

NOTEWORTHY

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Hello,

Welcome back to the second ever issue of Noteworthy, Horace Mann's inaugural music publication! Noteworthy's mission is to present to the Horace Mann community a captivating, informative, inclusive, and enjoyable publication about music. In this edition, you will find a diverse array of submissions spanning various musical genres, from biographies of famous musicians, to critiques of recent rap albums, to explorations into music's connections with other art forms and cultural expressions. I would like to give a huge thank you to Mr. Hetherington, our publication advisor, and Sr. Dalo, both of whom have been so supportive throughout the creation of this publication.

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THE PHENOMENON OF JACOB COLLIER

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JACOB COLLIER



COLLIER

MATTHEW BRAND, 10

It's hard to describe the musical talent and influence of Jacob Collier, but the first word that comes to my mind is "virtuosity." From his covers on YouTube to his live performances on some of the greatest stages in the world, Collier has been pushing the boundaries of music, and finding his audience with his fearless use of complex harmony, boundless creativity, and infectious enthusiasm.

Collier was born in London in 1994, and was immediately immersed into a musical life. His mother and grandfather were both violinists and orchestrators, so his upbringing was in classical traditions. As he grew up, he listened to jazz, rock, soul, and folk, which would give him an affinity for all genres that would eventually influence his multifaceted musical styles. Primarily self-taught, Collier has mastered nearly every instrument: piano, guitar, percussion, bass, and strings. He has also mastered complex harmony, theory, rhythm, and taught himself how to produce. But his favorite instrument of all is the most simple and universal: his voice. Collier is naturally a baritone, but can extend his range to a high falsetto, spanning over 4 octaves. His favorite aspect of singing is its flexibility: it is not limited to a certain number of notes, as is the case on an 88-key piano or a 6-string guitar. Collier effortlessly bends between pitches and frequently speaks of the beauty of the tones between notes.

Collier first started to gain traction in the music world from his covers on YouTube, where he would harmonize with himself to create a choir. His most popular videos were covers of Stevie Wonder's *Don't You Worry 'Bout a Thing* and *Isn't She Lovely*. He would use a split screen to record himself singing each voice within the choir, and playing each instrument that accompanied the vocals. His talent is attributed to his natural gift of perfect pitch, which means he can identify any musical note without an extrinsic reference. This ability led him to pick up on musical concepts easily, so he would use techniques like reharmonisation, close harmony, dissonance, microtonality and polyrhythms in his videos, impressing musicians around the world.

Collier released his first album, *In My Room*, in 2017. The album consists of covers and original songs, and is inspired primarily by jazz and folk. Collier recorded the entire project in the back room of his family home in London where he has built the home studio he's been recording in for his whole life. His career really took off when he won Grammy Awards for his arrangements of the *Flintstones* Theme and a cover of Stevie Wonder's *You and I*. Since then, Collier has written a quadrilogy of albums, *Djesse, Volumes 1 through 4*. With every album, he's grown musically, experimenting more and more with synth, R&B, digital audio, and collaboration.

On his first album, he recorded every instrument and vocal track, but, more recently, his songs almost always include a featured artist. Early in his career, he was so much of a musical virtuoso that perhaps he thought he could do everything himself, but with his later albums, he has come to realize that music is meant to be shared, and that harmony, at its core, is the product of collaboration. On *Djesse Vol. 4*, collaboration is the defining quality and the unifying theme. On the opening track, *100,000 Voices*, Collier, as has become a tradition at his concerts, directs the entire audience into singing a chord, creating a choir. The album also showcases his appreciation for a multitude of musical styles and cultures, by featuring country singer Brandi Carlile, Latin artist Camilo, the funk band Lawrence, the gospel choir director Kirk Franklin, rapper Stormzy, K-Pop Group aSepa, and Indian musician Anoushka Shankar. There are also features from Shawn Mendes, Lizzy McAlpine, John Mayer, Tori Kelly, John Legend, Coldplay singer Chris Martin, and his mother's, Suzie Collier's, Metropole Orchestra.

One might think that with such a unique style, it would be hard for Collier to find any sort of fanbase, but his music has in fact resonated deeply with fellow musicians. His musical prowess has enabled him to create a wide variety of music, which has allowed him to collaborate with a wide spectrum of artists and audiences, creating cultural and musical harmony.

BOB MARLEY

We all jam to his hits like Three Little Birds, Buffalo Soldier, One Love, etc., and their jumpy beat and good vibes emanated from Bob's music, something we've all experienced before, but to hear that his music was used to unite a whole country together might sound ludicrous. Or that Bob, his wife Rita, and two associates were shot at his home (all survived) two nights before his performance at the 1978 One Love Peace Concert. The movie highlights how Bob's rise to fame ran parallel to a politically unstable time in Jamaica's history. Anyone can recognize a song made by Marley but not many know of the significance his songs held and the journey of him producing such bangers.



BOB MARLEY : ONE LOVE



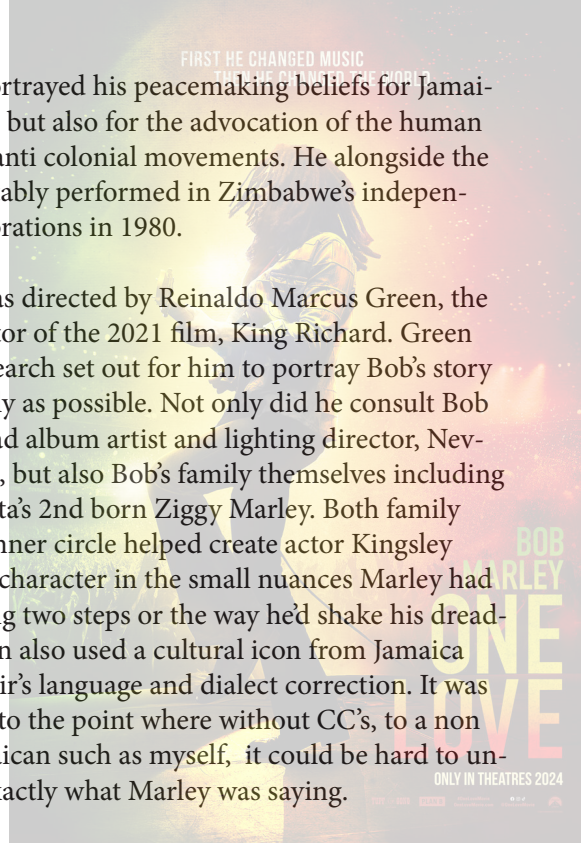


His assassination attempt was made to scare Bob from performing however he still did and made sure to voice his views on the quarreling political parties by ending the concert having the leader of the People's Nationalist Party Micheal Manley, and of the Jamaican Labor Party, Edward Seaga, clasp hands as a symbol of unity. Two forces causing strife, killing and displacing thousands of Jamaicans, seen holding hands at Marley's music concert. Bob Marley: A peacemaker through music. This is not to say Jamaica's turmoil ended instantaneously: tensions continued and intensified throughout Jamaica, leaving Seaga and Manley opposed through the next election in 1980. Marley unfortunately didn't live long enough to see significant change in his country.

While some musicians excel in singing alongside a well produced beat, others communicate more in their songs while their beat follows/characterizes their voice. Personally, I think Marley excelled in both. Maybe that's why he gained recognition not only in his native country, Jamaica, but worldwide. His lyrics

not only portrayed his peacemaking beliefs for Jamaica's turmoil but also for the advocacy of the human rights and anti colonial movements. He alongside the Wailers notably performed in Zimbabwe's independence celebrations in 1980.

The film was directed by Reinaldo Marcus Green, the same director of the 2021 film, King Richard. Green had his research set out for him to portray Bob's story as accurately as possible. Not only did he consult Bob Marley's lead album artist and lighting director, Neville Garrick, but also Bob's family themselves including Bob and Rita's 2nd born Ziggy Marley. Both family and Bob's inner circle helped create actor Kingsley Ben-Adir's character in the small nuances Marley had like skipping two steps or the way he'd shake his dreadlocks. Green also used a cultural icon from Jamaica for Ben-Adir's language and dialect correction. It was so realistic to the point where without CC's, to a non native Jamaican such as myself, it could be hard to understand exactly what Marley was saying.



