



The Score

2015
Issue 2

Foreword

It is my pleasure to present the second edition of The Score, Haberdashers' very own music magazine. After last year's success in showcasing music at Habs to the wider community at the Barbican Concert, I am delighted that we are also able to do this through the power of the written word (and of course lots of pictures) in the form of this magazine.

The Music Department at Habs cannot function without the music staff, all of whom work tremendously hard to give you the best teaching possible and ensure that the department runs smoothly. And huge congratulations to all of the boys who continue to uphold our strong tradition, and who (I am sure) practise their music as often as they can!

Much work has gone into the production of this magazine, and I would like to thank the editorial team and all the students who have shared their musical insights with us by submitting an article. So, until the next issue – enjoy!

Mr Muhley
Director of Music

Welcome

Music is arguably the most popular extra-curricular activity at Habs. But for many Habs boys, music is much more than an extra-curricular activity. It is a hobby and relaxant; for some a focus, for others a distraction. Although in the few weeks running up to an ABRSM exam week (or Trinity if you are a traitor!) music may seem stressful (having to take instruments out of cases at home!), our music department is so active and *vivace* that we soon become accustomed to rehearsing regularly and performing to the highest standard and extend our appreciation of it. Thanks go to all of the music staff for inspiring the fantastic array of musical talents that is showcased at every concert.

Within Habs' abundant supply of musical activities, whether they be orchestras, bands, choirs or concerts, we are bound to find a gem, a particular activity that captivates our curiosity and that we really look forward to every week. One such gem is explored in this magazine in a very thoughtful and personal style by Noah Max on Chamber Music.

There are some articles that delve into some of the lesser known genres of music, such as Dylan Dissanayake's piece on Impressionism, which makes an insightful link between music and the other art forms of this period, and my article on Serialism, questioning whether this method produces music or chaos. Other articles zoom right out and picture music on a much broader scale, like James Meir's *The Power of Music*, Ariel Cohen's *Music and the Brain* and Adiyant Lamba's article which looks at music's origin with a scientific perspective.

In this year's The Score, we have a wide range of contemporary topics explored, such as Alex Astruc's article attempting to persuade you that Jazz is most certainly not a dying genre and Siavash Minoukadeh's discursive piece on the rise in popularity of vinyl records. Thomas Goulde writes about what he believes makes a true music fan of any genre.

We are taken on a trip to the pictures in Daniel Harris' piece on film scores and whisked away to the other side of the world by Saif Abbas Chatoo's *Bollywood Music: The Official Language of Hindustan* (although at Habs that doesn't seem too far away!). We receive a bit of practical advice from Jason Lam who discusses *10 Habits Every Musician Should Consider*.

So how were we able to fit such a diverse range of musical subjects into this magazine? Well, the answer is through dedication and hard work compiling and editing the fantastic articles submitted by Habs boys, many of whom immerse themselves in the plentiful musical opportunities that are offered. And with that, I would like to thank my editorial team who have worked tirelessly this year and are named at the end of this magazine. Thanks also go to last year's chief editors, Peter Sequeira and David Verghese, who first conceived The Score and set the bar high for this year's edition. I would like to thank Mr Muhley, our Director of Music, who has allowed us to go ahead with this project and use up some of the Music Department's annual budget! And finally, I would like to thank you, the reader, without whom this medium would serve no purpose.

I hope you enjoy reading The Score 2015 and we look forward to some more brilliant submissions in the next issue!

Shamil Shah
Chief Editor

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The Power of Music

James Meir
L6H2



“Where words fail, music speaks.” This quote from author Hans Christian Andersen embodies music’s ability to touch the lives of so many people. Music has the power to evoke a wide range of emotions, from times of sombre reflection to scenes of untold joy and happiness, even burning anger and frustration. This is all conveyed through a series of different sounds, which gel together to form one continuous line of expression. It is quite remarkable how something so simple can touch the lives of so many millions and, even in today’s modern society, music still has the innate capacity to move us.

There is a scene in the well-known film *The Shawshank Redemption*, which explains what I am getting at. Inmate Andy Dufresne manages to play an excerpt of Mozart’s *The Marriage of Figaro* over the loudspeaker system of Shawshank Prison. Everyone in the prison yard stops whatever they are doing and falls silent. They listen to this woman gracefully expressing her emotions through song even though they have no idea what she is saying because it is in Italian. This emphasises the power of music and the capacity it has to move human beings, who demand intellectual stimulation and variety of thought. Music is able to provide us with this and this scene from the famous film is made so powerful just through the means of music. It is a prime example of how music can dramatically affect the emotions of humans and how it can do this almost instantaneously.

From personal experience, I can definitely say that music has moved me at numerous points in my life. I see it as a useful tool to help me relax and take my mind off the stresses and problems of everyday life. It can also be used to block out others when we feel the need to be alone and concentrate on something, with many people listening to it during hours of private study and arduous work. It can provide us with brief moments of inspiration and set us in an optimum frame of mind, which is ideal for us to overcome certain struggles and tasks in our lives. Furthermore, it can be used recreationally to improve the atmosphere at social gatherings. Going to and taking part in concerts is one of the greatest thrills life has to offer, with everyone gathered in one venue with a common purpose - to be entertained and amazed at the wealth of talent that humans have to offer. It is this unifying element of music that makes it so powerful, as every individual shares a common interest, upon which the foundations of friendship can be built.

Henry Wadsworth Longfellow, an American poet, stated that “Music is the universal language of mankind”. It has the power to convey such a wide range of emotions that it can be understood by absolutely everyone worldwide. It has the ability to entertain, stimulate thought and above all, unite individuals. It is this aspect of music that amazes me the most - its capability to forge friendship out of nothing but a coordinated set of sounds.



The inmates of Shawshank Prison, mesmerised by the sound of Mozart’s *The Marriage of Figaro*.



Barbican Concert 2014

The highlight of our musical calendar was performing at the Barbican which showcased the power of Habs music in a fantastic venue and on a truly massive scale.



Visual Music Concert

Our best musicians and artists perform and paint together in an amalgamation of Habs arts, demonstrating the strong connection between music and colour.

Impressionism: A Musical Revolution

Dylan Dissanayake
L6H2

In 1870s France, a group of young artists departed from the world of realism and embarked on a journey to establish a remarkable new movement of art; one where the main aim was to convey the overall "impression" of a subject through their paintings. And whilst Monet, Renoir and others led the artistic revolution, comparisons were made to their musical counterparts, including the likes of Debussy and Ravel, who made similarly groundbreaking advancements in the world of music around the same time. Fast-forward almost 250 years and still we are in awe of arguably the most musically complex period in history.



Claude Debussy

The term "Impressionism" was first used with regards to music in the 1880s, and though many composers rejected the connection between art and their music, the similarities in style are undeniable. A key emphasis of Impressionist music is the idea of "colour", or "timbre", which is the quality or character of musical sound, created mainly by the use of orchestration but also texture. The exploration and exploitation of timbre is evident in various Impressionist orchestral works, such as *Daphnis et Chloe* by Ravel or *La Mer* by Debussy, where unusual combinations of instruments create a distinctly unique sound. Debussy even used timbral variation in his piano works, notably in his two books of Preludes, where he would often attempt to imitate other instruments with stylistic features, for example using brisk, abrupt broken chords to imitate a guitar. Typically Debussy attempted to "evoke a mood, feeling, atmosphere, or scene" in his pieces by developing musical images, while Ravel's impressionist works were portrayed in a more directed and refined manner. Both looked to establish "a sense of detached observation" to their music, as opposed to evoking an emotional response from the listener.



