Phases in a Performance of Harmonic Music

Phases
Performers
Silence
Dwelling
Following
Balancing
Repeating
Proliferating
Shimmering
Resolution
Silence

A "phase" is an activity that occurs as part of larger activity. "Activity" and "phase" are flexible terms with very broad meanings that even include a person. "I am an activity" and I am part of the "larger activity" of human society. "Today" is a phase in "history."

Focusing on music, phases organize the experiences of performers and listeners during performances of *Duo Seraphim*, either experiences that occurred during the original performance or experiences that occur during performances reproduced from the recording. Phases can appear together or sequentially. A phase can first occur, then cease occurring and then begin occurring again. Each phase is distinct from all other phases.

PERFORMERS

Begin with the singers, begin with their voices, begin with their song. We will depart from this beginning point but need always to recognize that it is the beginning point and that any later developments must be traced back to the beginning point. Developments lead to musical phrases, to steps and half-steps, to tones, to musical meter, to rhythmic patterns, to harmonics, to chord progressions and so forth: all have roots in the beginning point and never have any existence independent of the beginning point. The beginning point is also the final point, the point of actual performance.

Several performers contributed to the recorded performance of the Monteverdi Extracts from *Duo Seraphim*. Three tenors are identified in the program notes for the CD – Richard Croft, Lynton Atkinson and Brad Diamond – but the two singers in Extract 1 are not separately identified. The two singers in Extract 1 bear performance names of "Tenor" and" "Quintus" and the third tenor, joining in Extract 2, is similarly named "Altus" -- names borrowed from voice ranges in church music even though there is but a single voice range in *Duo Seraphim* for all the tenors. Director Martin Pearlman organized the ensemble and defined its style generally and its approach to Monteverdi's *Vespers of 1610* in particular. James Mallinson was the Recording Producer and Jack Renner was the Recording Engineer. The program notes state that "two tenors [were] on opposite sides of the church in this performance" of *Duo Seraphim*. Electronic balancing of the tenors' voices is essential to the beauty of the performance.

The song Monteverdi wrote is the point of origin of the performance. But he does not stand on his own; rather, he requires assistance to make his work available to modern performers. Here, assistance was provided by Jeffrey Kurtzman, who prepared the performing score and whose scholarship on Monteverdi was cited with thanks by Martin Pearlman in the printed booklet. In notes to the performing score, Kurtzman identifies the source materials as original "part-books" for the various performers, part-books named by voices in a medieval church. A part-book was also provided for a "Bassus Generalis." The Bassus Generalis had different kinds of notation for different parts of the composition. In preparing the performing score, Kurtzman interpreted the Bassus Generalis and produced a uniform "continuo realization" for an organist, etc.

My purpose here is to use one particular performance as an focus for discussion. I accept Kurtzman's interpretation of *Duo Seraphim* as authoritative for my purpose. For my purpose, the Boston Baroque has recorded a successful historically informed performance that reproduces essential features and qualities of Monteverdi's music. Distinctions between this performance and other performances do not affect my purpose.

In Monteverdi's region and time, performances of composed and rehearsed music chiefly occurred in two sorts of places – in churches and courts of Italian Renaissance rulers, who vied for eminence in religious ceremonies and in musical and dramatic productions, employing many musicians. Composers wrote for both church and court – e.g., in the forms of masses and madrigals. Compositions had multiple vocal lines, each independent but combined to make up an ongoing steady stream of sound that induced a steady emotional response in the listener. Both masses and madrigals initially used this form, called "polyphony."

In the late sixteenth and early seventeenth century, court composers worked on madrigals to make them more dramatic. Initially: "The music did not try to achieve illusion. [Then, in] the seventeenth century the singer was merged with the imaginary character to whom the poet's verses were ascribed. The singer had to identify himself with him whose joys and sorrows were depicted in the words. Hence music itself more or less abandoned vocal polyphony. ... *les jeunes*, around 1600, aspired to a *stilo recitiativo* or *representativo*, imitating natural diction and expressing even the most delicate and secret emotions of the soul. Composers and singers were not satisfied to amuse or to delight their public; they wanted to move and allure it. We find proof of this in contemporary chronicles which point out as fact worthy of record that – in 1607 – in Monteverdi's opera *Arianne*, the forlorn heroine's lament caused listeners to melt in tears." (Frederick Dorian, *The History of Music in Performance* (Norton 1966) at 49.)