LOVE

Menya Obia, 11

While Bob Marley: One Love was an excellent movie, some aspects of Marley's life weren't explored in depth including his childhood relation with his father, step father, and half siblings as well as his other romantic interests during his marriage with Rita. Regardless, because of Green's resilience in researching Bob's life through different primary sources, the film portrayed a story that allows for all of Bob's listeners to more intimately engage in his lyrical genius.



“A *peacemaker* through music

Album Review

All is Yellow: Lyrical Lemonade

Rohan Agneshwar, 10



Cole Bennett, a prominent videographer in the rap industry, released his latest album, *All is Yellow*, on January 26, 2024. The album takes an ambitious approach, combining artists who would seemingly not fit together, like Dave and Jack Harlow, or Gus Dapperton and Joey Bada\$\$\$. While the album may not have a single style or message, I enjoyed each one of its songs, which are performed by an interesting, varied array of artists. Bennett enlisted mainstream artists like Kid Cudi and Eminem, as well as up-and-coming artists like Teezo Touchdown and SahBabii. In doing so, Bennett has stayed close to his roots, while also giving listeners the new music they want to hear.

Overall, the 14-track album had some good songs. One striking collaboration I noted was *Fly Away* with Sheck Wes, Ski Mask the Slump God, and JID. Bennett had Sheck Wes on the chorus, and Ski Mask and JID on the verse. Unusually for him, Sheck Wes sang a melodic chorus. His singing, paired with Ski Mask and JID's energy, made for a solid song that is definitely worth a listen. The third song, *Say Ya Grace*, with Chief Keef and Lil Yachty, is one of my favorite songs on the album. Chief Keef raps an extremely catchy hook on a grimey, Chicago beat. Lil Yachty matches Keef's energy while adding his own, unique twist.

Bennett's creative pairing of veteran and newcomer artists is particularly effective in *Equilibrium*, featuring BabyTron and G Herbo. G Herbo is already a solid Chicago legend, while BabyTron is new to the game. Although BabyTron is a Detroit rapper, the beat for *Equilibrium* had a smooth soul sound, with some Detroit-inspired accents. Even while out of his usual element on this track, BabyTron revealed his versatility. G Herbo follows BabyTron's lead, and overall, they sounded really good together, in my opinion. Another song I highly recommend is *This My Life* with Lil Tecca, The Kid Laroi, and Lil Skies. It has a melodic and nostalgic feel. Laroi and Tecca have collaborated before, on songs like *Diva*, and I think they suit each other well. Bennett shot a video for Laroi's breakout song, *Let Her Go* and has worked with Skies for over six years. Another song I recommend is *Doomsday*, with Juice Wrld and Cordae. Rapping over a chill, Eminem beat, Juice and Cordae reveal their lyricism and their unique flows. It is, overall, a really solid track and definitely in my top five songs on the album. If you like *Doomsday*, you should check out *Doomsday Pt. 2*, which features Eminem, solo.

The album did receive a lot of flack for being just a "collection" of songs rather than an actual album. It includes completely contrasting songs like *Fallout* and *Stop Giving Me Advice*, and an unexpected interpolation of *I Miss You* by rock band Blink-182 featuring Black Kray, Lil Tracy, and Corbin. While I acknowledge that Bennett could have used his platform to deliver a classic album, I think Bennett did a solid job of combining a variety of very different artists into one project, and letting his creativity, above all else, guide him. The project was helped by the fact that Bennett has always had a keen eye for talent, shooting numerous videos for Juice Wrld and Ski Mask in their early years.

Using his great videography skills, Bennett plans to create a video for every song on the album. I think this is a really cool concept, as there are not many videographers working on albums. He is using the success he has gained to create the collaborations he has always wanted to hear. Even if it's more a collection of songs than a unified album, I would definitely give *All is Yellow* a listen!



Vampire Weekend's Only God Was Above Us

Michael Rosenberg, 11



On April 5th, the popular alternative band Vampire Weekend released their long-awaited fifth studio album, *Only God Was Above Us*. After not dropping an album for five years and having a rather quiet online presence, Vampire Weekend is officially back for more. However, this new album departs from many of themes that Vampire Weekend has been incorporating into its music since the release of its first release in 2008. The guitar tones, synth sounds, and lyrics of *Only God Was Above Us* come together for a vintage and haunting-feeling album, a rather new feeling for the band.

As I listened to the first track, *Ice Cream Piano*, it became clear just how unique this album is. This song starts with Ezra Konig's vocals under heavy distortion and the hum of what sounds like a guitar amp. By the first minute, there is a wide array of synths, guitars, and drums that create a wall of sound for the listener. A key detail is the background vocals. Ezra layers his vocals with a rather dissonant harmo-

ny, which adds to the overall musical tension. An instrumental section ends the song. The synth used for the "solo" section of the song is very harsh sounding. The song does not resolve nicely and ends rather abruptly.

The second song, *Classical*, starts with a more upbeat musical array of instrumentation, but still uses a harsh-sounding synth to start the song. Once the verse starts, the listener hears a less edited section which loosely sounds like a more conventional Vampire Weekend song. At the 2:25 mark, there is a hectic but well written saxophone solo. The saxophone plays many high, uncomfortable notes and is backed by many seven chords, which add tension to the musical space. Full of well-executed contrast and tension, this song shows Vampire Weekend's uncommon ability to adapt to a new sound.

The third track, *Capricorn*, is slower and more pleasant sounding than most of the other songs on this album, and is my personal favorite. However, in typical Ezra Koenig fashion, the lyrics are hard to interpret, and it is challenging to find a clear message. But rather than struggle to do so, I think it is better to just sit back and focus on the feelings you get when you listen. For me, these songs sound nostalgic, yet elusive. I attribute this feeling to the heavily reverbed vocals and instruments. The echoes create a distance between yourself and the song. I also highly recommend watching the music video for this song. The video highlights the song's nostalgic elements in an effective way, by relying extensively on archival footage of New York City.

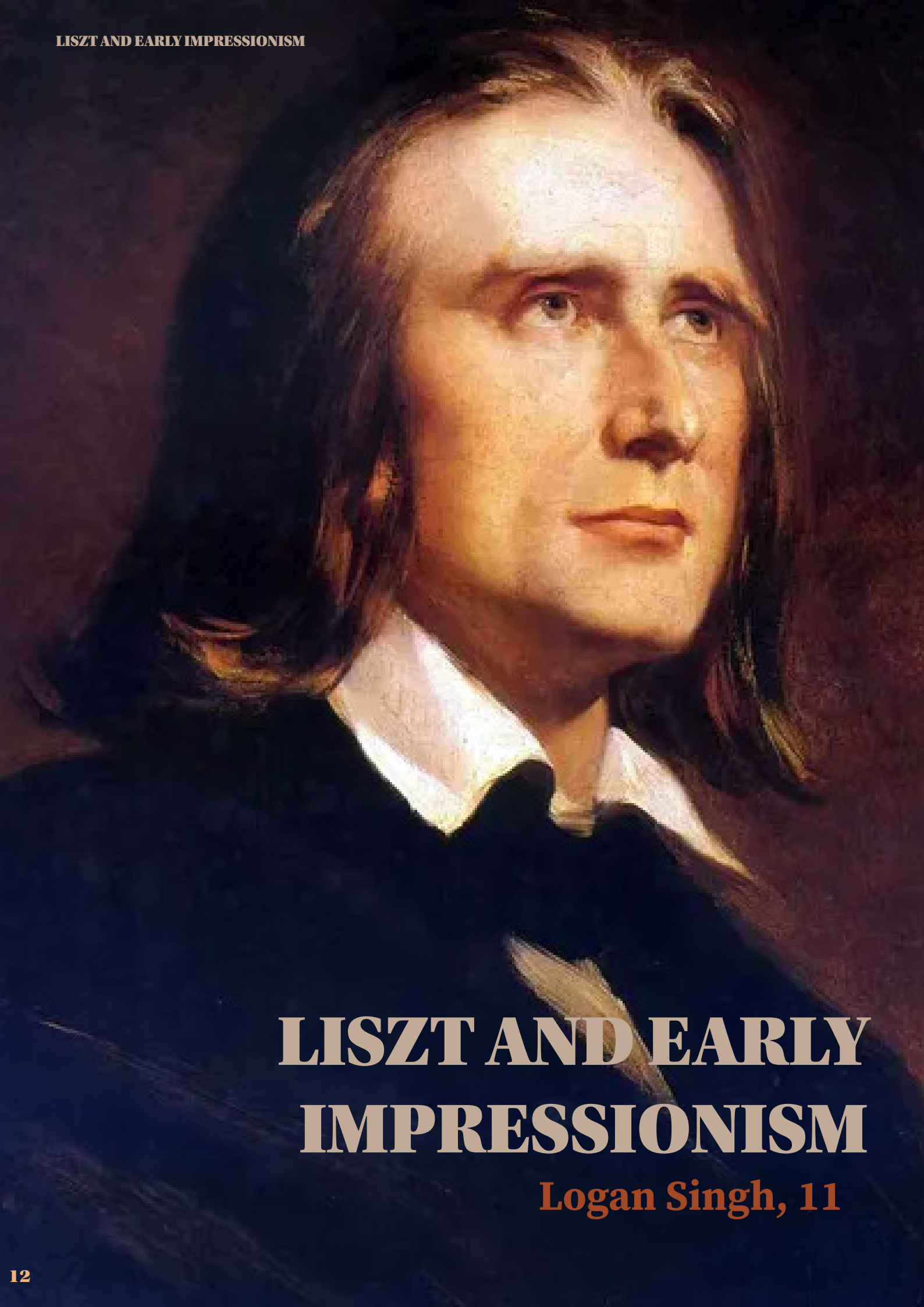
Connect is another slow song that shows the insane production and composition of this album. This song starts with piano and has a variety of sections. For example, at the 2:22 mark, the listener only hears a piano which then carefully and nicely transitions to a busier instrumental section. Then, just as the singing began, a piano plays the song out. Prep-School Gangsters and The Surfer are slower and rely a lot more on instrumental sections rather than vocal sections. What is special about this album is that these instrumental sections do not seem lazy or empty because of the lack of vocals. Vampire Weekend uses a plethora of different lead sounds and rhythm instruments to keep these songs interesting and exciting.

