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EXPOSING CORRUPTION IN PROGRESSIVE ROCK: A SEMIOTIC ANALYSIS OF GENTLE GIANT'S THE POWER AND THE GLORY

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EXPOSING CORRUPTION IN PROGRESSIVE ROCK:
A SEMIOTIC ANALYSIS OF GENTLE GIANT'S
THE POWER AND THE GLORY

DISSERTATION

A dissertation submitted in partial fulfillment of the
requirements for the degree of Doctor of Philosophy in the
College of Fine Arts
at the University of Kentucky

By
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Lexington, Kentucky
Director: Dr. Kevin Holm-Hudson, Professor of Music Theory
Lexington, Kentucky
2019

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ABSTRACT OF DISSERTATION

EXPOSING CORRUPTION IN PROGRESSIVE ROCK: A SEMIOTIC ANALYSIS OF GENTLE GIANT'S *THE POWER AND THE GLORY*

English progressive rock band Gentle Giant is catalogued under the progressive (or “prog”) rock genre for a variety of reasons, including unique instrumentation, virtuosity, and interesting/unconventional musical attributes. The complexity of their music is often warranted by the sophisticated concepts behind their albums and the deep messages of their songs. *The Power and the Glory (TPatG)*, Gentle Giant’s sixth studio album, is a concept album that emphasizes the rise and corruption of power. What makes their music, especially *TPatG*, worthy of scholarly attention beyond the simple examination of the compositional techniques employed is the way in which the message of their compositions is conveyed, and how that message is interpreted. In this project, I investigate the elements that contribute to this album’s theme via semiotic analysis.

I begin by exploring the discipline of semiotics as a method for analysis. Largely applied to language and literature, semiotic analysis has been recently adapted and applied to music study. Jean Molino’s method proposes a tripartite model for the analysis of music: analyses at *poietic*, *neutral*, and *esthesisic* levels. A *poietic* level analysis examines the circumstances of the music’s creation, including origination, composition, production, and performance. Situating Gentle Giant among their contemporaries and *TPatG* among the band’s discography by outlining their history (both personal and professional) illuminates the conditions under which the album was generated and produced. An analysis of the *neutral* level defines the musical “trace,” or those quantifiable elements of the music (i.e., objective elements such as pitch, rhythm, etc.). These structures are explained in light of their usage throughout history and their impact on the album’s overarching theme of the corruption of power. An *esthesisic* analysis describes the reception and interpretation of the music. I examine the socio-cultural impact the album has made and the influence it has had on musicians throughout the years. Molino’s tripartite method of analysis supports a comprehensive understanding of Gentle Giant’s

TPatG, not solely musically by examining its structures, but socio-culturally as a part of the progressive-rock culture and, indeed, the broader music industry of the 1970s.

KEYWORDS: progressive rock, Gentle Giant, semiotics, Jean Molino, popular music

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11/26/2019

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To my parents

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TABLE OF CONTENTS

| | |
|---|------|
| ACKNOWLEDGMENTS..... | iii |
| LIST OF TABLES | vii |
| LIST OF FIGURES | viii |
| LIST OF MUSICAL EXAMPLES..... | ix |
| CHAPTER 1. Gentle Giant and Musical Semiotics..... | 1 |
| 1.1 Gentle Giant Scholarship..... | 1 |
| 1.2 The Semiotic Method..... | 6 |
| 1.3 Gentle Giant: A Brief History of the Band | 8 |
| 1.4 Semiotics and Musical Meaning | 16 |
| 1.5 Modern Semiotics..... | 19 |
| 1.6 Toward a Semiotics of Music..... | 22 |
| 1.7 Molino’s Model and Bridging the Gap between Methods | 26 |
| CHAPTER 2. Poietic Level Analysis..... | 30 |
| 2.1 Lead-up to <i>TPatG</i> | 30 |
| 2.2 The Concept | 32 |
| 2.3 Composition..... | 40 |
| 2.4 Pre-Production | 44 |
| 2.5 Studio Recording..... | 49 |
| 2.6 Frustration and Success..... | 54 |
| CHAPTER 3. Neutral Level Analysis..... | 58 |
| 3.1 Rhythm and Meter..... | 59 |
| 3.2 Pitch Organization..... | 83 |
| 3.2.1 “Proclamation” | 84 |
| 3.2.2 “So Sincere” | 92 |
| 3.2.3 “Aspirations” | 100 |
| 3.2.4 “Playing the Game” | 102 |
| 3.2.5 “Cogs in Cogs” | 110 |
| 3.2.6 “No God’s a Man” | 113 |

| | | |
|--------------|--|-----|
| 3.2.7 | “The Face” | 117 |
| 3.2.8 | “Valedictory” | 118 |
| 3.3 | Intervallic Germs..... | 121 |
| 3.4 | Timbre..... | 128 |
| CHAPTER 4. | Esthetic Level Analysis | 133 |
| 4.1 | Commercial Success | 133 |
| 4.2 | Fans’ Reactions and Band Reflections | 137 |
| 4.3 | Quotations and Allusions..... | 140 |
| 4.4 | TPatG Since 1974..... | 147 |
| 4.5 | Serious Fandom..... | 149 |
| 4.6 | Cultural Reaction and Influence..... | 150 |
| CHAPTER 5. | Reflections and Future Research | 157 |
| 5.1 | The Study | 157 |
| 5.2 | Study Enhancements and Future Research..... | 160 |
| APPENDICES | | |
| APPENDIX A: | Lyrics | 167 |
| APPENDIX B: | “So Sincere” Transcript..... | 172 |
| APPENDIX C: | Instrumentation..... | 187 |
| APPENDIX D: | <i>The Power and the Glory</i> Survey Results..... | 189 |
| APPENDIX E: | Amazon Customer Reviews..... | 208 |
| BIBLIOGRAPHY | | 232 |
| VITA | | 245 |

LIST OF TABLES

| | |
|---|-----|
| Table 1.1. Timeline of band membership..... | 16 |
| Table 2.1. <i>TPatG</i> tracks and lengths | 45 |
| Table 4.1. List of quotations and allusions to other works in Gentle Giant albums. | 144 |
| Table 4.2. List of hip-hop songs with Gentle Giant samples (<i>TPatG</i> in bold)..... | 152 |

LIST OF FIGURES

| | |
|---|----|
| Figure 2.1. Derek with “Shulberry” at Maple Leaf Gardens, Toronto | 51 |
| Figure 2.2. <i>The Power and the Glory</i> album cover | 54 |

