecture #2 Part I, Part II, and Part III are available on the* ***TRANSCRIPTIONS page Chapter 9*.** *Lecture #1/Clip is available on the* ***TRANSCRIPTIONS page Chapter 5*** *and provides a 13 minute and 50 second (13:50) sample of the lectures****.*** The ***TRANSCRIPTIONS*** *page provides the videos and transcriptions of the lectures with annotations to allow for discussions, discovery through music, and further investigation.*]

**Disclosure and Reference:** The songs “Maggie’s Farm” and “Ring Them Bells” were written by Bob Dylan and are performed by Rob Mathes with Joe Bonadio on percussion. Watch and listen to these songs with *Rob Mathes: Beyond the Music* in performance on the ***SPECIAL FEATURES page* (9:00 P.M.)/Recital Hall *Chapter 8*.**

**Your Notes:**

1. **00:00:50 to 00:01:56:**

**Transcription (Annotated):**

**[*The opening video, using the 30 second sample of the song “When It All Comes Down” from the STORE* *page for the opening of Lecture #2 Part III Questions and Answers, dissolves to Black at running time 00:00:49. At running time 00:00:50, the Black screen dissolves to Rob Mathes on stage in the lecture listening to a female audience member asking him a question.*]**

**FEMALE VOICE: I, I have a, when you talk about being a “butterfly” and, and working and enjoying so many different areas [*Yes*] of music. And when, when do you come to that point where you kind of have to pick one, or, or, or you have to make a career choice. Or, or how do you decide when, what, what’s your “bread-and-butter” [*referring to the main source of earnings that provides a livelihood or focused activity*] and what’s [*Right*] or what’s your love or something?**

**ROB MATHES: That’s a great question, and I think everyone is going to answer it differently, you know. The, the increase in Ritalin usage in the world is apparently 190 percent or something from just 10 years ago, because I think so many people, we are such multi-taskers, [*Rob Mathes is making a non-scientific statement giving his opinion as he compares his daughter’s multitasking to the artistic process*]. I mean Emma my daughter does, you know, Facebook, IMing, her paper for history, and she’s listening to Paramore.**

**[*Laughter*]**

**You know, so I just don't know how she does it. And so this kind of ADD, everyone’s getting diagnosed with ADD. You'll find that most artists are ADD, or what technically is ADD.** **[*Rob Mathes is making* *a nontechnical (non-scientific) remark or opinion that is anecdotal and not meant to be judgmental or scientific.*]**

**[*Note:* *At the time of this printing* - *While ADHD-PI is sometimes still called "attention deficit disorder" (ADD) by the general public, attention-deficit hyperactivity disorder, or ADHD - ADHD predominantly inattentive (ADHD-PI or ADHD-I) is a subtype of Attention-deficit hyperactivity disorder* *(ADHD).*]**

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

**The Topic is QUESTIONS AND ANSWERS. Rob Mathes Lecture #2 Part III**

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

Questions from the audience (1-12) for Rob Mathes were presented at the beginning of the annotations for this Lecture #2 Part III as a table of contents and are presented here, again, for discussion purposes.

Introduction

Rob Mathes answers questions from the audience.

For Lecture #2 Part III, questions (1-12) from the audience are listed below with references and running times from the video and transcription of Lecture #2 Part III. These questions serve as an outline for topic discussion and as a table of contents (1-12) for Lecture #2 Part III. You are able to locate easily and quickly in any sequence (nonlinear) the reference points and running times, those questions (1-12) that are of interest, from Lecture #2 Part III.

Various Questions and Answers

Reference 3 to 11. Running times 00:00:50 to 00:06:25:

Transcription (Annotated):

1. First question: FEMALE VOICE: How do you decide when, what, what’s your “bread-and-butter” [*referring to the main source of earnings that provides a livelihood or focused activity*] and what’s your love or something?

Reference 11 to 13. Running times 00:06:25 to 00:09:15:

Transcription (Annotated):

2. Second question: MALE VOICE:Maybe you produced this style that you don’t like. How do you kind of stay unbiased?

Reference 13 to 14. Running times 00:09:15 to 00:12:26:

Transcription (Annotated):

3. Third question: FEMALE VOICE:When you’re singing really soulful music, it’s hard to be, like, vocally healthy. So how do you go without losing your voice when you’re singing like wholeheartedly with all of it?

Reference 14 to 16. Running times 00:12:26 to 00:16:12:

Transcription (Annotated):

4. Fourth question: MALE VOICE: What do you find that comes easier to you, writing classical music for a symphony, or writing a pop song?

Reference 16 to 17. Running times 00:16:12 to 00:18:22:

Transcription (Annotated):

5. Fifth question: MALE VOICE: Yeah, when you write a song, you have the whole thing in your head?

Reference 17 to 18. Running times00:18:22 to 00:20:23:

Transcription (Annotated):

6. Sixth question: ROB MATHES: [*Repeating a question*] - What subjects do I find inspirational?

Reference 18 to 19. Running times00:20:23 to 00:22:27:

Transcription (Annotated):

7. Seventh question:FEMALE VOICE: I’m wondering if you had a daughter who was deaf, would you continue writing music, if so, how would you show your daughter what music… is? **[***A female voice is speaking for a student who is signing and asking a question of Mr. Mathes.*]

Reference 19 to 20. Running times00:22:27 to 00:26:10:

Transcription (Annotated):

8. Eighth question: FEMALE VOICE: When you are writing music for other parts, do you use software or something to actually create the sound?

Reference 20 to 21. Running times00:26:10 to 00:29:20:

Transcription (Annotated):

9. Ninth question: MALE VOICE:How many hours have you spent just on trying to write one song, for like even yourself or for someone else?

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 Transcription (Annotated):

10. Tenth question: FEMALE VOICE: So what have your favorite experiences as a musician been so far?

Reference 24 to 27. Running times 00:33:21 to 00:36:50:

Transcription (Annotated):

11. Eleventh question: MALE VOICE: What are your feelings on modern copyright law and file sharing?

Reference 27 to 28. Running times 00:36:50 to 00:40:33:

Transcription (Annotated):

12. Twelfth question: MALE VOICE:There's been a huge rise with the indie labels, what are your thoughts on it as well?

Conclusion

Reference and running times are provided to allow you to visit the questions in any sequence that is of interest to you without you losing continuity or connections with lecture topics or questions and answers from any part of the lecture.

In previous lectures, Lecture #2 Part I specifically, Rob Mathes gave us six words or steps to facilitate the creative process or journey: Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation. From **Lecture #2 Part I** Reference 8 and 9. Running times 00:02:55 to 00:07:12: Transcription (Annotated): these six words were provided by Rob Mathes: Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation.

[*As mentioned in* ***Lecture #2 Part II****, Reference 3. 00:00:14 to 00:01:03 Transcriptions Annotated* ***ON****, Rob Mathes commented on the creative process or journey and also reads poetry. The following is an excerpt from his written review at Amazon.com of the movie**Vanya on 42nd Street with comments about the movie Dinner with Andre.” Annotated Review: Anyone involved in the arts, the process is everything. Doing good work with all your heart, mind and soul down to the smallest detail is all we can ask of ourselves. Within that there will be artists able to push through and be a part of something transcendent…*]

Discuss the concept of being a “butterfly”and compare being a “butterfly” and deciding what’s your “bread-and-butter” [*referring to the main source of earnings that provides a livelihood or focused activity*] with your love (gifts) of something.

When a message is set to music, people listen.

From the 30 second sample of the song “When It All Comes Down” from the **STORE** page for the opening of Lecture #2 Part III Questions and Answers, what do you feel the song is saying to you?

**Butterfly:** Rob Mathes is using the mannerism of an insect (butterfly) for comparison with the human trait of lacking focus - personification or anthropomorphism - and is suggesting that an artist needs to eventually become focused, like when a butterfly eventually lands on a flower, to create their own work.

**Bread-and-butter:** is referring to the main source of earnings that provides a livelihood or focused activity.

**Ritalin:** is a trademark name of a drug used as part of a treatment program to control symptoms of attention deficit hyperactivity disorder (ADHD).

**Facebook:** is a social network service launched in 2004.

**IMing:** refers to instant messaging (IM or MIM) and is a form of real-time direct text-based communication between two or more people using computers, mobile devices, or other devices.

**Paramore:** is a rock band formed in 2004.

**ADD:***While ADHD-PI is sometimes still called "attention deficit disorder" (ADD) by the general public, attention-deficit hyperactivity disorder, or ADHD - ADHD predominantly inattentive (ADHD-PI or ADHD-I) is a subtype of Attention-deficit hyperactivity disorder**(ADHD).*

Search the Internet and list what you feel are a few of the advantages and disadvantages of social networking that we need to be aware.

**Your Notes:**

1. **00:01:56 to 00:02:13:**

**Transcription (Annotated):**

**I think the important thing is to – the danger is when you're a butterfly [*Rob Mathes is* *using the mannerism of an insect (butterfly) for comparison with the human trait of lacking focus – personification or anthropomorphism*] and you never land on a flower [*Rob Mathes is referring to” land on a flower” as a metaphor for centering your attention*]. Because if you don't land on a flower, you, you, you don't, you don't really develop any of these gifts. You know, you kind of do a little bit of this, do a little bit of that.**

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

What do you feel are the advantages and disadvantages of doing, kind of, a little bit of this, and a little bit of that?

Search the Internet and compare your thoughts to Joni Mitchell singing her songs “The Big Yellow Taxi” and “Both Sides Now” with that of Judy Collins singing the Stephen Soundheim song “Send in the Clowns.” Include the folksinger Pete Seeger singing the Malvina Reynolds’ written song “Little Boxes” in your comparison.

Again, when a message is set to music, people listen and discover through music.

[*Side note: In the Joni Mitchell song “The Big Yellow Taxi,” some people suggest that the big yellow taxi is a metaphor for the combination of heavy construction equipment (Dylan cover) with the yellow taxi cab (police car) and a bus (leaving). Since Joni Mitchell is Canadian, police cars at that time in Toronto, Canada were yellow with police lights on the roofs, similar in appearance to a New York City yellow cab. It is also put forward that Joni Mitchell was at a hotel in Hawaii when she wrote the song. As she pulled back the curtains, the views from her hotel window were in contrast to the natural conscious beauty of the rich green distant setting. It is understood that the contradictions of distant natural beauty in separation with the direct destructive forces of the vegetation and the environment prompted her to sit down and write the song.*]

Additional comments

After listening to the songs above, this leads us to the question of how to define a singer/songwriter or writer?

**Your Notes:**

1. **00:02:13 to 00:02:21:**

**Transcription (Annotated):**

**What I ended up doing was – I would do things like, I remember calling a friend of mine, great trumpet player. I am going, Jeff,** **I'm so into this big band stuff now.**

**[*The name Jeff is referring to Jeff Kievit, an outstanding trumpeter. arranger, composer, and producer, who Rob Mathes often credits, in his performances, as giving him the counsel to move his career forward in composing, arranging, musical directing, and producing.*]**

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

Write one paragraph to yourself comparing and contrasting the 30 second song and video samples on the **STORE** page of the song “When It All Comes Down” with the song “Consider It Joy.”

Additional comments:

Write one page to yourself why you think discovery through music may or may not be helpful in moving imagination and creative ideas forward into action with value.

Write a one page conversation or discussion of what another person feels toward discovery through music that may or may not be helpful in moving imagination and creative ideas forward into action with value. Write down the conversation or dialogue of what was said to each other to document or to record what you visited about. Example: What did the other person say and what was your response to the person as you both conversed and exchanged ideas about discovery through music. (A face-to-face conversation is recommended that may also be supplemented with social networking conversations and instant messaging.)

How do the words anthropomorphism and personification relate to the use of a “butterfly” in “landing on a flower” to increase our understanding for the need to focus on developing our gifts as well as recognizing our limitations?

**Your Notes:**

1. **00:02:22 to 00:02:47:**

**Transcription (Annotated):**

**I want to write a suite of – suite of songs for big band. And you know, and, and, and I set a deadline and, you know, we ended up doing this Christmas concert and I'm doing a bunch of horn arrangements, like you know – I remember we did like a Duke Ellington meets Bob Marley version of Deck the Halls.**

**[*Rob Mathes walks to the piano to play, illustrate, and provide an example.*]**

**Where it’s like – ta shu ta shu ta**

**[*Rob Mathes sits down at the piano and begins to play the piano.*]**

**[*Piano*]**

**But you know that kind of thing.**

**[*Rob Mathes stands up from the piano while turning to face the audience.*]**

 **And so I got something done.**

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

**Suite of songs:** a sequence of musical pieces or songs tied together by a common theme.

**Duke Ellington:** Edward Kennedy “Duke” Ellington was a composer, pianist, and big band leader. He was a prominent figure in the history of jazz and various other genres with a career that spanned over 50 years.

**Bob Marley:** was a Jamaican singer, musician, and songwriter.

**Deck the Halls:** Track # 4 on the *Christmas is Coming* album at [**www.robmathes.com**](http://www.robmathes.com) is the Rob Mathes arrangement of the song. The original song is a traditional winter festival song and both the traditional and more modern versions of the song can be heard by searching the Internet.

Discussion Questions:

What do you feel motivates arrangers to create different versions of the same song?

Additional comments:

Place a few keywords on one sheet of paper to help you explain why you feel arrangers are motivated to create different versions of the same song.

**Your Notes:**

1. **00:02:47 to 00:03:07:**

 **Transcription (Annotated):**

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

**So when I was asked by Bono for his Grammy week tribute thing, to write a version of “That’s Life,” I was able to do it, because I had that – I had landed on the flower and learned how to speak that language a little bit. Now I've grown since then, but you have to land on the flower, then that’s when you figure out which flower you love, you know.**

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

**Bono:** refers to Paul Hewson who is known as Bono. An Irish singer and musician, best known for being the main vocalist of the rock band U2.

**Grammy:** refers to the Grammy (trademark) Awards that is given by the National Academy of Recording Arts and Sciences of the United States for outstanding achievement in the music industry.

**That’s Life:** is a song that was written by Dean Kay Thompson and Kelly Gordon for singer Frank Sinatra and released in a 1966 album by the same name. The song expresses fluctuating good fortune and hardship.

A person may surpass others by pushing through creatively and then be a part of something to the greatest possible degree - transcendent. What aspects do you think exists in an individual to allow for the opportunity to accomplish to the greatest possible degree?

Discussion Questions:

What do you think motivates you as a person to use your gifts as well as your limitations, to the greatest degree possible? Several of these words may trigger ideas: [Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation].