The next four songs add to the album's story of the band growing up and the resulting feelings of nostalgia. For example, the song Gen-X Cops has powerful lyrics about how different generations of people relate to others. Almost all the vocal tracks in these songs are put through some sort of tape effect that makes them sound vintage. Another favorite of mine is the song Pravda, as it contains many of the elements that first made me a Vampire Weekend fan. For example, the song has a very nice-sounding guitar riff

that sounds similar to certain moments on their first album. However, the song slowly transitions to sounding much more like this album's other songs. The album's final track, Hope, is an eight-minute sonic journey that contains many different sections of instrumentation that eventually lead to a quiet, harmonious ending. In my opinion, this album cements Vampire Weekend's reputation as not only a still-functioning band, but one worth remembering and respecting. The band's musical development over the years has been truly unique. For someone who may only know Vampire



Weekend's biggest hits, like A-Punk, this album would probably sound like a completely different band. I think this shows just how far this band has come over the last 15 years. Not only was I happily surprised that Vampire Weekend has, at long last, released a new album, but I believe the album they have released features fascinating sounds that you are unlikely to hear anywhere else. In my experience, when older bands release a new album, they tend to make an effort to recapture the sound of their younger selves. But this album in no way tries that approach, and is, instead, a bold, refreshing foray into a distinct musical realm. I think that to be best enjoyed, this album should be listened to in a setting where you can focus on the music. And, with that, I say Vampire Weekend is officially back!



**LISZT AND EARLY
IMPRESSIONISM**

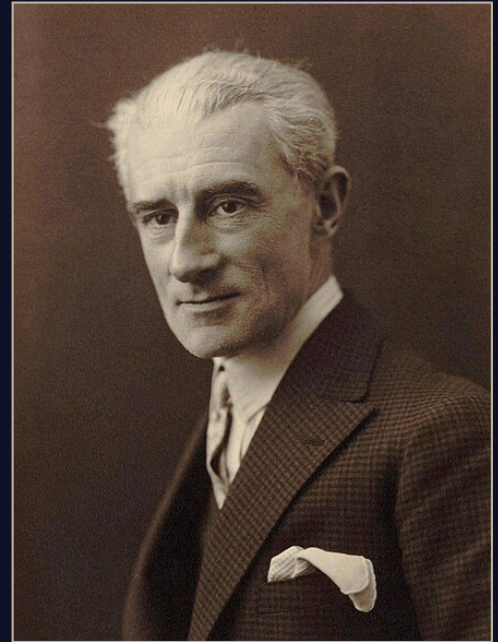
Logan Singh, 11

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hat comes to mind when you think of Impressionism in music? Is it Claude Debussy's *Clair de Lune*, or, perhaps, Maurice Ravel's *Pavane Pour Une Infante Défunte*? The Impressionist period in music spanned the 1890s to 1920s, about 40 years after the Impressionist period in painting and other visual arts. Like Impressionist artists such as Claude Monet, musical Impressionism is written so as to evoke a feeling based on an image, rather than an effort to directly transcribe a subject into musical form. The works of Debussy and Ravel are regarded as the pinnacle of French Impressionism, given these composers' ability to evoke detailed images without losing emotional nuance. Yet these composers were not truly the first in the field. Instead, Franz Liszt, a Romantic-era Hungarian composer (1811-1886), is regarded by some critics – with whom I agree – to be one of the first true Impressionists.

Best known for works such as *La Campanella* and the *Hungarian Rhapsodies*, Liszt, who wrote primarily for the piano, is often considered to be a composer who focused on virtuosity above all else. But in fact, he wrote many pieces not intended to be difficult or showy, and, of these, some can readily be considered Impressionist works. His *Legends No. 1 and No. 2*, *Nuages Gris*, and *Les Jeux d'eau a la villa d'Este* are prime examples, and these works had great influence on later Impressionist composers. While there is much to say about each of these pieces, *Legend No. 2* (*St. Francois de Paule Marchant Sur Les Flots*) and *Les Jeux d'eau a la villa d'Este* are, in my opinion, the strongest examples of early Impressionism.

The *Legends* were written in 1863 in honor of two saints. *Legend No. 1* honors St. Francis of Assisi, and *No. 2* honors St. Francis of Paola. It details the story of St. Francis of Paola crossing the Straits of Messina. He was unable to board the ferry to cross the Straits because he did not have enough money to pay the fee. After being mocked by the ferryman and passengers, he used his cloak, along with his staff, to get across, notwithstanding the perilously turbulent waters. In fact, he landed in Sicily even before the ferry arrived, and became known as the Patron Saint of Seafarers.



Legend No. 2 perfectly encapsulates St. Francis's struggle and eventual triumph. It begins with an introduction of the main theme, featuring repeated octaves and scales in the left hand, which creates an underlying rumbling sound that evokes the sea. As we progress through the piece, the right hand plays sweeping arpeggios as the left-hand takes over the melody with arpeggiated chords, portraying the image of a free-moving ocean. At three and a half minutes in, we arrive at the piece's most turbulent section. As a listener, I interpret the jumps in the left and right hand followed by bass chromatics as the sound of the waves crashing against St. Francis and against each other – a chilling image. St. Francis's struggles are resolved at the recapitulation, a breath of fresh air and a reprieve from the waves. Although we continue to hear elements of waves and water (low rumbling and scales) throughout this passage, we ultimately hear triumph over these ocean elements in the form of heroic chords. The *Legend* concludes with a soft melodic passage that slowly rises into a victorious coda, marking the end of St. Francis's journey.

Les Jeux d'eau a la villa d'Este features a more common trait of Impressionism: the depiction of a smaller scene, rather than an action-packed story. Similar to Ravel's *Pavane Pour Une Infante Défunte* (*Pavane for a Dead Princess*), which depicts the dance of a Spanish Renaissance princess, Liszt, with *Les Jeux*, sought to capture, through music, a specific place and a moment in time. The piece describes the feelings and emotions evoked while sitting down at the water fountains at the beautiful Villa d'Este. This piece

directly inspired Ravel, who went on to compose his own *Jeux d'eau*. Moreover, "Liszt's pioneering use of whole-tone patterns, chords composed of the intervals fourths and fifths, pentatonic passages, and other 'Impressionistic' effects found their way into the music of Debussy." Liszt's contributions to the Impressionist movement allow us to see beyond his virtuosic showpieces and let us appreciate his ability to paint a story through music.

