

New York Philharmonic Archives

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS #1
10TH SEASON 1966-67

WITH
LEONARD BERNSTEIN

"WHAT IS A MODE?"

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PRODUCED AND DIRECTED BY: Roger Englander
WRITTEN BY: Leonard Bernstein
ASSOCIATE PRODUCER: Elizabeth Finkler
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PRODUCTION ASSISTANT: David Kent
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COMMERCIAL #1

Intro	:08
Comm'l	2:00
Tease	:10
Total	<u>2:25</u>

Last audio:

"And now enjoy the show."

BLACK



3

DISSOLVE:
HALL (ORCHESTRA TUNING)

MATT SLIDE:

"WHAT IS A MODE?"

BERNSTEIN ENTERS

ANNOUNCER (VO)
(LIVE - ON CUE)
(And) now here is Leonard Bernstein.

"WHAT IS A MODE?"

BERNSTEIN

My dear young friends: I am happy and proud to welcome you to our tenth season of Young People's Concerts. Imagine, it's been a whole decade we've been playing and talking about music for you. I don't know how much you've actually learned, but I like to think we must be doing something right, because -- well, because it's our tenth season. And to add to the festivities, this is also the first season in which all our programs will be seen on television in color. That's why I've got this wildly colorful tie on.

Which brings us to our subject: what is a mode? Well, for one thing, modes have nothing to do with neckties, or dresses, or even with fashions of a musical kind. Modes are simply scales -- though not perhaps those scales you are forced to practice on your piano.

(MORE)



BERNSTEIN (CONT'D)

* POSS. CUT

They are rather special scales;*and I wouldn't have dreamed of bothering you with them, except for an incident that happened a few months ago. My 14-year old daughter Jamie happened to ask me one day why a certain Beatles song had such funny harmony; she couldn't seem to find the right chords for it on her guitar. I began to explain to her that the song was modal -- that is, based on what is called a mode: I went on to show her the chords that come from it--and she got so excited she wanted to know more and more about it, until finally she said: "Why not tell all this on a Young People's Program? Nobody ever heard of modes!" Well, I thought, Jamie is just a natural music-lover with the usual weekly piano lesson, and if she finds this material fascinating, why shouldn't you? So here goes, and you can blame it all on Jamie.

(TO PIANO)

(MORE)

BERNSTEIN (CONT'D)

*END POSS. CUT

O.K. We already know that a mode is a scale.* But what, first of all, is a scale? I'm sure you know; but maybe you've never tried to put it into words. A scale is simply a way of dividing up the distance between any note (PLAY C) and the same note repeated an octave higher (PLAY C'). The most famous and often used division of this octave in our Western music is what we call the major scale (PLAY). I guess you all know that one. And the other famous one is the minor scale (PLAY). I guess you know that too. Now what's the difference between the major and the minor? Many people think the only difference is that the major scales are happy-sounding, and the minor ones are sad. Well, that's sometimes true, but not always. The real difference is in the arrangement of the intervals -- you remember how deeply we dug into intervals last season?

(MORE)



BERNSTEIN (CONT'D)

And you remember we found that the smallest interval - that is, the shortest distance from one note to its nearest neighbor--is called a half-tone (we called it a "minor second" last year, but never mind that now.) So

from C to C# is a step of a half-tone. And from C# to D is again a half-tone.

But from C straight to D is a whole tone -- 2 halves make a whole. Get it?

Fine. Now this entire C-major scale is just a series of whole tones and half-tones arranged in a special order:
* C to

D, a whole tone; D to E again a whole tone; E to F, a half-tone (since we've skipped nothing); then 3 whole tones:

F to G, G to A, A to B; and finally B to C, a half-tone. That's the formula for any major scale, whether it begins on C or on Eb or on G-sharp; 2 whole tones, a half-tone, 3 whole tones, and a

*POSS. CUT

half-tone.*

*END POSS. CUT

(MORE)



BERNSTEIN (CONT'D)

IF CUT: PLAY C-MAJOR SCALE & Continue:

(And)

Now the minor scale is almost the same arrangement of intervals: the main difference being in the third note of the scale (PLAY) which in the minor is a half-tone lower (PLAY), so that the minor scale sounds like this (PLAY).