**Interdisciplinary:**

Writing assignments:

There have been many great songwriters throughout history and in the recent years. The songwriters plant the musical seeds of their time. Listen on the Internet to the song “Last Thing On My Mind,” written by Tom Paxton and sung by Neil Diamond and compare that song to Dan Fogelberg’s “Leader of the Band.” Comment on the musical compositions and arrangements as well as the singing and writing styles.

**Your Notes:**

1. **00:03:07 to 00:04:15:**

**Transcription (Annotated):**

**But decide if you're moving into a particular genre – do a suite of songs in that genre. And then figure out which one moves you the most, and at a certain point, decide. And when I made *Evening Train*, I decided, okay this combination of gospel-inflected blues, married to a love of jazz harmony, a real love of voice leading and arranging coming from classical music, but with song craft, with Dylan, Joni Mitchell in my bones. That seems like a lot of things.**

**But if you combine it in a dedication to writing in a particular way, that is a record with, that even though there are lots of different styles, it feels like a unified statement. But it took me a while. That record came out when I was…..35, you know. So I think you're probably smarter and brighter and younger than I am, so you'll do it a lot sooner than that.**

**But land on a few flowers and figure out, but no one can tell you how. But just when you, when you, when you're a butterfly, as you're, as you're going, really make it – [*Rob Mathes claps his hands together making a confident sound.*] investigate it, investigate, and live in these things, who you love, and then you'll figure it out.**

**[*There is a quick cut to Black and then a cut back to Rob Mathes speaking.*]**

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

**Genre:** in a very general manner identifies musical sounds as belonging to a particular category and type of music that is distinguished from other types of music.

**Evening Train:** is the name of the album by Rob Mathes that contains the title track to the album “Evening Train.”Rob Mathes’ music can be heard at [**www.robmathes.com**](http://www.robmathes.com).

**Gospel-inflected blues:** examples may be on the *Night Beat* album by Sam Cooke in the songs “You Gotta Move”and “Get Yourself Another Fool.”Also, you can feel the R&B and jazz harmony inflection with a slow-shuffle groove and blues presence.Samples of the song “You Gotta Move” and “Get Yourself Another Fool” by Sam Cooke may be available by searching the Internet. Other artists that you may want to investigate are Al Green, Otis Redding, Marvin Gaye, Aretha Franklin, and Bettye LaVette

**Jazz harmony:** is the theory and practice of how chords are used in jazz music. Artists that you may want to investigate are Keith Jarrett, Charles Mingus, Miles Davis, Pat Metheny, John Coltrane, Benny Carter, and Wynton Marsalis to mention a few. These musicians will lead you to investigate so many other great jazz musicians and jazz vocalists both female and male.

**Classical music:** referring to the study of the art of music and musical traditions.

**Song craft:**  is writing the words (lyrics) combined with musical structural form with a tempo, rhythm, and melody that can turn into a song.

**Dylan:** is referring to Bob Dylan an American singer and songwriter who has been a major figure in music for decades.

**Joni Mitchell:** is a Canadian musician, songwriter, and painter whose work is highly respected both by critics and fellow musicians.

**Investigate:** to inquire into a situation or problem and examine thoroughly to resolve an issue usually resulting in learning and discovery. Rob Mathes gave us six words or steps to facilitate the creative process: Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation of which investigation is one of the steps to help facilitate the creative process.

Rob Mathes reassures us that investigation is an important step in the creative process, and he mentions that no one can tell you how but gives us encouragement to investigate, and live in these things that you love, and then you'll figure it out.

Since we understand there are no guarantees that we will be able to push through and be a part of something transcendent, how do the six steps to facilitate the creative process possibly increasing our probabilities to live in the things we love? From **Lecture #2 Part I** Reference 8 and 9. Running times 00:02:55 to 00:07:12: Transcription (Annotated): these six words or steps were provided by Rob Mathes: Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation.

Writing assignments:

Write one page to yourself on how you feel you can increase your probabilities to live in the things you love.

**Your Notes:**

1. **00:04:15 to 00:05:04:**

**Transcription (Annotated):**

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

**You know, I figured how to structure the songs – ABABs, you know, CB, that’s pop song form right: verse, chorus, verse, chorus, bridge, chorus.**

**[*Rob Mathes is referring to verse–chorus form or ABA form that may be combined with other variations that can also be used such as the twelve bar blues form. The A section or verse forms the main melody, and the B section is sometimes mentioned as the bridge. However, the B section should not to be confused with Brass section in an orchestra that is occasionally called the B section (Brass section).*]**

**Now fortunately, some great bands like Radiohead and Death Cab for Cutie, and some of the other bands are experimenting and finding – breaking apart that form and trying different things, which is wonderful.**

**You don't always have to have a bridge, you can do verse, chorus, verse, chorus, little break, instrumental break, down third verse, where it kind of chills out, and last chorus.**

**But basically that’s the form, right.**

**You have to learn things, like how do I build to a chorus? A chorus should be kind of a peak, and the chorus should be kind of a concluding statement, right.**

**And how do you learn how to do that? You got to do it. And you have to emulate, to listen to people that are your heroes. You have to almost steal for a while, and then make a very, very clear decision to leave something behind.**

**[*Rob Mathes is referring to emulating: study to the point of “almost stealing” and make a “clear decision to leave something behind” and assumes that you are mature enough not to “rip the work off.” Do not misconstrue, Rob Mathes is not suggesting to take another songwriter’s work or to rip something off but encourages emulation to help in the learning process of moving you forward into making a transformation that will enable you to leave something of your own work behind.*]**

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

**ABAB and CB:**Rob Mathes is referring to verse–chorus form or ABA form that may be combined with other variations that can also be used such as the twelve bar blues form. The A section or verse forms the main melody, and the B section is sometimes mentioned as the bridge.

**Radiohead:** an English alternative rock band from Abingdon, Oxfordshire, formed in 1985.

**Death Cab for Cutie:** is an American rock band formed in Bellingham, Washington in 1997.

Discussion Questions:

Emulating is one of the six steps of the creative process in the creative journey for an artist or for many people in developing a specialty or skill. How do you feel emulating enables or does not enable the creative process, specialty, or skill?

Rob Mathes is referring to emulating as one of the six steps in the creative process or creative journey: study to the point of “almost stealing” and make a “clear decision to leave something behind.” From a previous lecture, Rob Mathes suggests that we be mature enough not to “rip the work off” see Reference 21. Running times 00:28:39 to 00:29:45 Transcription (Annotated): **TRANSCRIPTIONS page Lecture #2 Part II.**

Write one page about emulating and the ethical dilemmas (judgment) associated with the process or need for disclosing and referencing sources that may have helped you in creating a piece of work. List some of the elements that you feel make referencing possible as well as the constraints that may make disclosing or referencing difficult or impossible?

Additional comments:

Please comment on the following statements: Proof reading for errors in a document or for spelling and grammatical errors is a form of editing or auditing to verify the correctness of a document.

Auditing is a form of assessment of financial information, operational activities, and compliance with established standards, polices, and procedures. An editor and an auditor exercise judgment in their work. Compare and contrast an editor’s responsibilities with an auditor’s responsibilities.

Explain where a few of the activities and procedures of an editor and auditor are similar and where they are different. Additionally, compare and contrast the functions of an editor and an auditor with film editing and an audio mix engineer (audio) in post-production work.

Searching the Internet may help you in making your comparison by investigating the essential functions of an editor, auditor, film editing, and mix engineer. You may want to refer to annotations references in Lecture #2 Part I at reference number 18 for a comparable analysis of auditor and editor.

**Your Notes:**

1. **00:05:04 to 00:06:25:**

**Transcription (Annotated):**

**When I was younger, when I was totally into Dylan and I was totally into those, those last two Police records, *Ghost In the Machine* and *Synchronicity*, there was a time when I absolutely had to stop listening to those, to the Police and Dylan. Because, you know, I was, I was emulating them in, in a wonderful way, but then I had to go away and try to find my own voice.**

**And it’s just through trial and error. And for me, there are some people that write story songs, stuff like that, and as I said earlier, [*Lecture #2 Part II Reference 26 at running times 00:34:07 to 00:36:08:*] but for me, I was always the guy that was a first person writer. You know, and not unlike Joni Mitchell. Dylan is much... more… rangy. He can play different characters and write story songs.**

**For me it was always just pouring the heart out.**

**[*Graphic appears on the screen at running time 00:05:50 with a still photograph of Rob Mathes playing guitar and singing the song “Tiny Hands” accompanied by Joe Bonadio on percussion. The 30 second sample video of the performance with Rob Mathes playing the guitar and singing the song “Tiny Hands” accompanied by Joe Bonadio on percussion was uploaded to Lecture #2 Part III from the STORE page and the song sample of “Tiny Hands” plays on the screen at the running times from 00:05:55 to 00:06:24.*]**

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

**Dylan:** is referring to Bob Dylan an American singer and songwriter who has been a major figure in music for decades.

**Police:** was an English rock band from London, formed in 1977 with Sting as lead vocalist.

**Ghost In the Machine:** was the fourth album by The Police, released in 1981.

**Synchronicity:** was the fifth studio album by The Police released in 1983.

**Story songs:** many different song structures and forms that are written in various musical story arrangements that may include a narrative about a particular character or where the writer or singer plays a particular character. The musical story arrangement sometimes speaks to a particular situation, emotion, event, child, animal, or person as well as a combination of these characters or emotions.

**Joni Mitchell:** is a Canadian musician, songwriter, and painter whose work is highly respected both by critics and fellow musicians.

Discussion Questions:

Listen to the song and watch the video sample of the song “Tiny Hands” on the **STORE** page written and performed by Rob Mathes and featuring Joe Bonadio on percussion.

From the 30 second sample of the song “Tiny Hands” on the **STORE** page, what do you feel is the theme of the song and what is the song saying to you? (For further investigation, the lyrics are available at **ALBUMS** page linked to [**www.robmathes.com**](http://www.robmathes.com)on the *Evening Train*album art (downloadable).

**Your Notes:**

1. **00:06:25 to 00:07:41:**

**Transcription (Annotated):**

**[*At running time 00:06:24, the screen dissolves to Rob Mathes on stage in the lecture listening to a male audience member asking him a question.*]**

**MALE VOICE:** **So my question is, when you're producing these various types of music, obviously you have your likes, what you like, [*Yes*]** **like maybe you produced this style that you don't like. How do you kind of stay unbiased?**

**ROB MATHES: Well it’s interesting I did not like that first Panic of the Disco record. I’m more of a, you know, kind of an alternative music listener. I’m either** **listening to Radiohead or Stravinsky. You know, that’s my taste.**

**But you can go in and, you know, if I start listening to Ryan Ross’s and Brendon Urie’s new songs, you know, even though I wasn’t a fan of the first record, all I can do is listen to the songs, see how they're crafted, try to help them tweak the songs and make them stronger, help them to expand the music a little bit.**

**And I think that second record – it’s very easy to not like the first record, but the second record is definitely something to check out, and listen more than once. There's some great music on that second record, *Pretty Odd*. There's really some cool stuff. And they're just creative kids. You just go in and you try to find – you try to find – be self-critical. You say, you know, listen, I don't know anything, you know. I'm going to go in with my talent and, and I'll try to help them out. You have to be kind of selfless in that situation. And that can lead you into some great experiences, because you're always going to learn, you know.**

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

**Panic of the Disco:** is a Grammy-nominated rock band formed in Las Vegas, Nevada in 2004. The band comprises vocalist, guitarist and pianist Brendon Urie and drummer Spencer Smith. In July 2009, guitarist Ryan Ross and bassist Jon Walker left the band, citing creative differences as the reason for their departure and formed a new band called The Young Veins.

**Alternative music:** a term that is widely used to classify music that is being listened to and is suggested as a music listening category that does not fit into the mainstream. The problem of classifying music as mainstream or non-mainstream is that at various times music that was classified as alternative at a particular time may move into the mainstream.

**Radiohead:** an English alternative rock band from Abingdon, Oxfordshire, formed in 1985.

**Stravinsky:** is referring to Igor Stravinsky who is widely acknowledged as one of the most important and influential composers of 20th century music. He achieved wide notoriety and impressed fellow composers and audiences with three ballets: *Firebird, Petrushka,* and *The Rite of Spring.*

**Ryan Ross:** is an American guitarist, singer and songwriter known for his work as the lead guitarist, backup vocalist, and songwriter for the band Panic At The Disco. He is one of the founding members of the band The Young Veins.

**Brendon Urie:** is an American musician and the lead vocalist, rhythm guitarist, and pianist of the band Panic At The Disco.

**Pretty Odd:** is the second studio album by the American alternative rock band Panic At The Disco. The album was recorded in the Studio at the Palms in Las Vegas, Nevada with additional production at Abbey Road Studios in London, England. Rob Mathes was the producer and the album was released March 2008.

**Self-critical:** is being critical of oneself in a positive manner to recognize one's faults and weaknesses to allow one to benefit others through a realistic-self-assessment to make possible corrections for improvement.

**Selfless:** allowing oneself to give attention and to take action in a manner that contributes and benefits others by sacrificing one’s own interest for the good of others in a piece of work to complete a project. The selfless behavior may be in agreement with one’s own self-interest.

Discussion Questions:

Select a picture, photograph, or painting and write one to three paragraphs describing the picture, photograph, or paining. Read your writing to another person or group of people and have them draw or sketch, to the best of their ability, the picture, photograph, or painting that you described in your written portrayal.

Searching the Internet may help you in your discovery and investigation.

Listen to the song “Vincent (Starry Starry Night)” by Don McLean that is a tribute to the 19th century Dutch painter, [Vincent van Gogh](http://en.wikipedia.org/wiki/Vincent_van_Gogh).

Listen to Eva Cassidy sing the song “Fields of Gold: written by Sting.

Listen to Nat King Cole singing the song “Autumn Leaves” written by Ray Evans and Jay Livingston.

For abstraction, listen to Joni Mitchell sing “If” a poem by Rudyard Kipling that Joni Mitchell set to music.

For cross culture abstraction, listen possibly to Edith Piaf (French), Paganini, Mahler, Bach, Beethoven,Stravinsky,Tchaikovsky or music of your choice that inspires you to write in a way that describes a picture, photograph, or painting.