The Importance of Music Theory

Aydan Ergin, 11

Music theory is the language musicians use to understand the structure, harmony, and melody of a musical work. Composers use music theory to flesh out and develop their pieces. It is also a tool musicians can use to improve their improvisational skills as well as their ability to read music. In this article, I will discuss some of music theory's fundamental principles and end by describing the importance of the study of music theory.

Music theory encompasses a wide range of concepts, including scales, intervals, harmony, chords, rhythm, dynamics, and form. Of these, perhaps harmony is most well known. Harmony refers to the playing of multiple notes simultaneously to create chords. By understanding harmonies, composers can create rich, expressive pieces.

Another fundamental element of music theory is the scale, a sequence of notes arranged in ascending order. As is not necessarily the case around the world, the most common scale in Western music is the major scale, composed of seven notes per octave, each separated by intervals of whole and half steps. The most common scale worldwide is the pentatonic scale, which comprises five notes per octave. Composers create chords by combining various notes from a scale. Chords are groups of three or more notes played together, which can form the outline for the melodic aspects of a piece.

Melody is a "collection of musical tones that are grouped" as a whole. Melody usually stands out as the main voice you hear in a song, and is usually the song's main idea. By understanding the idea of a melody and how to make one, composers can

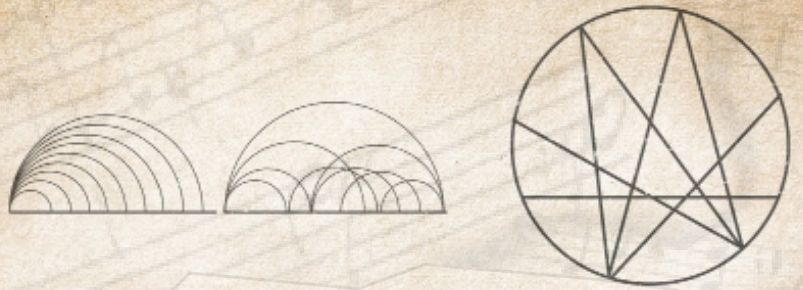
create memorable themes that are enjoyable and meaningful for audiences.

Another essential element of music theory is rhythm, which refers to the "placement of sounds in time." In its most general sense, "rhythm [...] is an ordered alternation of contrasting elements." Rhythm provides the beat and pacing of a musical composition, that oomph which drives the song forward and establishes a groove. By mastering rhythm, composers can create patterns that enhance the feel and complexity of their music.

The study of music theory is not only valuable for composers, but for anyone who seeks to enhance their appreciation of music. By studying music theory, you can gain a deeper understanding of music, allowing you to appreciate a wide range of musical styles and genres. Studying music theory also helps you analyze musical compositions, complex structures, and elements of a piece.

Moreover, music theory connects various musical traditions and cultures, providing a common language that goes beyond human speech and cultural boundaries. "In ancient and living cultures around the world, the deep and long roots of music theory are visible in instruments, oral traditions, and current music-making. Many cultures have also considered music theory in more formal ways such as written treatises and music notation." Whether exploring the harmonies of a piece by Bach or the rhythms of a ragtime song, musicians around the world depend on music theory to connect across musical and cultural landscapes.

“MUSIC THEORY PROVIDES A COMMON LANGUAGE



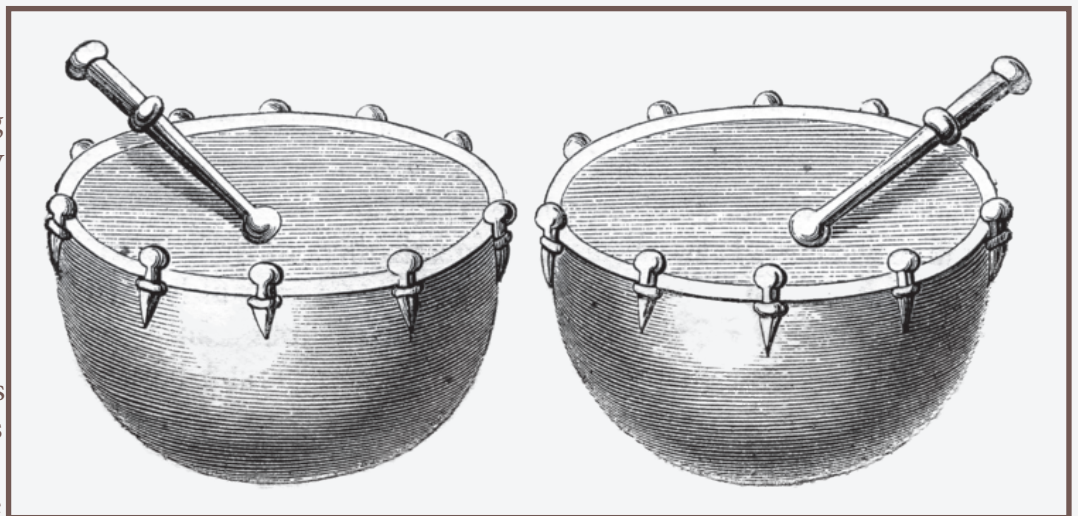
All in all, music theory is an fascinating and immeasurably valuable study that lies at the core of the writing, expression, and appreciation of music. By understanding the fundamental principles of music theory, composers and musicians can improve their abilities, while those studying it can gain a deeper appreciation of the rich variety of music that exists around the world. Whether you're a composer, performer, or just a listener, exploring the world of music theory can deepen your understanding and enjoyment of the universal language of music.

The History of Latin American Drums

Martin Salazar-Schuster, 10

Throughout the centuries, Latin-American drums have undergone rapid evolution, leaving a notable mark on the musical world. Dating back to pre-fifteenth century times, the contributions of Latin-American drums remain evident even today. Much of the credit for Latin-American drums' impact is thanks to cultural fusions that have amalgamated distinct cultural elements into a cohesive form of art. In the future, Latin-American drums are likely to continue evolving, cementing its role in the dynamically changing musical world.

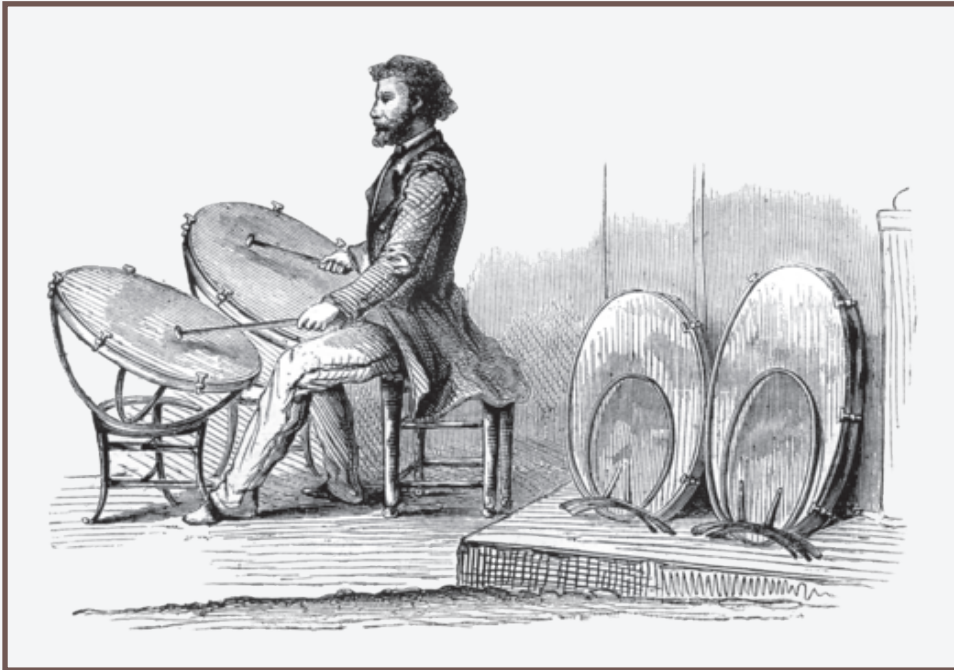
Latin-American drums have been making an impact on music since pre-15th century times. Some of the earliest forms of Latin-American drums include the Huehuetl, Teponaztli, and Bomba. The Huehuetl is an upright, tubular drum, standing on 3 legs and was topped with animal skin, which could be beaten by hands or mallets to produce a deep, rich and powerful sound. The Bomba was a drum made out of wooden casks, which were also finished with animal skin. The Bomba stood out among the three drums, due to its ability to change pitch depending on where it was struck. The Teponaztli is a tube-shaped percussion instrument, made out of hollow, hardwood logs, and was especially unique due to intricate designs that were given by their Indigenous owners. The Teponaztli produced a ringing, booming, and higher-pitched sound compared to the Huehuetl and Bomba.