LIST OF MUSICAL EXAMPLES

| | |
|---|-----|
| Example 3.1. Gentle Giant, “So Sincere,” initial perception [0:00–0:11] | 62 |
| Example 3.2. “So Sincere,” verse 1 [0:28–0:38] | 63 |
| Example 3.3. “So Sincere,” verse 2 [0:55–1:05] | 64 |
| Example 3.4. (a) “Proclamation” initial perception; (b) “Playing the Game” initial perception; (c) “Proclamation” actual meter; (d) “Playing the Game” actual meter. 66 | |
| Example 3.5. “Proclamation” [0:26] | 68 |
| Example 3.6. “Proclamation,” final chorus, [2:22–4:37] | 69 |
| Example 3.7. (a) “Playing the Game” and (b) “No God’s a Man” | 72 |
| Example 3.8. Krebs’s dissonance types | 75 |
| Example 3.9. Displacement dissonances in “Proclamation”: (a) D3+1; (b) D5+1 | 77 |
| Example 3.10. “Cogs in Cogs,” polymeter [1:48–2:15] | 80 |
| Example 3.11. “Proclamation” instrumental introduction | 84 |
| Example 3.12. “Proclamation” harmonic reduction | 85 |
| Example 3.13. “Proclamation,” melodic-harmonic divorce | 86 |
| Example 3.14. “Proclamation,” verse 2 (mm. 4–12) reduction | 87 |
| Example 3.15. “Proclamation,” bridge [0:37] | 88 |
| Example 3.16. “Proclamation,” bridge [1:07] | 88 |
| Example 3.17. “Proclamation,” [2:09–2:13] | 89 |
| Example 3.18. “Proclamation,” chorus [3:23–3:46] | 90 |
| Example 3.19. “Proclamation” harmonic progression in the chorus | 91 |
| Example 3.20. “So Sincere,” instrumental introduction [0:00–0:11] | 93 |
| Example 3.21. Harmonic reduction of “So Sincere” (lowest staff) | 94 |
| Example 3.22. “So Sincere,” melody, [0:29–0:37] | 95 |
| Example 3.23. “So Sincere” melodic pentachords | 96 |
| Example 3.24. (a) “So Sincere” melodic tetrachords relationships; (b) phrase ending relationship with final cadence | 97 |
| Example 3.25. “So Sincere,” adjacent interval series (AIS) and adjacent interval class (AIC) | 99 |
| Example 3.26. “So Sincere” melodic outline of the augmented triad | 99 |
| Example 3.27. “Aspirations” lead sheet | 101 |
| Example 3.28. “Playing the Game” [0:00–1:07] | 104 |
| Example 3.29. “Playing the Game” interlude [1:07–1:36] | 108 |
| Example 3.30. “Playing the Game” B section [3:05–3:18] | 109 |
| Example 3.31. “Cogs in Cogs” opening [0:00–0:36] | 111 |
| Example 3.32. “Cogs in Cogs” verse 1 with bass line [0:37–0:53] | 112 |
| Example 3.33. “No God’s a Man,” introduction [0:00–0:34] | 114 |
| Example 3.34. “No God’s a Man” [1:03–1:33] | 116 |
| Example 3.35. “The Face” violin riff [0:04–0:05] | 118 |

| | |
|--|-----|
| Example 3.36. “Valedictory” [0:08]–[0:46]..... | 119 |
| Example 3.37. Perfect fourths and perfect fifths in <i>TPatG</i> | 122 |
| Example 3.38. “Proclamation,” tritones [2:49–2:57]..... | 128 |
| Example 3.39. “So Sincere,” tritones [1:23–1:28] | 128 |
| Example 4.1. BBC News theme / “Playing the Game” comparison..... | 142 |
| Example 4.2. “Proclamation” and “Flight of the Bumblebee” comparison..... | 146 |
| Example 4.3. “Cogs in Cogs” and <i>Also Sprach Zarathustra</i> comparison..... | 147 |

CHAPTER 1. Gentle Giant and Musical Semiotics

1.1 Gentle Giant Scholarship

Among the vast literature and scholarship concerning the analysis of rock music, few technical analyses of English rock band Gentle Giant's music exist. This dissertation is concerned with their sixth album *The Power and the Glory* [*TPatG*], produced and released in 1974. The band, active between 1970 and 1980, produced eleven studio albums and toured extensively throughout Europe, Canada, and the United States. Gentle Giant is often characterized as a progressive (prog) rock band, a subgenre of rock born out of the late-1960s counterculture that has become difficult to define precisely but can be understood broadly to incorporate the following:¹

1. Complex arrangements featuring intricate keyboard or guitar playing
2. Lengthy songs (often over six minutes)
3. Use of Mellotron, Hammond organ, and Moog synthesizer
4. Extended and virtuosic solos
5. Inclusion of musical styles other than rock (e.g., jazz, folk, etc.)
6. Blending of acoustic, electric, and electronic instruments
7. Use of "classical" forms (e.g., sonata, canon, song cycle)²

The musical virtuosity displayed by the musicians of Gentle Giant contributes significantly to the band's classification as progressive rock. This is manifested in the band's complicated, angular melodies (e.g., "So Sincere" from *TPatG*) and

¹ List compiled from: Jerry Lucky, *The Progressive Rock Files* (Burlington, ON: Collector's Guide Publishing, 1998), 120–121; Edward Macan, *Rockin' the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 30–55; and Bill Martin, *Listening to the Future: The Time of Progressive Rock, 1968–1978* (Chicago: Open Court, 1998), 121.

² As John Covach indicates, use of the term "classical" here refers to the style of art music of the common practice period (1600–1900) without following the precise formal templates. John Covach and Graeme M. Boone, ed., *Understanding Rock: Essays in Musical Analysis* (New York: Oxford University Press, 1997), 3.

intricate rhythmic designs (e.g., “Black Cat” from *Acquiring the Taste*, 1971). Solos can be quite lengthy, though not as long as some prog bands, and feature masterful performances, especially by guitarist Gary Green, keyboardist Kerry Minnear, and drummer John Weathers (heard, for example, on “Nothing at All” from *Gentle Giant*, 1970). Moreover, the multi-instrumental proficiency of several band members in both acoustic and electronic instruments allowed for seamless mixing of instrumentation (e.g., the instrumentation of “Peel the Paint” from *Three Friends*, 1972 includes bass guitar, violin, electric guitar, tenor saxophone, and Hammond organ).³ Much of Gentle Giant’s music is contrapuntal and features contrapuntal techniques such as canon (e.g., “On Reflection” from *Free Hand*, 1975) and hocket (e.g., “Design” from *Interview*, 1976), and madrigal style is often employed (e.g., “Knots” from *Octopus*, 1972). Counterpoint may be seen as crucial to Gentle Giant’s style affecting their choice of instrumentation (the prominence of instruments with a sharp attack and quicker decay time, like Clavinet, Wurlitzer electric piano, and Hammond organ with percussion setting on).⁴ Influences are also drawn from jazz

