

Listening and Performance Reflection

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Part A: Music Heard Outside Class

During the time period of the listening journal, I encountered various musical experiences outside the course material. Here are five instances:

| Date(s) | Name | Genre | Frequency | Reflection |
|---------------------|--------------------------------|-------------------------|---------------|---|
| January 3rd, 2024 | Leprous - "The Sky Is Red" | Progressive metal | Several times | While not typical for regular listening, the complexity of the composition intrigued me, prompting repeated listens. |
| January 28th, 2024 | Katatonia - "Ghost of the Sun" | Melancholic rock | A few times | Found the mood of the song captivating and appreciated its emotive depth, making it a likely choice for future listening. |
| February 1st, 2024 | Sleep Token - "Calcutta" | Progressive metal | Several times | The unique blend of genres and ethereal vocals left a strong impression, making it a favorite for repeated listens. |
| February 10th, 2024 | Opeth - "Ghost of Perdition" | Progressive death metal | Several times | As a fan of progressive metal, the intricate compositions and contrasting dynamics of Opeth's music always draw me in, making this track a favorite for repeated listening. |
| February 18th, 2024 | Tool - "Lateralus" | Progressive rock/metal | Several times | "Lateralus" is a renowned piece of music that I frequently return to for its musical complexity and thought-provoking lyrics. It has left a lasting impression on me, prompting repeated listens. |

Table 1. Music Heard Outside Class

Part B: Music in Class

Chapter Selection Rationale

I selected Chapter 4, "Music and the Life Cycle," from "Music, a Social Experience" by Stephen Cornelius and Mary Natvig. Stephen Cornelius and Mary Natvig, *Music, a Social Experience*, 3rd (London: Taylor & Francis Group, 2022), <https://www.proquest.com/legacydocview/EBC/4538609?accountid=15182> because it offers a comprehensive exploration of how music intersects with various life events and transitions. This chapter delves into the cultural, social, and emotional significance of music during significant milestones such as birth, coming of age, marriage, and death.

Summary of Main Ideas

Chapter 4 delves into the ways in which music accompanies individuals throughout their lives, serving as a means of expression, communication, and cultural identity during key life events. It discusses how music reflects and shapes cultural traditions and societal rituals associated with birth, coming of age, marriage, and death. Through diverse case studies and examples, the chapter highlights the universal role of music in shaping human experiences across different cultures and contexts.

Reaction to Musical Examples

The musical examples provided in Chapter 4 effectively illustrate the profound connection between music and the life cycle. They offer insight into how music is woven into the fabric of various rites of passage and societal rituals, enriching our understanding of the chapter's concepts and themes.

Strong Reaction to Example

One example that evoked a strong reaction from me was the discussion on "Sita's wedding music" mentioned in the textbook. The description of this music provided a vivid portrayal of the cultural significance and emotional depth associated with wedding ceremonies in certain cultures. The use of traditional instruments, such as the tabla and sitar, created a rich sonic landscape that enhanced the celebratory atmosphere of the wedding procession. This example illuminated how music serves as a cultural marker and a medium for expressing complex emotions during significant life events, resonating with me deeply.

Likelihood of Listening Again

While "Sita's wedding music" may not be readily encountered outside of academic settings, its cultural richness and emotive qualities make it a compelling choice for further exploration. The chapter sparked my interest in understanding how music intersects with the human life cycle, prompting me to seek out similar examples to deepen my appreciation for the diverse musical traditions explored in the text.

Part C: Performance Report/Reflection

In the realm of live music, where notes hang in the air like suspended dreams, I embarked on two transcendent journeys—one with the legendary Pink Floyd and the other guided by the cinematic genius of Hans Zimmer. These candlelight concerts, each distinct in genre and style, unfolded like ancient scrolls, revealing the magic of sound and light. As the gentle glow of candle flames danced around me, I bore witness to musical alchemy that defied time and space.

Pink Floyd, the architects of cosmic rock, emerged from the shadows at The Great Hall in Toronto, Canada, on **January 24th, 2024**. Their performance was a progressive odyssey that captivated the audience with intricate compositions, experimental sounds, and thought-provoking lyrics. Roger Waters' introspective vocals echoed through the venue, accompanied by layers of instrumental texture that wove intricate patterns—the bassist anchoring, the keyboardist painting celestial hues, and the lead guitarist conjuring haunting notes. The dynamics shifted seamlessly from hushed whispers to thunderous crescendos, mirroring life's ebb and flow. The concert provided valuable insights into the genre of progressive rock, as discussed in "On Bowie/Shock and Awe: Glam Rock and its Legacy" by Edward KomaraEdward Komara, "On Bowie/Shock and Awe: Glam Rock and its Legacy, from the Seventies to the Twenty-First Century/Encyclopedia of KISS: Music, Personnel, Events and Related Subjects," Name - RCA Victor; Copyright - Copyright Association for Recorded Sound Spring 2017; People - Reynolds, Simon; Bowie, David; Weiss, Brett; Sheffield, Rob; Last updated - 2023-11-17; SubjectsTermNotLitGenreText - Reynolds, Simon; Bowie, David; Weiss, Brett; Sheffield, Rob, *ARSC Journal* 48, no. 1 (Spring 2017): 66–70, 86, <https://ezproxy.library.yorku.ca/login?url=https://www.proquest.com/scholarly-journals/on-bowie-shock-awe-glam-rock-legacy-seventies/docview/1961323001/se-2>.

A month later, on **February 26th, 2024**, the Maxwell Meighen Centre in Toronto hosted the Hans Zimmer Candlelight Concert. Zimmer's orchestral compositions unfolded, evoking powerful emotions and cinematic imagery. The absence of lyrics did not diminish the impact, as the instrumental texture transported the audience through cinematic landscapes. Zimmer's ability to manipulate dynamics, from swelling crescendos to gentle recedings, mirrored the tides of our hearts. The concert provided valuable insights into film music and orchestral compositions, as discussed in "Opera on Screen" by Marcia J. Citron. Marcia J. Citron, "Opera on Screen," *New Haven and London* 295, no. 1 (2000): 81–85, <https://ezproxy.library.yorku.ca/login?url=https://www.proquest.com/scholarly-journals/marcia-j-citron-opera-on-screen-new-haven-london/docview/203612521/se-2>.

Both concerts transcended mere entertainment to evoke a sense of wonder and introspection. The Pink Floyd concert immersed the audience in the raw emotion and musical prowess of progressive rock, while the Hans Zimmer concert transported them to the realms of cinematic storytelling and emotional resonance. These experiences enriched the understanding of music's capacity to transcend boundaries and connect us to the depths of human experience. As the final chords of Zimmer's "Time" from *Inception* resonated, the audience was left in awe, as if Zimmer had orchestrated their souls, conducting a symphony of memories and dreams.

In conclusion, the Pink Floyd and Hans Zimmer candlelight concerts offered profound journeys into the realms of progressive rock and cinematic orchestration, respectively. Each performance, enveloped in the soft glow of candlelight, left indelible impressions, weaving threads of wonder into the souls of the audience.

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