These drums were used by Mesoamerican tribes (such as Aztecs, Mayans, etc.) for religious and spiritual ceremonial purposes, such as warrior gatherings. Latin-American drums also made an impact in West Africa pre-15th century, as West Africa had a rich culture where drums were used for cultural ceremonies. Furthermore, the enslaved people brought with them their instruments as a way of expressing themselves and remembering their heritage and roots. Eventually, these distinct cultures coming from the same drums would merge to create music incorporating elements from both groups in the early 20th century.

Between the 15th and 19th centuries, Latin-American drums continued to develop by mixing with music/drums from other cultures as a result of European colonization. European innovations such as the snare drum, bass drum and tambourine began to become incorporated in Latin-American drumming culture. These European innovations became used in Latin-American drumming rhythms and songs, thus being used in ceremonies and festivities, specifically dances such as Salsa and Flamenco. Through these cultural blends, Latin-American drumming became more and more ingrained in African and European music as a whole.

Between the 19th and 20th centuries, thanks to its contributions, Latin-American drumming exploded in popularity, and distinct



forms of Latin-American drumming/music were created (e.g Cuban, Brazilian). With this, African music blended with drumming from different parts of the continent. For example, Afro-Cuban music became a new genre as a result of this blending, creating music such as Rumba (which is still popular today). Additionally, Claves, a percussion instrument from Brazil and Cuba grew in popularity due to its prominent role in Rumba. During this time period, Afro-Brazilian music was also birthed, creating catchy grooves such as Samba, and pop-

ularized Brazilian drums such as Surdo and Tamborims.

Throughout the 20th century, Latin-American music continued to increase in popularity due to percussion-driven styles including Bossa Nova and Latin Jazz. Modern Latin-American drums such as Congos and Bongos also shot to popularity thanks to globally-recognized drummers such as Tito Puente and Mongo Santamaría. Additionally, modern technology helped expand peoples' creativity with Latin-American drum beats, which further popularized it.

In today's world, we still see the profound effects of Latin-American drumming. It is still popular in disco music, rock grooves, jazz tracks, and the list goes on. With technology still evolving, we can expect to see continuous change in Latin-American drumming and the effect it has on music as a whole.

A BRIEF HISTORY OF HOUSE MUSIC

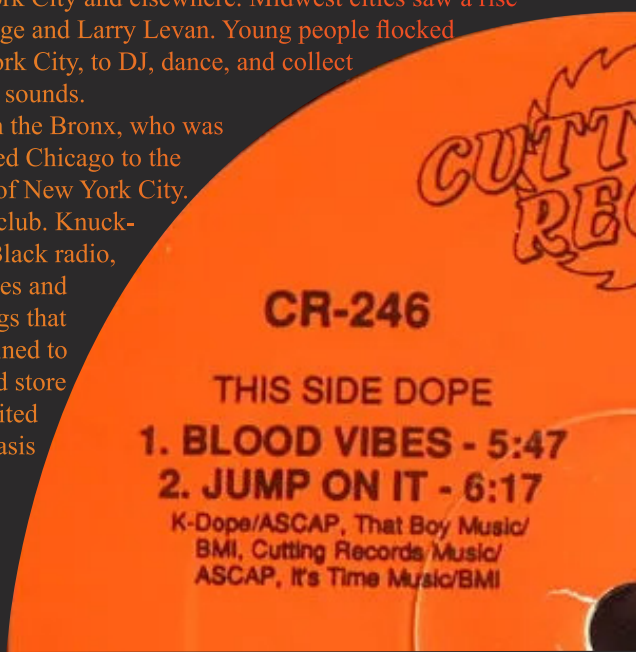
Mich Obia, 11

Electronic dance music (EDM), known as “house music,” is a genre created by DJs and artists utilizing multi-track mixers, analogue and digital electronic musical instruments, and drum machines, samplers, and sequencers. It is distinguished by powerful high-hat fills and a groovy 4/4 bass beat. The African Diasporic style of highlighting the second and fourth pulses of every measure is incorporated into house music. Women usually sing vocal lines about spirituality, love, and joy, while the instrumental works often feature intricate melodies, rhythmic patterns, and timbres. All around the world, house music is played on radio stations, in dance clubs, at outdoor festivals, and on concert hall stages. It was built on the foundations of disco and experimental electronic music and has flourished underground in Chicago, Detroit, and New York City with varying levels of popularity since the 1970s. Its influence can be heard in many different styles of popular music. With roots in New York City’s Black gay 1970s club scene, Chicago and Detroit’s nighttime dance communities were, and are, extremely diverse with African American, Latinx, Asian American, and white women, men, and transgender DJs, musicians, dancers, and fans. DJs Larry Levan in New York City, Frankie Knuckles in Chicago, and Ken Collier in Detroit created major dance music scenes in their respective cities.

Disco’s popularity declined in the late 1970s due to many factors, including dwindling record sales, a decline in musical innovation, and an uptick in racism and homophobia. This led to the takeover of house and techno music in party areas. Clubs like Paradise Garage in New York City, where Larry Levan performed recordings, set the standard for expansive party areas that welcomed people of all sexes and gender identities as well as loud music, dancing, and fashion. Levan frequently performed remixes and original electronic music compositions that he had recorded at his home studio in the club. Some of these were limited pressings on vinyl that could only be played by Levan or a few other DJs; others were issued on vinyl and sold at record stores in New York City and elsewhere. Midwest cities saw a rise in dance club culture thanks to Paradise Garage and Larry Levan. Young people flocked each weekend to Detroit, Chicago and New York City, to DJ, dance, and collect records, and returned home with fresh ideas and sounds.

In 1977, DJ Frankie Knuckles from the Bronx, who was also Levan’s regular DJ at Paradise Garage, introduced Chicago to the club scene, DJing techniques, and the musical repertoire of New York City.

He started his residency at Robert Williams’ Warehouse dance club. Knuckles mixed Detroit’s Black club culture and early techno music production with Black radio, record pools, and Chicago’s early club scene, which welcomed his DJ sensibilities and house music releases. Before long, Chicago record shops began selling recordings that included the label “as heard at the Warehouse.” The term “house” music was coined to refer to this type of electronic music, based on both the club name and the record store sales category. In the late 1970s and early 1980s, the Midwest and New York united to create a dance music epicenter that is still acknowledged today, providing a basis for the global modern electronic music scene.



TORY OF

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Ken Collier laid the groundwork for electronic music and Detroit's club culture in the late 1970s and early 1980s by spinning songs at venues including Zana's Place, Chessmate, Heaven, Tod's, and Detroit's Studio 54. Detroit's club music of the 1970s, which would later be referred to as house and techno, was first classified as "progressive" music. While still keeping the party going on the dance floor, these albums included more abstract sounds and auditory concepts than disco, and fewer singers and pop music formulas. Collier was well-known for throwing fantastic dance parties, often spending ten hours mixing records for the attendees, whom he would often refer to as his kids when he got up to DJ. Several DJs in Detroit, including Stacey Hotwaxx Hale, Al Ester, John Collins, Duane Bradley, and Felton Howard, were employed by and socialized with Collier. Many of them are still involved in the city's electronic dance music scene through their regular DJing, event planning, music production, mentoring, radio appearances, archiving, and teaching.

Chicago became a global leader in house music culture by the 1980s, and it had a thriving social complex consisting of record shops, dance clubs, radio stations, and record labels. WBMX, which stands for Black Music Experience, and WGCI carried house music radio shows. Farley Jackmaster Funk and Steve Silk Hurley were among the disc jockeys who played records by Chicago house pioneers like Chip E., Jesse Saunders, Marshall Jefferson, Phuture, DJ Pierre, and Frankie Knuckles. Many well-known Chicago house DJs also made guest appearances on the show. In the 1980s and 1990s, two well-known Chicago DJs, Ron Hardy and Larry Heard, helped bring house music to a global audience by spinning records at raves, dance clubs, and parties all over the world. They also had an impact on local record sales and club culture especially in Chicago and Detroit. Many musicians in Detroit produced both house and techno music during the 1980s and 2000s, coinciding with the rise of techno music. Prolific house music producers and DJs, including Mike Clark, Norm Talley, Alton Miller, Delano Smith, Malik Alston, Andrés, Kyle Hall, Terrence Parker, Rick Wilhite, Minx, Diviniti, Piranahead, Marcellus Pittman, Omar-S, and Moodymann, as well as members of the House (Mike Banks, Jeff Mills, Bill Beaver, and a rotating membership), Aaron-Carl, and Rick Wilhite all contributed to the development of the local electronic music scene in Detroit. DJs and musicians, who record, master, DJ, and distribute electronic music in Detroit and globally, are the backbone of the city's independent music scene.