³ Gentle Giant instrumentation: Derek Shulman (1970–1980): lead vocals, saxophone, recorder, keyboard, bass guitar, drums, percussion, “Shulberry” (a three-stringed plucked electric instrument designed by the band and roadies akin to a ukulele); Phil Shulman (1970–1973): lead vocals, saxophone, trumpet, mellophone, clarinet, recorder, percussion; Ray Shulman (1970–1980): bass guitar, trumpet, violin, vocals, viola, drums, percussion, recorder, guitar; Gary Green (1970–1980): guitar, mandolin, vocals, recorder, bass guitar, drums, xylophone; Kerry Minnear (1970–1980): keyboards, lead vocals (studio recordings only), cello, vibraphone, xylophone, recorder, guitar, bass guitar, drums; Martin Smith (1970–1971): drums, percussion; Malcolm Mortimore (1971–1972): drums, percussion; John Weathers (1972–1980): drums, percussion, vibraphone, xylophone, vocals, guitar.

⁴ Few bands have employed counterpoint in their music. Notably, Keith Emerson attempted to incorporate a polyphonic texture in ELP’s “1st Impressions Part 1” (*Karn Evil 9*, 1973), but abandoned it after realizing the difficulty in its composition.

and blues, and occasionally there are elements of funk (e.g., “Black Cat” from *Acquiring the Taste*) and reggae (e.g., “River” from *Octopus*). The fusion of wide-ranging styles has earned Gentle Giant a place in the “eclectic prog” subgenre along with King Crimson and Van Der Graaf Generator.⁵ Their music is often recognized as “complex” and “avant-garde” and even unusual and “weird”—traits that are often warranted by the messages of their songs.⁶ Indeed, the harmonic language includes unconventional chord progressions akin to those of some twentieth-century neoclassical works (e.g., the treatment of quartal harmonies in “Edge of Twilight” resembles the harmonies of Hindemith’s *Symphony in B \flat for Band*). Of the seven criteria describing prog rock listed at the beginning of this chapter, Gentle Giant’s music meets all but the “lengthy song” criterion. The average length of a Gentle Giant song is five minutes, and their songs rarely exceed six minutes.

Gentle Giant’s music is rife with complexity, and each composition is deeply connected with the song’s subject. Despite this, prior research concerning Gentle Giant tends to focus on the historical context of the band’s music and gives little more than simple descriptions of their music; however, some writings are quite profound in their musical analyses and, therefore, are worth noting.

Norwegian music critic and prog rock aficionado Geir Hasnes wrote “The Music of Gentle Giant” to “capture and describe aspects of Gentle Giant’s act of

Dominic Milano, “Keith Emerson,” *Contemporary Keyboard* 3 (October, 1977), 25. Also noteworthy is the contrapuntal middle section of Kansas’s “Miracles Out of Nowhere” from their fourth album *Leftoverture* (1976).

⁵ “Eclectic Prog,” Prog Archives: Your Ultimate Prog Rock Resource, accessed June 12, 2018, <http://www.progarchives.com/subgenre.asp?style=42>.

⁶ Geir Hasnes, “The Music of Gentle Giant,” in Paul Stump’s *Gentle Giant: Acquiring the Taste* (London: SAF Publishing Ltd., 2005), 177–178.

creativity” for the purpose of “allowing people to understand more about what [the band] did and how they did it.”⁷ Hasnes’s essay, which is appended to Paul Stump’s book *Gentle Giant: Acquiring the Taste*, is a good read for those wanting a basic knowledge of the Gentle Giant sound, but the writing is limited to descriptions of the musical sounds (i.e., general comments based on untrained listening, rather than in-depth analysis of the music concerning detailed accounts of elements such as meter, rhythm, instrumentation, style, harmony, melody, hocket, canon). Average readers are likely contented with the general observations Hasnes provides, but the more inquisitive types may be in search of deeper analyses that answer *why* certain musical devices and techniques are used, and, perhaps more importantly, *how* these have meaning at all. This type of comprehensive analysis of Gentle Giant’s music can be found in few essays.

Jan-Paul van Spaendonck’s 1993 essay “A Short Musical Analysis of Some Early Gentle Giant Pieces” examines elements of motivic development in early Gentle Giant works. Spaendonck also compares Gentle Giant’s music with the works of classical composers Edward Elgar and Igor Stravinsky, as well as Gentle Giant contemporary, Jethro Tull.⁸ In “Pantagruel’s Nativity’: A Musical Analysis,” Gerhard Zimmerman observes how “innermusical [*sic*] coherence and formal compactness” is achieved in the song “Pantagruel’s Nativity” from Gentle Giant’s 1971 album *Acquiring the Taste*, and Mattias Lundberg’s analysis shows motivic unity in three

⁷ *Ibid.*, 168.

⁸ Jan-Paul van Spaendonck, “A Short Musical Analysis of Some Early Gentle Giant Pieces,” *Proclamation 3* (Trondheim, 1993): 41–44.

songs from *Acquiring the Taste*.⁹ David Palmer's "In Praise of Excess: Continuity and Discontinuity in Gentle Giant's 'So Sincere'" is the most comprehensive analysis to date of "So Sincere" (*TPatG*). Palmer discerns specific elements of pitch, rhythm, and form to formulate a theory of motivic unity in the song.¹⁰ Similarly, my own publication concerning "Knots" from Gentle Giant's album *Octopus* (1972) links features of pitch and rhythm with the song's psychological underpinnings.¹¹ Another analysis of mine explains that the overarching concept of *TPatG* is apparent through aspects of pitch, rhythm, and motivic unity.¹²

Though Gentle Giant has not received the scholarly attention given to many of their contemporaries (e.g., Genesis, King Crimson, Jethro Tull), their music is equally provocative and remarkably striking and warrants in-depth study. Furthermore, Gentle Giant's music, especially *TPatG*, demands review that extends beyond the simple examination of compositional techniques employed, including how the message of their compositions is conveyed and how that message is interpreted.