Arianne (now lost, except for the exquisite Lament) was written soon after Monteverdi's triumph with *Orfeo*, the earliest opera still performed and recorded. In contrast to the steady emotional response invoked by church music, court music became more and more dramatic, with emotional arousals and relaxations.

The *Vespers of 1610* combines the forms of church and court. *Duo Seraphim* is an extraneous addition to the ceremonial Vespers materials that make up the rest of the collection. In *Duo Seraphim*, the singers play roles as heavenly beings, quite different from anything heard in church at the time. Although the words are Latin and sound religious, the composition arouses emotions, not spiritual steadiness. The emotions relate more to the beauty of the performance than to the deity exalted in the role-playing. Operatic passages are grafted onto church roots. The performing score for Extract 1 shows churchy phrasings in the first and third lines; but the middle line – with dramatic "suspended dissonances" and resolutions – epitomizes the new art form Monteverdi was bringing into existence and that was destined to endure and to grow into the heritage of Western music. Rather similar suspended dissonances and resolutions were used at the opening of Pergolesi's *Stabat Mater*, written in 1736 as the composer, previously famed for comic opera, was in a monastery, dying from a long illness.

Emotional arousals in beautiful music are complex, dependent on milieu and personalities. Analysis treats "voices" and "music" as if they were detachable from a particular performance. Such detachment must occur for art to grow from isolated musical events into a musical culture. Such detachment did in fact occur historically, especially through development of music notation, instruments and performance standards.

Development starts from a particular voice but can grow through invention and application of principles, so long as the voice is capable of singing even a simple song. These pages likewise seek to grow from simple roots into principles that illuminate the experience of music.

SILENCE

Just before the performance begins, the conductor raises the baton for: silence.

Ideally, silence should follow the completion of the performance. In fact, audiences frequently intrude with applause. On momentous occasions, a "deafening silence" occurs at the conclusion of a performance that has achieved transcendent beauty.

Beginning and concluding silences are brackets for that which is contained within the silences. Within the bracketing silences of musical performance, experience is different from other experience. There is a span of time that musicians can fill with beauty.

Silences bracket the music. Silence also surrounds the music. The music house and music hall are designed to isolate the audience; and the audience imposes a discipline of silence by staring at or "shush"-ing anyone so rude as to utter words during the performance.

This inquiry shows that silences also appear internally within the music, as part of the music. Each musical moment combines tones and internal silences. Internal silences distinguish harmony from noise. The bracketing silences and the surrounding silence preserve and nurture the internal silences. The performance grows out of and returns to silence.

Here, a "Pythagorean harmonic" is identified as a silence and the names of the harmonics – "octave," "dominant" and "sub-dominant" – name silences too. Musical mode and key establish a structure of silences, a "dwelling" for the music and for the momentary silences within the music. A chord progression is accompanied by a progression of silences. A dissonant chord creates dissonant clusters of silence that "shimmer" before the dissonance is resolved. Extract 1 from *Duo Seraphim* is centered around shimmering silences that occur during resolution of "suspended dissonances," an exemplar on Monteverdi's new style that nurtured a new kind of silence and a new kind of beauty.

There are more silences than those named by harmonics. A repeated rhythmic element is a silence and a musical meter such as 3/4 time is also a silence. Repetition generates many kinds of silence, including harmonic silences, which are simple ratios of "Hz," a name for repetitions.

Silence in music is not a blank void and emptiness, waiting to be filled by sounds. It is, rather, a positive body of experience made up of different kinds of silence that combine and change and move. Silences are like keys on an organ waiting to be played. In silence lies the potential for all music that ever was performed and that ever can be performed. Silence is not a condition of the air but of our being able, willing and ready to listen.