Today, house music is played at prestigious music festivals and big events across the country. For every summer since 1990, Chicago has played host to the

Chosen Few House Music Picnic. DJs and producers of house music, including Jesse Saunders, Steve Silk Hurley, and DJ Spinna, come to the open-air weekend festival. New York-based house DJ

Spinna frequently throws elaborately themed parties for artists like Prince, Stevie Wonder, and Michael Jackson, during which he plays only original music and house

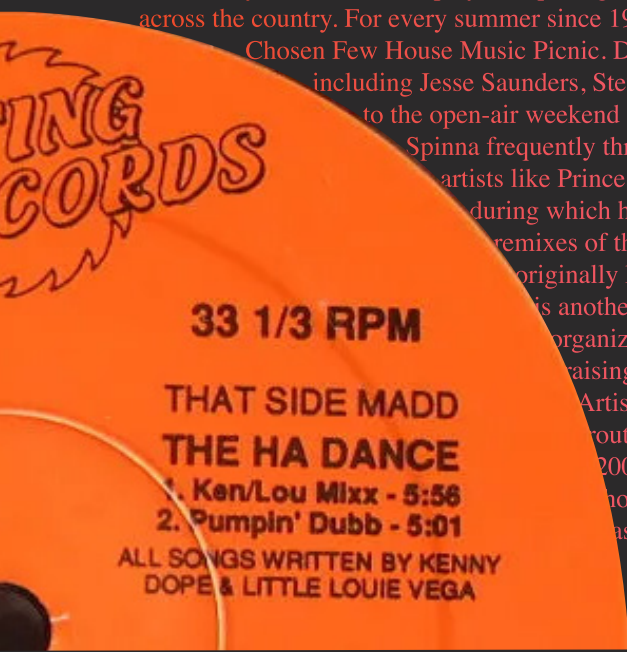
remixes of those artists. The Backpack Music Festival, originally known as the Detroit House Music Picnic,

is another well-known house music event. It has been organized in Detroit every year since 2005 with the goal of

raising funds and supplies for neighborhood schoolchildren. Artists such as Moodymann, Juan Atkins, and Kevin Saunderson

routinely volunteer to perform at this festival. Since its inception in 2007, Moodymann has presented Soul Skate, a biannual weekend celebration of

house music and roller skating in Detroit that has contributed to the city's growth as a tourism attraction over Memorial Day weekend.



“
***FOR ME,
TANGO
WAS AL-
WAYS FOR
THE EAR
RATH-
ER THAN
THE FEET***”



*Astor Piazzolla and the
History Of Tango*

Keegan Morisson, 11

When we try to name the most influential composers, the towering figures from the Classical or Romantic period usually come to mind: Mozart, Beethoven, Chopin, and Tchaikovsky have almost been deified. While these individuals' contributions to music cannot be overstated, we should give more recognition to more contemporary artists as well, including composer Astor Piazzolla.

Born on March 11th, 1921 in Mar del Plata, Argentina to Italian immigrant parents, Piazzolla was a prolific tango composer, Bandoneon player, and arranger. He spent much of his early life in New York City, whose cosmopolitan environment allowed him to quickly learn and acquire fluency in English, Spanish, French, and Italian. He was a child prodigy who became extremely proficient at the bandoneon at a young age. In 1937, bringing his enormous talent with him, he returned to Argentina, where he played with numerous ensembles. But he gave up tango, temporarily, to study classical music under Arthur Rubinstein.

It was during this period that Piazzolla emerged as a true talent on the world stage. He founded his first orchestra in 1946, for which he composed works considered unorthodox and experimental for their time. Though this orchestra



disbanded three years later, Piazzolla continued his compositional pursuits, winning a composition competition for his piece Buenos Aires and receiving a grant to study in Paris with Nadia Boulanger. Boulanger urged him to continue composing tango pieces, inspiring him to follow his true passion and return to Argentina in 1955 where he founded the musical ensemble The Octeto Buenos Aires.

The works Piazzolla composed for the Octeto Buenos Aires exemplified his unique style. His pieces from this period rejected traditional tango and traditional classical music in their purest forms, and instead pulled elements from both, to form what would come to be known as nuevo tango. The Octeto Buenos Aires and Piazzolla were sharply criticized by their fellow countrymen, as these compositions seemed to warp the very traditions in which tango was rooted. After all, a famous Argentine proverb is: "In Argentina, anything may change – except the tango." At the same time, Piazzolla's compositions, which also borrowed from contem-

porary genres like jazz, were enthusiastically embraced in North America and Europe. Nuevo tango had truly set itself apart from traditional tango in its instrument choice, harmonies, and overall form. In 1960 Piazzolla formed the Quinteto Nuevo Tango, a quintet that incorporated the sounds of the bandoneon, flute, piano, double bass, and electric guitar. These five instruments worked together in a beautiful way that entranced audiences around the world. In later years, he went on to write the Noneo (1971), the Second Quintet (1978), and the Sextet (1989). Music historians estimate that while Piazzolla only recorded 500 of his pieces, he likely composed approximately 3,000 over the course of his life. Astor Piazzolla passed away at age 71 due to a stroke. Though his life was cut relatively short, there is no doubt that his was an innovative, influential, and fruitful one. Piazzolla's influence still reverberates through the soul of modern classical music, truly making him one of the all time greats, and solidifying his stature as an extraordinarily talented musician, arranger, and composer.

The History of the String Quartet

Jackson Bai, 10

The First String Quartets

The string quartet, composed of two violins, a viola, and a cello, is a form of chamber music that emerged in the 18th century between the baroque and classical periods. Although originally written as divertimentos or sonatas to be performed in private spaces, they were soon popularized by innovative composers such as Joseph Haydn (1732–1809) who truly established the genre. Haydn is often referred to as the "Father of the String Quartet" for his prolific contributions, including 68 string quartets that showcased his mastery in form, harmony, and melody. I recommend listening to his "Sun" quartets op. 20 to get familiarized with the string quartet in its purest form.

The Classical Period

During the Classical period (1750–1820), Haydn's innovations were built upon by Wolfgang Amadeus Mozart (1756–1791), who added richer thematic developments to the genre. I suggest looking up some of his famous quartets such as K. 458 "The Hunt", where you can really picture the extravagant royal ballrooms of the 18th century. Ludwig van Beethoven (1770–1827) further expanded the emotion of the string quartet, introducing a greater range of dynamics, textures, and musical depth. In particular, Beethoven's late quartets (op. 130-132) are considered some of the most profound and developed works in the classical repertoire.

The Romantic Period

The 19th century witnessed the continuation of the string quartet tradition, with composers such as Franz Schubert (1797–1828), Felix Mendelssohn (1809–1847), and Johannes Brahms (1833–1897) all making contributions. In the works of all these composers, you can hear the emphasis on expressive melodies, dramatic contrasts, and rich harmonies; the qualities that create romanticism. The string quartet was used as a medium for intimate, personal expression, with the music often reflecting the composers' inner emotional worlds. The quartets of the romantic period are my favorite, and I suggest listening to Mendelssohn's 2nd op. 13 and Brahms's 3rd op. 60 to start (even though all of their quartets are great).

The 20th Century to the Present

The string quartet continued to evolve in the 20th century, with composers exploring unique harmony and rhythm. Composers like Béla Bartók (1881–1945) and Dmitri Shostakovich (1906–1975) really experimented with what the string quartet could be, incorporating their own unique styles into their work. Some of the most famous of these two composers are Bartók's 4th string quartet and Shostakovich's 8th op. 110, which is especially known for its distinct rhythms and exciting second movement.