What was most revolutionary about Impressionism was the use of abstract harmonies and keys; something that had been almost unheard of throughout the previous periods of Baroque, Classical and Romantic music. Impressionist composers looked to free themselves from the conformity of major and minor sound, for example, exploring medieval modes, in which octaves, fourths and fifths were employed in parallel motion. The whole-tone scale and pentatonic scale (both prominent features of music from the Far East) were another two of the many influences from other cultures to find their way into Impressionism, with the whole-tone scale comprising of the degrees of the scale being separated by tones (an example of this is in Debussy's *Voiles*) and the pentatonic scale featuring only five notes per octave. Chords were described as a "thrill" and had a fundamentally different function altogether than previously understood, being used not only as accompaniment but also as movement within the melodic line. The harmonic spontaneity of chords used, which were often neither prepared for nor resolved, is perhaps the most characteristic feature of Impressionist music.

Impressionist composers were motivated with an intention to steer away from old conventions in order to demonstrate new methods and techniques. This meant boldly rejecting the emphasis on traditional scales and thematic approaches in the search of something new and extravagant. Impressionistic techniques and elements also influenced several Jazz composers, including Bill Evans and Duke Ellington, and it is undeniable that the extraordinary characteristics of Impressionist music had a profound and emphatic influence on the iconic Modern period that came after it.

A record breaking year for vinyl

Siavash Minoukadeh

10R1

Last year, I bought a turntable and it seems I wasn't the only one to do so. In fact, 2014 was the best year for records since the 90's; with 9.2 million albums sold in the format worldwide. This is despite the fact that sales of both CDs and digital albums fell sharply. So what has made these simple disks of plastic so popular recently?

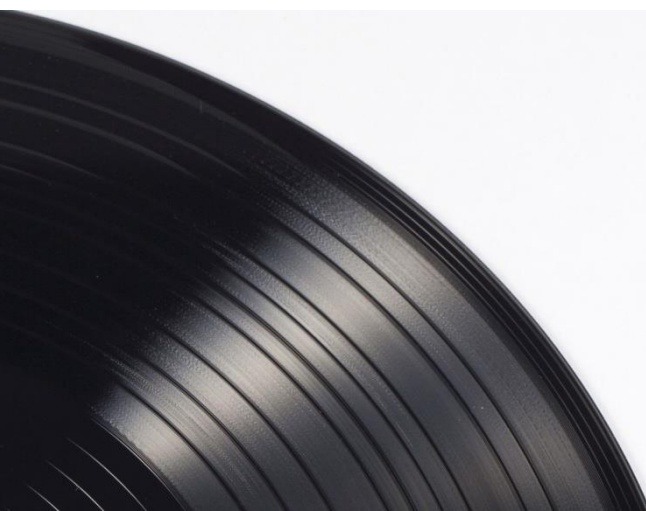
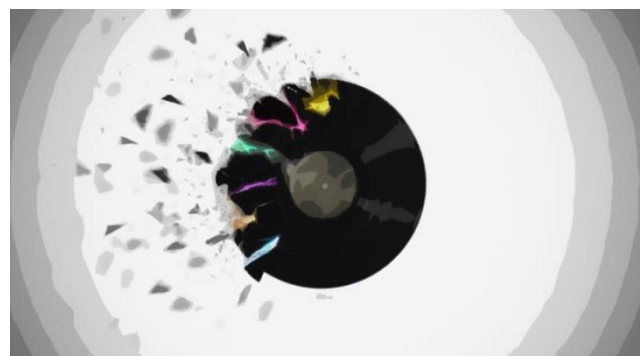
What most vinyl aficionados like to believe is that, compared to other formats, vinyl has the best sound quality. This is partially true. In my experience, I've found that records have a warmer sound which means that country and folk albums sound great. Punk is also better when listened to on records. Other genres of music, notably anything electronic and most pop, sound much better as a digital file because records simply can't provide enough clarity. However, there is no easy way of measuring sound quality, especially in an analogue format like vinyl, so in the end it is a matter of personal preference.

So, if the sound is questionable on records, what is actually responsible for this huge increase in popularity? It could be the fact that vinyl is the only format of music that can be displayed. Because many music fans are so proud of their collection of albums and enjoy showing them off, they could be going for vinyl because it allows them to do this in a way that CDs or streaming services don't. Furthermore, many records are special editions often containing limited edition artwork, coloured vinyl or bonus tracks. For collectors, these are highly prized items and can only really be made in vinyl. It doesn't really make much sense to show off a special edition album when millions of other people have it as well. This also explains why records cost so much more than their CD counterparts (a 12" LP

will range in price from about £10 all the way up to £60+ for rare editions).

However, the reason I buy records is that I prefer their simplicity. Unlike things such as Spotify, I don't need to sign in just to listen to music nor are there playlists that are meant to know my tastes but end up playing totally different songs. With vinyl, things are much simpler and that is why I prefer it over CDs or apps.

There are some obvious drawbacks to vinyl, especially its portability (or lack thereof) but there are some things that only these humble black disks can do. Vinyl is the only music format that can be displayed and with the rise of streaming services, people may be turning to records in search of an easier option.



The Origin of Music: A Scientific Perspective

Adiyant Lamba

L6J1

We often look at music as a form of abstract art, yet we tend to forget that even art has a place in the field of science and the history of evolution; that even 'art, at the dawn of human culture, was a key to survival' (Herbert Reed). Paintings, for example, gave early artists an acute advantage when hunting, as it allowed them to study and identify their prey more accurately. Literature can be seen as having been derived from the primitive story-teller, who would pass down to his listeners a sense of identity, culture and experience that would benefit the community. However, music presents an ambiguous case - its particular function, and origin, is not immediately obvious. It can be seen as a form of communication; but what it communicates is an unresolved issue, and despite its profound effect on the human race itself, it does not immediately sharpen our perception of the external world.

Nature is full of sounds, generally irregular noises that barely resemble the waveforms and timbres that we recognize as music today. However, there are certain theories about the origin of music and its part in the human race.

Charles Hawthorne, American ornithologist and philosopher, argues that the closest natural representation of the 'ordered' music that humans display is bird-song, which 'resembles human music both in sound patterns and the behaviour setting'. Bird-song has a number of different functions; predominantly a male activity dependent upon the production of the male sex hormone testosterone, it both advertises a territory as desirable in mating and acts as a warning to rivals. Bird-song shows variation of both pitch and tempo, with some birds such as the wood thrush (*Hylocichla mustelina*) having a repertoire of as many as nine songs. It is, however, generally not accepted as an adequate explanation of the origin of music on humanity. Professor of Psychology Gésa Révész dismisses the theory by suggesting that had bird-song been responsible for human music, we should be able to trace imitations of such music in pre-literate communities. However, bird-song is not easily imitated; its technical difficulty is arguably only captured effectively in Liszt's *St. François d'Assise: La Prédication aux oiseaux*. Stravinsky

supports Révész on this issue, concluding that natural sounds suggest music, but are not music themselves - music requires organization, which is a conscious human act.



Does music originate from bird-song?