DWELLING

Using standard musical terminology but passing over some details, *Duo Seraphim* is based on the Dorian mode and the key of G in that mode. The terms have the following meaning. The scale steps that make up the step pattern for the "Dorian mode" are defined by playing the white keys of the piano from D to D; and it is a church mode different from our Major mode that runs from C to C on the white keys or our Minor mode that runs from A to A. The key of G in the Dorian mode has one flat, a B-flat. A "key of G" is a scale where the tonic, the initial and final notes, are G and G an octave higher, with intermediate steps following the step pattern defined for the mode as set forth above. By way of contrast, the key of G in Major mode has one sharp and g minor hastwo flats. A knowledgeable person can use a "circle-of-fifths" and add a circle for Dorian mode.

The Dorian mode and key of G are a continuing presence in *Duo Seraphim* and establish the harmonic ***dwelling***. I define a dwelling as ongoing activity that is steady and that is foundational for other, variable activity that is of focal interest, here, dissonance and shimmering. The variable activity is based on dwelling activity but only after dwelling activity has developed into activity that is much more energetic. The Phases of a Performance of Concert Music describe some such developments step by step. All the later phases come out of dwelling.

In Western music, a harmonic dwelling is identified by the mode and key. Typically, there are also metrical and rhythmic dwellings. Repeated motifs, e.g., an *ostinato* passage, can further establish a dwelling, albeit a temporary dwelling.

In my approach, dwelling further occurs in device models of brains. Dwelling thus serves as a means for stating foundational relationships between and among "the music" that is performed, our (psychological) experience of the music and device models of brains of persons experiencing the music. The relationships stated in terms of dwelling become a means of describing and controlling activity that has more variation than that found in simple dwelling. Dwelling becomes a foundation for growth beyond dwelling.

In medieval Western music, the harmonic dwelling of a composition was fixed for the entire composition. This practice closely resembles that of Hindu art music where "drone" instruments continually play the tonic and dominant tones of the scale that defines the raga being performed. Central to the new techniques that were developed by Monteverdi and his contemporaries were shiftings between one mode/key and another -- "modulations" -- and musical effects produced from the modulations.

Each mode/key can be a dwelling but, as experienced by a musically knowledgeable person, any two such dwellings have a relationship that ranges from "near" to "far" in a complex way. In other words, one mode/key is "near to" or "far from" another mode/key but how "near" or "far" depends on the particular modes and keys and on the musical context, including the musical culture.

What is striking in Extract 1 from *Duo Seraphim* is the loss of any stable dwelling of mode and key at the moment when the voices suddenly enter into dissonance, at measure 10 of the score.

The dissonance is the simultaneous voicing of D by Tenor and E-flat by Quintus; this is one of the sharpest dissonances, the "minor second." Approaching that moment from earlier moments focuses on preparation for the dissonance. Approaching from later moments looks at the period after resolution. This discussion is foundation for the discussion of dissonances and their resolutions, in the section on "Shimmering."

The silence that precedes a performance is the dwelling that leads into every other dwelling. The opening phrases of Beethoven's Ninth are exemplary of establishment of a dwelling at the outset of a performance. The dwelling of G Dorian in *Duo Seraphim* is established in measure 1, in a churchy style. Quickly, however, a passing dissonance leads to singing in parallel thirds in measure 3, with a modulation and a new dwelling at measure 5 on the root chord of B-flat, a fifth away from the original dwelling. This dwelling, essentially B-flat Major, is implicitly sustained until the dissonance occurs at measure 10.

Approaching the dissonance from the other side, backwards so to speak, the Dorian mode and key of G are firmly established from just before the end of Extract 1, at measure 18, backwards through measure 15. Accordingly, that dwelling is stable from measure 15 onwards.