⁹ Gerhard Zimmerman, "'Pantagruel's Nativity': A Musical Analysis," *Proclamation 4* (Trondheim, 1994): 65–70; Mattias Lundberg, "Motivic Cohesion and Parsimony in Three Songs from Gentle Giant's *Acquiring the Taste*," *Popular Music* 33, no. 2 (2014): 269–292.

¹⁰ David Palmer, "In Praise of Excess: Continuity and Discontinuity in Gentle Giant's 'So Sincere'," *Proclamation 5* (Trondheim, 1997): 56–63.

¹¹ Robert Sivy, "Interwoven Patterns and Mutual Misunderstandings: Binding R.D. Laing's Psychology with Gentle Giant's 'Knots'" in *Prog Rock in Europe: Overview of a Persistent Musical Style* (Dijon: Éditions de universitaires, 2016): 68–79.

¹² Sivy, "Exposing Corruption in Gentle Giant's *The Power and the Glory*" (paper presented at the Project 2nd International Conference on Progressive Rock, Edinburgh, UK, May 25–27, 2016).

1.2 The Semiotic Method

I examine *TPatG* using Jean Molino’s tripartite model of analysis.¹³ First, a *poietic* analysis examines the circumstances of the music’s creation, including origination, composition, and production. Second, an analysis of the *neutral* level defines the musical *trace*, or those quantifiable elements of the music (i.e., objective elements such as pitch, rhythm, form, etc.). Third, an *esthetic* analysis describes the music’s reception and interpretation—the assignment of meaning by listeners.



This tripartite method will help situate Gentle Giant’s *TPatG*, not solely musically by examining the album’s structures, but socio-culturally as a part of the progressive-rock culture and, indeed, among the broader music industry of the 1970s.

One method of analyzing music is to examine the structures of a work and explain them within, or their deviation from, a pre-existing, self-contained system (i.e., principles of tonal composition). Though this type of analysis, labeled by Molino as the *neutral* analysis of the *object*, often yields intriguing information, it is not enough to understand the music as an artifact of a particular cultural and sociological setting.¹⁴ Analyzing the *TPatG* via Molino’s tripartite semiotic system will provide a richer understanding of the work in the context of its historical and

¹³ Jean Molino, “Musical Fact and the Semiology of Music,” trans. J.A. Underwood and Craig Ayrey, *Music Analysis* 9, no. 2 (July, 1990): 105–111 and 113–156.

¹⁴ Molino, 130.

cultural setting and reception history while still allowing for a technical analysis of the music's composition.

The rationale for using semiotics to analyze *TPatG*, and music in general, will be explained in chapter 1 and will include a history of musical semiotics via a review of the relevant literature. Chapter 1 also outlines the elements of Molino's methodology and connects his system with similar methods of music analysis, particularly methods developed by prominent musicologists and theorists (e.g., Philip Tagg, Michael Klein).¹⁵ An analysis of the poietic level—a report on the album's conception and production—will be the focus of chapter 2. Interviews (some of which are my own correspondences) with and commentary by band members regarding the composition of the songs, practice sessions, production, and intended meaning are included in this chapter. Chapter 3 contains a quantitative analysis of the *trace*, or analysis of the neutral level. Various analytical methods will be employed to identify significant musical structures. For example, Peter Kaminsky and Harald Krebs's analytical techniques are used for analyzing aspects of rhythm and meter, Schenkerian analysis illustrates formal structure, and musical set theory is used to explain pitch organization.

Transcriptions of the album tracks are provided, when necessary, and examined to show basic melodic, harmonic, rhythmic, and formal structures. Meaning suggested by the data collected in these analyses will be suggested through

¹⁵ Philip Tagg, *Music's Meanings: A Modern Musicology for Non-Musos* (Larchmont, NY: The Mass Media Music Scholars' Press, 2015); Michael Klein, "Chopin's Fourth Ballade as Musical Narrative," *Music Theory Spectrum* 26, no. 1 (Spring 2004): 23–56.

a semiotic analysis. The structural analysis serves as a way of understanding the musical artifact, or what Charles Peirce calls the *representamen*, as the mode of transfer from the *object* (the band's intended message) to the *interpretant* (the listener); therefore, a Peircean approach to semiotics is appropriate, since Peirce's model can be used to highlight the interaction between performer/composer and listener.¹⁶ Chapter 4 considers the esthetic level of analysis and examines critiques and reviews of *TPatG*, the evolution of fan reactions throughout the album's history, reflections on the album by band members, and the album's influence in the music industry. This chapter also presents elements from the album that are perceived as quotations from, or allusions to, other works. Reflections on this study, opportunities for future research, and concluding remarks are found in chapter 5.

1.3 Gentle Giant: A Brief History of the Band

There would be no Gentle Giant without the band Simon Dupree and the Big Sound, and Simon Dupree would have never existed had it not been for three musical brothers: Phil (b. 1937), Derek (b. 1947), and Ray Shulman (b. 1949). Despite having had little formal training, the Shulman brothers' musical abilities grew exponentially. Phil had learned trumpet, alto and tenor sax, flute, clarinet, and piano; Derek learned guitar, bass, saxophone, recorder and piano; and Ray had learned trumpet, violin, viola, guitar, bass, recorder, and piano. In addition to these skills,

¹⁶ Additionally, some parallels may be drawn between Peirce's triadic model and Molino's tripartite model, especially the interpretation of the receiver. A survey of these models and the preference of them over others' models will be given in chapter 2.

they all sang. As teenagers, they performed R&B in youth clubs as the Howling Wolves in the Portsmouth area in Hampshire, England, where they had moved years earlier because of their father's naval responsibilities. Realizing their musical potential, the Shulmans expanded to form the band Simon Dupree and the Big Sound in 1966 with the addition of three others: Peter O'Flaherty (bass), Eric Hine (keyboards), and Tony Ransley (drums).

Between 1966 and 1969 Simon Dupree produced nine singles and one album (*Without Reservations* in 1967) under the Parlophone label. Their most notable work, "Kites" (released in November 1967), was a rather lackluster flower-powered pop song released on the heels of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (released in the UK in May 1967).¹⁷ Early on, Simon Dupree and the Big Sound incorporated R&B and soul, but later tried to integrate psychedelia and pop in their music. Under the name The Moles, the group produced the single "We are the Moles (Part 1 and Part 2)," released in November 1968—a significantly more successful try at a psychedelic style than their (industry-compelled) "Kites."¹⁸ Soon after The Moles release, Simon Dupree disbanded in late 1969.