IF CUT ABOVE:

And it doesn't matter whether you start on C or on Eb or G sharp:

OR (WITHOUT CUT)

Again, it doesn't matter what note you start with: you can always get a (major or) minor scale by following the proper arrangement of intervals that

(PLAY SEVERAL SCALES, MAJOR & MINOR) --
(PLAY F# MINOR SCALE)

*POSS. CUT

* a whole-tone, a half-tone, 4 whole-tones, and a half-tone. But let's not burden ourselves with any more formulas: * the important thing is that those two kinds of scales, major and minor, are modes.

*END POSS. CUT

(MORE)

BERNSTEIN (CONT'D)

But they are only two modes out of a much larger number of possible ones.

Now before I tell you anything else about modes,

(TO PODIUM)

we are going to play you a short but marvelous piece, by the great French composer Debussy, which is completely based on modes that are neither major nor minor.

This brilliant piece, which is called Festivals, or, in French, Fêtes, uses all kinds of modes which, of course, you won't know about yet; you'll just be hearing beautiful sounds that will seem a bit strange and ear-tickling. But we're going to play it again later, toward the end of this program, and I'm sure that by then you'll be able to recognize all the peculiar things that are going on.

(MORE)



BERNSTEIN (CONT'D)

So, for the moment, just imagine a splendid night-time celebration, with many-colored lights and lanterns everywhere, gorgeous fireworks in the sky, and everyone dancing in costumes of long ago. Suddenly, in the middle of the piece, the music breaks off, and a procession is heard in the far distance. This march-like music gets nearer and nearer, and when it arrives in all its glory, the dance-music and the march music are heard together in an exciting blend of tumultuous sounds. Finally it grows late, the crowds thin-out--as does the music--and it all ends in a whisper, with an echo or two of the night's festivities hanging in the silent air.

Here is Debussy's Fêtes.



ORCH: FÊTES (5:50)

MATT SLIDE:

Debussy

FÊTES

MATT SLIDE:

FÊTES

APPLAUSE

BERNSTEIN (CONT'D)

How about that for an exciting piece? It's positively goose-fleshy. And a lot of the excitement comes from the fact that it uses those strange scales, or modes. (TO PIANO) For instance, right at the beginning, the driving rhythm of those bright, shining open fifths way up high (PLAY) tell us that this music is neither major nor minor. Those empty fifths (PLAY) contain in them neither the 3rd note of the major scale (PLAY), which would make them into major chords (PLAY), nor the 3rd note of the minor scale (PLAY), which would make them minor chords (PLAY). They're just empty, (PLAY) neutral. Now, underneath them, appears that first swirling dance-tune (PLAY), which sounds at first like the usual minor mode (PLAY again). In fact, the first 5 notes (PLAY) are exactly the first 5 notes of the minor scale: but then comes the twist (PLAY). Those notes (PLAY) don't belong to any minor scale we know.

(MORE)

* POSS. CUT

* That (PLAY) is where it gets peculiar.

* END POSS. CUT

But Debussy's tune is shaped just like
a scale, isn't it? (PLAY). * So what
scale is it? Answer: It's the scale of
the Dorian mode. Now don't let that
throw you: keep calm, sit back and let's
quietly find out just what this Dorian
mode is, and why it sounds so special.

MATT SLIDE:
DORIAN

The word Dorian obviously comes from the
Greek; and in fact the Dorian mode, as
well as the others we're about to discover,
does come originally from the music of
ancient Greece. We don't know too much
about that old Greek music: what we do
know is that the Greek modes eventually
made their way to Rome, and were taken
up by the Roman Catholic church during
the middle ages in a somewhat different
form. But the church kept the old Greek
names for the modes: Dorian, Phrygian,
Lydian, Mixolydian, Aeolian, Locrian,
and Ionian. There's a mouthful for you.
But they're much easier to understand
than their names are to pronounce.

(MORE)

BERNSTEIN (CONT'D)

They are still used today in certain Catholic churches all over the world, in those beautiful chants called plain-song. Here is a tiny example of plain song, in the Dorian mode:

ORK sings (:10)

That is music in the Dorian mode, using exactly the same scale, the same arrangement of intervals, as Debussy used in his Fêtes. But what is the scale? Ah, that's easy. To find the Dorian mode on your piano, all you have to do is to start on the note D (PLAY) and play only white notes all the way up to the next D, and you've got it. (PLAY). Isn't that simple? And that's true of all the other Church modes as well-- they're all to be found by starting on a given white note and making a scale using white notes only. Isn't that lucky? And we're luckier still with the Dorian mode, because it starts on D, and D is the first letter of the word Dorian!