In sum, dissonances first appear at measure 10 and are resolved through measure 14. Stable dwellings in mode and key are well-established in Extract 1, except for the five measures 10 through 14, which are occupied by a sequence of suspended dissonances and their resolutions. During these five measures, the voices have lost a well-established dwelling. Instead, there is a succession of "transient dwellings" that are based on harmonic silences and that shimmer.

FOLLOWING

"Following" is the first stage of development of descriptions of activity of music performers, of descriptions of a listener's experience of music and of device models. Originally, there was dwelling. Now, there is to be dwelling plus following.

Nearly everyone can "follow the beat." A trained musician "follows along in the score." In Extract 1 from *Duo Seraphim*, Tenor sings a phrase and then Quintus echoes the phrase, "following" Tenor. Entire musical forms like "round" and "canon" are constructed around one voice "following" one another. We can "follow the tune" as it is tossed from strings to winds to brass and we can "follow" the timbre of the trumpet in the musical thicket of Mahler's Fifth Symphony.

The foregoing examples have a common core of meaning: a follower's activity resembles activity of another, the leader; and the following typically occurs contemporaneously with other activities that might interrupt the following or distract the follower. The resemblance of the follower's activity need be only symbolic, e.g., "following along in the score."

I suggest that any person can examine his or her own past experience – or watch his or her own experience as it happens; and that any person can observe instances of "following" woven into daily life, both during and outside of musical experience. You can visually "follow" other persons, complete strangers to you, who are bodily "following" one another on the street and in other public areas, e.g., children "following their parents." You might even see a child "following a parent" while copying the parent's distinctive gait or walk.

I suggest that there is a fundamental capacity called "following" that we all exercise, typically many times a day. It is a capacity that we share with many animals, including insects, fish and birds. Although there are often said to be four primal animal functions, each beginning with "f" – namely, "feeding, fighting, fertilization and fleeing" – three of these often involve "following," e.g., following the movements of prey, adversary or mate, and the fourth, fleeing – involves an inverse of following, namely, getting away from – and may involve being followed.

"Following" is another word for "imitation," the subject of an investigation into child psychology that is foundational to my approach. Jean Piaget, *Play, Dreams and Imitation in Childhood*, a translation of *La Formation du Symbole* (1946).

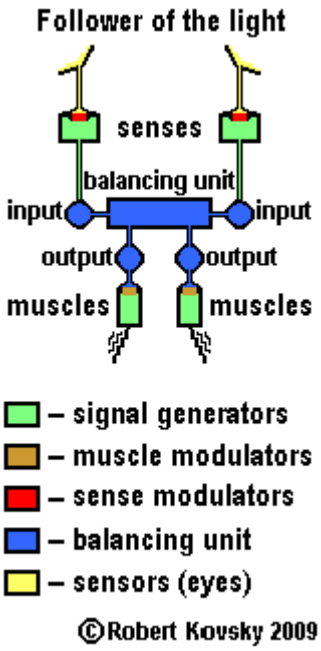
"Following" is also a point of point of origin for device models. That is, in constructions of device models for this presentation, the first model is a model of "following," called "follower of the light." It is easier to follow light than to follow sound. The model is rudimentary and it is no "explanation." Rather, it embodies a primal operating principle that is suitable for development. There is a target for development, namely the musical capacity of "following."

The “follower of the light” in the image below is conceived as the “sensory-motor system” of an “engineered organism.” The engineered organism is like a bug with an independent source of energy. The organism is 2-dimensional (easily extended to 3 dimensions) and it resides in a watery domain. It’s purpose in life is to “follow the light” that travels throughout that domain.

The follower-of-the-light is potentially realizable in terms of simple “timing devices” that are described in “an Ear for Pythagorean Harmonics,” available on the website. The follower and the Ear are constructed according to a single set of principles. A stepwise course of development leads from the follower-of-the-light to engineered organisms that are quite complex.

To explore the activity of the follower in more detail: the green “signal generators” labeled “muscles” generate muscular movements. The muscles are like “frog flippers” and move the organism in the watery domain. Left side and right side are mirror images. Such muscular activity is going on all the time. The primal “dwelling” activity of the engineered organism occurs when both muscles are working at the same “top speed.” Dwelling is maintained ***unless*** there is activity in the brown “muscle modulators.” Constant dwelling activity moves the organism “straight ahead.” Such dwelling activity means that the muscle modulators are ***silent***.