¹⁷ Perhaps "Kites"—a pitiful love song with lyrics barely reminiscent of, but clearly trying to be like "Lucy in the Sky with Diamonds," and whose sonic elements are forcibly evocative of the orientalism displayed in "Within You Without You"—was the result of Parlophone's push for Simon Dupree to produce more psychedelic music.

¹⁸ At the time of release, none of the artists' identities were credited; the songs were "written, produced, and performed by The Moles." After much interest and rumors that The Moles were actually The Beatles, Syd Barrett, of Pink Floyd fame, revealed the members of Simon Dupree and the Big Sound to be the artists behind The Moles. The Shulman brothers confirmed this.

The Shulman brothers wasted no time in regrouping to form Gentle Giant in February 1970, retaining their previous drummer Martin Smith, who had joined Simon Dupree in early 1969, and adding keyboardist and vocalist Kerry Minnear and guitarist Gary Green in March, 1970.¹⁹ The group then signed to the progressive rock label Vertigo, releasing their first album, *Gentle Giant*, in November 1970. The album displayed the group's technical skill and compositional creativity by employing "counterpoint and polyphony like no other group within rock had ever done...[through] multipart singing and use of classical instruments."²⁰ The recruitment of Kerry Minnear, a classically trained musician/composer with an affinity for writing complex themes, added to the band's ingenuity but did not earn them the lucrative mainstream following desired by most record companies. Following the release of the album *Gentle Giant*, an extensive touring campaign limited mostly to the UK was scheduled, resulting in a significant cult following. Gentle Giant continued to creatively expand their unique sound with subsequent albums. *Acquiring the Taste* (released in July 1971), the group's second album and considered by some to be their first concept album, fused jazz, rock, pop, folk, and classical styles through intricate harmonies and rhythms with lyrics derived from obscure literary references including Lord Byron's *Don Juan*, John Steinbeck's *The*

¹⁹ Kerry Minnear is known primarily for his keyboard work with Gentle Giant, but he also played cello and bass with the band, in addition to various mallet percussion instruments. In fact, he intended to study tuned percussion at the Royal Academy before he was advised to study composition; "the interviewers decided I didn't want to be a professional timpanist and that it would be a much better idea if composition was my major." See Dominic Milano, Interview with Kerry Minnear in *Contemporary Keyboard* (May/June 1976), 8.

²⁰ "A short history of Gentle Giant," Gentle Giant Web Site, Dan Barrett, https://www.blazemonger.com/GG/A_short_history_of_Gentle_Giant.

Moon is Down (which, incidentally, was inspired by Shakespeare's *Macbeth*), François Rabelais's *Gargantua and Pantagruel*, and the writings of philosopher Albert Camus.²¹ After their European tour of 1972 with Jethro Tull, drummer Martin Smith was replaced by Malcolm Mortimore and the band recorded its next album *Three Friends* (released in April 1972). Just before the tour in late spring 1972, Mortimore had a motorcycle accident and John "Pugwash" Weathers was brought in to replace him.²² Weathers became a permanent fixture in the band.

²¹ Gentle Giant's *Acquiring the Taste* is not widely recognized as a concept album, yet there is an impetus behind its origin: to compose and record music that the band members themselves like (which can be regarded as wildly eclectic and absurdly obscure) without concern of sales. Indeed, in the album liner notes the band expresses their "goal to expand the frontiers of contemporary music at the risk of being very unpopular. We have recorded each composition with the one thought—that it should be unique, adventurous and fascinating. It has taken every shred of our combined musical and technical knowledge to achieve this. From the outset we have abandoned all preconceived thoughts on blatant commercialism. Instead we hope to give you something far more substantial and fulfilling. All you need to do is sit back and acquire the taste." Gentle Giant, liner notes for *Acquiring the Taste*, Vertigo 1005, 1971. Phil Shulman reveals the band's anti-commercialism attitude by stating that "the album cover was originally intended to be a tongue literally licking the arse of the pop/rock music industry, which requires consumer products at all times and has no room for taste or esoteric difference...there is a saying in England that if you lick someone's arse [enough], you will eventually acquire the taste." Stump, *Gentle Giant: Acquiring the Taste* (London: SAF Publishing Ltd., 2005), 39. Additionally, two thematic elements unify the songs: first, many of them contain literary references; second, most either explicitly or implicitly refer to the night (especially "Edge of Twilight," "The Moon is Down," and "Black Cat").

²² Weathers's nickname was unceremoniously given to him one evening by the owner of The Tivoli Ballroom in The Mumbles (Swansea, United Kingdom), Don "Duke" Mackay, while Weathers was loading equipment into the venue. At the time, Weathers was wearing a matelot T-shirt reminiscent of the type worn by Captain Pugwash, a pirate from an early '60s children's animated series. "Later that evening we all met up, as usual, in an Indian restaurant, and when I walked in somebody said, 'here's Captain Pugwash,' there was a big laugh and from that moment on the nickname stuck." John Weathers, e-mail message to the author, November 4, 2017.

Despite their numerous touring opportunities with well-established artists and bands (e.g., Jethro Tull, Jimi Hendrix, Edgar Winter, Black Sabbath, Yes) and the production of twelve albums, Gentle Giant was largely unappreciated during their eleven-year run, often overshadowed by the successes of their contemporaries—Led Zeppelin (*Led Zeppelin IV*, 1971); Emerson, Lake and Palmer (*Trilogy*, 1972); King Crimson (*Islands*, 1971 and *Larks' Tongues in Aspic*, 1973); and Yes (*Close to the Edge*, 1972), to name a few. Additionally, Gentle Giant refrained from the blatant pageantry seen in the acts of theatrical rockers like Peter Gabriel with Genesis (*Selling England by the Pound*, 1972) and David Bowie (*Ziggy Stardust*, 1972). Rock giants like these dwarfed Gentle Giant.

After recording four albums with the band, Phil Shulman left Gentle Giant in 1972. His absence changed the band's sound forever; Geir Hasnes points out that “after Phil, the band used fewer and fewer acoustic instruments.”²³ Despite Phil's departure, Gentle Giant enjoyed the highest success during their “middle period” with sufficient sales of the albums *In a Glass House* (1973), *The Power and the Glory* (1974), and *Free Hand* (1975).²⁴

Interview (1976) marked the beginning of their decline. Hasnes comments that the album “represents a decisive, if subtle shift away from the typical Gentle Giant [sound], away from contrapuntal lines and harmonic development to block chords,” and “from *Interview* onwards, the compositional approach of the band was

²³ Stump, 73.

