



space prevents me from elaborating here on that most fascinating topic.

Rhythm = relationships of a note's length (sustained duration) to that of its neighbours (sequential notes form a melody while simultaneous notes form the harmony of chords).

Melody phrases = relationships between the fundamental theme and its variations.

Key signature = relationship between the music's original tonic 'key' signature and other 'keys' it then explores until its return to the starting key (it's home-coming). This musical composition pattern relates music to story, because the statement of the melodic theme is akin to the 'home' from which the adventurer departs, followed by all the adventure of exploring new frontiers in the way of musical variations of the melodic theme, before arriving home to the original key signature in which it began, but now accompanied by all the rich wisdom gained from the explorations.

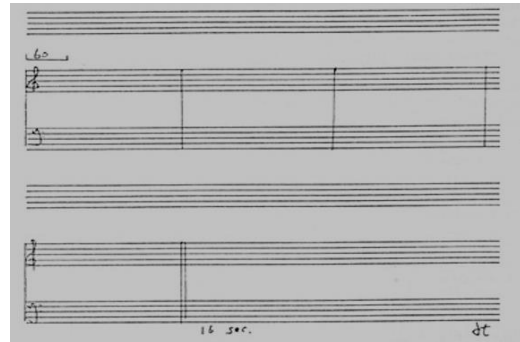
The bricks and mortar of music.

I recently listened to a curious piece of music by the composer John Cage. While a music lecturer, Cage decided to write a piano piece and called it 4'33" (Four Minutes, Thirty-three Seconds). It became his most famous composition, which in 2004 was voted to be number 40 in ABC radio's Classic 100 Piano Countdown (<http://newsbiscuit.com/forum/topic.php?id=67849> you can find a review here)

Its first performance already caused a stir, largely because the pianist sat down at the piano, opened its lid but refused to play a single note. It was a silent piece of music! Perhaps it should have been performed on Air Guitar. Yet, Cage did have some serious intent. His piece points the audience's attention to the environmental sounds around them and those which they themselves produce with their physiological functions, their fidgeting, etc. It reveals what an audience habitually expects to happen on a stage, and their reactivity when that does not occur.

Cage's experience had been primed in 1951 by his visit to Harvard University's anechoic chamber (a room designed with walls, a ceiling and a floor which completely absorb all sounds made in the room). Cage expected to hear complete silence, but heard two sounds, one high and one low. The engineer informed him that the high

sound was his nervous system in operation and the low was his blood circulating. This realisation led Cage to appreciate the impossibility of silence and led to his composition of 4'33". Another influence also played a part, which was him seeing Robert Rauschenberg's exhibition of White Paintings, consisting of three canvasses, completely white.



Score of 4'33"

Perhaps Cage's music influenced the recent Air Guitar craze. In any case, Cage's tongue-in-cheek musical experiment demonstrates the need for a piece of music to have some kind of sound in it. Yet, like the 'white space' left around high impact advertisements, silence in the form of rests plays an important part in music. The contrast between the music and the sound of silence can be a powerful emotive factor.

Sound patterns.

A second piece I recently heard was called the World's Ugliest Music. This is an interesting composition created by mathematicians who were looking for a 'music' which contained absolutely no repetition of any kind. But to have no repetition of pitch, or note length, of volume, of anything, turned out to be more challenging than they had suspected. Have a listen yourself (simply Google "Scott Rickard TEDx"). This musical experiment highlights that some **repetition, a pattern** of sound, is beneficial for sound to be more musically appealing.

Making risky music.

The composition or performance of music is an equally fascinating endeavour. When performing classical music it is customary to have a level of control over the performance. There is a conductor who interprets the composed piece and coaches the players to produce a specific rehearsed outcome. The main skill in performing classical music is the ability to accurately and consistently reproduce the work as it