From its origins in the 18th century to its continued relevance today, exploring the string quartet's evolution not only adds to our knowledge of classical music but also deepens our understanding of stylistic shifts over different centuries. The quartets of each composer listed above act almost as historical artifacts, capturing the essence of their respective eras and the expressions of their composers. As we listen to these compositions, from Haydn's foundational works to the innovative explorations by Bartók and Shostakovich, we are reminded of the string quartet's enduring power to convey complex emotions and ideas, echoing through different periods and into our present day. This journey through music not only entertains but educates, making the string quartet a timeless form of classical music.



Benny Goodman

BENNY GO



Joshua Kang, 10

GOODMAN

Benny Goodman, an American clarinetist, was born on May 30, 1909 in Chicago, Illinois. Goodman was the son of Russian Jewish immigrants and received his first musical training in a Chicago synagogue in 1919, where he learned to perfect his skills with the help of other talented musicians. He worked with, among others, classical music instructor Franz Scheopp, whose guidance and instruction as to tone would prove to be an important factor in Goodman's musical success. Goodman also learned the basics of jazz, through jam sessions with Bud Freeman, Jimmy McPartland, and Frank Teschemaster. With these skills, Goodman received his first significant job in 1925, when he joined an orchestra led by Ben Pollack. It was at this job that he performed his first solos, including He's The Last Word (1926). Goodman left Pollack's orchestra in 1929 and went to New York City to work as a studio musician in a jazz setting with Billie Holiday. In 1934, he assembled his first band with the help of arranger Fletcher Henderson.

Goodman's band would eventually play for the national radio program, *Let's Dance*. This three-hour weekly program devoted one hour each to three different types of musical styles. Goodman had taken his first national tour in 1935, which did not go well, but his career really took off on the *Let's Dance* show, where the performance was nationally recorded and, amongst some audiences, received near-riotous reactions. The performance included such songs as *Don't Be That Way*, and *Down South Camp Meeting*. This catapulted Goodman's reputation. He became a renowned artist and is credited with initiating the Swing Era. He performed his swing music at a Carnegie Hall concert on January 16, 1938, an event that featured artists like Duke Ellington and Count Basie. The performance was extremely successful and the recording of it was released multiple times. Goodman's clarinet, the talented horn section, and the sidemen were all critical parts of the ensemble's success, which inspired other musicians to create the swing sound, including Black swing bands.

Although Goodman was an extraordinary musician, some found him difficult to work with due to his acerbic personality. Pianist Jess Stacy thought poorly of him as a leader. Singer Helen Forrest thought he was the rudest man she had ever met. He was driven by a competitive nature and fierce insistence on perfection. Yet he had many admirable qualities as well, particularly his willingness to break down racial boundaries in jazz. His trio included himself, Gene Krupa on drums, and Teddy Wilson, a Black musician, on piano. He went on to hire other Black musicians, including



percussionist Lionel Hampton and guitarist Charlie Christian. Some of his most famous recordings from this period were *Avalon*, *Moonglow*, and *After You've Gone*.

By 1940, Goodman was losing fans with the rise of other bands led by such bandleaders as Artie Shaw, Tommy Dorsey, and Glenn Miller. Goodman eventually broke up his band when he had to get spinal disc surgery, but would go on to form a new one. The Bebop movement became prominent during the 1940s and attracted large audiences. One Bebop musician was Frank Sinatra, who drew big audiences. After World War II, Goodman broke up his band and made large and smaller bands. Although he embraced Bebop, he developed more of a hybrid style that included Bebop, but other influences as well. Many of his 1950s songs are considered some of his best.

During his later years of life, he appeared with most orchestras and embraced classical music. He commissioned many pieces, including *Contrasts* by Béla Bartók. Goodman was respected for his ability to combine jazz and classical music. Towards the end of his career, he published a biography, *The Benny Goodman Story*. He died in 1978, while working on a sonata by Johannes Brahms.

The Mystery of Mozart's Death

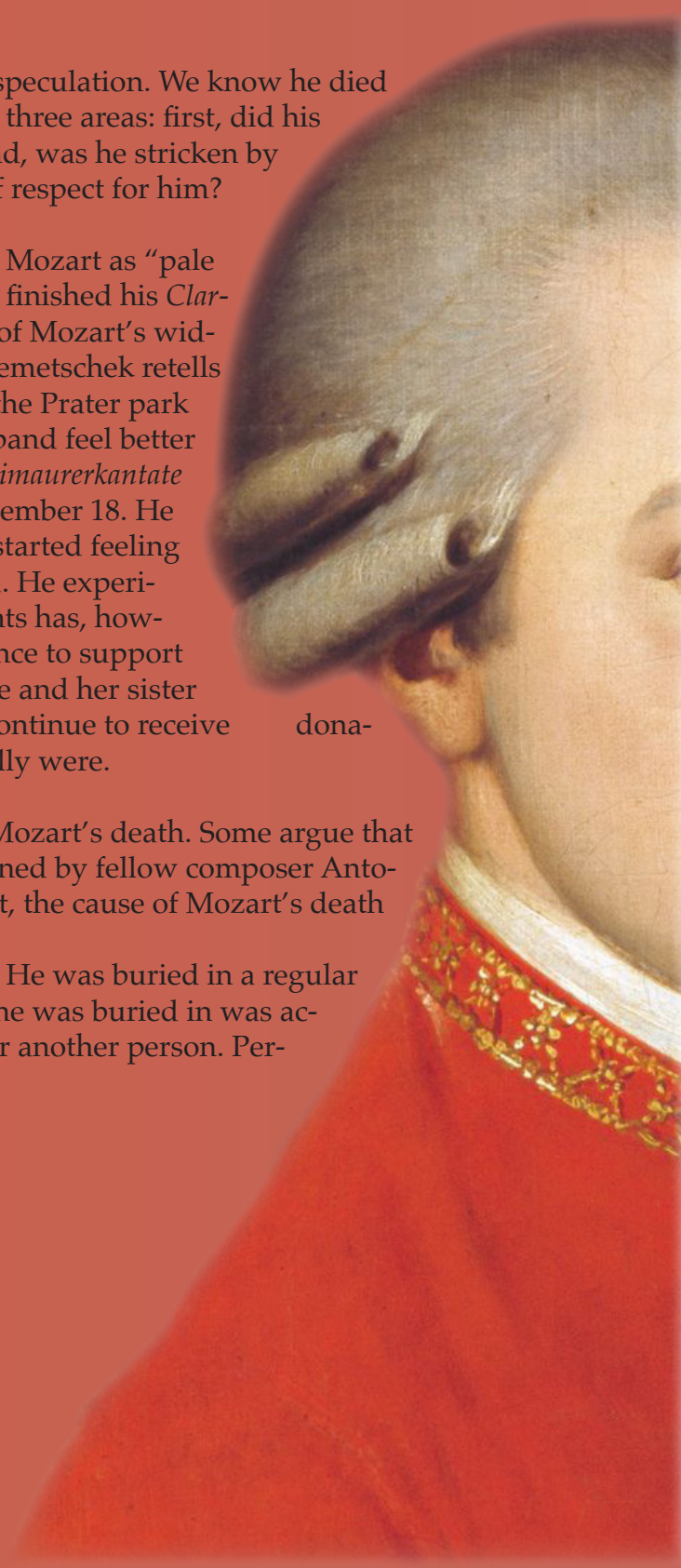
Joe Brener, 11

The death of Mozart has always been a matter of speculation. We know he died in 1791, but the exact date and cause of his death are uncertain. In particular, questions surround three areas: first, did he have good health before suddenly falling ill? Second, was he stricken by a disease for which there was no cure, or did it signal a lack of respect for him?

Franz Niemetschek's 1798 biography describes Mozart as "pale merry jest with his friends." His health declined as he finished his *Clarinet Concerto* on September 30. The recollections of Mozart's widow, Constanze, may provide insight into Mozart's death. Niemetschek retells the story of Mozart's death as follows: "Once, at the Prater park, he performed a *Requiem* for himself. Constanze tried to make her husband feel better by focusing on finishing another piece, a piece called the *Freimaurerkantate* the cantata and it was performed successfully on November 18. He to the standard account, soon after, however, Mozart started feeling sick that, by November 20, he could not leave his bed. He expired, on December 5, at 12:55 am. This version of events has, however, been questioned, as there is little if any evidence to support that he was in good spirits. Skeptics believe that Constanze and her sister were not as they really were; namely, Constanze wanted to continue to receive donations from Mozart's death to be even more bleak than they actually were.