Ellen Dissanayake of the New School for Social Research in New York proposes a rather different theory - she argues that music originated in the ritualized verbal exchanges between mothers and babies during the first year of life. Since infants in the womb react to both unstructured noise and to music with movements which their mothers can feel, it seems likely that auditory perception prompts the baby's first realization that there is something beyond itself to which it is nevertheless related. The crooning and cooing tones used in addressing infants are often incredibly significant in the relationship between parent and child, more so than the words used themselves. Linguistic analysts have proposed theories suggesting that the prosodic elements of speech (stress, pitch, volume and emphasis) are often more significant than the syntactic features in conveying meaning, pointing to how literature such as that of James Joyce had both musical and literary elements. In fact, William Pole wrote in *The Philosophy of Music* that 'the earliest forms of music probably arose out of the natural inflections in the voice of speaking', with frequent references to savages and barbarians. However, this theory is disputed due to the fact that current evidence shows early music preceded literature and speech.

Despite these theories, the true origin of music is unknown, as many scientific and artistic mysteries are. This being said, it can be understood that the issue of music is a far more scientific one than often perceived.

Autumn Concert 2014

Charles Morris

The combined forces of the school's main ensembles graced us with an unforgettable evening of music to kick off the new academic year, playing live not only to our Bourne Hall audience, but also to as far afield as Canada and Sri Lanka via our HabsTube system.

Philomusica, conducted by Mr Muhley, started the concert in high spirits with Elgar's *Pomp and Circumstance*; the memorable theme of *Land of Hope and Glory* being boldly projected by the strings and brass. The CCF Percussion ensemble then treated us to something completely different, with a very tight rendition of their CCF routine. Brilliantly choreographed and directed by Jonathan Ormston, this featured a number of our sixth form musicians.

Several of our aspiring musicians were then involved in the Wind Sinfonia directed by Miss Cousens, with a lively performance of Neil Diamond's *I'm a Believer*; a performance full of energy and vigour, this memorable number was one of the highlights of the evening!

Our Habs Young Musician of the Year 2014, Bruce Parris, gave a fearless and polished solo performance of Gordon Jacob's virtuosic and fiendishly difficult *Concerto for Bassoon* (1st movement), followed by our Flute Ensemble, directed by Stephanie Core, whose *Flight of the Bumblebee* was flawlessly executed in record breaking time!

The first half then finished on a high with the award winning Habs Big Band, directed by Mr Simm, with their renditions of *Something to Remind You*, featuring the talented Arun Doegar on tenor saxophone, and *Count Bubba*, with masterful solos from Daniel Harris, trombone, and Dylan Dissanayake, baritone saxophone.

The second half of the concert maintained the high standard of music making from the first, beginning with Mr Simm's Concert Band with *Hymn to the Fallen*. This reflective and moving

piece from John Williams' score to *Saving Private Ryan* was executed to great effect, with special acclaim going to the brass and percussion members of the ensemble.

Now approaching the end of our concert, it was the turn of the school's most talented singers to shine. The School Choir, conducted by Miss Cousens, began with Wood's *O Thou, the Central Orb*. Accompanied by Christopher Muhley on the Organ, this hearty anthem was performed with brilliant dynamic contrast and vivacity; followed by an entertaining arrangement of *Yankee Doodle*, with a well-timed solo from Peter Sequeira sending the audience into bouts of giggles. The Year Seven Singers Medley, exhibiting the youngest performers of the night, showed that age was certainly not a factor when it comes to making good music! Conducted and choreographed by Mr Muhley, this was a real highlight of the evening, sunglasses and all!

Our Symphony Orchestra had the challenge of rounding off a fantastic evening of music, and they certainly rose to the occasion. Under the baton of Mr Muhley, they opened with Mussorgsky's *Night on a Bare Mountain*, a piece that exhibits every instrument of the orchestra. Every musician in the Symphony Orchestra had their role in expressing the character of the music, from the opening chromatic motif from the 1st Violins, to the ending arpeggio flourishes from our professional harpist Lizzie Scolah. The night finished as it started with music by Edward Elgar. His *Imperial March* was flawlessly performed with real pomp and occasion, and was the perfect finish to a fantastic evening of music!

The music department would like to offer their thanks to all the staff that made this memorable evening possible, to all the parents in supporting their son's music making and practice, and of course to all the boys, who never cease to amaze us with their talent. Onwards and upwards!



Bruce Parris, Habs Young Musician of the Year, performs Gordon Jacob's *Concerto for Bassoon*

The Flute Ensemble zooms through *Flight of the Bumblebee*



Award winning Habs Big Band performs *Something to Remind You*

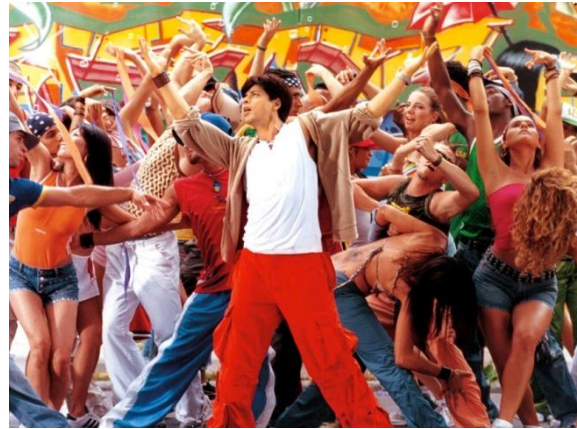
Bollywood Music: The Official Language of Hindustan

Saif Abbas Chatoo
L6C1

Derided in Western film circles for the song-and-dance routine, Bollywood songs, also known as “Filmi” or “Bombay melodies”, are a characteristic motif of Hindi cinema. They are sung by playback singers and enjoyed by South Asian Communities (especially Indians, Pakistanis and Bangladeshis) for their enduring popular appeal, cultural value and context. (Warning: this does not include Punjabi MC). Not convinced? Perhaps I can change your mind in 600 words.

We have to begin with Bollywood's roots in Indian Classical music. India's (previously Hindustan's) musical history is as vibrant as its ethnic and cultural make up. The cultural synthesis which formed Hindustani classical music (the main classical archetype present in Bollywood today) was made up from the ancient and native mesmerising Hindu Vedic Sanskrit chanting of North India, and the Islamic devotional and soulful Sufi 'Qawwali'. This swept south from Persia in the 12th century courts of the Mughal emperors, who conquered most of Hindustan. However, in the 16th century South India's Carnatic classical music emerged unadulterated by Arabic and Persian Influence.

Indian music is based on the “ragas” or “colours”, which are scales and melodies that provide the foundation for a performance. Unlike Western classical music, which is deterministic, Indian classical music allows for a much greater degree of “personalisation” of the performance (like jazz). Since they are semi-improvised, they do not represent the mind of the composer but a universal idea of the world. They transmit not personal but impersonal emotion since they are set oral traditions. North Indian Ragas are assigned to specific seasons and times of the day, with 6 fundamental types of rhythm being used. A raga can be both instrumental and vocal, but Carnatic (Southern Indian) ragas constitute one of the oldest systems of music in the world. They are based on seven rhythmic cycles and 72 fundamental ragas, and use instruments in addition to vocals such as the mridangam drum, the ghatam clay pot and the vina sitar as opposed to the North Indian sitar, sarod, tambura and tabla.



You could say that Indian classical music's raw emotions of love, awe, joy and despair with regards to religion, Mother Nature and relationships have mingled with the folk music of hundreds of ethnic groups to reflect every corner and caste of South Asian society, thus justifying Bollywood's melodramatic nature.

Bollywood music and lyrics are a shared medium in a region which was torn apart by religion and greed, where poverty, illiteracy and inequality are extensive and where diversity can seem like both a curse and a blessing.

Since the first sound film, *Alam Ara* (1931), Bollywood music has become entertainment for the masses, now influenced by every single mainstream type of music including classical, pop, rock, jazz, blues and even Latin.