(MORE)

BERNSTEIN (CONT'D)

So you have no excuse for forgetting how to find this mode: Dorian, capital letter D, the note D, white notes all the way up--and there it is.

Now here's another piece in the Dorian mode--I wonder if you know it:

Play and Sing (with drums & bass)

"ALONG COMES MARY" (:20)

(ANTICIPATE APPLAUSE)

Along comes Mary, in the ancient and honorable Dorian mode -- the same mode we just heard in Debussy and in the plain-chant. Who'd have thunk it? What is that old Greek mode doing in today's Pop music? Well, I'll tell you. From about the time of Bach until the beginning of our own century -- roughly 200 years -- our Western music has been based almost exclusively on only two modes -- the major and the minor. I can't go into the why's and wherefore's now, but it's true.

(MORE)



BERNSTEIN (CONT'D)

And since most of the music we hear in concerts today was written during that 200 year period, we get to think that major and minor modes are all there are.

But the history of music is much longer than a mere 200 years. There was a lot of music sung and played before Bach, using all kinds of other modes. And in the music of our own century, when composers have gotten tired of being stuck with major and minor modes all the time, there has been a big revival of those old pre-Bach modes. That's why Debussy used them so much, and other modern composers like Hindemith and Stravinsky, and almost all the young song writers of today's exciting pop music.

The modes have provided them with a fresh sound, a relief from that old, overused major and minor. If that swinging opening of Along Comes Mary had been written in the usual, every-day minor mode, it would sound like this. (PLAY)

(MORE)

BERNSTEIN (CONT'D)

Sort of square, isn't it? Ordinary. But this -- (PLAY) - this has a kick in it, and the kick is Dorian (PLAY mode). You can see that this Dorian mode is almost like our ordinary minor mode, but not quite. And that not quite makes a big difference; and that difference gives the music a certain ancient, primitive, almost Oriental feeling. That's why the plain-chant we heard before is so stirring, so ancient as to seem timeless. And that's why the tune in Debussy's Fêtes seems so exotic, and of another age. And that's why Along Comes Mary sounds so primitive, and earthy. Now listen to this opening section of Sibelius' Sixth Symphony, which is also in the Dorian mode, and see if you feel again that same timeless, brooding, ancient, far-off quality, this time coming from the remote, lonely forests of Finland:

(MORE)



BERNSTEIN (CONT'D)

ORK: Sibelius #6, 1st 16 bars
(& dbt) (:35)

Do you see what I mean by the special feeling of the Dorian mode? Let's get technical for a minute, and find out just what it is that gives us this feeling. As we know, this Dorian mode is practically like our usual minor mode (PLAY) -- with one very big difference: the 7th note of the scale (PLAY).



BERNSTEIN (CONT'D)

That 7th note is called the "leading tone," because it is supposed to lead us back to the keynote, or tonic (PLAY), which is D. And that leading tone leads us back to the tonic by the smallest interval possible, a half-tone. (PLAY, with chords) (Sing AMEN). But in the Dorian mode (PLAY), there's a full whole-tone between the leading-tone and the tonic (PLAY, with chords). Do you feel how strange and modal that is? The minute we hear that (SING) "Amen," we feel behind it the weight of many centuries, of a different, older, more Eastern culture. Bach never wrote an Amen like that, and neither did Beethoven or Brahms. But in our own century it gets written all the time. For example, this:

SING: "Secret Agent Man." (:10)

There's no Amen, of course; but musically it's the same idea.

(MORE)



20

BERNSTEIN (CONT'D)

And so is this:

STRINGS (2 bars) & SING:
ELEANOR RIGBY (:20)

Large Card ?

MATT SLIDE:
PHRYGIAN

Well, that's an awful lot about the Dorian mode - which, you will never forget as long as you live, starts on D. Dorian - D. Now let's get on to the next one - which starts on E - the Phrygian mode. Again, this is terribly easy to find on the piano: you start on E (PLAY), again play only white notes up to the next E (PLAY) and there's your Phrygian mode.