**Your Notes:**

1. **00:07:41 to 00:09:15:**

**Transcription (Annotated):**

**Here’s a big one, before, to answer your question.**

**You're next.**

**[*Rob Mathes acknowledges the person in the audience by gesturing and pointing to that person who will ask the next question following his answer to the present question.*]**

**One of the greatest things I learned on the Panic of the Disco thing, was we were talking earlier in the last lecture [*Lecture #2 Part II Reference 27 at running times 00:36:08 to 00:40:17:*] that how everything’s tuned now. Every vocal you hear, every – record – everything - everyone, there's not an – there is literally not an exception – is tuned. Even with the great singers, they tune everything and they cut the drums up to make sure everything’s in – is exactly in time.**

**They use Beat Detective, they go in and they tune. And so everything is so micromanaged. With Panic boys, I said, hey, what if we have you guys just play this stuff live in the studio with our bassist. And we won't tune Brendon’s vocals, only when we really need to. Like the, the greatest thing to use with Pro Tools is to tune something when someone has sung something so great, but there’s one note that really is sour, it’s out of tune. Okay, tune that note, great use of Pro Tools, right.**

**So I went in, Ryan wanted me to play a guitar thing, because I have more technique. And so I went and I played the part, I played it perfectly, okay. Something was wrong.**

**Ryan couldn't play it perfectly.**

**I said Ryan can you go out and play it? And he went out and played it and he was like dah dah dah wha wha waa unt --.**

**And when I played it, it was like ding daha ding wha wha whont ---.**

**Now, can you – can I say as a producer I want it more raw and, and maybe I'll play it, you know, strumming the whole guitar with muting with my hand and go ----ging ging ha ging daha dant.**

**Yes, I could do it. But I went and made Ryan go do it, and because he’s young and he struggled with it, it sounded cooler.**

**[*Laughter*]**

**And I thought, yeah, yeah, there's the money right there.**

**[*Laughter*]**

**That’s a learning experience for me.**

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

**Panic of the Disco:** is a Grammy-nominated rock band formed in Las Vegas, Nevada in 2004. The album that is being referred to in the lecture is the album *Pretty Odd*. The band comprises vocalist, guitarist and pianist Brendon Urie and drummer Spencer Smith. In July 2009, guitarist Ryan Ross and bassist Jon Walker left the band, citing creative differences as the reason for their departure and formed a new band called The Young Veins.

**Beat Detective:** is a (proprietary) tool for manipulating and editing audio material that is rhythmic in nature.

**Micromanaged:** is excessive obsession with the smallest of details that causes a lesser result rather than improved outcomes.

**Panic boys:** referring to members of the Panic of the Disco band.

**Brendon:** refers to Brendon Urie an American musician and the lead vocalist, rhythm guitarist, and pianist of the band Panic At The Disco.

**Pro Tools:** software (proprietary) tool for recording and editing in music production, film scoring, computer games, film, and television post production.

**Ryan:** is referring to Ryan Ross an American guitarist, singer and songwriter known for his work as the lead guitarist, backup vocalist, and songwriter for the band Panic At The Disco. He is one of the founding members of the band The Young Veins.

Discussion Questions:

Why do you feel Rob Mathes is concerned about making sure, in his opinion, that the correct use is being made of software for editing music and that we are not micromanaging everything in a musical recording?

Additional comments:

Group writing assignments:

Write and discuss in one to three paragraphs your three musical preferences (tastes) and why.

**Your Notes:**

1. **00:09:15 to 00:12:26:**

**Transcription (Annotated):**

**FEMALE VOICE: Well, I had a question, as far as like, when you're singing really soulful music, it’s hard to be, like, vocally healthy. So how do you go without losing your voice when you're singing like wholeheartedly with all of it?**

**[*The graphic VOCAL TRAINING appears on the screen with four still photographs of Lecture #2. Additional still photographs are at the PHOTO BOOK page.*]**

**Because I know, like, vocal training helps with that, [*Yeah*] but a lot of times the vocal training doesn't allow the expression that non-vocal training might.**

**ROB MATHES:** **That is such a great question. And one of the… most tricky… questions that I never have a good answer for, for people.**

**[*Laughter*]**

**No not that one.**

**I'll have a fairly good answer for that one. But this other question, when people ask me about vocal coaches. And that is so tricky. There are – you have to go – because when you go study voice, where you breathe you're always breathing from the diaphragm and singing correctly, you know, [*High - deep vocal illustration by Rob Mathes.*] – I mean that’s not the sound you're going to want if you're singing R&B music, you know.**

**[*Laughter*]**

**So I've, I, I talked yesterday for 4 ½ hours and performed in two concerts, and I have to tape a black box theater later today. I'm worried about it. I am a little hoarse. That’s why I'm not going to sing 5 songs for you; I'm probably going to sing 2.**

**But, but I know the range of my voice very well. I know that I really shouldn’t write too many A’s above middle C. Now, you know, “Roxanne” [*Rob Mathes illustrating the use of vocals for the song Roxanne*.] – You know, that, that Sting thing, he gets into a high C, which is amazing. And he told me a month ago he could still hit that, which is insane. And I said how, is that possible? And he said, well I know – I always know, I know what I can sing and what I can't. You know, he takes “Message in a Bottle,” he often likes to take that one down he says just because the way the vowels work on that song, I know that “Roxanne” opens the voice up. So when he sings Raaa—he can hit that C no problem. This is a man that knows his voice, okay. So you know what the range of your, your voice is.**

**And you have to sing out live as much as you can. I sang two gigs a week with my own band, 4 sets a gig, from 1985 to 1995. That’s about, what, that’s about 100 gigs a year, singing 4 set gigs. You know, the benefit from that is incalculable.**

**So it’s experience. The good news about the voice is that if you're singing somewhat correctly, and you know what you can and cannot do, and you're not always [*sssou*] shouting for notes that you shouldn't be, the voice is extraordinarily resilient. I sang “When It All Comes Down,” a song of mine, which brings me up to G a lot. And it, it my voice felt really good in the last session.** **[*Rob Mathes is referring to this lecture: Lecture #2 Part III Reference 2 at running times 00:00:20 to 00:00:50: the song “When It All Comes Down”*] And I thought, wow, geez, I've been talking for 2 days, you know.**

**So, just learn your voice. And try not to sing with the gravel all the time. That --- [*Rob Mathes illustrating the use of a*** ***"gravelly" deep vocal*.], you know, when, that kind of thing. These kind of false vocal effects are great; don't overuse them. You know, don't always go for the “gravelly” sounds. But if you learn the range of your voice, and perform out and build some road muscle so to speak, you'll be all right.**

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

**Vocal coaches:** are trainers and teachers who instruct singers on how to improve their singing technique, develop their voice, and prepare for a performance.

**Study voice:** singing when done with proper vocal technique is an integrated and coordinated act that effectively coordinates the physical processes of singing.

**Breathing from the diaphragm:** breathing support stages must be under conscious control by the singer until they become conditioned reflexes. Vibrato occurs naturally, and is the result of proper breath support and a relaxed vocal apparatus.

**R&B music:** stands for rhythm and blues and is a genre or category of music marketed as popular African American music that originated in the 1940s. The term seems to have been originally used by record companies to describe recordings marketed predominantly to urban African Americans, eventually, evolving into its own musical genre.

**Black Box Theater:** usually a large square room with black walls. The black box is also considered by many to be a place where performances occur with the most human closeness and with the minimum amount of focus on technical elements.

**A's above middle C:** referring to the vocal range that may feel the most comfortable.

**Roxanne:** is a hit song by the rock band The Police written by Sting who was the lead singer in the band and credits the drummer Stewart Copeland for suggesting the final rhythmic form. The Royal Philharmonic Concert Orchestra reinterprets the song “Roxanne” as classical symphonic composition. The song is Track # 6 on Sting’s *Symphonicities* album that was produced by Rob Mathes and Sting.

**Sting:** refers to English musician, singer and songwriter, activist, actor and philanthropist. Prior to starting his solo career, he was the principal songwriter; lead singer and bassist of the rock band The Police. Sting began his *Sting Symphonicity Tour* of North America and Europe in 2010. The tour features many of Sting's songs performed with the Royal Philharmonic Concert Orchestra, as recorded on the *Symphonicities* album. The album is a companion piece to the tour, in which Sting, performing with the Royal Philharmonic Concert Orchestra, reinterprets the songs as classical symphonic compositions. *Symphonicities* was produced by Rob Mathes and Sting, mixed by Elliot Scheiner and Claudius Mittendorfer, and mastered by Scott Hull. As of November 2010, the album had sold over 600,000 copies worldwide.

**High C:** singers within a voice type or range may be able to sing somewhat higher or lower.

**Message in a Bottle:** is a 1979 song by The Police from their second album.

**Vowels work:** finding specific vowels that may enable a singer to open the voice to reach a certain note.

**Opens the voice:** referring tothetechniques that areused for preparing the voice for singing and performing or for reaching a particular note or range.

**Gigs:** referring to live performances by musicians or other performers. The word or term is often used to express in the broader sense, by shortening of the word engagements, as in a place for appointments or for activities.

**Sets:** is referring to the songs or number of songs that are played in a particular order within a set of songs at a location, gig, or performance versus setting a poem to music, composing music to fit a given text or to write words to fit a given melodic line.

**Incalculable:** immeasurable or not likely to be able to predict or calculate to the point of being impossible to foresee.

**Resilient:** referring to the voice and its ability to recover quickly and resume its original condition.

**When It All Comes Down:** the song written by Rob Mathes that opens Lecture #2 Part III and is planned to be a song that will be recorded and be a track on the *Wheelbarrow* album. The sample video of the song and performance “When It All Comes Down” was uploaded for the lecture opening from the 30 second sample at the **STORE** page.

**G:** referring toone of several keys in the song “When It All Comes Down**”** that brings Rob Mathes’ voice up to a G a lot.

**Gravel:** referring to using voice to sing with a harsh, rasping, or grating sound.

**False vocal effects:** is referring to the use of the voice when speaking or using the singing voice to generate sounds such as growling or gravelly sounds for voice emphasis when singing a song for example by screaming or using harsh growling effects.

**Gravelly sounds:** usually adeep and rough sounding voice or a rough quality, rasping, or grating sound in some singers' voices.

**Range of your voice:** is within the framework of singing as a characteristic for classifying a singing voice into voice types.

**Road muscle:** is the use of exercises and healthy maintenance to keep a strong singing voice to avoid damage to voice by using warm versus cold water and keeping the throat moist as well as using amplification in order to maintain a strong singing voice through the many on-the-road performances.

Discussion Questions:

Maintaining a healthy voice is important to a singer. Compare and contrast the healthy concerns of a singer with the concerns associated with maintaining a healthy universal earth environment and your own health.

**Your Notes:**

1. **00:12:26 to 00:14:25:**

**Transcription (Annotated):**

**MALE VOICE: What do you find that comes easier to you, writing classical music for a symphony, or writing a pop song?**

**ROB MATHES: Well, it’s interesting, because Leonard Slatkin this great conductor, won all these Grammys, commissioned me to write a piece last year. I found it so fascinating, just talking about the whole idea of classical music, and how we call it classical music, and what we actually mean is kind of like, music – modern music for orchestras that, that may fall in a number of genres – modernism, which is post-Boulez [*Pierre*], very experimental music, post-modernism, neo-romantic, which is more tonal and actually more melodic, minimalism – there's all these kind of, you know, categories.**

**I think that that’s the most difficult.**

**And the reason it is, because you walk in the, in impossibly large footprints. You know, you're, you're trying to walk in the shadows of giants that were, that came before, that can't be even – I mean, it’s very – you know, talent is one thing, and you can, you can be really good at what you do, and really gifted, and still no matter how hard you try, if you look at the, the body of work – let’s just say Stravinsky, you look at that body of work, the – the range, the technical brilliance, the range, the fact that there is really not one bar of music, with the exception of his very early music, which sounds like Scriabin [*Alexander*] and Rimsky-Korsakov, comes from that Russian tradition.**

**After really the, *The Firebird*, which still sounds a little – you can hear echoes of Tchaikovsky and Rimsky-Korsakov. When you get to *Petrushka* and *The Rite of Spring* and stuff after that, every bar sounds like Stravinsky. And they're really – even in his most kind of ascetic and dryer later music that seems cerebral at times, it’s so brilliant, that how do you write music in the shadow of that?**

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

**Leonard Slatkin:** a conductor and composer.

**Commissioned:** is a type of contract that is for performance or creation of a specific work.

**Orchestras:** is a sizable instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments. A full-size orchestra (about 100 players) may sometimes be called a "symphony orchestra" or "philharmonic orchestra" (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). The actual number of musicians employed in a particular performance may vary according to the work being played and the size of the venue. A leading chamber orchestra might employ as many as 50 musicians; some may be much smaller.

**Boulez:** is referring to Pierre Boulez a composer, conductor, and writer.

**Minimalism:** a category of music that is also referred to as minimalist music. In the arts and in architecture, the term can describe various forms of art and design. In the visual arts and music, the art or piece of work is reduced down to its most fundamental features. It also describes a trend in design and architecture where the subject is reduced to its necessary elements. Literary minimalism is characterized by an economy with words and a focus on surface description. The poem “The Red Wheelbarrow.” by William Carlos Williams may serve as an example of literary minimalism. Vietnam Veterans Memorial (Wall) in Washington, D.C. may also serve as an example of the certain aspects of minimalist design and architectural.

**Scriabin:** is referring to Alexander Scriabin who was a Russian composer and pianist.

**Rimsky-Korsakov:** was a Russian composer.

**The Firebird:** is a 1910 ballet by Igor Stravinsky. The ballet is based on Russian folk tales of the magical glowing bird of the same name that is both a blessing and a curse. This work has found its way into popular influences such as in Disney animated films.

**Tchaikovsky:** was a Russian composer.

**Petrushka:** is a ballet with music by Russian composer Igor Stravinsky. It is a story of a Russian traditional puppet, Petrushka who is made of straw and with a bag of sawdust as his body, but who comes to life and develops emotions.

**The Rite of Spring:** is a ballet with music by Russian composer Igor Stravinsky.

**Stravinsky:** is referring to Igor Stravinsky who is widely acknowledged as one of the most important and influential composers of 20th century music. He achieved wide notoriety and impressed fellow composers and audiences with three ballets: *Firebird, Petrushka,* and *The Rite of Spring.*

**Cerebral:** appealing to intellectual appreciation and the thought process associated with a piece of work.

Discussion Questions:

Divergent thinking is a thought process or method used to generate creative ideas by exploring many possible solutions. Divergent thinking is often combined with convergent thinking which follows a particular set of logical steps to arrive at a solution. Hopefully, the solution has value.