Artists like Akon, who co-wrote “Chammak Challo” (2011), are also exploring Bollywood. The dubstep version by Chase and Status of the song “Silsila Ye Chaahat Ka” from the movie *Devdas* (2002) was the first of its kind. The Britney Spears hit “Toxic” is surprisingly a piece of sampling from the song “Tere Mere Beech Mein” from the film *Ek Duuje Ke Liye* (1981), and one cannot ignore the Bollywood themed hit “Jai ho” (2008) by A.R. Rahman and Nicole Scherzinger.

On the whole, Bollywood music is important as it encourages us to laugh, to cry and to love. Music is a universal language and “Filmi” is simply the dialect of South Asia.



Summer Concert 2014

The Symphony Orchestra commemorates the First World War with Tunes from the Trenches, complete with black-out, air raid siren, pyrotechnics, and fire alarm effect!

What is a real music fan?

Thomas Gould
11J2

I'd like to start with a disclaimer to say I'm not clued up on music vocabulary and technical terms. However, I would say that I do very much enjoy music, constantly listening and occasionally singing when nobody is around. From my experience and from looking around, what has struck me is that there are so many different ways to enjoy music. For example, one might be dancing round their bedroom to "Uptown Funk" but they could also be sitting down at their piano trying to master "Ode to Joy." With this in mind, how can we possibly define what it is to be a true music fan?



First we have to look at the definition of a fan and according to Google that's "a person who has a strong interest in or admiration for a particular person or thing." This opens up the possibility for almost anything. Surely according to this definition an 8 year old girl who idolizes Miley Cyrus knowing every lyric to every song is a music fan?

Despite this, when we look at the definition of true or real those are defined as "accurate or exact" like a true note. This causes complications for our definitions as surely if a music fan's knowledge is to be exact, it has to be technically superb and predominately correct. Therefore, to be a true music fan, one could say you would have to know composers from the 14th Century, but in the same vein, also the latest Justin Bieber song. Surely this is not possible?

Therefore we must look at the last word to define, music. "Vocal or instrumental sounds (or

both) combined in such a way as to produce beauty of form, harmony, and expression of emotion." Now whatever your own interpretation of Nicki Minaj may be, or even your interpretation of Beethoven, one must say that somewhere in the world, somebody will call each of those artists work "beautiful."

However, we can expand this further. Take someone who might catch a tune playing out loud on their coach radio on the way to school. They may appreciate the beauty of the music, if they are concentrating on it, but they did not choose to listen to the music nor did they choose the type of music to listen to. Surely this person cannot be a true music fan, because they play no part in actively looking for music to admire. Therefore we can look at the analogy of the hunter-gatherer; the real music fan, instead of the lackadaisical fan who manages to hear the lyrics of the newest rap song blaring out the car windows as it zooms past their house. It is the hunter who goes out intentionally to listen to music and to find new music that they might enjoy.

In conclusion, a real music fan is one who appreciates and supports the true beauty of any given piece of music. We must be able to say that anyone who can appreciate the time and effort taken to produce and create this inspiring music that we are constantly listening to, searching for and supporting through purchase, must be a true music fan.



Junior Concert 2014

Charles Morris

The annual Junior Concert provides the perfect platform for some of our lower school boys to give the older boys a run for their money, and they certainly rose to the occasion. A combination of solo items, small chamber ensembles and some of the larger bands provided a filled Seldon Hall with a thoroughly enjoyable evening of entertainment.



Mr. Simm's FT 'Fast Track' Band kicked off the evening in true Hollywood fashion with a visit to the movies. Their challenging rendition of Lalo Schifrin's *Mission Impossible Theme* was executed to great effect, with some fantastic individual performances from the woodwind and rhythm section.

Following a number of brave solo performances, the String Orchestra, conducted by Oliver Gledhill, treated us to some folk song arrangements. Their first piece *I Will Give My Love an Apple* showed the ensemble's ability to perform with clear tone and smooth legato playing, whilst their second, up-tempo piece, *White Cockade and Bluebells*, exhibited the ensemble's ability to handle faster, detached repertoire. The Junior Percussion Ensemble directed by Jonathan Ormston took us back to the big screen with their spirited and cheeky rendition of Mancini's theme from *The Pink Panther* to conclude the first half.



Our guitar teacher Miss Galuszka never fails to impress us with her mighty Guitar Ensembles and the 28 strong Junior Guitar Ensemble didn't disappoint! It is a completely unique and thrilling sound to behold, their arrangement of *Peces en el Rio-Villancico Colombiano* immediately brought smiles to the audience, followed by an energetic performance of Sheppard's *Peruvian Groove*, arranged by Haberdashers' very own Jay Patel.



The Horn Group, conducted by David Bentley, then provided their share of the evening's entertainment with a tuneful and expressive rendition of *Where is Love*, from Lionel Bart's musical *Oliver*, before the well-rehearsed Jazz Band finished the night in style with some hearty and upbeat renditions of *The Girl From Ipanema* and *Inside Out*.

The music department would once again like to give their thanks to all members of staff who helped organise this concert, to the soloists and their accompanists, and to the rest of the boys who have assured us that the future of Haberdashers' music is in safe hands!

Once again we'd like to thank all the staff, parents, and boys who helped to make this concert a success.



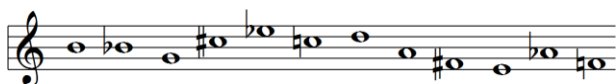
Serialism: Music or Chaos?

Shamil Shah
L6J2

I first came across the concept of serialism in my GCSE music class. Upon gaining first impressions of this unfamiliar aspect of music, many members of the class questioned whether it should really be considered as music, others even going as far as ridiculing serialism and the composers to which it is affiliated. The main reason for our somewhat critical reaction of serialism was that it hardly fitted the definition of music to which we were accustomed. In other words, it sounded really weird. The Oxford Universal Dictionary defines music as “That one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of thought or feeling”. As you will understand from the rest of my article, serialism can seem to clash with this definition.

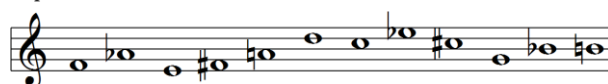
The first thing to understand about serialism is that it is neither a genre nor style of music. Serialism is a method or technique of composition that uses a series of values to manipulate musical elements, such as pitch, rhythm, dynamics and timbre. The type of serialism that I was first introduced to is twelve-tone serialism, in which pitch is the element manipulated. This technique was invented and developed by the Austrian composer Arnold Schoenberg in the 1920s. The technique is a means of ensuring that all twelve notes of the chromatic scale are sounded as often as one another in a piece of music, thereby preventing the emphasis of any one note. Therefore, the music avoids being in a key and is atonal.

In order to compose a twelve-tone piece, you must first create a tone row, which is an ordered arrangement of all twelve notes of the chromatic scale without repeating a note. This is known as the prime form of a tone row and may form the central idea or motif of the composition. Some composers choose to construct their prime form at random, by figuratively or even literally picking the notes out of a hat, while others prefer to carefully select notes at particular intervals in order to create a certain effect. Here is an example of the prime form of a tone row:

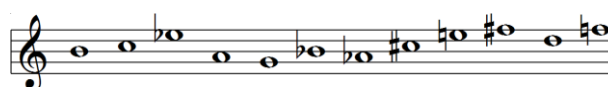


Have a go at playing or singing it - can you find any musical structure in it? You could argue that certain sections of the row have structure, such as the D major broken chord on the 7th, 8th and 9th notes. However even in such a short sample of twelve notes there seems to be no consistent musical structure in terms of pitch; it just sounds random.