Different theories also surround the causes of Mozart's death. Some argue that he was given a poison. The rumor that Mozart was poisoned by fellow composer Antonio Salieri is not believed to have been the case. But in any event, the cause of Mozart's death remains a mystery.

The facts of Mozart's funeral are better known. He was buried in a regular pauper's grave, but the "common grave" he was buried in was actually a pauper's grave, the city had the right to dig up and reuse for another person. Unlike the big, complicated, ritual-laden funerals of the aristocracy, Mozart's funeral was simple.



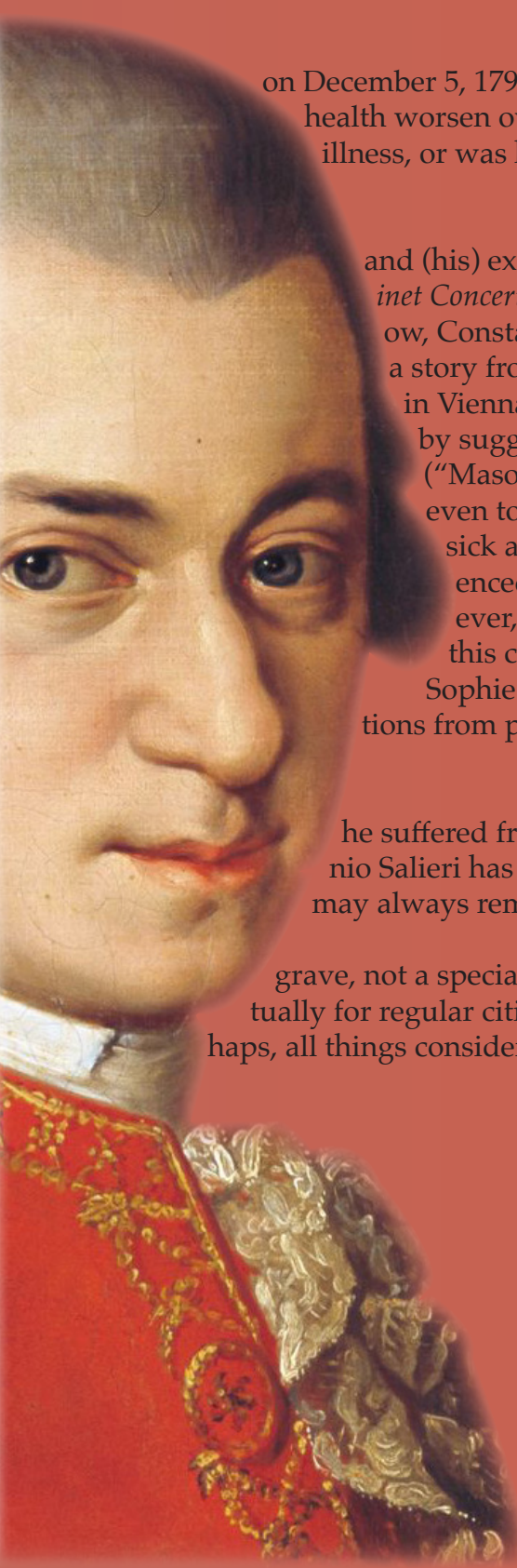
Mozart's Death

on December 5, 1791, but the circumstances surrounding his death are fraught with health worsen over a long period and cause him serious distress, or was he in illness, or was he poisoned? And finally, was his funeral procession appropriate

and (his) expression was sad, although his good humour was often shown in *inet Concerto*, tried to finish his *Requiem*, and conducted the first performance ow, Constanze, and her sister, Sophie Weber, included in Niemetschek's bi- a story from Constanze describing how Mozart's "indisposition increased in Vienna, Mozart started talking about death and said he was writing the by suggesting he take a break from working on the *Requiem* and instead ("Masonic Cantata"). This approach worked temporarily – he finished even told Constanze he felt happy about the performance. According sick again, and he was convinced he was being poisoned. He got so ended swelling and pain, and was vomiting. He died about two weeks ever, recently been questioned. It is unclear if Mozart was as sad and this claim. Furthermore, Mozart's letters from November show that Sophie might have had reasons to make Mozart's last days seem worse tions from people who felt sorry for her, so she described the circumstances of

he suffered from rheumatic fever or a head injury that worsened due to a treat- nio Salieri has been in circulation for a very long time, although most experts do may always remain a mystery.

grave, not a special one for aristocrats. It is commonly believed that Mozart was tually for regular citizens. His grave was not a shared grave, but it was one that, after haps, all things considered, this turned out to be a fitting end to Mozart's life; he never



BEETHOVEN

Ludwig Van Beethoven (1770-1827) is the most celebrated and important composer of his time. He is perhaps most famous for his symphonies, each one a breakthrough in addition to the symphonic form. His unprecedented first movement in the Ninth Symphony, and you might jump from the first movement (as an 18th century audience would have done). Two crashing chords open the symphony; an opening that has never been heard before. He replaced the traditional minuet with a scherzo in 3/4 time usually found in the third movement, with a "scherzo" but with an entirely different character (after all, "scherzo" means "joke" or "jest" in Italian). Beethoven's Classical period works, like those of Mozart, were traditional in that their works conform to symphonic form, length, and structure. But Beethoven broke the rules, and dared to challenge in unexpected ways with his new symphony. His Ninth Symphony, which contains the iconic "Ode to Joy," was so monumental

Beethoven



dedicata al Principe Carlo von Lichnowsky

1770-1827) is one of the most important composers of all time. Famous for his set of nine brilliant and revolutionary symphonies, his repertoire. Listen to the movement of the Eroica symphony from your seat in surprise. A member surely would be thunderous chords beginning the likes of which had Beethoven also entirely in quiet, a slow, stately dance in a symphony's second or "scherzo" -- also in 3/4 time, a different character: more jovial ("joke"), fast-paced, and in all predecessors, Haydn and others, and, without exception, specific formulae applicable in, key signature, and overall. He audaciously broke all such things to engage his audiences in new ways. The publication of each, and final, Symphony, a choral masterwork, "Ode to Joy" that other composers

writing ninth symphonies (Mahler, Dvorak and Shostakovich to name a few) felt overshadowed by "The Ninth" and the daunting prospect of following in Beethoven's formidable footsteps.

Then came Johannes Brahms (1833-1897), the next great German composer. Brahms was a perfectionist, and, in disgust with his perceived shortcomings, destroyed much of his early work. He claimed to have destroyed 20 string quartets before he wrote his String Quartet No. 1 Op. 51 (1873). Brahms felt inordinate pressure to live up to the legacy and standard set by Beethoven, especially after famed composer Robert Schumann (1810-1856) declared Brahms to be "Beethoven's heir." Brahms said, "You have no idea of how it feels — always to hear the tramp of such a giant behind you." These feelings of anxiety and inadequacy were particularly pronounced when it came to writing symphonies, given Beethoven's nine crowning achievements. No wonder, then, that Brahms spent no fewer than 21 years to write (and re-write, and re-write) his Symphony No. 1. It took him exactly one-third of his entire life span to complete this one piece. Yet his completion of his first symphony opened the creative floodgates for him; three more symphonies followed in quick succession,

each taking him less than a year to write, and, to this day, generally revered as true masterpieces that are, moreover, performed regularly by the world's greatest orchestras.

Perhaps to Brahms' great pride, or perhaps, instead, his eternal annoyance, Brahms' Symphony No. 1 is often dubbed "Beethoven 10." Why? Certainly part of the answer is the title Schumann bestowed on Brahms. But I believe there are more substantive reasons, and that the nickname is far from inapt.

There are unmistakable references to Beethoven's works in Brahms' Symphony No. 1. Beethoven's Fifth Symphony looms large throughout. Like that work, Brahms' first symphony is also in C minor. And Brahms made liberal use of the unmistakable rhythmic motif of Beethoven's Fifth (the famous "da-da-da-dum") Moreover, Brahms's celebratory, grand C major theme at the end of the last (IV) movement overtly invites comparison to the theme of "Ode to Joy" in Beethoven's Ninth. Indeed, when Brahms' contemporaries would mention the similarity between his work and Beethoven's Ninth, he would respond, with annoyance: "Any ass can hear that."

Beethoven's 10th Symphony

Caleb Sharkey, 11

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