Now this Phrygian mode is very much like the Dorian: it is a minor mode (PLAY), and it has that lowered 7th leading tone (PLAY). But it also has something else very unusual: it is the only mode that begins with a step of a half-tone--that is, from the first note, E, to the second, F, is a mere half-step.

(MORE)



BERNSTEIN (CONT'D)

And that gives the mode a specially sad quality (PLAY), which can be heard in so much Spanish and Hebrew and gypsy music. For instance, you all know the beginning of Liszt's 2nd Hungarian Rhapsody -- don't you? (PLAY). Do you hear that typical sad, gypsy sound? (PLAY). That's the Phrygian mode for you. It's a very Oriental-sounding one, and has been much used by Western composers during that famous 200-year period when they wanted to make Oriental effects. Like this well-known spot in the 3rd movement of Rimsky-Korsakov's Scheherezade - which, as you know, is madly Oriental:

ORK: Scheherazade - bar 20 to dbt., 1 before (A). (:12)

That's as Oriental as you can get. And it's pure Phrygian (PLAY, on G.) But the real surprise is to find that even old German Brahms has used this mode -- very unusual for him -- in the slow movement of his 4th Symphony.

(MORE)



BERNSTEIN (CONT'D)

I'm sure you've all heard this solemn
and majestic phrase:

ORK: Brahms 4th - 1st 4 bars (:20)

That's the sound of the Phrygian mode.

MATT SLIDE:
LYDIAN

All right, up we climb to the next mode,
called the Lydian. This one, as you
might guess, begins on F, (PLAY) and like
the others, uses only white notes all
the way up the octave (PLAY). That's
the Lydian mode. Now what makes this
one different from the other two modes
we've already talked about? Two things:
first, that it is a major mode (PLAY
tonic chord) -- the first one we've met
so far; and second, -- well let's see
if you can tell me. I'm going to play
you our normal scale of F major (PLAY) --
and now, the Lydian scale starting on
F. (PLAY). Now there's one very
peculiar note in that mode -- the only
note that's different from the usual
F-major scale.

(MORE)



BERNSTEIN (CONT'D)

And I want you to tell me which note is the peculiar one, by clapping the second you hear it. Is that a deal?

O.K. First, here's the normal F-major scale. (PLAY). Now the Lydian scale; and remember, you're going to clap when you hear the "wrong" note.

(PLAY. Audience participation).

Right: it's that 4th note of the scale, (PLAY) which is a half tone higher than normal (PLAY). And it gives this mode a very funny quality, almost comical, as if a wrong note were being played on purpose. And many 20th century composers have taken advantage of this Lydian mode to get comic effects. For instance, Prokofieff, in his music for the comedy-film "Lieutenant Kije," uses this mode, with its raised 4th, in the very opening, as a piccolo solo:

ORK: "Lieutenant Kije" - (1) to (3) (omit oboe entrance) (:25)

(MORE)



24

BERNSTEIN (CONT'D)

Could you detect that "wrong note"? (PLAY). If this were written in the straight major scale, it would sound like this: (PICCOLO, with Eb's). But no: Prokofieff adds his comic touch by using that Lydian raised 4th note: (PICC. with E#'s). And our own American composer, Aaron Copland, has used the same device in his music for a comic scene in the film "Of Mice and Men." (PLAY)

There's that funny note again (PLAY F#).

But I don't want you to think that the Lydian mode is only comical. On the contrary, it can be a very serious mode indeed. In fact, Beethoven wrote a whole long very serious movement of a string quartet in this mode. And, of course, it's still used in Roman Catholic plain-chant. And again, Sibelius -- always a great mode-lover -- was constantly using the Lydian mode, as in this passage from his 4th symphony:

ORK: Sibelius - 4th Symph., 2nd mov't, beginning to dbt. l before (A). (:13) (MORE)



25

BERNSTEIN (CONT'D)

Do you hear that Lydian note? (PLAY).

Only this time it's not a funny note, but a strange piercing note that seems to come from a far-away place. And that's only natural: These modes do come from far-away -- the Middle-East, and

Eastern European countries like Greece, Bulgaria, Finland, Russia, and Poland.