²⁴ *Free Hand* made it to the top 30 in the UK and the top 50 in the US, making it their best-selling album ever.

increasingly consonant with that of mainstream rock.”²⁵ In addition to the band’s move toward simplicity, the advent of punk rock contributed to the group’s decline. By 1977, punk had hit full force in the UK and many prog rock groups either quit or moved toward a more mainstream, album-oriented style. Few bands were successful enough to retain a large following—among those were Jethro Tull (*Songs from the Wood*, 1977), Genesis (*Wind & Wuthering*, 1976), and Yes (*Going for the One*, 1977). Gentle Giant released *The Missing Piece* in September 1977; this is regarded by many as the last “authentic” Gentle Giant work, especially side two, before the band was forced out of fashion by punk rock and new wave pop. *Giant for a Day* (1978) consists of short pop songs written in an attempt to widen their market. The album was released to great disappointment on the part of the band’s fan base—most dub it the worst Gentle Giant album of all—while it simultaneously failed to attract newcomers. In a last-ditch effort to achieve commercial success, *Civilian* was produced in March 1979. The album lacks Gentle Giant’s signature traits of diverse instrumentation and counterpoint, and poor reception resulted in the group disbanding at the end of a US tour promoting *Civilian* in 1980.

The breakup was a long time coming. Derek and Kerry, the band’s creative sources, had lost steam. After disbanding, Derek became increasingly involved with the business side of the music industry and worked his way through the ranks from artist and repertoire representative to president and CEO for Atco records. He later became president of Roadrunner Records, signing bands such as Slipknot and

²⁵ Stump, 121.

Nickelback, and in 2010 he helped establish the agency 2PLUS Music and Entertainment.

Kerry Minnear had been considering retirement ever since he and his wife, Lesley, learned that they were expecting their first child in August 1978. In 1979, he returned to England and worked with Christian musicians he met through a Methodist church he had attended. In 1988, Lesley Minnear established Alucard Publishing to deal with the demands of reissuing Gentle Giant albums on CD. Since the 90s, Kerry has written music for film, television, and video games.

After the US *Civilian* tour, Gary Green remained in the States, settling in Illinois, and shifted to a career in sound engineering and mixing. He later joined the band Mother Tongue. In 2009, he joined Kerry and former Gentle Giant drummer Malcom Mortimore to form the band called Three Friends. Kerry has since left the group, but Gary and Malcolm continue to play with bassist Jonathan Noyce (Jethro Tull, 1995–2007), multi-instrumentalist Charlotte Glasson, and Mick Wilson (10CC, 1999–present). Three Friends has adopted the mission to bring to the stage “eclectic and highly original” music like that of Gentle Giant.²⁶

Ray Shulman remained in the music industry, having signed on with an advertising agency in the mid-80s to produce music for Nike and Budweiser ads. Through his connections with the ad agency, he moved into the role of producer for cult acts such as The Sugarcubes (Björk) and Ian McCullough. He has also written

²⁶ “The Band,” Three Friends: The Music of Gentle Giant, accessed February 5, 2017, <https://threefriendsmusic.wordpress.com/about/>.

soundtracks for several video games, including *Azreal's Tear* (1996), with the help of Kerry Minnear. Ray currently works in computer graphics.

John Weathers played off and on between 1983 and 1991 with the Welsh rock group Man. He became an official member of Man in 1992 recording three albums with the group—*Friday 13th* (1983), *The Twang Dynasty* (1992), and *Call Down the Moon* (1995)—which include his own compositions.

Phil Shulman completely removed himself from the music industry, but his son, Damon, performs regularly with Different Trains, a neo-progressive duo with Mike Payne. Attempts to bring Gentle Giant together again have been futile. When asked during a 2014 interview about reuniting the band, Derek Shulman replied:

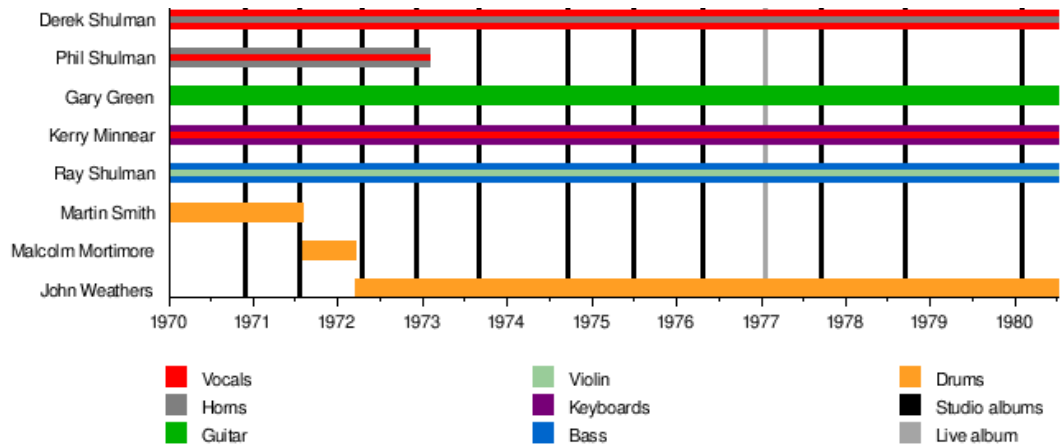
No. The thing that is important—certainly to me and my brother, Ray—is we closed that chapter. You can't rewrite history and if you try to, it becomes really besmirched. I don't want to be a parody of myself and I don't think any member of the band would want to be a parody of themselves (*sic*) either. We can teach and, hopefully, younger artists will be enamored by it. But, to try and replicate what we did, or be who we were back in the day would be impossible. I don't want to be a grizzled old man trying to jump around on stage and play the same music and smear whatever minor legacy we have. I don't think that's going to work at all.²⁷

While this introduction to Gentle Giant is not intended to be a comprehensive history of the band, it provides insight into how the band was created and a summary of the band's career. It also situates the band among its contemporaries. This overview will help in understanding more in-depth examinations of Gentle Giant's music, specifically of their album *TPatG* and its

²⁷ Mike Ragogna, "Chats with CBS This Morning: Saturday 's Anthony Mason, Chase Rice, Gentle Giant's Derek Shulman & William Gage Blanton." Filmed July 26, 2014. CBS News. Posted July 28, 2014. http://www.huffingtonpost.com/mike-ragogna/a-conversation-with-cbs-t_b_5625701.html.

theme of the corruption of power. The following section of this chapter details the use of semiotics as applied to the analysis of *TPatG*.