One of the main characteristics of the twelve-tone technique is that the prime form can be transformed in various ways, similar to how shapes can be translated, rotated and reflected on graphs in mathematics. I am missing out enlargements in my analogy because, in twelve-tone transformations, the intervals between successive notes are preserved. One such transformation of the prime form is retrograde, where the notes are simply reversed in order. Here is the retrograde tone row of our original prime form:



Another type of transformation is inversion, where the intervals between successive notes of the prime form are reversed. For example, if in the prime form the next note goes up a minor third, in the inverted form that note goes down a minor third. Here is the inversion tone row of our original prime form:



These two transformations can be combined to form a third transformation, called retrograde inversion. Retrograde and inversion are commutative translations, which mean the order in which they are applied makes no difference. Here is the retrograde inversion tone row of our original prime form:



The final transformation is transposition, where the whole tone row is translated up or down a number of semitones. At this stage, you might be wondering how this can be classified as music. How can a random sounding tone row which has been mathematically transformed into other

random sounding tone rows be an 'expression of thought or feeling'?

When it comes to actually composing pieces out of these tone rows, the rules are much more liberal than when forming the rows; the composer can repeat notes in a twelve note section and of course musical elements such as rhythm, tempo, timbre, texture, dynamics and duration can be freely chosen. While the prime and transformed tone rows may be expressed literally on the surface as thematic material, they need not be, and may instead govern the pitch structure of the work in more abstract ways. Besides, there are 479,001,600 (twelve factorial) possible prime forms of which 9,979,200 cannot be formed from a transformation of a different prime form – a huge pool of possible tone rows from which to compose. The addition of harmony can vastly change the mood of a piece and add some sense and purpose to the music.

A particularly successful use of serialism is in film scores, especially in the horror, thriller and drama genres. For example, much of the score of *The Curse of the Werewolf* (1961) by Benjamin Frankel used the twelve-tone technique and parts of the score of the original *Planet of the Apes* (1968) by Jerry Goldsmith used serialism. The atonal nature of serial music prevents the ear from settling on or even recognising a key and the unpredictability destroys any obvious pattern. This, combined with cleverly implemented diminished and dissonant chords and perfectly timed dynamics, can make serial

music sound both disturbing and frightening, which is an 'expression of thought or feeling', one part of the Oxford Universal Dictionary's definition of music.



But is serial music composed 'with a view to beauty of form'? Beauty, just like music, is a very subjective entity. Have a listen to some serial music and decide for yourself. To get a flavour of serialism, I recommend listening to Josef Matthias Hauer's *Nomos Op.19*, John E. Zammittpace's *Veulta Peri*, or Arnold Schoenberg's *Piano Concerto Op. 42*. I believe that the composer has a view to beauty of form (perhaps not perceived by others). So even if the composer decides to pick their prime form out of a hat, their aim is to construct order out of disorder, to produce beauty out of chaos, to create music out of randomness.



Wind and Jazz Bands' Concert 2015

Charles Morris

The Wind and Jazz Bands' Concert annually proves to be a real highlight of the Habs concert calendar. Amongst some thrilling chamber music provided by some of our most skilled woodwind and brass players, the boys were also able to let their hair down in some of the more upbeat and groovy ensembles. From Mozart to Mingus and Boccherini to Beatles, there was something for everybody to enjoy in this fantastic evening of music.

Opening the night's proceedings, the well-rehearsed Jazz Band led by Malcolm Singer treated us to the classic Herbie Hancock tune *Chameleon*. This funk tune was executed with real groove and style and set a high standard for the other ensembles to follow! After some polished performances from the Intermediate Woodwind Quartet (coached by Howard Legge) and the Horn Group (led by David Bentley), the FT Band under the baton of Steven Byron allowed the younger instrumentalists to demonstrate their talent with a performance of Adam Duritz's *Accidentally In Love*. A real highlight of the evening was David Bentley's Symphony Orchestra Brass performance of Queen's *Bohemian Rhapsody*. Featuring the schools most advanced and skilled brass players, this number got the whole audience sitting up in their chairs, mouthing the words

and was rightfully welcomed with a hearty applause at the end.

Following performances by the Flute Group, who played a movement from Boccherini's *String Quartet No.5* with much finesse, and the Senior Woodwind Quartet who wowed us with Albeniz's *Serenate* from *España*, the Big Band once again offered a tight, polished set of tunes by Gordon Goodwin, Gillespie and Don Menza, featuring impressive solos from Daniel Harris, Dylan Dissanayake, Arun Doeger, Aaron Golberg, Sam Pfeffer-Matthew and Alexander Astruc.

The second half began to the tune of Quincy Jones' *Soul Bossa Nova*, made famous by the well-known Austin Powers series. Played by the Wind Sinfonia under the baton of Miss Cousins, this lively number set the tone for the rest of the evening. A real highlight of the evening was the Senior Flute Ensemble's performance of Debussy's *Arabesque I*. The Double Reed ensemble, made up of our best oboists and bassoonist, followed the Flute Ensemble, with a beautiful arrangement of Lange's *Allegro Moderato* from the *Pastoral Quartet*. Directed by Rebecca Heathcote, this, alongside our other chamber ensembles, was widely enjoyed by the parents and staff alike!



The newly formed Jazz Ensemble directed by our jazz and classical piano teacher, Tom Taylor, provided an opportunity for some of the key Big Band players to showcase their improvisational skills. The Charles Mingus tune *Moanin'* was given new life, where in rehearsals the boys would work with Mr. Taylor on jazz technique, structure and harmony to create an impressive and entirely unique interpretation of the song.

The penultimate item in the programme was Howard Legge's Symphony Orchestra Woodwind. After the Autumn Concert, the different families of the orchestra separate and work on their own respective repertoire until they join again for the Spring Concert. The Strings had their turn earlier this year, however, it was the turn of woodwind to shine, and they didn't disappoint. They began with Schubert's *Allegro from Symphony No. 5 in Bb*. Originally written for full orchestra, this arrangement for woodwind still captured the essence and brilliance of the full orchestral sound. This was followed by Corelli's *Vivace, Grave & Allegro* from *Concerto Op. 6, No. 8*. The famous *Allegro* was played with virtuosity and fire, and was a real demonstration of the talent we have in our orchestras.

To bring the night to a close, Mr Simm and the Concert Band played a medley of tunes from Mel Brooks' *The Producers*. This orchestra made a huge sound, and brought a climatic finish to a triumphant evening of music making.

As always, prizes were awarded to the senior musicians who have contributed most to the musical life of the school. This year, the Wesley Woodage Brass Prize went to Paddy Sidwell, a trumpeter who appears in almost all of Habs' top bands and orchestras. The joint winners of the Woodwind Prize were Peter Sequeira and Keval Haria. Both Peter and Keval contribute immensely to Habs music, playing the oboe and Cor Anglais and the flute, respectively.

Once again we'd like to thank all the staff, parents, and boys who helped to make this concert a success.





Spring Concert 2015

The School Choir and Symphony Orchestra perform all 25 movements of Carl Orff's epic, *Carmina Burana*. The lyrics of this popular choral work originate from a set of around 250 poems contained on a 13th century German manuscript and are comprised of political, moral, religious, Bacchic, satirical, and even erotic verses.

Chamber Music

Noah Max
11H2

First, I must explain why this is not an article solely about chamber music. In chamber music, we can see the wider importance of working in small, tight-knit teams of like-minded people. Music is one of the only non-visual art forms, but it behaves no differently from its kin - its goal is to elicit emotion. What I would like to inspire you to do is find your passion.