In fact, Poland is one of the main breeding-grounds for this Lydian mode.

You constantly hear it in the works of Chopin, Poland's greatest composer, especially when he was writing Polish nationalistic dance pieces, like Polonaises and Mazurkas. Here's a bit from one of his best-known Mazurkas; and see if you can hear that Lydian sound:

PLAY: Mazurka #15

It's an odd sound, isn't it? (PLAY).

So fresh and sharp, like the taste of lemon-juice. And it's a very Polish sound.

(MORE)



BERNSTEIN (CONT'D)

In fact, when the Russian composer Mussorgsky - now follow this - was writing the 3rd act of his great opera Boris Godunov -- an act which takes place in Poland -- he used this same Lydian mode for his Polonaise, which means "Polish dance." We're going to play it for you now -- and listen for that tangy Lydian sound.



27

MATT SLIDE:
POLONAISE

ORCH: POLONAISE (BORIS) (3:00)

MATT SLIDE:
POLONAISE
NO BLACK!

(APPLAUSE)

MATT SLIDE: STATION IDENTIFICATION
YPC



STATION IDENTIFICATION



BERNSTEIN

So far we have had a good look at three important modes - the Dorian, the Phrygian and the Lydian -- those white-note scales that start on D, E, & F, respectively. Now let's have a quick look at the remaining ones -- starting with the mode that begins on G (PLAY) and rises up through the octave on the white notes (PLAY).

MATT SLIDE:

MIXOLYDIAN

This one is called (now don't panic!) -- the Mixolydian mode; and despite its tongue-twisting name, it's one of the most appealing and popular modes of all. Again, like its neighbor, the Lydian, it's a major mode, as you can hear (PLAY) and, like the Lydian it has one peculiar note in it, and only one - only a different one this time. See if you can tell which it is. Here is a normal G-major scale (PLAY). Now here is the Mixolydian scale; and I dare you to clap when you hear the one odd note.

(PLAY, Aud., part.)

(MORE)



30

BERNSTEIN (CONT'D)

Right: it's the 7th tone, the leading tone (PLAY), which is half a tone lower than normal (PLAY). This is the only major mode that has a lowered leading tone; and believe it or not, most of the jazz and Afro-Cuban music and rock-n-roll tunes we hear owe their existence to this old Mixolydian mode. (PLAY A RIFF). Do you hear how that lowered 7th tone makes a jazz sound? (PLAY MORE). Of course the examples I could give you are endless -- but just to take a recent smash hit:

PLAY & SING: "Hanky-Panky" (:06)

Mixolydian. Or do you remember a terrific, barbaric song a few years ago, by The Kinks? --

PLAY & SING: "You Really Got Me" (:20)

Pure Mixolydian. Or, take that charming Beatles tune, "Norwegian Wood" --

PLAY: "Norwegian Wood"

You hear that lowered 7th note? (PLAY). That makes it Mixolydian.

(MORE)



BERNSTEIN (CONT'D)

They're all Mixolydian. Now again, I don't want to give you the idea that this mode produces only jazz. It's still to be heard in churches as well as in discotheques. And, in fact, our old friend Debussy, when he wanted to suggest a Cathedral rising out of the sea (in his piano piece, *The Sunken Cathedral*) used this same Mixolydian mode.

PLAY: "Sunken Cathedral" (:30)

Isn't that an impressive sound.

(TO PODIUM)

And years ago, when I was writing my first ballet "Fancy Free," I too used this mode for one of the dances: and since it was a Cuban-style dance called a danzon. I naturally used this Mixolydian mode from beginning to end; so it ought to make a good example. Here it is, and I hope you like it.



32

ORCH: DANZON (2:25)

MATT SLIDE:

from Fancy Free

DANZON

MATT SLIDE:

DANZON

APPLAUSE



BERNSTEIN

(To Piano)

In the few minutes that remain to us,
I would like to pay my brief respects
to the three modes we still haven't
discussed. We can do this very quickly,
as you will see, because the first one,
known as the Aeolian mode -- which
luckily starts on A, making it easy to
remember-- (PLAY) - is almost like our
normal minor scale; (PLAY) in fact, it
is sometimes referred to as the "natural
minor" mode. Its one special feature
is, again, that lowered leading-tone
(PLAY-SING "AMEN") which makes it so
similar to the Dorian and Phrygian modes
that we don't even have to discuss it.