Table 1.1. Timeline of band membership²⁸



1.4 Semiotics and Musical Meaning

Semiotics is generally defined as the study of signs (objects, words, images, gestures, and sounds that communicate meaning), but beyond this simple description exists considerable variation among semioticians. Umberto Eco states that “semiotics is concerned with everything that can be taken as a sign.”²⁹ Jean-Jacques Nattiez provides insight into how a sign can generate meaning: “an object of any kind takes on meaning for an individual apprehending that object as soon as that individual

²⁸ “Gentle Giant,” *Wikipedia, The Free Encyclopedia*, last modified August 27, 2019, https://en.wikipedia.org/w/index.php?title=Gentle_Giant&oldid=912721296.

²⁹ Umberto Eco, *A Theory of Semiotics* (Bloomington: Indiana University Press, 1976), 7.

places the object in relation to areas of his lived experience.”³⁰ In this sense, signs are better studied not in isolation, but as part of sign-systems that are used to determine how meanings are made and how reality is comprehended and represented.³¹ Signs only represent other signs and never have the ability to point to reality on their own, as John K. Sheriff explains: “all meaning is supplementarity, an ideality exterior to the process of language.”³² Indeed, signs exist not in a vacuum, but within societies and cultures that impose value upon the signs. Many of the studies in semiotics tend to focus on language and words, but, through the examination of the research surrounding musical semiotics, the method can be effectively used to analyze sound.

Without a doubt music has meaning to listeners. The question is, “How does music obtain meaning?” To attempt an answer, consider the technique of text painting. Numerous examples of text painting, sometimes called word painting or tone painting, exist throughout music history from the operas of Henry Purcell and cantatas of G.F. Handel, to the lieder of Schubert, Brahms, and Wolf, and songs by the Beatles and Radiohead. Some of the most overt examples of text painting are found in programmatic music, such as Vivaldi’s *The Four Seasons* (1725), Beethoven’s Symphony No. 6, “Pastoral” (1808), and Liszt’s *Ein Faust Symphonie* (1854). In such works, scenes and narratives are sometimes explained in the manuscript using written language in conjunction with musical notation. Programs range from explicit

³⁰ Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton, NJ: Princeton University Press, 1990), 9.

³¹ Daniel Chandler, *Semiotics: The Basics* (London: Routledge, 2005), 2.

³² John K. Sheriff, *The Fate of Meaning: Charles Peirce, Structuralism, and Literature* (Princeton: Princeton University Press, 1989), 26.

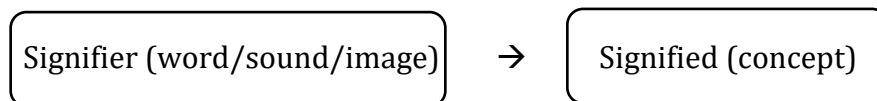
scenes to abstruse implications. For example, Vivaldi's inscription of "Il cane che grida" (the dog barks) describes the viola line in the Largo movement of "Spring," but the wilderness scene in the second movement of Mahler's Symphony No. 7 (1905) is undefined and perhaps open to interpretation. The title of the movement, *Nachtmusik*, implies a night scene, but the work's opening provides more evidence that the piece takes place at night: a call and response between unmuted and muted horns may be interpreted to represent wolf calls, the stick bundles (*rute*) rapidly striking a bass drum shell may be perceived as mimicking the clicking and hissing sounds of nocturnal insects (crickets and cicadas), and the active woodwinds may represent the scurrying of small nighttime creatures. Admittedly, such interpretations are culturally constructed; they may be evident to a Western art-music aficionado but not to, say, an Australian Aborigine.

Identifying musical meaning becomes more difficult when considering the sonorities of so-called absolute music, in which no script is given. What message is being transmitted by J.S. Bach through his Fugue in C# minor from his *Well-Tempered Clavier* Book I? One may project values of devotion, piety, or even contrition into a reading of the work, since Bach inscribed "Soli Deo Gloria" upon each score he composed. But, like the previous examples, this interpretation relies on the written words prescribed by Bach. Without an explicit explanation provided by the composer, any attempt at identifying meaning is speculation, and, therefore, a personal reading that may or may not be shared by other listeners or performers. Even so, some research into Baroque culture will help identify the motive of the fugue as a significant musical sign representing the cross of Christ. Despite the

difficulty in discovering, or projecting, significant meaning in a piece of music, it is attainable, to a certain extent, through the method of semiotic analysis.

1.5 Modern Semiotics

My examination of semiotics begins with *Course in General Linguistics* (1916), a book compiled of notes taken between 1906 and 1910 by students enrolled in a course of the same name taught by Swiss linguist Ferdinand de Saussure (1857–1913).³³ Saussure defines semiology as a “science which studies the role of signs as part of social life.”³⁴ His theory proposes a dyadic model for understanding a sign. In this model, the sign relation consists of a *signifier* and a *signified*, both of which work together through a process of semiosis, or reference to one another. According to Saussure, signifiers and signifieds are mental phenomena, not the objects themselves. The signifier represents the real entity (the perceived object or idea) and the signified represents the concept to which the entity refers (what one understands the signifier to mean):



For example, a sign does not connect the word “cat” and a physical object with four legs, fur, and a tail, but rather the sound-image of the word “cat” and our mental

³³ The earliest studies of signs may be found in the writings of the ancient Greeks and continue through the Medieval and Renaissance periods and French Enlightenment. It is sufficient for my purpose here to begin an examination of the history of semiotics in the mid-nineteenth and early twentieth centuries.

³⁴ The term “semiology” is specific to the study of signs within the field of linguistics.

concept of “cat.” Interestingly, Saussure notes that this relationship is relative, and even arbitrary: “a sign has no absolute value independent of context,” thus, the value of a sign depends on its relationship with other signs within the sign system.³⁵ With this in mind, the sound “cat” evokes the idea, but we could just as easily associate the sounds “feline” or “calico” with the idea. A conventional sign relationship then requires a context; what comes before and after the sign determines the sign’s true meaning, for example, “a” cat, or “proud” cat helps one to envision one cat, or its stature.³⁶ Cat o’ nine tails, on the other hand, establishes an entirely different image, proving that the value of the sign changes when what constitutes it changes.³⁷

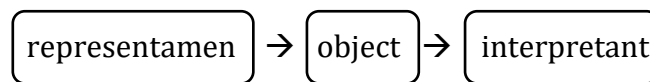
While Saussure’s theory presents a useful start for the examination of signs, it is not universally applicable in music analysis. On one hand, Saussure’s assertion that the meaning of signs is derived from socio-cultural systems advocates for a semiotic analysis of music since music and other art forms are often dictated by culture; on the other hand, an analysis of the music itself, which is structured on its own sign system, does not fit into Saussure’s model. His method is well-suited for structural analysis of more “absolute” genres of music, such as fugue (or Varese’s *Density 21.5*), but it does not work as well for the analysis of music-text relationships or timbre. Alternatively, American philosopher Charles S. Peirce (1839–1914) offers a more comprehensive triadic model of the sign consisting of a

³⁵ Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Roy Harris (London: Gerald Duckworth, 1983), 80 and 119.