Some researchers have found that musicians are more adept at utilizing both hemispheres and more likely to use divergent thinking in their thought processes. Many people suggest that one aspect of creativity is the process of having original or innovative ideas that have value. Also, there may be a creative activity that has value to you personally. You create because the creative process has value for your “own desk.”

Additional comments:

Having a sense of devoting time to a creative project such as writing a novel or essay that you think will sell but does not sell can change your motivation as a writer. If a work or artist is not marketed correctly or the novel or essay is not considered valued by the market place, this can also change your motivation as a writer. It is not always clear that the creative process will give the artist, engineer, business person, or other creative person the results that are desired, yet, we often take the time, if we have the opportunity of time available, to create because it enriches our lives.

Why is it difficult to forecast, predict, and know exactly what creative aspects need to be considered for intrinsic, extrinsic, practical, or monetary value?

How may having an opportunity or having a mentor increase the possibility of being marketed correctly?

What would you advise a creative person to do in order to have their work to be considered to have value?

**Your Notes:**

1. **00:14:25 to 00:16:12:**

**Transcription (Annotated):**

**And all you can do is – when I wrote this piece for Leonard Slatkin, I knew that even though I'm into very exploratory harmonies, and I've studied 12 tone music, I've written within the 12 tone system a little bit, not a lot. Cause I, you know, sometimes it seems like math, math to me more than music. Which is not true, it’s not fair to Schoenberg [*Arnold*] and Baird [*Tadeusz*] and all the great music that’s been written in that 12-tone form.**

**For those of you who don't know what 12 tone music is, [*Rob Mathes turns to walk toward the piano and continues speaking.*] at the edge of 20th century harmony, so many chords had been used post-Wagner [*Richard Wagner: pronounced (vagner) for the German pronunciation.*] that, that Arnold Schoenberg came up with a system where you basically had to use each one of the 12 notes in a non-tonal fashion.**

**[*Rob Mathes is standing at the piano and begins to play the piano illustrating: 12 tone music.*]**

**[*Piano*]**

**[*Rob Mathes turns to face the audience and continues speaking.*]**

**You know, before you got back to the one note again. And it led to music of dissonance - and – that’s not me, you know. I love studying it, I love studying Boulez, but I decided to write an orchestral piece that’s much more tonal. And I just decided, you know what, do the best you can. Be true to the form, be true to your ideas, you know, just put it out there. Don't try too hard to be anyone else, do what you hear. Try to stretch yourself as much as you can. But walking in the shadow of those giants is difficult. Writing a pop song, it still is – it’s difficult to write a good one, you know, post-Lennon and McCartney, Joni Mitchell and Bob Dylan.**

**Does anyone need another pop song, you know.**

**[*Laughter*]**

**We need new bands, because the energy of every, you know, 18 year old is something to see. And you know, you guys have a lot to say that we need to hear, you know. But yeah, writing classical music, so to speak, is extraordinarily difficult.**

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

**Leonard Slatkin:** a conductor and composer.

**Exploratory harmonies:** investigating unique musical ingredients through the creative process while discovering and learning more through music.

**12 Tone Music:** is a method of musical composition devised by Arnold Schoenberg. Thetechnique orders the 12 notes of the chromatic scale, forming a row or series and providing a unifying basis for a composition's melody, harmony, structural progressions, and variations. (For more information and to investigate and "dig deeper" in areas of interest, search the Internet).

**Schoenberg:** is referring to Arnold Schoenberg acomposer who was among the major creative innovators of 20th century musical thought.

**Baird:** is referring to Tadeusz Baird who was a Polish composer.

**Wagner:** is referring to Richard Wagner [*pronounced (vagner) for the German pronunciation*]who was a German composer, conductor, theater director and essayist primarily known for his operas.

**Music of dissonance:**  is the quality of sounds that may seem "unstable."

**Lennon:** referring to John Lennon who was a member of an English rock band The Beatles and who rose to worldwide fame as one of the founding members of The Beatles.

**McCartney:** referring to Paul McCartney who was a member of an English rock band The Beatles and who rose to worldwide fame as one of the founding members of The Beatles.

**Joni Mitchell:** is a Canadian musician, songwriter, and painter whose work is highly respected both by critics and fellow musicians.

**Bob Dylan:** is an American singer and songwriter who has been a major figure in music.

What do you feel is your creative gift in writing and why?

Is your gift in journal writing, cover letter job applications, effective proposals for project approvals or funding, effective sales proposals, resume writing, biographies, short stories, songwriting, essays, poetry, fiction, non-fiction or other writing categories?

Group Discussion Question and Group writing assignment:

Explain the reasoning behind deciding on which category or categories that you are more gifted as a writer. Use both divergent thinking and convergent thinking to generate the reasoning and solution for your choice or choices.

**Your Notes:**

1. **00:16:12 to 00:18:22:**

**Transcription (Annotated):**

**[*Rob Mathes gently gestures and points to the next person who wants to ask a question.*]**

**You had a question.**

**MALE VOICE: Yeah, when you write a song, you have the whole thing in your head?**

**ROB MATHES: Well, often I think with most songwriters, you'll find that you, you go to your instrument, and you start to play chords, and you start to just mess around. And you'll come up with an idea or a chord progression that you really like.**

**And then you'll start to write a song on something and come up with a title, oftentimes it’s a title that you like, and you'll just kind of, you know, get – well that’s early, especially in the early years, you finger fish and you walk through. And as you go more and more towards mastery.**

**But, normally you kind of drive through it, and even though I really understand harmony and know what I'm doing, it’s always still fun to explore, you know, and, and see where the thing’s going to take you, that’s the joy in it.**

**For me, ironically at this point in my life, because I really consider myself a composer – what’s the difference between a composer and a songwriter? Well I've studied music intensely. I mean I once studied with this classical composer, I told the first class, [*Lecture #2 Part I Reference 22 at running times 00:33:17 to 00:34:20:*]**

**I studied for, you know, many years with this guy named Myron Fink. He taught me about Bach counterpoint and harmony and analyzing harmony and – you know so at a certain point, I realized I could, I could go to the piano or the guitar, even start using my head, and start to hear music. And I was more in command of my materials than my materials being in command of me. Meaning, you know, I was just finger fishing around, and if I came up with something nice I was lucky that day, and if I didn't, well what could I do, I don't know what – you know.**

**When you learn about music, the more you practice and investigate, the more things you've written, the more experience you have to be able to solve your problems, okay. But with me, because of that, because now I feel really in command of my musical materials, it’s always from a lyrical idea, always. No song gets written if there isn't a lyrical idea that I want to write about. And often I'll come up with a lyric first. There I'll be on a plane, and I will just start – get a rhyme scheme that I like and write it down and take a bunch of notes, and it will lead to a song down the line, and I'll sit and get it going on.**

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

**Finger fish:** is an effort tocatch a fish with your hands and is a form of expression [*finger fishing*] where one is trying different things to see if something may work or trying to inadvertently discover an idea that by chance turns out, at best, to be an unlikely stroke of luck.

**Harmony:** is the use of simultaneous pitches, tones, notes, or chords and generally sounds pleasant to the ear.

**Composer:** is a person who puts together or creates music for a musical composition.

**Songwriter:** is a person who writes both the lyrics and the music to a song as compared to a person who writes the music who may be called a composer or person who writes the words who may be called a lyricist.

**Myron Fink:** was on the faculty of Hunter College of the City University of New York. He also taught at the Curtis Institute of Music and at the State University of New York College at Purchase. As a pedagogue (teacher who teaches in a dogmatic manner) his areas of interest are composition, analysis, harmony, and counterpoint.

**Bach:** refers to Johann Sebastian Bach who was a German composer, organist, harpsichordist, violist, and violinist best known during his lifetime as an organist, organ consultant, and composer of organ works.

**Counterpoint:** refers to the interweaving of melodic lines, and polyphony. Polyphony in music is a texture consisting of two or more independent melodic voices as opposed to music with just one voice (monophony) or music with one dominant melodic voice accompanied by chords (homophony). Counterpoint in music is the relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent and involves the writing of musical lines that sound very different and move independently from each other but sound harmonious when played simultaneously. (For more details and further explanation, search the Internet).

**Lyrical idea:** inspiration or inkling that stirs an emotion to write a song about how the songwriter may feel. Often, the songwriter or writer wants to express the relationship, in a song in written form, with a style of writing and music that connects the emotions and feelings with an event, activity, or endeavor.

Additional comments:

Lecture #2 Part II, Reference 5. Running times running 00:01:18 to 00:01:55:

Transcription (Annotated):

[*Percy and Books by Mary Oliver*]

*Percy does not like it when I read a book.*

*He puts his face over the top if it and moans.*

*He rolls his eyes, sometimes he sneezes.*

*The sun is up, he says, and the wind is down.*

*The tide is out, and the neighbor’s dogs are playing.*

*But Percy, I say, Ideas! The elegance of language!*

*The insights, the funniness, the beautiful stories*

*that rise and fall and turn into strength, or courage.*

*Books? says Percy. I ate one once, and it was enough.*

*Let’s go.*

Discussion Questions:

In writing,we need to be able to communicate in a manner that will allow our audience to understand what we are trying to say. In the poem“Percy and Books” by Mary Oliver, ideas and the elegance of language along with insights and funniness are speaking to beautiful stories that can be found in books.

What are a few difficulties that you may encounter as a writer in connecting your emotions and feelings with an event, activity, or endeavor?

What are a few solutions that you can use to overcome your writing difficulties?

**Your Notes:**

1. **00:18:22 to 00:20:23:**

**Transcription (Annotated):**

**[*Rob Mathes is repeating the question asked by a female audience member to make sure he has it correct. We barely hear her soft voice saying “ha um,” confirming that the question repeated by Mr. Mathes is correct*.]**

**ROB MATHES: What subjects do I find inspirational? Great question! [*“ha um”*]**

**Almost anything really, you know, at my age I don't – I will write love songs. But they will normally be sparked by, you know, issues in my own life with my, with my, you know, my wife, my partner. And she'll – you know, we'll go through something and I'll write about it. But, because I'm a personal writer, and I write from my own feelings and perspectives, it’s often about asking questions and speaking about faith being a, you know, a, a citizen of the world, as it is today.**

**This very often violent and disturbing world, but with some great, always great love and goodness in the artistic community, and hope and – so it’s basically just writing about things I'm experiencing from my particular perspective. And you know, I think that’s the way all of us are. If you start to write, you want to write about those things that you're deeply interested in. And that will be the most compelling.**

**I mean the greatest advice I ever got as a writer was from Tony Anderson, my English teacher when I was in 10th grade. And he said – I wrote him an essay on something, and he said, Rob, this is awful. Why don't you write me something you care about? And so I wrote him an essay on how insecure I was about my weight. And he came back to me and he said, that is great writing. Write about you. Write about what you're thinking about, what you're feeling, you know.**

**Now, great authors, now, *The Sun Also Rises* by Hemingway, is about bullfighting in Spain and all this other stuff that he was passionate about. But as he grew into a more and more masterful writer, he would not necessarily write about himself. But you can still see in any pages written by anybody, the best stuff comes from something within them, you know, so.**

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

**Tony Anderson:** Rob Mathes is referring to the name of his English teacher who encouraged Rob Mathes to write on a topic that he cared about.

**The Sun Also Rises:** novel written by Ernest Hemingway based on Hemingway's own trip to Spain.

**Hemingway:** refers to Ernest Hemingway who was an American author and Journalist.

How do you select a writing topic that you care about and balance the emotions you are feeling with researched facts so as not to become overly sentimental or sappy in your writing?

Watch and listen to the song “Consider It Joy” based on the 30 second excerpt of the song “Consider It Joy” at the **STORE** page. This song concerns Rob Mathes’ trip to Rwanda shortly after the genocide. How does the song by Rob Mathes relate to Hemingway’s writing of the novel, *The Sun Also Rises?*

Additional comments:

Ernest Hemingway in his novel *The Sun Also Rises* and Rob Mathes in his song “Consider It Joy” connect their writings with the emotions and feelings to an event, activity, or endeavor.

**Your Notes:**

1. **00:20:23 to 00:22:27:**

**Transcription (Annotated):**

**[*Rob Mathes turns, gestures, and acknowledges the next person who wants to ask a question. He turns, points, and says, yes.*]**

**Yes.**

**FEMALE VOICE: [*A female voice is speaking for a student who is signing and asking a question of Mr. Mathes.*] This is kind of a random question, but I'm wondering if you had a daughter who was deaf, would you continue writing music, and if so, how would you show your daughter what music… is?**

**ROB MATHES: Wow, that’s a great question. That is a great question. Um, yes, I, I couldn't live without writing music. Writing music is, is… is the greatest privilege and joy and if you said to me, you can go win 7 Grammys next year as a producer of music and writing arrangements for somebody else, but you can no longer – but the price you pay for that for becoming a millionaire and winning all the Grammys in the world, is that you have to stop writing music, I would say no, cause writing music is, is life for me.**

**But what I would do with my daughter, I think is may be try to pat the rhythms on her back, play a rhythm, you know, so she could feel the rhythms. I would show her the lyrics. I would probably really focus on my lyrics and show her how it goes. And maybe illustrate [*note* *uh*]** **the idea of high notes and low notes. You know, going to the piano and going…** **uh…**

**[*Rob Mathes turns and walks to the piano to illustrate the idea of low and high notes.*]**

**[*Piano*]**

**And try to illustrate it in visual information about going low to high.**

**And,** **[*speak*]** **and speak about her in, in… in as verbally [*um… um*]** **accurate… and clear as I could be. It would be difficult, and it would make – it would be a source of sadness for me that she couldn't hear the music. But I would – I bet you that situation would probably inspire hours of music. Not being able to have my daughter hear my music would probably be the subject of nine symphonies, the sorrow, the sorrow in that, and the intensity of that, so, great question.**

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

Pause and repeat and listen to the above lecture twice at:

18. 00:20:23 to 00:22:27:

Transcription (Annotated):

Additional comments:

Rob Mathes states, “Writing music is, is the greatest privilege and joy and if you said to me, you can go win 7 Grammys next year as a producer of music and writing arrangements for somebody else, but you can no longer – but the price you pay for that for becoming a millionaire and winning all the Grammys in the world, is that you have to stop writing music, I would say no, cause writing music is, is life for me.”

Discussion Questions:

What can you imagine your passion being to be able to state that something is life for you and why?

Additional comments:

We can often anticipate what we would do or how we would behave under certain circumstances but events or situations may change our mind in the future or make it difficult to make a decision.