If you think of traditional musical performance, two images probably spring to mind: that of the soloist and that of the orchestra. But these are at opposite ends of an infinitely varied scale encompassing concerto grossi, chamber orchestras, big bands, boy bands and, yes, probably dubstep... The extremes have appealing pros and destructive cons. Solo playing, while potentially very rewarding, requires countless hours of practice made all the more intense by the knowledge that you will be alone in the spotlight. Orchestral playing is often exciting due to its scale, but when placed among such a vast pool of talent, it is sometimes difficult to see what you have to add. Despite conductors endlessly trying to convince you otherwise, your individual input can be swamped.

Chamber music is a wonderful solution to the issues posed by both extremes. It falls in the centre of the spectrum and has attracted and inspired the world's greatest players and composers. I have had the privilege of meeting many professional musicians and often ask what the best part of their job is. More often than not, the answer is performing with their string quartet, piano trio, clarinet quintet, vuvuzela octet, whatever.



What is the secret ingredient? As a cellist, perhaps I should be the last to advocate such an activity - one look at a crotchet-infested bass line is enough to make one feel queasy.

But that is the secret ingredient - those crotchets aren't crotchets. They are music. What the music looks like on the page doesn't matter - because the pieces of the puzzle must fit together to make sense.

At the heart of chamber music's nature is the idea that one person plays one part that is unique to them. This key feature gives enormous scope for spontaneity and originality. It means that both the group and the individual have a level of ownership over the music they are recreating, and any one member who decides to hold onto one note slightly longer than expected, or emphasise a passage they hadn't considered indulging in before, creates a new version of the piece of music as their colleagues listen and react around them. Even in performance, things can go down radically different paths - in fact, they are more likely to; since scientific investigation has proven that a performing musician has as much adrenaline coursing through their body as a fighter pilot in a live drill. Why? The thrill of creation. It drives every artist. In chamber music, musicianship and teamwork triumph over ego and technical ability. It might be easy to play - but can you listen?

A multitude of benefits stem from a collaborative approach. You have the opportunity to build group chemistry and improve teamwork skills that are vital to any career. You can turn a bunch of friends into a functioning unit, an inseparable team who take great joy in sharing their art with each other. A

motto of mine is: 'Your closest friends are the ones you're on a project with.' I don't mean every friendship must be taken advantage of for its potential productivity; that takes the fun out of life. But one way to enjoy life and get the most out of it is to not just do what you like doing, but do those things with people you enjoy working with. If you share a passion with someone, and they are just as committed as you, what is to stop you teaming up and going above and beyond any cookie-cutter syllabus requirement by producing something life-altering? To paraphrase chamber musician Catherine Manson: 'In our sad society we turn art into sport; we take the most useless statistic and make it important just because it is measurable, when more often than not it is the immeasurable that counts. The only immeasurable thing worth trying to measure is how much it changes your life. If it doesn't, then it's not a success.'

Chamber music has been around for centuries, and every period of music has a large chamber repertoire to be enjoyed by all ages, abilities and instrumental combinations. With websites like IMSLP, it's easy to find any sheet music out of copyright, as well as recordings to listen to, and various music shops and internet music stores stock scores and parts for recent works. You could invite friends to your place to explore a York Bowen quartet, or Gounod, or Arensky, or even Schoenberg (don't turn your noses up - his chamber music is challenging but disarmingly beautiful!). You could make new musical discoveries. Or, if that sort of exploration doesn't take your fancy, delve into the chamber works of the greats - Beethoven may be remembered for his grand symphonies, but his chamber music, particularly the late quartets, are where he documented his most personal and intimate thoughts. What's more, you can take the music

at any level you choose. You could sight-read purely for the joy of discovery - and trust me, for anyone taking instrumental exams, chamber music is the best and most enjoyable method for sight reading improvement - or you could dig deeper, find meaning, have discussions about the composer's intentions in much the same way as you take apart and re-assemble a text in English.

But English as a subject might be seen as self-indulgent in this respect, suggesting that you share your insights with an examiner and nobody else. This leads us to our ultimate aim, the reason all art is created - to be shared. Not just with each other, but with friends, family, and the general public. Here is your opportunity to put your group dynamic, your mutual respect, and your collective appreciation of music and understanding of ensemble to the test. You can communicate with an audience and elicit emotion in them. You can show non-performers that there is just as much value in exploring chamber music by listening to it as there is in playing it. Perhaps you will put on a concert and raise money for a charity, or your next project, or your favourite music course.

But by far the most thrilling aspect is the chance to share what you have discovered in the music, your unique way of doing it. Nobody else in the world has the same things to offer as you do. And the results could be stunning - the product of the hard work and deep thought your team has done. There need never be a dull moment in the performance - if you're having fun, the music will jump off the page. You may be able to measure the percentage of notes played in tune, or number of shifts perfectly executed, but as Manson said above, that would be taking the only quantifiable thing we can find in the music



An excerpt from Schoenberg's No. 1 – devilishly difficult to play, but very striking.

and making it important - which it isn't. An audience appreciates that too: they have come to hear music being communicated. When we invest our heart and soul in something, we lift each other above the profusion of mediocrity in our society to which some audiences have become complacent. Don't settle for anything less than brilliant. As a Hungarian violin teacher once yelled during a masterclass: 'Why you play bad? Play good!'

You might think that chamber music is an antiquated practice and is on its way out, but it actually has a surprising influence on contemporary popular culture. For instance, Grace Chatto of recently discovered pop group 'Clean Bandit' (which translates into Russian as a swear word!) studied cello and piano throughout her youth at Junior Department of the Royal Academy of Music, and played chamber music with Neil Amin-Smith at Cambridge. Neil, Grace, fellow classical musician Jack Patterson and his brother Luke formed 'Clean Bandit' in 2009. Without training in chamber music, this unique team dynamic, loved by many, may never have been discovered.

I asked Grace about the ensemble's success story. It's unlikely that a bunch of friends would transform over just one year into a Grammy-nominated band that spent two weeks at No. 1 for their single 'Rather Be'; yet precisely that happened. It was made possible through the merging of proactive and innovative creative minds that were unafraid to put their art into the public sphere. The impressive self-produced YouTube video for 'Rather Be' has gathered over 200 million hits, placing it on the periphery of the top 1000 videos viewed online in 2014. Still in their 20s, 'Clean Bandit' performed at Glastonbury last year - the dream of any pop group. Through working together to create art, they caught the imagination of the world.

One could argue that popular music is far more likely to excite the public than classical, and that it uses a completely different set of skills. I strongly disagree. All creative skills apply to life



and are therefore transferrable between art forms, and all creative outlets have their own international followings to be won over by clever people with clever ideas. The concept of working as a team can be applied to anything. At school, we are individuals in classrooms and, simultaneously, a part of a thousand-strong entity. Both scenarios can feel rewarding and demoralising. Due to exam pressures there are fewer and fewer opportunities for young people to get together in small like-minded groups and create something, and as that becomes the case, independence and confidence in taking the initiative to start something oneself becomes even more vital. Perhaps your team will find a cure for cancer. Or the meaning of life. Or maybe you will make a film. Or paint. Or build a supercomputer. Or solve a crime. Or play chamber music. The particulars may be different, but the skill of teamwork stands fast wherever it treads. Teamwork is one of humanity's assets: through using it we can fulfil creative desires, learn more about life and make amazing friends.





Barbican 2014 Bruce Parris (top) and Nils Gaukroger (bottom)





Strings Concert 2015

Congratulations go to Henry Gould (U6) who was awarded the Sheila Watson String Prize for his contribution to the musical life of the school in the Strings section.