Silence in the muscle modulators is a result of a ***balance*** of activities in the “balancing unit.” The brown muscle modulators are activated by output signals from the blue “balancing unit.” Such an output signal identifies an ***imbalance*** and is a result of a ***difference*** between the two input signals from the senses.



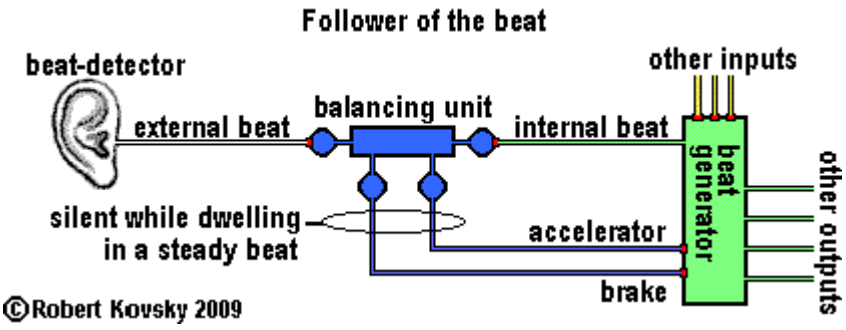
Looking at the muscular end, activity in a muscle modulator causes ***slower*** activity in the signal generator of that muscle and less activity of that muscle. If the left muscle is less active than the right muscle, the organism will turn to the left. Conversely, if the right muscle is less active than the left muscle, the organism will turn to the right.

Looking at the sensory end, more activity in an eye sensor causes ***slower*** activity in the signal generator for that eye in a way similar to the way activity slows the signal generators for the muscles.

The balancing unit operates so that when the left input is slower than the right input, there is activity on the left output.

More light on the left causes the left sensory generator to slow. Slower activity into the left input to the balancing unit results in activity in the left output, slowing the left muscle and turning the organism to the left. The organism aligns itself to move towards the light.

When there is balance, the organism is “dwelling in the light” and the muscle modulators are silent. The organism’s signal generators are never silent but modulators can be silent. In an organism successfully following the light, a muscle modulator is silent, then active, then silent again. External light-following is accompanied by internal silences. There is a ***unity of following, balancing and silence within a context defined by dwelling*** that is like a crystalline “seed” for my approach.



The adjacent image shows development of "following" from "follower-of-the-light" to "follower-of-the-beat." The beat-follower detects an external beat in the music and matches the external beat with an internal beat that can be speeded up or slowed down to "follow the beat" in the music.

The internal "beat generator" generates the internal beat that is needed to "follow the beat." The internal beat generator can also drive other activity, such as foot-tapping. The internal beat generator is subject to various controls, especially the "accelerator" and the "brake." If there is activity in the red modulator at the end of the accelerator line, the beat generator will beat faster, with the increase dependent on the intensity of the activity in the modulator. Conversely, if there is activity in the brake line, the beat generator will beat more slowly.

The balancing unit operates so that there can be activity on the brake line or there can be activity on the accelerator line, but both are never active simultaneously (just like most people drive, using the "accelerator" and "brake" lines in their cars). The system balances the external beat against the internal beat: if the external beat is faster, the balancing unit produces activity on the accelerator line; if the internal beat is faster, the activity is on the brake line.

Activity in the device resembles activity of a person. Ideally, when the beat is constant and there is no activity on either line ("silence"), the system runs on for a while in such fashion ("dwelling"). It so happens that "beat generators" supposedly operating in some musicians habitually tend to run a bit slower than the external beat, the musician is chronically "behind the beat" and must continually "accelerate." Similarly, there is a tendency for some singers to sing flat but to continually adjust upwards to the choral pitch. Conversely, other musicians tend to start playing "ahead of the beat" or to "sing sharp." The beat generator needs to run steady when the beat is steady; but it also needs to be sensitive to changes in the beat. There are ways to satisfy both needs but the ways are imperfect and often require adjustments.