Discussion Questions:

**Interdisciplinary:**

Writing assignments:

Why do you think we can tell ourselves what we need to do but when the time comes to take action, it is sometimes difficult to take action regarding the decision that needs to be made?

**Your Notes:**

1. **00:22:27 to 00:26:10:**

**Transcription (Annotated):**

**[*Rob Mathes politely gestures extending his hand pointing to the person who wants to ask a question and says, yes.*]**

**Yes.**

**[*Rob Mathes, respectfully gestures extending his hand, points to the next person who wants to ask a question and says, and you’re next.*]**

**And you're next.**

**FEMALE VOICE: When you are writing music for other parts, do you use software or something to actually create the sound? Because I, I don't know, maybe you play all those instruments, but when you're writing for, for a symphony or for an orchestra, are you, are you able to just think, hear it in your head, and write it down, or do you have a software system that you actually use to recreate the sounds of the instruments before you go live?**

**ROB MATHES: That is an incredibly great question. And it, it… it will inspire too, too long an answer. But here’s the thing. I come from one generation previous, so when – you know, I love computers, but they call you guys’ natives and we're immigrants.**

**You know, I have a copyist. I write my scores in pencil and send it to the copyist.**

**That being said, you're still not getting the true sound you're going to hear from a symphony orchestra when you're demoing it on, demoing it on software. You are not getting the sound you're going to hear. Why, Rob?**

**[*Rob Mathes walks to the piano while speaking and illustrates, on the piano, his point of demoing on software.*]**

**If you go to a sampler, and you play a line for flute down here that goes…**

**[*Piano*]**

**[*Finishing playing the piano, Rob Mathes turns to the audience, while speaking, and walks toward the front of the stage.*]**

**It’s going to sound great on a sampler.**

**[*Rob Mathes is making the sound of a flute woo woo dodity dodity woo doo doo.*]**

**That’s at the bottom of the flute range. So if you put that flute line with warm strings underneath it, and you voice the strings like this.**

**[*Rob Mathes walks to the piano again while speaking and further illustrates and explains his point of demoing on software.*]**

**[*Piano*]**

**You have those kinds of chords going on. You’ll never hear the flute line. But if you mix them on your computer, you sure will. Turn it up, okay.**

**That is huge. One of the greatest things a young person, a young composer can go through, and they do this at Juilliard, is that – Go ahead, do your score on a computer, then they go to hear it, and it’s a shock, cause they wrote the, the oboe in the very top range and on the synthesizer it sounded glorious, but on an oboe it sounds like a duck call.**

**[*Laughter*]**

**You know, you have all these great woodwind parts, and you hear it with the orchestra. And you can't hear the woodwinds, because the strings are too thick. And the trumpet’s playing a line and it doesn't sound plaintive like it should, because you've got the trumpet in the upper part of their range, you know.**

**So you only get better through experience with a real orchestra. And the, the more mastery you, you have, you, you want to listen more and more in your head.**

**I was comforted by Ned Rorem, the great American composer. I had, I had a conversation with him once. He said, don’t beat yourself up, Rob, everyone uses a piano. Well the fact of the matter is, Beethoven at the end of his life was deaf, and he didn't use a piano, but he could hear it in his head, because he had perfect pitch, and he remembered hearing, so he remembered the experience of music. And the only way you can tell Beethoven is deaf at the end of his life, the only reason, is because the vocal parts are too high for too long.**

**[*Laughter*]**

**The vocal parts in the Ninth Symphony are incredibly difficult to sing. The *Missa Solemnis* is almost impossible. With [*modern*], modern choral training, the Mormon Tabernacle Choir, you know, they could do it because they're so well trained. But the sopranos are singing B flat, A, B flat all the time. And Beethoven heard it in his head as being beautiful, because sopranos, you know, soprano sings up on an A, sounds great. But if it sings around the A, the tessitura of that upper range – tessitura refers to the vocal range – if it’s up there for 10 minutes, oh that’s [*not going to sound good.*] Okay. So, anyway, that’s a long answer to that.**

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

**Software:** files that allow for manipulation of the music score for instrument changes, transposition, and midi playback. [*It is suggested that care needs to be exercised in using different types of digital software in composing and transferring music from the software product files to the live sound desired by a real orchestra or musician.*]

**Copyist:** produces meticulous reproductions from a composer or arranger's original work. There are many copyists in the business, but at the uppermost echelon, it is a very concentrated profession. There is low patience for mistakes and defects are not permitted. Deadlines cannot be missed and there is forever competition. The handwritten and computer-based (use of software) music copying requires a foremost comprehension of musical notation, musical distinctive forms, music theory, and the understanding of normal treatments of numerous musical forms with an obsessive attention to detail and a comprehensive knowledge of present and historical practices. Since meeting deadlines and the need for perfection is an absolute necessity with the utmost quality, it is not unusual for a composer or arranger to have a wearisome association with her or his music copyist.

**Scores:** is a term for sheet music, and there are several types of scores such as film score, lead sheet, conductor’s score, and piano-vocal score to name a few types of scores.

**Symphony orchestra:** is a sizable instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments. A full-size orchestra (about 100 players) may sometimes be called a "symphony orchestra" or "philharmonic orchestra" (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). The actual number of musicians employed in a particular performance may vary according to the work being played and the size of the venue. A leading chamber orchestra might employ as many as 50 musicians; some may be much smaller.

**Demoing:** is referring to a recording or use of various types of software illustrating the abilities of a composer or musician. [*Again, it is suggested that care needs to be exercised in using different types of digital software in composing and transferring music from the software product files to the live sound desired by a real orchestra or musician.*]

**Sampler:** is an electronic musical instrument with music sample files stored in digital memory for quick access to the information, play-back, and manipulation. [*Also, care has to be exercised when using a sampler in composing.*]

**Flute range:** standard concert flute is pitched in the key of C and has a range of three octaves starting from middle C which means that the concert flute is one of the highest common orchestral instruments, with the exception of the piccolo.

**Flute line:** flute sounds in an orchestra.

**Warm strings:** the heartfelt string sounds in an orchestra.

**Voice the strings:** referring to the sound of the strings.

**Mixing on the computer:** referring to the audio sounds from instruments and voice that are placed within computer software on a computer to hear a musical recording or production.

**Juilliard:** is a private conservatory offering programs through the Divisions of Dance, Drama, and Music from its campus at Lincoln Center in New York City.

**Top of the range:** for a musical instrument the distance from the lowest to the highest pitch it can play and for a vocal range it is simply the span from the lowest to the highest note a particular voice can produce. It is also helpful in determining singing voice types. It is more specifically and usefully defined in a singing voice as the vocal range that spans the "musically useful" pitches that a singer can produce. It is also used to identify the general vocal ranges associated with a voice type such as a soprano voice that maybe within the voice type that sings higher or lower with the soprano range.

**Synthesizer:** is an electronic instrument capable of producing sounds by generating electrical signals of different frequencies.

**Duck call:** a device that simulates the sound of a duck in the wild that is in the form of a device that is similar to a whistle that a duck hunter blows into in order to attract ducks by its harsh quacking sound.

**Woodwind:** is a musical instrument which produces sound when the player blows air against a sharp edge or through a reed, causing the air within its resonator to vibrate such as in a flute, piccolo, oboe, clarinet, bass clarinet, bassoon, or saxophone.

**Orchestra:** is a sizable instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments. A full-size orchestra (about 100 players) may sometimes be called a "symphony orchestra" or "philharmonic orchestra" (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). The actual number of musicians employed in a particular performance may vary according to the work being played and the size of the venue. A leading chamber orchestra might employ as many as 50 musicians; some may be much smaller.

**Strings:** is a musical instrument that produces sound by means of vibrating strings. Some string instruments have keyboards attached which are manipulated by the player, meaning they do not have to pay attention to the strings directly. The most familiar example is the piano, where the keys control the felt hammers by means of a complex mechanical action. [*Click on* ***PHOTO BOOK page Chapter 3*** *to view felt hammer and strings.*] A few other string instruments are the guitar, violin, viola, cello, double bass, banjo, mandolin, ukulele, and harp.

**Plaintive:** sounding sad and mournful or wailing as in expressing sorrow or melancholy.

**Ned Rorem:** is a Pulitzer prize-winner American composer who has written extensively about music.

**Beethoven:** referring to Ludwig van Beethoven who was a German composer and pianist who eventually lost his hearing.

**Ninth Symphony:** in D minor, OP. 125 is the final complete symphony of Ludwig van Beethoven that was completed in 1824. The symphony is one of the best known works of the Western classical repertoire. It is considered by critics to be one of Beethoven's masterpieces.

**Missa Solemnis:** is generally considered to be one of the Ludwig van Beethoven’s supreme achievements. Together with Bach's*Mass in B Minor*, it is the most significant mass setting of the common practice period.

**Mormon Tabernacle Choir:** is a Grammy-and Emmy-award-winning, 360-member, all-volunteer choir.

**B flat, A, B flat:** speaking to the keys.

**Sopranos:** is a singing voice with a vocal range using scientific pitch notation where middle C = C4 from approximately middle C (C4) to "high A" (A5). In choral music - vocal line is not necessarily based on voice type. The soprano voice two octaves above middle C or higher is in operatic music.

**Tessitura:** generally describes the most musically acceptable and comfortable range for a given singer. It is the range in which a given type of voice presents its best-sounding texture or timbre and is not decided by the extremes of its range, but rather by which part of the range that is most used. Verdi's *Otello* is a good example of the need for a voice capable of substantial power throughout the length of a performance of the opera.

Discussion Questions:

Search the Internet and select, watch, and listen to one or more of the following:*Ninth Symphony*in D minor, OP. 125 is the final complete symphony of Ludwig van Beethoven that was completed in 1824; *Missa Solemnis* is generally considered to be one of the Ludwig van Beethoven’s supreme achievements; or Verdi's *Otello* an opera in four acts by Giuseppe Verdi.

Write three paragraphs or one page to yourself about the experience of intently listening to your selection of music and explain what you felt listening to the music.

**Your Notes:**

1. **00:26:10 to 00:29:20:**

**Transcription (Annotated):**

**MALE VOICE: How long do you – you mentioned in your concert last night, you sometimes you’re up until like 4 or 5 in the morning writing a song. How many times – like how many hours have you spent just on trying to write one song, for like even yourself or for someone else?**

**ROB MATHES: That is an incredibly good question. It depends. In writing this, this piece for the [*choir*], for this choir in, in May, I had to perform for a patrons’ dinner, some of the [*psalms*], psalms set. I had to set some of the psalms. When you take a poem and you set it to music, it’s called, you know, a setting, musical setting. And I worked on, on this one piece, and, and the one thing that I do want to happen in, in this particular work of mine is to – for it to be very exploratory harmonically.**

**I want to stretch myself. I mean, I'm sure some of the “snottiest” critics in New York will make [*funny*] – fun of it for being too tonal and too melodic. But I know it’s going to be tonal and melodic, but I want it to be exploratory.**

**And because I'm, I'm, I’m… I've really worked for many, many years and written many, many songs, I'm normally - a good pop – a, a good[*s*] pop song that I’m bringing to a band or whatever, will take me 4 or 5 hours of intensive work. And I'll come back to it in the ensuing days, improve it change the chords.**

**Questions like this. Say that you got a – say you got a harmonic rhythm, where the chord is like – You sit down and you write.**

**[*Rob Mathes walks to the piano while speaking and illustrates. He sits down at the piano and begins to play.*]**

**Something like, let’s see.**

**[*Piano*]**

**Song I played in the last session, right.**

**[*Rob Mathes is referring to the song “WHEN IT ALL COMES DOWN” at the STORE page and also at the opening of this Lecture #2 Part III.*]**

**[*Piano*]**

**[*Rob Mathes expresses the sounds vocally, baa, baa…baah while playing the piano.*]**

**What may happen is I write a song that’s inspired, but I realize that the harmonic rhythm for the entire song is *baa, baah*, chord you know what I mean? So in that one, I think that’s the way it was. And so I had to change up and go to a different harmony, so I went to—**

**[*Piano*]**

**[*Rob Mathes speaking while playing the piano says, on the beat.*]**

**On the beat!**

**[*Piano*]**

**And then more chords in the next bar.**

**[*Rob Mathes stands up at the piano, and he continues speaking while turning to face the audience and walking to the front of the stage.*]**

**You know, just to, just to take it to a different place.**

**And those are the kind of things that I call revising. Get the idea down, get the lyric in a good place become emotionally affected by what you're writing. Try to make it as good as you can. But at a certain point you got to go to bed. And the next day and you wake up and you tweak, and you say, what’s wrong here? Oh, I'm staying – I, I'm hitting that note all the time.**

**[*Rob Mathes walks to the piano while speaking and illustrates.*]**

**[*Piano*]**

**I'm, I'm staying around B flat, and the melody never rises above it, you know what I'm saying?**

**So this song for the choral piece took 12 hours. And it was because [*I*], it was trying too hard to be harmonically adventurous, and not giving the audience anything to bank on, to hang with – oh, I can, I can hold that in my hand. It was all like, oh where’d you’ve, oh, wow that’s hip [*oh my gosh*] where’s he going now? And so I had to bring [*brangling - brang*] it in. And I played it [*Rob Mathes* whispering] over and over and over and over and over again. And I just – it was literally like, you know, [*going*]** **getting through a wall, like in *The Shawshank Redemption*, you know.**

**[*Laughter*]**

**Anyway!**

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

**Psalms:** word translates as "song" or "hymns" from both Hebrew and Greek.

**Psalms set:** writing music for or to the Psalms text.

**Musical setting:** writing or composing for text or to place or arrange music in relation to something, such as setting music to a text of a poem or text of the Psalms.

**Exploratory harmonically:** two or more notes sounding and working for some agreement with each other. Then determining what may constitute agreement together with the interaction of pitches that can be understood in vastly different ways.

**Snottiest:** used as an informal spoken language (colloquially) or slang to mean someone who is arrogant, or rude to the point of being annoying.

**Tonal and melodic:** aggregate associations and relationships that are supportive within the musical piece.

**Pop:** a term that originally derives from an abbreviation of "popular" is usually understood to be commercially recorded music, often oriented towards a youth market, usually consisting of relatively short, simple songs utilizing technological innovations to produce new variations on existing themes. Pop music has absorbed influences from most other forms of popular music but as a genre is particularly associated with the rock and roll and rock style of music.