MATT SLIDE:
AEOLIAN

Then, the next mode, starting on B (PLAY),
is known as the Locrian (PLAY)-- and this
we can really skip, because there is
almost no music written in it.

MATT SLIDE:
LOCRIAN

(MORE)



BERNSTEIN (CONT'D)

The Locrian mode is strangely unsatisfying, mainly because the tonic chord you get from it is terribly unsettled and inconclusive (PLAY) -- see what I mean? So hello and goodbye to the Locrian mode.

Now we have been through all the white-note modes, starting on D, E, F, G, A, & B. And at last we come to C (PLAY), the starting note of our final and most triumphant mode, called the Ionian. Listen carefully now: here is C (PLAY), and up we go, white notes only, to the next C (PLAY) -- and what have we got? Surprise: The C-major scale! The good old, tried and true C-major of Bach, Beethoven, Brahms, and company.

MATT SLIDE:
IONIAN

This major mode, once known as the Ionian, has simply survived the evolutionary process better than all its neighbors and emerged in glory as king of all Western music for 200 years.

(MORE)



BERNSTEIN (CONT'D)

And so, to celebrate the king of all
the modes, the major scale, we are going
to play the final minute - the Coda -
of the greatest movement to C-major
ever built -- Beethoven's Fifth Symphony.
Here, at last, you won't have to worry
about raised 4ths and lowered
leading-tones; you can temporarily
say goodbye to the Beatles, the Kinks,
and even Debussy, and just drink up
the majesty and strength of this
tremendous C-major festival by--
Beethoven.



36

ORCH: BEETHOVEN 5th -
Coda of Finale (1:00)

MATT SLIDE:

BEETHOVEN

MATT SLIDE:

BEETHOVEN

APPLAUSE



BERNSTEIN (CONT'D)

Well, by now you've heard enough about modes, and heard enough examples of them, so that I think you're ready to hear Debussy's "Festivals" again, and this time really connect with it. But just to refresh your memory: do you recall that opening dancy tune in

MATT SLIDE:
DORIAN

the Dorian mode?

ORK: Bars 3, 4, and 5 (:07)

Then, a little later on, Debussy switches to the Lydian mode -- do you remember? The one with the raised 4th note, the Polish one?

MATT SLIDE:
LYDIAN

ORK: 4 before (2), 2 bars only (:06)

That's Lydian. Then, a few seconds later, he's suddenly in the Mixolydian mode -- remember? The one with the lowered leading tone, the jazzy one?

MATT SLIDE:
MIXOLYDIAN

ORK: 3 after (2) - 4 bars only. (:05)

So, in the first half-minute of the piece, Debussy has already used three different modes, Dorian, Lydian, and Mixolydian.

(MORE)



38

BERNSTEIN (CONT'D)

Then, in that famous middle section,
when the distant procession begins, we
hear it again in the Dorian:

ORK: 9 after (10), 4 bars
and dbt. (:06)

and then it quickly switches to
Mixolydian:

ORK: 13 after (10), 4 bars (:06)

And so it goes, one mode after the other;
including a few I haven't told you about.
But there is one thrillng place in this
piece you should be prepared for: that
wonderful moment when the procession-
music and the dance music come together.

The trick is, of course, that they're
both in the Dorian mode, and so they make
perfect mates. Here is the dance-music:

ORK: (13), 4 bars, str. &
perc. only (:06)

and here is the march-music:

ORK: (13), 4 bars, tutti
minus strings (:07)

(MORE)

BERNSTEIN (CONT'D)

and here are the two musics together:

ORK: (13), 8 bars, tutti (:14)

Isn't that a staggering sound? Now, listen to the entire piece; and I hope you enjoy it at least twice as much as the first time you heard it. You ought to, you know, since you are now Masters of the Modes.



40

ORCH: FÊTES (5:50)

MATT SLIDE:

FÊTES

MATT SLIDE:

FÊTES

APPLAUSE

COMMERCIAL #2

Intro	:06 $\frac{1}{2}$
Comm'l	1:00
Bridge	:05 $\frac{1}{2}$
Comm'l	1:00
Sign off	:08
<hr/>	
Total	2:20
<hr/> <hr/>	

Last audio:

"Thanks for watching. Come back
again."