The task of the "beat detector" (denoted by an ear) is very simple, aided by careful selection of music for the device system to follow. Such music has a very pronounced beat: the loudest sound in the music is the beat, every beat is the same loud sound and no sound other than the beat is so loud. The beat detector is adjusted to detect the loudest sound. The external beat detector signals an occurrence of the loud sound by sending a ***pulse*** down the "external beat" line to activate the balancing unit. For balancing purposes, the internal beat generator similarly sends pulses down its line and the "internal beat" is a sequence of pulses that resembles the external beat. The balancing unit detects timing differences between the two beats and there is a "balancing point" when the two beats are "the same." When the two beats are the same and the

external beat is constant, both the accelerator line and the brake line are silent and the beat-follower is “dwelling in the beat.” The beat and the silence participate together in this activity.

Should the external beat change, the beat-follower is ready and able to follow it, within the capacities of its system. The organism then seeks to re-establish “unity of following, balancing and silence within a context defined by dwelling.”

BALANCING

The harmony in Extract 1 from *Duo Seraphim* requires two singers. The two voices singing together produce something that does not exist when the two voices are singing separately and that something is harmony.

The simplest harmony is "unison." The two voices sing the same fundamental tone. "Unison" is how we learn to sing. A child wants to "join in" and soon learns to "carry the tune" the everyone else is carrying. When a student learning to play an instrument is "out of tune," he or she is instructed to "match" the tones played by a teacher. Everyone must learn to play "the same" before anyone can play differently.

It seems certain that we have in the apparatus of our brains a means of direct comparison that enables us to listen to two voices at the same time and to detect unison or discrepancies from unison. If there are ten voices singing and nine are in unison and one out of tune, we will distinctly hear the one as well as the nine. The nine sing as with one voice, called "univocal."

With two voices, one can be dominant or they can be equal, approximately if not exactly. Although a duet can be made up of one dominant voice and one subordinate voice, e.g., during a violin-piano sonata, many duets, e.g., that in *Duo Seraphim*, call for performances of approximately equal prominence, difficulty and achievements. There are only a few moments when the singers are in equal balance but the imbalance shifts back and forth so that, in a larger sense, the balance is maintained over the longer period.

REPETITION

PROLIFERATION

SHIMMERING AND RESOLUTION

Phases of "shimmering" and "resolution" are distinguishable; but they occur repeatedly in Extract 1 of *Duo Seraphim* and need to be treated together. Shimmering occurs when a dissonance is introduced; resolution removes shimmering along with dissonance. I suggest, as the conclusion of the inquiry, that what is shimmering are ***multiple possibilities*** for resolution that can be described as competing sets of silences. Resolution involves choosing one set of silences over all others. Repeated dissonances and resolutions may follow a single form that establishes a new kind of silence. This is what happens in Extract 1.

Monteverdi was a pioneer of the harmonic art form and measures 10 through 14 constitute an exemplar of that art form at its inception. I am suggesting that a chief characteristic of dissonance in the harmonic art form is its capacity for resolving in more than one way. That is, intentionally constructed dissonances in the art form present a composer with two or more possibilities for the next step in moving toward resolution. The composer makes choices from among such possibilities and constructs a path through the possibilities. There can be a succession of dissonances and a further path. While the music is being performed, the performers and audience are following that path.

Ideally, while composing, the composer is fully aware of the choices and of the reasons for the steps actually taken. In fact, composers, like chess players, can see only so far ahead. Unlike chess players, composers get to go back and change the moves.

I suggest that much of the unverbalizable content of harmonic music is based on the ***choices for progressions*** that are created by dissonances. I suggest that listeners have a range of awareness of those choices; some have little awareness and others may have an awareness approaching that of the composer.