**Harmonic rhythm:** is the rate at which the chords change.

**Chords:** in music is any set of notes that is heard as if sounding simultaneously.

**Bar:** is used in musical notation or is a measure that is a segment of time defined by a given number of beats of a given duration. The term beat or beats in music refers to the basic unit of time in music. In popular music and in present times, a general reference to the term beat has also come to mean a groove as in a drum-rhythm. The Sound-Check on the **SPECIAL FEATURES page at *Chapter 6*** may serve as an illustration of bar and beat.

**When It All Comes Down:** is a song written by Rob Mathes that will be recorded for the album *Wheelbarrow*. A 30 second sample and video of the piano performance of the song can be heard on the **STORE** page.

**Tweak:** is a minor or small modifications intended to improve and fine-tune a work, writing, system, or project.

**B flat:** referring or consisting of the pitch as in lower in pitch. The sound of the note called B flat provides a sound that can generate the oddest behavior. (For more information, search the Internet).

**Melody:** a succession of musical tones.

**Choral piece:** is the music written specifically for a choir to perform.

**Bank on:** to expect or rely with confidence.

**Hip:** is a slang term meaning fashionably current or possibly in general nonspecific terms as in describing something or someone as cool.

**The Shawshank Redemption:** is a 1994 American drama film written and directed by Frank Darabont starring Tim Robbins and Morgan Freemen. Adapted from the author Stephen King novella *Rita Haworth and Shawshank Redemption*, the film portrays the story of Andy Dufresne, a banker who spends nearly two decades in Shawshank State Prison for the murder of his wife and her lover despite his claims of being innocent. Despite a lukewarm box office reception, the film received favorable reviews from critics, multiple award nominations, and has since enjoyed a remarkable life on cable television.

Discussion Questions:

**Interdisciplinary:**

Writing assignments:

Write one page of notes discussing what you enjoy writing about as well as your passion that you feel is matching your gifts and talents. List the actions that are convincing you that your passion for an activity matches your gifts and talents.

**Your Notes:**

1. **00:29:20 to 00:30:10:**

 **Transcription (Annotated):**

**FEMALE VOICE: So what have your favorite experiences as a musician been so far?**

**ROB MATHES: Great question… Let’s see. Sting sang “The Rising” for Bruce Springsteen at the *Kennedy Center Honors*. And his [*Sting*] voice has always meant so much to me.**

**[*Rob Mathes walks to the piano while speaking and illustrates.*]**

**And I said to him [*Sting*] on the phone, I said, listen, if you're [*Sting*] going to do the opening of this, this… this thing, can we not do, you know – Bruce Springsteen sings 1 to 4, 4 chord.**

**[*Piano*]**

**[*Graphic appears on the screen with the partial lyrics from the song, “The Rising” from the album The Rising: Bruce Springsteen.*]**

**[*Rob Mathes plays the piano and sings “I see Mary in the garden, In the Garden of… a… thou…*]**

**That right!**

**And I said, well, it’s Sting. I said, do you mind if I “re-harm” it a little bit and put slightly different chords in? And so,**

**[*Piano*]**

**[*Rob Mathes plays the piano and sings “I see Mary in the garden, In the Garden of… a… thou…*]**

**And that right!**

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

**Sting:** refers to English musician, singer and songwriter, activist, actor and philanthropist. Prior to starting his solo career, he was the principal songwriter; lead singer and bassist of the rock band The Police. Sting began his *Sting Symphonicity Tour* of North America and Europe in 2010. The tour features many of Sting's songs performed with the Royal Philharmonic Concert Orchestra, as recorded on the *Symphonicities* album. The album is a companion piece to the tour, in which Sting, performing with the Royal Philharmonic Concert Orchestra, reinterprets the songs as classical symphonic compositions. *Symphonicities* was produced by Rob Mathes and Sting, mixed by Elliot Scheiner and Claudius Mittendorfer, and mastered by Scott Hull. As of November 2010, the album had sold over 600,000 copies worldwide.

**Bruce Springsteen:** who was nicknamed "The Boss," and is an American singer and songwriter, performer, and musician.

**Kennedy Center Honors:** is an annual honor given to those in the performing arts for their lifetime of contributions to American culture. The Honors were created by George Stevens, Jr., and the late Nick Vanoff. Roger Stevens, the founding chairman of the Kennedy Center asked George Steven’s Jr. (no relation), to have an event at the Kennedy Center. George Steven’s Jr., remains involved as producer and co-writer for the Honors with Rob Mathes as music director.

**The Rising:** is the twelfth studio album by American recording artist Bruce Springsteen released in 2002 and the song, “The Rising” is the title track. The song was performed at the Kennedy Center Honors and by Bruce Springsteen and The Joyce Garrett Singers at *We Are One*, The Obama Inauguration Concert at the Lincoln Memorial both events were musically arranged and directed by Rob Mathes.

### Re-harm: is referring to the short version of the word re-harmonization that is to provide musical interest or variety as in chord substitution and re-harmonization that can be done in a variety of different ways.

Discussion Questions:

Write three paragraphs to yourself on some of the greatest experiences in your life and why?

**Your Notes:**

1. **00:30:10 to 00:30:27:**

**Transcription (Annotated):**

**[*Rob Mathes stands up at the piano and while speaking walks to the front of the stage explaining the feeling of hearing Sting’s voice.*]**

**And so, we started rehearsing it, and I heard his [*Sting*] voice: [*Rob Mathes illustrates hearing Sting singing.*] “*I see Mary in the garden…*,” and I heard Sting singing over there, and it was just uncanny. I, I, I’d done so – I’d done so many things with big celebrities, they don't – celebrities don't freak me out, you know.**

**[*Laughter*]**

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

**Uncanny:**  familiar yet surpassing and a feeling of somewhat normal circumstances under certain conditions or beyond what is normal and expected that can also, at times, result in a feeling of it being pleasingly comfortable yet amazing as in an uncanny singing voice.

**Celebrities:** is a person who is easily recognized in a society or culture as having a reputation and is someone who gets media attention for example in acting and popular music or another profession such as sports. Much of the publicity is due in large part to the massive scope and scale of the media and sometimes social networking. Celebrity does not always come to certain professionals nor do all individuals seek celebrity even though they are of equal in professional importance to a particular business or industry.

**Freak me out:** cause to be in a heightened emotional state, such as that of fear or excitement.

Discussion Questions:

Write one paragraph to yourself about a situation or thing that caused you to “freak out” and provided you with a feeling of fear or excitement. Explain in a second paragraph how you feel you handled the situation or you should have handled the situation. In a third paragraph, draw a conclusion to the circumstances.

**Your Notes:**

1. **00:30:27 to 00:33:21:**

**Transcription (Annotated):**

**[*Laughter continues.*]**

**I don't, I'm not going to ask for your picture with me.**

**We're just we're going to work together. I'm a colleague, okay.**

**But this was a guy [*Sting*] that had meant a lot to me when I was young. And that was a powerful moment.**

**Beyoncé sang the heck out of my version of “America the Beautiful” at the Inauguration, Obama’s Inauguration at Lincoln Memorial, and that was great. She was really cool about it.**

**But conducting for Springsteen was unbelievable.**

**Working with Tony Bennett, one of the greatest jazz vocalists of all time, he had me to his apartment. I wasn’t really doing much for him. I, you know, it was like it would have been great if I had done like a cool big band arrangement for him. All I was doing was basically deciding when k.d. Lang came in and when he came in and when Diana Krall would sing here, and maybe what key would be better for her and how we would change, modulate there… it was really just vocal arranging.**

**He was so good to me.**

**And he gave me one of his paintings, he’s an amazing painter, and he signed it to me, and that was a great moment.**

**The first time meeting Pavarotti!**

**The Panic At The Disco record I mean, I know there’ re some people here that don't like Panic At The Disco, but check out that second record of theirs, *Pretty Odd* is the name of the record. And we just had such a great time. What a joy for me to work with such young, vibrant, gifted kids.**

**Back to your point [*Rob Mathes points and gestures to a person in the audience regarding a former discussion.*], I need to do that more often. [*Rob Mathes continues to gesture and emphasize to an audience member.*] That, that was probably the most fun I've had in a studio, ever, was producing the Panic of the Disco record. That was an extraordinary experience.**

**And I just want to let you guys know that I'm extremely grateful for that. You know, extremely grateful for that, these moments.**

**I, I traveled to Israel, because I was so obsessed with Mahler, the composer, that and – and the greatest Mahler conductor of his time is Leonard Bernstein. Who you guys probably know for being the great conductor of the New York Philharmonic, he wrote *West Side Story*. But he was a great Mahler conductor, and at the end of his life he [*Leonard Bernstein*] was going through all Mahler’s symphonies. And I was on the road with Chuck Mangione, and he [*Leonard Bernstein*] was going to conduct Mahler’s Sixth Symphony, which was the tape I got at Berklee which led me back to studying classical music. And he was conducting it on November 4th, 5th and 6th at Carnegie Hall, and I had a series of performances in Rochester [*New York*] with Chuck Mangione.**

**And I called Bernstein – I was so determined to hear Leonard Bernstein conduct Mahler’s Sixth Symphony, that I called his [*Leonard Bernstein*] office and I said, please, I cannot be in New York for the Carnegie Hall performances; can you tell me anyplace… place else in the world he’s [*Leonard Bernstein*] conducting that piece [*Mahler’s Sixth Symphony*]? And they said, well he’s [*Leonard Bernstein*] doing it [*Mahler’s Sixth Symphony*] in Israel in September.**

**So I called Chuck and I said, do, do we have this time off in September where there are no dates now?**

**And he said, well I’ve got.**

**Well, well, I'm not available.**

**I saved up, I bought tickets to go to Israel and see Leonard Bernstein conduct Mahler. And to this day, it was one of the most powerful musical experiences of my life.**

**So...!**

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

**Colleague:** an associate as used in a profession and is often used to refer to a co-worker.

**Beyoncé:** is an American Pop, R&B, singer and songwriter, actress, and fashion designer.

**America the Beautiful:** is one of the most beloved and popular of the many American patriotic songs. Singer Beyoncé closed out the Obama Inauguration Concert at the Lincoln Memorial, *We Are One*, with the song “America the Beautiful” at the Lincoln Memorial musically directed and arranged by Rob Mathes.

**Inauguration:**  is a formal ceremony to mark the beginning of a leader's term of office.

**Obama’s Inauguration at Lincoln Memorial:** was a public celebration of the then forthcoming inauguration of Barack Obama as the 44th President of the United States at the Lincoln Memorial and the National Mall in Washington, D.C. on January 18, 2009. The event was musically directed by Rob Mathes of the Kennedy Center Honors. George Stevens Jr., producer said, "There's a sense of history about it. Much of the music will be in the context of that history.

**Conducting:** is the act of directing a musical performance by way of visible gestures. The primary duties of the conductor are to unify performers, set the tempo, execute clear preparations and beats, and to listen critically and shape the sound of the ensemble or orchestra. Conductors of choirs or choruses are sometimes referred to as a choral director, chorus master, or choirmaster, particularly for choirs associated with an orchestra. Other terms are used for a conductor under various circumstances such as a music director, chief conductor, bandmaster,drum major, or maestro (master).

**Springsteen:** referring to Bruce Springsteen who was nicknamed "The Boss." He is an American singer and songwriter who records and tours.

**Tony Bennett:** is an American singer of popular music, standards, show tunes, and jazz.

**Big band arrangement:** music played by big bands is highly "arranged" or prepared in advance and notated on sheet music. The music is traditionally called "charts". Improvised solos may be played only when called for by the arranger. The big band is a type of musical ensemble that was associated with jazz, a style of music which became popular during the Swing Era from the early 1930s until the late 1940s. Big bands have evolved with the times and continue to this day. A big band typically consists of approximately 12 to 25 musicians and contains saxophones, trumpets, trombones, singers (vocalists) and a rhythm section. The terms jazz band, jazz ensemble, stage band, jazz orchestra, society band, and dance band are often used to describe a specific type of big band. Searching the Internet for the words big band will allow you to further investigate this topic as well as searching Jazz at Lincoln Center Orchestra and Wynton Marsalis, Glenn Miller and Benny Goodman as well as Duke Ellington.

**k.d. Lang:** is a singer and songwriter, performer, and actress. She gives her name in lowercase letters, with the given names in initials that are tightened to lower case letters and periods with no space between these initials.

**Diana Krall:** is a Canadian jazz pianist and singer who tours throughout the world.

**Modulate:** is most commonly the act or process of changing or varying the pitch, intensity, or tone of one's voice or a musical instrument as in moving from one key or tonality to another by means of a melody or chord progression.

**Vocal arranging:** the main singer and back-up singers are provided the information necessary to know how and when to sing with the main singer. Usually arranging includes two or more voices.

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

**Panic At The Disco:** is a Grammy-nominated rock band formed in Las Vegas, Nevada in 2004. The album that is being referred to in the lecture is the album *Pretty Odd*. The band comprises vocalist, guitarist and pianist Brendon Urie and drummer Spencer Smith. In July 2009, guitarist Ryan Ross and bassist Jon Walker left the band, citing creative differences as the reason for their departure and formed a new band called The Young Veins.

**Pretty Odd:** is the second studio album by the American alternative rock band Panic At The Disco. The album was recorded at the Studio at the Palms in Las Vegas, Nevada with additional production at Abbey Road Studios in London, England. Rob Mathes was the producer and the album was released March 2008.

**Vibrant:** is describing a personality as vigorous, energetic, exciting, stimulating, and lively.

**Gifted:** is referring to artistic or creative ability significantly higher than average.

**Extraordinary:** beyond what is usual, ordinary, regular, or established, that which is exceptional in character, amount, extent, degree, and noteworthy and remarkable.

**Grateful:** warmly or deeply appreciative of kindness or benefits received and thankful to the point of expressing gratitude.

**Israel:** located on the eastern shore of the Mediterranean Sea bordering Lebanon in the north, Syria in the northeast, Jordan and the West Bank in the east, Egypt and the Gaza Strip on the southwest, and contains geographically diverse features within its area.

**Obsessed:** dominated or preoccupied by thoughts and feelings for something and to think about something persistently or dwell with a single emotion or purpose on a topic, activity, or thing with a high degree of passion and fascination.

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

**Composer:** is a person who puts together or creates music for a musical composition.

**Conductor:** a person who leads a musical ensemble by way of visible gestures known as conducting.

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

**New York Philharmonic:** is a symphony orchestra based in New York City in the United States with the Philharmonic's home at Avery Fisher Hall, located in New York's Lincoln Center.

**West Side Story:** is an American musical with a script by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and choreography by Jerome Robbins. The musical's plot and story are based on William Shakespeare’s *Romeo and Juliet*.

