

Essay Unit 3 - Language of the world

The depiction that holds between language and the world is the use of symbolic representation in both music and language for worldly connection, communication. A gramophone record is an electronic portfolio preserving the conglomeration of sound waves, written notes and musical ideas. Music and language stand to one another through the commonality of symbolism, words to sentences, notation to music.

The symbolism that represents music begins with the making of sound waves, each and every wave bearing a vibration frequency for a specific sound. Symbols have attached alphabetical names for correlation to each frequency using the first seven letters of the alphabet, A through G. For the establishment of consonance in sound production, the reference point for specific frequencies is embodied in the symbol A. To sound a true A, from which all other frequencies are compared, a vibration frequency of 440 vibrations per second is the standard pitch.

The internal relationship is true in the form of symbolic representation of letters and notes (vibration frequencies). In the world of orchestral performance, the 'Green Room' where the orchestral members prepare, is equipped with an electronic A440, to which frequency all the instruments are tune before assemblage on the stage. In this setting, written music compositions are presented to the world. This medium also offers the venue for the use of language by medium of the voice, in the performance of singing.

Musical ideas are much sought after by composers as 'grist for the mill', depicted by the written note and preserved for posterity by the gramophone record. Pre-printing press music was by sheer necessity aural and not visual. This era is described as early music and dates all the way back to the pre-Socratic philosophers, in particular, Pythagoras, who was credited with establishing the upper tetra chord of the scale.

Music was not only represented aurally and visually but also numerically by the use of figured bass. Notation was depicted by numbers such as $5/3$, $6/4$, referring to chord progressions as continuums in

performance. The numbers correlated to specific notes of the scale and on keyboard were sounded together.

So besides the written notes (symbols) for presentation to the world there was improvisation where music was a priori in compilation as the performer progressed the performance. Much early music came through the medium of folk music which was a venue for practitioners outside the church. In Germany, the Meistersingers; England, Troubadours; and France, Jongleurs.

The gramophone records were the means by which all the correlations of sound waves, written notes and musical ideas were preserved for posterity, comparison and sheer enjoyment. Also preserved were the spectacular changes in performance and composition incorporating the many evolving forms of note writing, baroque, Classical, Romantic, Modern, Atonal and dissonance, and the preservation of figured bass through jazz improvisation.

An extremely rich art form fundamentally dependent on the internal relationships of one-to-one, from sound waves through to gramophone place. The fundamental pitch of A440 was eventually able to allow worldwide representation of this art form vocally and instrumentally. However, it should be noted that in the early days there was a divergence of opinion on A 440 and not universal.

The internal relationship between music and language is evident in the structure of both representations based on logic and rational compilation. This common structure shows a clear one-to-one relationship that holds for presentation to the world in their differing forms.