What is most important is that the choices are much "***the same***" for all concerned. A professional musician can identify and discuss choices for the benefit of a student, a non-musician or an amateur. Identification and discussion presuppose a content that is identical for both parties. The attentive listener then "hears" the feature that is identified and highlighted by the professional because, presumptively, that feature has an existence in the music that is independent of the person who is hearing it.

I use the word "objective" to denote those matters which are "the same" for all persons, as to experience, without regard to embodiment of those matters in physical materials. Matters in music are objective to the extent that reasonable informed persons are compelled to agree about them. Reasonable informed persons are compelled to agree that a dissonance is heard at the outset of measure 10 of Extract 1 and that the dissonance is resolved, at least partially, in the second half of that measure.

The psychology of resemblances suggests that we look for comparable features during activities involving muscular coordination. Here, I suggest a mountain walker who comes upon a step in the terrain, indeed several possible steps, each with appropriately placed footholds. The walker puts a foot on a step and pushes up. Suspended on one foot, the walker is like the dissonance at

the outset of measure 10. The walker has multiple choices. First and foremost, the walker can step down, in reversal of the step up. Musically, in a corresponding movement, Quintus' E-flat could step back down to a B-flat or perhaps a D while the c-minor ninth chord retreats to B-flat Major. This step would concludes the action that started at the beginning of measure 10.

Another musical possibility is that Tenor's D steps up to E-flat while the chord resolves to c-minor. In the comparable situation of the mountain walker, this would be like bringing the second foot down beside the first on the step. It is stable but there is no discernible place left to go. E-flat is just about at the top of the tenors' range and the range limit can be heard in their voices. With both singing E-flat, the next step would have to be down. In any event, there is a subjective tension in the dissonance that is relaxed on such a resolution without a discernible tendency to rise up again.

The step Monteverdi takes is a third possibility that has a slight downward motion that is preparatory for the next step up in measure 11. In contrast to other possibilities, Monteverdi has chosen the course that opens up a further course of action. That further course of action is the

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> In *The Joy of Music* at 28-29 and 93, Leonard Bernstein wrote of that "magic ingredient" sought by all composers, namely: "*the inexplicable ability to know what the next note has to be.* Beethoven had this gift in a degree that leaves them all panting in the rear guard. When he really *did* it – as in the Funeral March of the *Eroica* – he produced an entity that always seems to me to have been previously written in Heaven, and then merely dictated to him. ... When you get the feeling that whatever note succeeds the last is the only possible note that can rightly happen at that instant, in that context, then chances are you're listening to Beethoven. ... This somehow is the key to the mystery of the great artist: that for reasons unknown to him or to anyone else, he will give away his energies and his life just to make sure that one follows another inevitably. It seems rather an odd way to spend one's life; but it isn't so odd when we think that the composer, by doing this, leaves us at the finish with the feeling that something is right in the world, that something checks throughout, something that follows its own laws consistently, something we can trust, that will never let us down."

SILENCE

Silence.
Songs.
Silence.
Each. song. comes. out. of: silence.
Each. song. returns. to: silence.
Within the songs, another voice is waiting, a silent voice.
Dwelling in silences, that voice rises to sing --
"In the beginning -- was *my* Song."

> "The new musical departure was in fact the counterpart and outcome of that uprising of the human mind, whose outward manifestations are known as the Renaissance and the Reformation. It was the throwing off of the ecclesiastical limitations in matters musical, and the negation of the claims of the Church to universal domination and omniscience. It was the recognition of the fact there is a spiritual life apart from the sphere to which man's spiritual advisers had endeavoured to restrict it; a sphere of human thought where devotion, deep reverence, nobility and aspiration, may find expression beyond the utmost bounds of theology or tradition. ... It was the first deliberate attempt to use music on a large scale for extra-ecclesiastical purposes; and to express in musical terms the emotions and psychical states of man which are not included in the conventional circuit of what is commonly conceived to be religion."
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> C. Hubert H. Parry, *The Oxford History of Music, Vol. III: The Music of the Seventeenth Century* (Oxford 1902) at 4-5.