**Symphonies:** is an extended musical composition in Western classical music, scored almost always for orchestra.

**On the road:** is referring to traveling from one location to another playing music with a band and working for a bandleader, or as an individual artist, singer and songwriter, or musician.

**Chuck Mangione:** an 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.

**Mahler’s Sixth Symphony:** Alma (Schindler) Mahler-Werfel, Gustav Mahler's wife felt her husband had lured destiny by composing the sixth symphony, but Gustav Mahler himself considered that an artist might sense his own future by the foreshadowing force of true inspiration.

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

**Classical music:** referring to the study of the art of music and musical traditions.

**Carnegie Hall:** is a concert venue in Midtown Manhattan in New York City in the State of New York, United States, located at 881 Seventh Avenue, occupying the east stretch of Seventh Avenue between West 56th Street and West 57th Street, two blocks south of Central Park.

**Rochester:** is referring to a city in the State of New York, United States. It is the birth place of musician Chuck Mangione and the location of the Eastman School of Music along with the Eastman Theater. Frederick Douglas, a former slave. founded the abolitionist newspaper *The North Star*in Rochester. The city was also home to Susan B. Anthony, an abolitionist who became active in the women’s rights movement. She and Frederick Douglas were acquaintances. There are bronze statues, in a park in Rochester, New York, of them sitting together having tea.

**Powerful musical experiences**: is referring to the influence of music to emotionally connect someone to musical exposure that translates to lasting significance.

Discussion Questions:

Listen to the song “(I Wanna To Be) Plastic” that is a song on the *Evening Train* album, if still available online, the song can be heard online at[**www.robmathes.com**](http://www.robmathes.com)**.** Explain on one page the relationship of this song to the desire or objective of someone wanting to become famous or to seek celebrity.

**Your Notes:**

1. **00:33:21 to 00:34:16:**

 **Transcription (Annotated):**

**MALE VOICE: What are your feelings on modern copyright law and file sharing?**

**ROB MATHES: If we – if I can't get paid for the work I do, for the intellectual property that I feel my songs are, I can't make music.**

**I’d literally have to get a day job. So the only way – if you're not getting any money for the compositions you're doing, you literally will not be able to get to be as good a writer as you possibly could be, because you won't get the chance, you won't be able to make a living at it.**

**And I am telling you right now, there are hundreds, thousands of writers in this country that are about 17 years of age, that could write genius works, that will not be able to do so, because they will not be able to make money from it, okay.**

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

**Copyright law:** is a set of exclusive rights granted to the author or creator of an original work and copyright owners can license or permanently transfer or assign their exclusive rights to others. One issue is the cost and lack of ease including the amount of time to credit or find the owner of a particular work. This can at times inhibit a new work from being created versus the simplification or modernizing of the copyright law to reduce the cost necessary in creating a new work.

**File sharing:** is the practice of distributing or providing access to digitally stored information, such as computer programs, various digital products in the form of multi-media such as audio and video, documents, or electronic books.

**Intellectual property:** is a term referring to a number of distinct types of creations of the mind for which a set of exclusive rights are recognized. Under intellectual property law, owners are granted certain exclusive rights to a variety of intangible assets, such as musical, literary, and artistic works; discoveries and inventions; and words, phrases, symbols, and designs. Common types of intellectual property include copyrights, trademarks, patents, and various design rights.

**Literally:** is expressing the feeling of exactness to the primary or explicit meaning of the words “getting a day job” that would prevent the creation of works. In a sense, the expression is avoiding exaggeration and is merely suggesting a fact by expressing a strong feeling toward an actual fact that is reflecting the belief in the essential or genuine character of something such as in the words “getting a day job” would hinder the creative process.

**Day job:** is a form of occupation taken by a person in order to provide economic support while working toward their preferred career. This phrase is often used "don't quit your day job" as a humorous response to poor performance in their preferred career. The phrase implies that the performer is not talented, creative, innovative, or does the performer have enough business savvy or relationships to be able to make a particular career effective and needs to try something else.

**Compositions:** can refer to an original piece of music. People who practice composition are called composers.

**Genius works:** breaks new ground with discoveries or works of art.

Discussion Questions:

The process of becoming really good at something both requires and encourages your brain to wire itself to handle a particular function better by practicing and then having the opportunity of getting a chance. Without geniuses, our understanding of mathematics, literature, and music would be completely different. When creativity is combined with intelligence to create something of value then the label genius is often used. Intelligence without creativity may label a person smart but not a genius.

How do you feel it is best for you to recognize your gifts and combine creativity with intelligence to open an opportunity or have a chance to aspire with your gifts and talents? List your ideas on one sheet of paper.

**Your Notes:**

1. **00:34:16 to 00:34:58:**

 **Transcription (Annotated):**

**Now, if you're a great live performer or you're Dave Matthews Band, and you're willing to go out – go, when you're not famous, go out and make 50 bucks a gig and go tour the country and just give all your music away, and you want to do that, great. But remember that Beethoven, Haydn, [*Pronounced Haiden*] these people… were supported by patrons and by the court. They had financial support. This is a type of music where you could teach and then make it. If you want to go bring your music to other people, you can't stay in your [*hom*]** **hometown and teach guitar lessons to put [*the*]** **food on the table.**

**So, intellectual property has got to be respected.**

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

**Dave Matthews Band:** the name of the band issometimes shortened to DMB, is an American band formed in Charlottesville, Virginia in 1991. The band is known for their annual tours during the summer months in the US and Europe. The band will frequently sell out on tour but will often give their music away.

**50 bucks:** is slang term meaning fifty dollars to represent the amount of money earned, saved, invested, or paid out. The amount can represent the general acceptance for payment as the amount of currency for a medium of exchange for value.

**Gig:** live performance by a musician or other performer and is used in the broader sense by shortening of the word engagement as in a place for an appointment or for an activity.

**Beethoven:** referring to Ludwig van Beethoven who was a German composer and pianist who eventually lost his hearing.

**Haydn:** [pronounced Haiden], Joseph Hayden was an Austrian composer who spent much of his career as a court musician for a wealthy aristocratic family.

**Supported:** is referring to musicians or artists who have a sponsor or who are being sponsored financially, maintained, compensated, or rewarded for appreciation of the music and the art form that is a revenue generating activity or income of value either monetary or nonmonetary for the benefit of the sponsor, musician, and artist.

**Patrons:** referring to people who support through money, gifts, and/or effort the endorsement of various artists’ work and can include support of writers, museums, various causes, charities, institutions, special events and various other artistic and humanitarian endeavors including education.

**The court:** was the residence of the wealthy or used as a phrase for nobility where the artist would attempt to solicit or gain the favor and attention of an aristocratic family (court) and seek to gain support for their art and artistic endeavors.

**Financial support:** financial resources provided to make a project or projects possible.

**Bring your music to other people:** suggesting that a musician plays music in public or fines the process to allow the music to be heard by people such as the Internet, television, radio, live performances, and other outlets.

**Put food on the table:** to provide enough money to cover basic necessities or to earn a living and pay bills that will arise out of necessity.

**Intellectual property:** is a term referring to a number of distinct types of creations of the mind for which a set of exclusive rights are recognized. Under intellectual property law, owners are granted certain exclusive rights to a variety of intangible assets, such as musical, literary, and artistic works; discoveries and inventions; and words, phrases, symbols, and designs. Common types of intellectual property include copyrights, trademarks, patents, and various design rights.

**Respected:** a work or person that is well received or well thought of to the point of showing a willingness to demonstrate consideration or appreciation.

Discussion Questions:

In terms of a business model and in recognizing various situations, you may provide a person with an opportunity where that person may be creative but not be intellectually gifted, while another person maybe smart but not creatively gifted or others may be smart and creatively gifted in a particular specialized area. There are many different scenarios and definitions of gifted, intelligence, and what is meant by the term smart.

How would you suggest that one be able to increase the possibility or probability of financially being able to support themselves with their abilities and gifts, knowing that there are different combinations that one may need, no one person will possess all of the needed attributes, and there is a need for relationships and initiative for example: opportunity, ability to work hard, good decision-making skills, adequate physical and mental health, and the need to generate the possibility and to increase the probability of “good luck” versus “bad luck?”

From **Lecture #2 Part I** Reference 8 and 9. Running times 00:02:55 to 00:07:12: Transcription (Annotated): these six words were provided by Rob Mathes: Discovery, Obsession, Investigation, Dreaming, Emulating, and Transformation.

How would you suggest that a person handle a “bad” situation and also a “good” situation and still be able to earn a living and pay the necessary bills on time?

Use the six words from **Lecture #2 Part I** Reference 8 and 9. Running times 00:02:55 to 00:07:12: Transcription (Annotated): that are provided for a discussion to help you in your analysis.

Search the Internet for Liz Murray, author of *Breaking Night: A Memoir of Forgiveness, Survival and My Journey from Homeless to Harvard*. The book chronicles Murray’s journey as a child born to drug addicted parents to being a runaway, living on the streets and then miraculously turning her life around through education and ultimately being accepted into Harvard University. A film, *Homeless to Harvard*, chronicling Liz’s journey, was also produced by Lifetime Television.

**Your Notes:**

1. **00:34:58 to 00:36:50:**

 **Transcription (Annotated):**

**But, the freedom of the Internet is such that it is inspiring so many things.**

**It has to be, there has to be a give and take, you know what I mean.**

**I think we're going to file share songs, but what we got to figure out for you guys is a way to create a product that is deeply valuable enough to use so that you'll buy it.**

**Okay.**

**And I think the way to do that, is that the new entrepreneurial – entrepreneurs and musical acts will combine multimedia with making films – there's a great band in England called [*Noah and the Whale*], *First Day of Spring* – [*album*] maybe, maybe that’s the name of their project. But I bought it because there was a whole film made, done around the project, so you got the DVD and the CD. And maybe there's something where you can join their site and just pay a monthly fee.**

**Any way to make money on the intellectual property, cause if you can't, if your songs are valueless, which is what the marketplace is heading toward, where music is valueless, there are great writers we'll never hear from, and that is a tragedy.**

**So, do I want to police every single person that has ever listened to my songs and make sure they pay their 99 cents?**

**Absolutely not, that’s ridiculous.**

**I'm going to make free songs available on my site.**

**But there's got to be a balance.**

**And I never leave my house without four orchestral scores in my bag and poetry books, and, and writing and… I mean, I'm thinking, when I'm not putting Lily and/or Emma or Sara [*Daughters’ names.*] to bed or trying to spend some time with Tammy, [*Wife’s name.*]I am studying music. That is my work, and I don't have enough time. I, I don't know Verdi’s *Otello*. I've never listened to that in its entirety. Verdi’s *Otello* is one of the greatest works of music in the history of mankind. I don't know a bar of it.**

**There's not a lot of time.**

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

**Internet:**  is a global system of interconnected computer networks **t**o serve billions of users worldwide. In contrast, the World Wide Web is one of the services communicated via the Internet.

**Inspiring:** encouraging or moving to the point of energizing and becoming exhilarated to affect so many things that one is stimulated to take action.

**Give and take:** is a process of compromise or accommodation in making mutual concessions combined with the activities associated with reciprocating or settling of differences through compromise and mutual concessions.

**File share songs:** users upload copyrighted songs to a central server, a group of servers, or to selected user computers, and people download the files that are available.

**Create:** to make or cause something to be or to come into existence as to bring or to help to bring something into existence by starting something new or for the first time that has value.

**Valuable:** having qualities worthy of respect and admiration and applies to something that has value to the extent that there is considerable monetary value or special usefulness or considerable use and importance. Because of valuing time, some people will pay or buy convenience if perceived to save them valuable time.

**Entrepreneurial:** being of the character to willingly take risks in order to try to make a profit or to profit from the development of a valuable idea, product, venture, or enterprise.

**Entrepreneurs:** a term applied to people who are willing to launch a new venture or enterprise and accepts or assumes significant accountability for the inherent risks.

**Musical acts:** members of a band, vocal group, or individuals who are performers or perform music.

**Multimedia:** uses a combination of different content forms and **i**ncludes a combination of text, audio, still images, animation, video, graphics, and interactive content. The Rob Mathes; Beyond the Music website is an example of multimedia using non-linear content that offers a user interactivity and flexibility to be able to control progress (pause and repeat) and as further exemplified using the  self-paced lectures. The website presents digital content in text, audio, still images, animation, video, graphics, and interactive content with the convergence of all of these functions to service music, education, learning, and entertainment in a multidisciplinary context.

**Noah and the Whale:** an English independent folk band from Twickenham, London, England formed in 2006.

**First Day of Spring:**  is the second studio album by the English band Noah and the White Whale. It was released on August 31, 2009.

**DVD:** stands for Digital Versatile Disc or Digital Video Disc and is an optical disc storage media format with various uses. It is usually used for storage and to play back movies.

**CD:** stands forCompact Disc and is an optical disc used to store digital data with various uses such the ability to record sound and to play back recordings.

**Valueless:** having no value such as in the almost free transfer or exchange costs or having no useful purpose of exchange value and therefore perceived to be worthless in its present state as a means of exchange in monetary terms.

**Marketplace:** the world of commercial activity where goods and services are bought and sold and is the space in which a market operates where two or more people agree to buy and sell a product. Online offerings and sales over the Internet has opened a new area of distribution and fulfillment in the marketplace for an exchange of value with convenience and with various pricing models.

**Tragedy:** an event resulting in great loss and misfortune.

**Police:** to control or regulate to the point of trying to prevent or detect and prosecute violations of rules and regulations by every person for any and all occurrences.

**Ridiculous:** an activity or incidence that is absurd or preposterous to the point of being laughable.

**Site:** a place where something is located or is being planned to be built or has been located or built such as in referring to a website or a parcel of land to locate a building.

**Balance:** apleasant and equitable arrangement.

**Orchestral scores:** the written form of a musical composition for orchestra or vocal parts.

**Poetry books:** books that contain poems.

**Lily and/or Emma or Sara:** referringto the names of Rob Mathes’ daughters, not in any particular order.

**Tammy:** referring to the name of Rob Mathes’ wife and partner.

**Verdi’sOtello:** is an opera in four acts by Giuseppe Verdi based on the Shakespearean play *Othello*.

**Entirety:** the state of being or feeling that something has been completed in total and is complete as in the whole of something.

**Bar:** is used in musical notation or is a measure that is a segment of time defined by a given number of beats of a given duration. The term beat or beats in music refers to the basic unit of time in music. In popular music and in present times, a general reference to the term beat has also come to mean a groove as in a drum-rhythm. The Sound-Check on the **SPECIAL FEATURES page at *Chapter 6*** may serve as an illustration of bar and beat.