BLACK

PRODUCTION CREDITS

CLOSING COPY

TO COME

MATT: BELL LOGO

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Young People's Concerts

Prog. #1 - 1966-67

"WHAT IS A MODE?"

Tape date: 10/22/66
Air date: 11/23/66Music Cues

P A R T 1

(L.B. speaks at length, playing numerous examples at piano)

1. "... night's festivities hanging in the silent air. Here is Debussy's Fetes":

Orch.: complete performance of Fetes

(More piano examples)

2. "... beautiful chants called plainsong. Here is a tiny example of plainsong in the Dorian mode":

Orch.: SING in unison

Moderato

(More examples, L.B. at piano)

3. "... Now here's another piece in the Dorian mode -- I wonder if you know it":

Drums, bass, and L.B. play "Along Comes Mary"
(8 bars, with L.B. singing as he plays)

(More examples)

4. "... ancient, far-off quality, this time coming from the remote, lonely forests of Finland":

Orch.: first 16 bars of Sibelius Symph. #6,
1st Mvt. (to dbt. of 17)

(More examples, incl. excerpt from "Secret Agent Man". Segue to cue.)

5. "That's no Amen, of course. But musically, it's the same idea. And so is this":

String Quartet: "Eleanor Rigby" intro.
(L.B. joins them)

cont'd.



(More examples)

p. 2

6. "... like this well-known spot in the 3rd movement of Rimsky-Korsakov's Sheherazade, which, as you know, is madly Oriental":

Orch.: Sheherazade, 3rd Mvt., from bar 20 to
dbt. of one before (A)

(fast cue)

7. "... in the slow movement of his 4th Symphony. I'm sure you've all heard this solemn and majestic phrase":

Orch.: Brahms 4th Symphony, 3rd Mvt.-opening 4 bars

(More examples)

8. "For instance, Prokofieff, in his music for ... 'Lieutenant Kije', uses this mode ... as a piccolo solo":

Orch.: Lt. Kije, 1 to 3 (omit dbt. oboe entrance at 3)

(fast cue)

9. "... it would sound like this":

Piccolo solo: repeat Kije phrase, with E flat,
instead of natural

10. (segue) "But no, Prokofieff adds his comic touch by using that Lydian raised 4th note":

Piccolo solo: repeat passage, replacing E flats
for naturals

(More examples)

11. "Sibelius... was constantly using the Lydian mode, as in this passage from his 4th Symphony":

Orch.: Sibelius' 4th Symphony, 2nd Mvt.
beginning to dbt. of one before (A)

(More examples)

12. "... We're going to play it for you now -- and listen for that tangy Lydian sound":

Orch.: Mussorgsky, Boris: Polonaise (complete)

cont'd.



P A R T 2

page 3.

(More examples -- long)

13. "I ... used the Mixolydian mode from beginning to end, so it ought to make a good example. And here it is. I hope you like it":

Orch.: Bernstein, Danzon (complete)

(More examples -- long)

14. "... this tremendous C-major festival by the greatest composer of all time -- Beethoven":

Orch.: Beethoven, 5th Symph., 4th Mvt.: Coda to end

(All remaining examples from Fêtes)

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15. "...do you recall that opening dancy tune in the Dorian mode?"

F : Orch.: bars 3, 4, 5 incl.

- A : 16. "...The one with the raised 4th note, the Polish one?":

S : Orch.: 4 before (2); 2 bars only

- T : 17. "...The one with the lowered leading tone, the jazzy one?":

Orch.: 3 after (2); 4 bars only

18. "... the distant procession begins, we hear it in the Dorian":

Orch.: 9 after (10); 4 bars and dbt.

19. "...And then it quickly switches to the Mixolydian":

..... Orch.: 13 after (10); 4 bars

20. "... Here is the dance music":

F : Str. and Perc. only: (13), 4 bars

- A : 21. "... and here is the march music":

S : Tutti minus Str.: (13), 4 bars

- T : 22. "... and here are the two musics together":

.....
Tutti: (13), 8 bars

(brief remarks)

23. "You ought to know, since you are now masters of the modes":

Orch.: Fêtes (complete)

(end)