10 Habits Every Musician Should Consider

Jason Lam
L6M1

Are you looking for ways to improve your musicianship? Apart from the obvious 'practice' command, the solution may be more elusive than you might think.

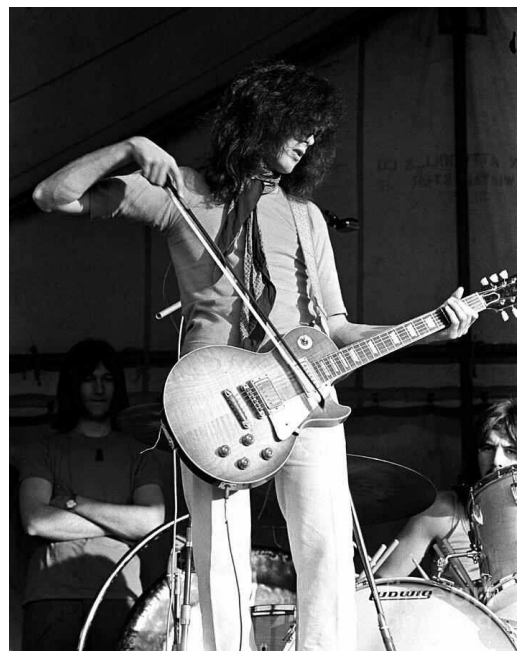
Hence, I have made a list of activities, gathered from the advice of others and my own experience, as I, too, have been looking for ways to improve. Although these are aimed at musicality, they all have the potential to be adapted to other areas outside of music, meaning that they could even be useful to people who do not consider themselves musical.

Below is the list of these 'habits', all of which I am far from mastering. Nevertheless, all of them have helped me improve and will continue to be useful to me in the future... perhaps they might be useful to you, too. You might even already regularly do some of them.

1. Setting realistic goals. When you have a large goal, such as mastering a song, it may be easier to split it up into smaller aims. For example: to perfect that specific phrase in the song's introduction. This way, a person is more likely to hone in on their mistakes and focus on correcting them.
2. Recording your playing. If you have ever heard a recording of your own voice and felt extremely self-conscious, then you will understand why listening to recordings of your musical playing could be very useful. They help you hear flaws that you previously were not aware of, and as a result, similar to the previous point, you are able to identify and correct them.



3. Experimenting. I believe that music is meant to be enjoyed and used for expressing oneself. Sometimes, playing music the same way all the time can get boring. So feel free to experiment and try something new in your own time (such as playing the drum kit with your hands, or using a violin bow on the guitar) - it is fun and educating, whilst helping you potentially develop some individuality on your instrument.



4. Playing by ear. In the end, the sound that you produce is what matters most, so, although it sounds obvious, never disengage your ears. Similarly, when focusing on something like an improvised solo, sometimes it is better to focus on what your ear 'wants' you to play, rather than on simply playing safe notes. Of course, this requires confidence and practice to master.
5. Having more 'relaxation' time. It is thought that the reason why we usually have so many more ideas whilst we're in the shower or in bed, is because we have performed these tasks so often that our brains do not need to actively think about them. As a result, our minds wander off, often causing new ideas. So, if you're struggling for a new idea, consider going for a walk in the park, or taking a nap.



6. Recording your ideas. Whether with a notebook, or a video camera, always record that melody or those lyrics if you can. I am sure that we are all familiar with the experience of telling ourselves that we'll remember an idea, before completely forgetting it an hour later. Even if the idea doesn't seem that good at the time, consider recording it anyway – you might want to use it later when you've a collection of small ideas that you can combine.
7. Trying a variety of music. This means appreciating all genres of music, and all instruments. Even if you dislike a certain artist or style of music, respect that they all have their fans for a reason, and understand why. This will hopefully improve your understanding of music in general.



8. Scatting whilst you play. I got this idea from listening to a guitarist/singer called George Benson. Although I am awful at it, I have found that improvising by singing and making your instrument double over what you sing simultaneously is a great way for

building up multitasking skills, whilst also making your instrument's melodies sound more like a 'voice'. Also consider singing a melody, then copying it on your instrument in a call and response style. This could help you learn how to 'play by ear' whilst also being really fun.

9. Singing in the shower. Let's face it. We all love to sing in the shower. And it is also beneficial for obvious reasons. Just don't embarrass yourself by singing too loudly. I rarely sing in the shower, but there was one time that I did, and my family could hear it, and they recorded it...



10. Playing with other musicians. From my experience, I have learnt that playing with others is so valuable because they can motivate you, whilst also giving you new ideas. Additionally, if you enjoy each other's company, then your musical experiences will improve much more than if you were alone. What's more, you can make many new friends thanks to simply sharing an interest in music, because in the end, music is for entertainment, and entertainment is to be shared with others.



Music and the Brain

The musical ages of modern man, how our taste in music changes over a lifetime.

Ariel Cohen
L6R2



When Plato said that ‘music is a moral law’, that it ‘gives a soul to the universe, wings to the mind, and life to everything’, he was right. Music is the key to creativity; it brings people together and is the language of the universe.

Having internalised the importance of music, I realised that I wanted to know ‘how’. How is it that music has the incredible ability to make each and every one of us feel emotion? How is it that our brain develops music taste? Whilst it has been a commonly-held belief for years, new research exploring wide shifts in changing personal music tastes during our lifetimes has found that, whilst it is fundamentally connected to personality and experience, there are indeed common music genre trends associated with the key stages in a human life.

The psychology of music preference is an exciting and cutting-edge socio-scientific discipline which examines the psychological factors behind peoples’ different music preferences. Music is heard by people daily in many parts of the world, and affects different people in various different ways.

Musical training has been shown to help improve intellectual development and ability. Long-term instrumental training has been shown to be an intense, multisensory and motor experience that affects structural plasticity in the developing brain and causes behavioural changes. An abundance of academically rigorous studies have been conducted to show that individual personality can have an effect on music preference.

Researchers at Cambridge University have recently identified five broad categories of musical taste during a person’s life. These five categories incorporate several different genres which all have mutual musical and psychological qualities – such as loudness and complexity. The first great musical age is, perhaps unsurprisingly, adolescence. The teenage taste is defined by a short and sharp burst of ‘intense’ music, together with the start of a steady climb of ‘contemporary’. ‘Intense’ music (punk and metal, for example) peaks in adolescence, and declines in early adulthood, while ‘contemporary’ music (perhaps pop and rap) begins a rise that plateaus until early middle age. Let’s focus on the first musical category, adolescence. ‘Teenage years are often dominated by the need to establish identity and music is a cheap, effective way to do this,’ says Dr Jason Rentfrow. ‘Adolescents’ quest for independence often takes the shape of a juxtaposed stance to the perceived ‘status quo’, that of parents and the establishment. ‘Intense’ music, seen as aggressive, tense and characterised by loud, distorted sounds has the rebellious connotations that allow adolescents to stake a claim for the autonomy that is one of this period’s key ‘life challenges’”, says Rentfrow.

However, as much as the first period of musical taste is about asserting independence, the next is about being accepted. As people lead more stable lives and middle age begins to set in, the last musical age, as identified by the researchers, is dominated by ‘sophistication’ – such as jazz and classical – and ‘unpretentiousness’ – such as country, folk and blues.

In short, the relationship between music and the mind is a complex one. Music affects everything from emotional regulation, to cognitive development, and more than anything else, music provides a medium for self-expression. In the words of Anita Collins the Australian academic, music is the ‘brain’s equivalent of a full-body work out’.