Discussion Questions:

Rob Mathes concludes answering the question by stating, “There's not a lot of time.” Write one paragraph describing what the statement “There's not a lot of time” expresses to you?

Listen and watch “William the Angel” at the **SPECIAL FEATURES page** in the **Performance (7:00 P.M.)/Recital Hall *Chapter 7*** to help you with the above question.

**Your Notes:**

1. **00:36:50 to 00:40:33:**

 **Transcription (Annotated):**

**MALE VOICE: You know, lately there's been a huge rise with the indie labels, [*Yes*] that they're becoming more known and that we're more sought after, and you know, big talk of the major labels being kind of falling off—**

**ROB MATHES: It’s the salvation of the industry. [*Yeah*] Independent labels will save the industry.**

**MALE VOICE: That’s – and that’s like what are your thoughts on it as well. Because you know, it seems like so many major record label artists are just putting out the same thing that everything – everybody else is, there's nothing original, that it’s all, you know.**

**ROB MATHES: Yes. Yes. Well, the major labels were built for Beyoncé and for Lady Gaga. They do that incredibly well. Beyoncé’s a beautiful woman.**

**But let me tell you something.** **I start – I just produced a record for an older artist in her 60s named Bettye LaVette, who never became famous. She was – she grew up in Detroit, and she was best friends with Marvin Gaye and Aretha Franklin.**

**And she had an extraordinary voice but – she was signed by Atlantic, but then Atlantic folded into another company at one point and, and her record got lost, and then she was signed by this – you know, just star-crossed, her career was star-crossed. And she came on – we had her on the *Kennedy Center Honors*. And she sang “Love, Reign o’er Me” by The Who. And I did an arrangement for her that made that more of a torch song, and I'm actually going to perform it with her at Carnegie Hall in a couple of weeks.**

**And people were so moved by her performance that we got an offer by Anti- records, and they do Neko Case and Tom Waits and Jolie Holland. And Anti- records is run by a man named Andy Kaulkin. And Andy, Andy’s will save music**.

**Why?**

**Andy is an incredibly dedicated man, who plays great boogie-woogie on the piano. He’s in love with music. He appreciates real artists. He let us do a record with, with no tuning of the vocals, no, you know, trimming every drumbeat. You know, we recorded the record live in the studio. He was totally into like, Well that one’s got a bunch of mistakes on it, but it’s fresh and it’s real. And it’s like, oh my goodness, you know.**

**Remember some of the best music that’s ever been made was on Stax/Volt that little R&B label from Memphis that had Rufus Thomas and Carla Thomas and Wilson Pickett [S*igned by Atlantic Records*] on it. And then you've got, you know, a Motown, and Chess Records for the blues.**

**What’s going to happen now is these indie labels are going to crop up, and they're not going to care about selling a billion copies. They’ll get a young band, they’ll give them enough money to make a good record, send them out on the road, and then we'll invest in the art.**

**Listen, Pro Tools is a great device, one of the greatest devices in the history of man, right. You're an audio engineer you use it all the time. And boy, it’s great, if you have an amazing track, but the bass drum and the bass guitar are completely “foo gotta*”* [*jumbled*] in this one measure, right. So what, you go in and you can, you can move it. That’s great. That’s the reason to use it. But to tune everything, and have every bar corrected. The problem is, that’s what kids are hearing. I hear, Emma, my daughter, she’s got such a beautiful voice, she’s, she’s starring in the, in the lead role of *Fiddler on the Roof* coming up. And she sings like I can tell --- everything’s – they're hearing this now, and they're singing with no vibrato and it’s – they're you know, it’s like whoa. It’s really getting into the deep part of the culture.**

**So I encourage you guys to start listening to more scrappy music, and, and listen to bands that may not be perfect, but have a little energy to them. That’s hopefully where it’s going to go a little bit… because you, you know, young kids are unbelievable. The energy you guys have and the intelligence and the multi-tasking you can do, you're the hope. You've got to change it. You know, so help… help the rest of us that see it as a real aberration.**

**You know.**

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

**Indie labels:** is referring to independent record labels that are record labels operating without the funding from organizations such as that of the major record labels.

**Major labels:** in the music industry, are record labels that have a known brand and a trademark associated in the music industry that are able to fund distribution and major marketing campaigns along with other ancillary promotions to market music recordings, music videos, and the artist.

**Independent labels:** are record labels operating without the major funding of the large record labels.

**Beyoncé:** is an American Pop, R&B, singer and songwriter, actress, and fashion designer.

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

**Incredibly:** suggesting something that is amazing or astonishing to the point of being done wonderfully well.

# **Bettye LaVette:** is an American soul singer and songwriter who recorded her first record at sixteen. She grew up in Detroit and is well known for her recording of the song by The Who, “Love, Reign o’er Me” in an album entitled, *Interpretations: The British Rock Songbook*.Rob Mathes received credits on the album as arranger, producer, horn arrangements, string arrangements, music direction, acoustic guitar, piano, conductor, electric guitar, keyboards, background vocals, and soloist. Other credits include some of the best musicians, backup vocalists, and engineers in the country. Executive producer is Andy Kauklin of Anti Records. The album includes a studio version of her *Kennedy Center Honors* performance of the The Who's "Love Reign O'er Me."

**Detroit:** the largest city in the state of Michigan in the United States of America and is well known for the history of the automobile industry and popular music with nicknames for the city as Motor City or Motown. Motown was a record label founded by Berry Gordy, Jr. that was incorporated as Motown Record Corporation and was originally from Detroit, Michigan which is often called the Motor City as a result of the location of a number of automobile manufacturers.

**Marvin Gaye:** was an American singer and songwriter.

**Aretha Franklin:**  is an American singer and songwriter, and pianist.

**Atlantic:** referring to Atlantic Recording Company a record label.

**Star-crossed:** an expression describing an affiliation or attachment that is often neglected, or because of external circumstances or fate such as in the expression that the stars did or did not line up, or it is not in the stars because of lack of rational planning, thoughtfulness, or luck.

**Kennedy Center Honors:** is an annual honor given to those in the performing arts for their lifetime of contributions to American culture. The Honors were created by George Stevens, Jr., and the late Nick Vanoff. Roger Stevens, the founding chairman of the Kennedy Center asked George Steven’s Jr. (no relation), to have an event at the Kennedy Center. George Steven’s Jr., remains involved as producer and co-writer for the Honors with Rob Mathes as music director.

**Love, Reign o’er Me:** is a song by the English rock band The Who. Bettye LaVette is well known for her recording of the song by The Who, “Love, Reign o’er Me” in an album entitled, *Interpretations: The British Rock Songbook*.

**The Who:** an English rock band formed in 1964.

**Arrangement:** is the art of having completed a musical composition by preparing or adapting an already written composition for presentation in other than its original form.

**Torch song:** a song concerned with disappointment that can be a sentimental love song or typically one in which there is lost love.

**Carnegie Hall:** is a concert venue in Midtown Manhattan in New York City in the State of New York, United States, located at 881 Seventh Avenue, occupying the east stretch of Seventh Avenue between West 56th Street and West 57th Street, two blocks south of Central Park.

**Anti- records:** is an independent record label named Anti-.

**Neko Case:** is female singer and songwriter.

**Tom Waits:** is an American singer and songwriter, composer, and actor.

**Jolie Holland:** is an American singer and performer.

**Andy Kaulkin:** head of Anti- an independent record label.

# **Boogie-woogie:** is a style of piano-based blues. For example search the Internet for performers Albert Ammons, Pete Johnson, Dr, John, Professor Longhair, and Fats Domino.

**Stax/Volt:** wasan independent American record label from Memphis, Tennessee that recorded artists such as Rufus Thomas, Carla Thomas, Marvis Staples and Staples Singers, Otis Redding, and Wilson Pickett, who was actually signed by Atlantic Records.There is a Stax Museum in Memphis honoring the record label.

**R&B:** stands for rhythm and blues and is a genre or category of music marketed as popular African American music that originated in the 1940s. The term seems to have been originally used by record companies to describe recordings marketed predominantly to urban African Americans, eventually, evolving into its own musical genre.

**Memphis:** is a city in the southwest corner of the U.S. state of Tennessee. Many renowned musicians grew up in and around Memphis including independent record labels such as Sun and Stax/Volt records.

**Rufus Thomas:** was an American rhythm and blues, soul singer and comedian from Memphis, Tennessee, who recorded on Sun Records in the 1950s and on Stax Records in the 1960s and 1970s. His children are soul singer Carla Thomas, keyboard player Marvell Thomas, and Vaneese Thomas, a former French teacher, who has a recording studio in upstate New York and who is a recording artist, songwriter, pianist, backup vocalist, and performer. A historical marker is placed on Beale Street in Memphis, Tennessee commemorating Rufus Thomas’ legacy and contributions to the entertainment industry. In Memphis, a street is named in his honor, just off Beale Street. He is buried next to his wife, Lorene Thomas, at the New Park Cemetery in Memphis. Rufus performed at the Porretta Soul Festival in Porretta Terme, Italy. The outdoor amphitheater in which he performed has been re-named "Rufus Thomas Park."

**Carla Thomas:** is a singer and songwriter and performer who is often referred to as the Queen of Memphis Soul. She is the sister of keyboard player Marvell Thomas and Vaneese Thomas and daughter of the late Rufus Thomas.

**Wilson Pickett:** was an American R&B, rock and roll and soul singer and songwriter.

**Motown:** was a record label founded by Berry Gordy, Jr. that was incorporated as Motown Record Corporation and was originally from Detroit, Michigan which is often called the Motor City as a result of the location of a number of automobile manufacturers.

**Chess Records:** was an American record label based in Chicago, Illinois that produced and released many important singles and albums, which are now regarded as central to the rock and blues music canon.

**Blues:** referring to the structure and form of the blues and the form of the 12-bar blues (blues changes, form, or structure) as 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.

**Crop up:** to appear without warning or with a certain surprise or to happen suddenly.

**On the road:** is referring to traveling from one location to another playing music with a band and working for a bandleader.

**Invest in the art:** is to commit to spend time or devote time for future advantage or benefit for a purpose and give a commitment to create something of value.

**Pro Tools:** software for recording and editing in music production, film scoring, computer games, film, and television post production.

**Audio engineer:** is a person who records, edits, manipulates, mixes, and/or masters sound by technical means in order to realize an artist's or record producer’s creative vision.

**Track:** referring to the recording of music or the recording of a separate piece of music in a separate recording (music is laid down) that is combined with other parts of the musical recording to produce the final audio mix version.

**Bass drum:** is a member of the percussion family of instruments and is referring to the kick drum that is a relatively large drum that produces a note of low pitch which often plays on the beat to help establish the "pulse" of the music. The bass drum in a drum set is played with your feet with the use of a pedal that drives the beat.

**Bass guitar:** the guitar with the lowest pitch.

**Foo gotta:** something that is jumbled, mixed-up, or muddled to the point of needing a solution.

**Measure:** in music it is a measurement of time and as such can refer to the connection of the number of pulses and the strong and weak beats.

**Move it:** use of a device such as software (Pro Tools) to create an efficient process of technical adjustments and in a sense enable a project to be completed efficiently with quality and cost effectively.

**Tune:** referring to the characteristics of producing accurately a note of a given pitch or adjusting the pitches of the voice and musical instruments in a recording by software to the point of calibrating and micromanaging digitally or electronically every note.

**Fiddler on the Roof:** is a musical with the “Fiddler” used as a metaphor in comparing and contrasting the conflict with traditions versus progress.

**Vibrato:** is a musical effect consisting of a regular pulsating change of pitch that is used to add expression to vocal and instrumental music. Electronic manipulation or generation of signals makes an effort to try to more easily and cost effectively achieve or demonstrate the vibrato effect.

**Scrappy music:** full of energetic spirit.

**Energy:** an enterprising or ambitious drive with imaginative lively style.

**Unbelievable:** beyond understanding to the point of being incredible.

**Intelligence:** is a term used often to describe one or more capacities of the mind as well as various physical capabilities of a person within many different meanings and many different contexts.

**Multi-tasking:** the ability of a person to perform more than one task at the same time. The term does not necessarily suggest the efficiency and quality which may vary from person-to-person based on capabilities.

**Hope:** the general feeling that a desire will be fulfilled turning out with the best positive outcome.

**Real:** reflecting the essential or genuine character of substance or capable of being treated as fact as well as authentic.

**Aberration:** departure from the norm.

Discussion Questions:

Summarize on one page, the theme or premise regarding Lecture #2 Part III by Rob Mathes.

**Your Notes:**

1. **00:40:33 to 00:41:14:**

 **Transcription (Annotated):**

**[*The* *Graphic with the title to the song, “WHEELBARROW” appears on the screen with three photographs*.]**

**[*Graphic dissolves to Rob Mathes playing the piano and singing an excerpt from the song “Wheelbarrow.”*]**

**[*Wheelbarrow***

***by Rob Mathes*]**

***Well your garden’s full of weeds baby***

***And you ask me why***

***Well your garden’s full of weeds baby***

***And you ask me why***

***Well your wheelbarrow is empty***

***And your sprinkler is dry***

***I might be a little boy***

***I may kick and… scream***

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

**Wheelbarrow:** is an album in development by Rob Mathes that will be a sequel to his album *Evening Train.* Additional information is available at albums on **www.robmathes.com**.

What is the structure or form of the song “Wheelbarrow” based on the 30 second excerpt of the song “Wheelbarrow” at the **STORE** page?

Discussion Questions:

Watch and listen to the excerpt of the song “Wheelbarrow” the 30 second excerpt of the song at the **STORE** page and at the end of Lecture #2 Part III. Since the *Wheelbarrow* album is a sequel to the *Evening Train* album, compare the songs “Evening Train” to the song “Wheelbarrow” from the 30 second samples that are on the **STORE** page.

Watch and listen to the opening of **Lecture #1/Clip at *Chapter 5* on the TRANSCRIPTIONS page**. How does the opening of the Lecture #1/Clip with the song “Evening Train” and discussion of the blues form by Rob Mathes relate to the ending of Lecture #2 Part III with the song “Wheelbarrow?”

**Your Notes:**

1. **00:41:14 to 00:41:30:**

**Transcription (Annotated):**

**[*Ending Graphics appear on screen* *END OF PART III with outdoor photograph of the lecture location and then cuts to website information with white background and then cuts to black*.]**

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

END of Lecture #2 Part III

**Your Notes:**