Jazz: Alive and Kicking

Alex Astruc

11S1

For those of you who thought jazz was fading away or even dead, I'm here to prove you wrong. Even though the classic jazz standards we all know and love may have faded from popular listening, it would seem as though the young saplings of our modern genres are lapping up the musical nutrients from the ageing tree of jazz.

Even though we may not come across the traditional jazz in the way we would have in the 50s, there are still artists discovering uncharted territories in the fields of jazz. One artist which draws on jazz brilliantly to produce a new age sound combined with traditional elements of jazz is BADBADNOTGOOD (BBNG for short). This bass, drums and piano trio break into different genres simultaneously even within tracks mixing free improvisation with rap and hip hop beats and woody double bass sounds, even collaborating with notable rappers such as Ghostface Killah and Tyler the Creator. Although most of their tracks are simply the three piece rhythm section, they manage to stretch the limits of each of their instruments taking the lead on parts of different tracks (yes even the drummer). I highly recommend their new album, 'III', particularly tracks such as Hedron.

Long before the fresh faced BBNG were pioneering modern jazz, another group of artists had started featuring sounds in their music which were extremely reminiscent of post 1950s jazz. These were the rappers. A new breed of hip hop acts, stemming from previous acts such as DJ Kool Herc: 'The father of hip hop.' The new hip hop subculture became increasingly popular amongst the African American youth. Some of which went on to become a new generation of hip hop artists and rappers. One of these artists was A Tribe Called Quest. Formed in the mid-80s, more than a decade after the hip hop movement began, Tribe quickly became recognized as 'one of the most intelligent, artistic rap groups' ever. Many of A Tribe Called Quest's tracks include rickety double bass grooves and subtle sax samples here and there. All of these combined with a classic hip hop beat creates a unique sound and provides a much more serene backdrop for Tribe's meaningful verses. Another group stemming from the same collective was De La Soul, a trio very similar to A Tribe Called Quest. In some ways however, they used much more

tasteful and instrumental grooves to back up their verses. With Tribe recycling the same kinds of sax samples, De La Soul created a much more realistic jazz scenario (still no improvisation) while still using samples as well as longer phrase lengths adding a fluidity that A Tribe Called Quest distinctly lacked. Tracks which demonstrate both of these styles include; A Tribe Called Quest: *Jazz(We've got)*, *Buggin' Out*. De La Soul: *Eye Know*, *The Magic Number*.

Even though already discussed were two styles veering slightly from a standard style of jazz, there are still some more traditional artists out there. Although hardly any artists produce jazz which would be comparable to jazz in the mid twentieth century in terms of style, there are still artists creating jazz in a very similar way. One of these artists is Phil Meadows of The Phil Meadows Group. His music is often extremely abstract however the harmonies demonstrated within his music are very reminiscent of elements of so called 'cool jazz' (Prime example: Miles Davis, *Kind of Blue*) however with much more energy from the hugely talented players. A huge emphasis is placed on improvisation and although sometimes modern more abstract techniques emerge, the underlying melodic knowledge is constantly audible through their playing, whilst they also demonstrate their unique technical capabilities. I would particularly recommend listening to their debut album; *Engines of Creation*.

Although jazz may have faded from popular listening, it has definitely not withered away but will continue to flourish, perhaps in the underground scene in which it currently resides, for years to come. It is also evident that certain artists' music has deep rooted influences from jazz, which help them to follow much more melodic and harmonious approaches to their respective fields.



What makes a good film score?

Daniel Harris
L6H2

The two names synonymous with the phrase 'film score' in the 21st century are undoubtedly John Williams and Hans Zimmer, who have dominated the industry over the past forty years. Yet it would be unfair to link only two names with such a vast genre of music - with composers such as Nina Rota, Howard Shore and Michael Giacchino all significant Oscar winners for their work on *Up*, *The Lord of the Rings Trilogy* and *The Godfather Trilogy* respectively.

There is no formula to create a brilliant film score with the vast array of film scores around standing testament to this. However, there are a number of different techniques and recurring ideas that feature prominently in film scoring throughout the history of cinema.

1. A Memorable Motif

The ability to recognise a film purely from a few bars of music is perhaps the most important part of any film score, and is a task that takes time and skill. This was a larger feature in the blockbusters of the 70s and 80s, such as *Star Wars*, *Back to the Future*, *E.T.* and *Indiana Jones*, with John Williams being the master of this. The protagonist is nearly always accompanied by his own motif, as too is the villain, indicating to the audience the arrival and significance of these characters. Used less in modern films, though still seen occasionally in scores such as Michael Giacchino's masterful *Up*, the use of motifs is cinema's most direct link between music and a character's identity on screen.



2. Reflecting the Action

It is almost possible to predict the outcome of any fight-scene or action sequence by listening to the music that accompanies it. Take the music away and the action is bland and tedious, the necessity for musical accompaniment is staggering. It's an obvious idea, to have the music reflecting the happenings on screen, but most pivotal to the success of a score with the tonality, melody and instrumentation of a certain passage working in harmony with the action to achieve a well-rounded experience. A prime example of this is Hans Zimmer's intelligent scoring of *The Dark Knight*, where the score subtly builds suspense during the action scenes, whilst in keeping with the dark, gritty feel of the movie.



3. On-screen Connection

The easy option is to through-compose the music for a whole scene of a particular film, and then fiddle around with the music to make it stretch or compress into the length of the scene. However, the more skilled the composer, the more evident the relationship between the cinematographer and composer is, with the use of silence being a prime example of this. More effective with the genre of horror, Howard Shore's scores for *Se7en* and *The Silence of the Lambs* use what is happening on screen and work alongside it, rather than being created as an afterthought.

4. Length and Scale

It is hard enough to compose a three or five minute piece of music, let alone creating the music for a two or three hour-long feature film. Though a lot of the melodies are repeated, the instrumentation, atmosphere or key of the music is usually different when the melody returns. The composition of a score can take from as little as two weeks to about a couple of months, before the orchestration of the score begins. The orchestrator is then either told to simply fill in the blanks, or some composers such as Ennio Morricone in *Django Unchained* will orchestrate their own scores. Either way, the grand scale of a film score, including the number of people involved with it; composers, orchestrators, performers and mixers is a process to be marvelled at.



A few less famous scores to look out for:

- Up / Star Trek (2009)*
- The Full Monty*
- La lengua de las mariposas*
- Les choristes*
- Men in Black*

Michael Giacchino
Anne Dudley
Alejandro Amenábar
Bruno Coulais
Danny Elfman



With 49 Oscar nominations, John Williams currently holds the record for the most Oscar nominations for a living person.

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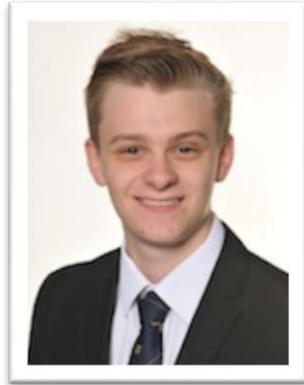
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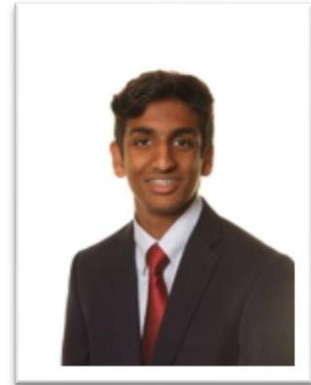
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**“Music is the movement of sound to reach the
soul for the education of its virtue.”**

Plato



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