³⁶ Ken Stephenson, “Hearing God in Music: A Christian Critique of Semiological Analysis of Music,” *In Pursuit of Truth: A Journal of Christian Scholarship* (December 2010), <http://www.cslewis.org/journal/hearing-god-in-music-a-christian-critique-of-semiological-analysis-of-music/>.

³⁷ Saussure, 119.

chronological semiotic process: *representamen* (first), *object* (second), and *interpretant* (third).³⁸ Analogous to Saussure’s signifier, a *representamen*, or sign, stands for something—the *object*, which is similar to Saussure’s signified. The *representamen* “creates in the mind of [a] person an equivalent sign, or perhaps a more developed sign” called an *interpretant*.³⁹ In other words, an *interpretant* is one’s understanding of the sign within multiple contexts (i.e., the culturally established sign system[s]). While Peirce’s *interpretant* is an abstract concept, the *object* and *representamen* may take the form of a tangible thing.



³⁸ Peirce parallels *semeiotics* (sic) to “the doctrine of logic” to the point of borrowing the term *semeiotics* from John Locke: “The third branch of science may be called *semiotike* [Greek], or the doctrine of signs. Because these are mostly words, this part of science is aptly enough termed also ‘logic’. The business of this is to study the nature of the signs that the mind makes use of for understanding things and for conveying its knowledge to others. None of the things the mind contemplates is present to the understanding (except *itself*); so it must have present to it something that functions as a sign or representation of the thing it is thinking about; and this is an *idea*. Because the scene of ideas that makes one man’s thoughts can’t be laid open to the immediate view of anyone else, or stored anywhere but in the memory which isn’t a very secure repository, we need signs for our ideas so as to communicate our thoughts to one another and record them for our own use. The signs that men have found most convenient, and therefore generally make use of, are articulate sounds. So the study of ideas and words, as the great instruments of knowledge, makes an honourable part of the agenda of those who want to command a view of human knowledge across its whole extent. If they were carefully weighed, and studied as they deserve, words and ideas might present us with a sort of logic and criticism different from what we have encountered up to now.” John Locke, “Essay Concerning Human Understanding,” Book IV, Ch. XXI (1690).

³⁹ Charles S. Peirce, “Logic as Semiotic: The Theory of Signs,” in Robert E. Innis, ed., *Semiotics: An Introductory Anthology* (Bloomington: Indiana University Press, 1985), 5.

Peirce's signs are divisible by three trichotomies:

- 1) a sign is a quality, an actual existent thing or event, or a law;
- 2) the relation of a sign to its object may be iconic, indexical, or symbolic;
- 3) the sign is interpreted as a sign of possibility, a sign of fact, or a sign of reason.⁴⁰

Since Peirce's model includes the interpretation of a receiver (which would include reception history), his triadic model may be better suited for the analysis of music over Saussure's dyadic model.

1.6 Toward a Semiotics of Music

The use of semiotics as a method for musical analysis is relatively new. In 1956 Leonard B. Meyer set the stage for semiotics as a means for analyzing music with his book *Emotion and Meaning in Music*. Though Meyer did not explicitly use the term "semiotics," the tenets of semiotics are implied throughout his writing. Influenced by pragmatist philosophers Morris R. Cohen and George H. Mead, Meyer is convinced that meaning in music results from "the 'triadic' relationship between (1) an object or stimulus; (2) that to which the stimulus points—that which is consequent; and (3) the conscious observer."⁴¹ Meyer purports that emotional and intellectual meanings and their interrelationships are a result of the cultural and psychological conditions in which they are set and are "fulfilled in the response to

⁴⁰ James Hoopes, *Peirce on Signs* (Chapel Hill: University of North Carolina Press, 1991), 121.

⁴¹ Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 34.

musical stimuli.”⁴² Meyer compares music to language, noting that neither are universal and that each “vary from culture to culture, from epoch to epoch within the same culture, and even within a single epoch and culture.”⁴³ Furthermore, musical meaning may be “designative” (evoking associations to ideas, emotions, and even physical objects) or “embodied” (influencing expectations of forthcoming musical events).⁴⁴ Likewise, Nicholas Ruwet, in his essay “Methods of Analysis for Musicology” (1966; trans. 1987), understands music as a process working within the parameters of a semiotic sign-system: music shares “a certain number of common traits—such as the existence of a syntax—with language and other signs.”⁴⁵ Ruwet’s focus is more on the objective analysis of music, specifically the observations of phrase structure, and he intentionally sets aside any aesthetic considerations. Frits Noske executes a semiotic analysis similar to that of Ruwet’s in his book *Signifier and Signified: Studies in the Operas of Mozart and Verdi* (1977). Noske recognizes semiotics as foundational to the social sciences and humanities, while simultaneously identifying it as a “self-contained discipline” and “an instrument for scientific research,” specifically the study of musical signs as meta-language.⁴⁶ Noske’s study provides a compelling argument for a quantitative

⁴² Meyer, ix.

⁴³ Ibid., 62.

⁴⁴ Leonard B. Meyer, “Meaning in Music and Information Theory,” *The Journal of Aesthetic and Art Criticism* 15, no. 4 (June, 1957): 413.

⁴⁵ Nicholas Ruwet, “Methods of Analysis in Musicology,” *Music Analysis* 6, no. 1–2 (March–July, 1966): 32n.

⁴⁶ Frits Noske, *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (The Hague, Netherlands: Martinus Nijhoff, 1977), 309.

analysis that is backed by composer intent and the analyst's own careful examination of musical elements.

Each of these authors' approaches are good in their own right, but important elements are overlooked in their analyses. For one thing, they disregard the thorough examination of one or all of the following: audience interpretation and reception and/or the course of music production. For another, they rarely take a semiotic approach to analyzing popular music.

In the 1970s and 80s, scholars identified a major problem surrounding the study of popular music: that it is rarely recognized as being worthy of analysis; and when it is analyzed, the music itself is the final element to be examined, if at all. In 1978, Simon Frith observed that "rock, despite the millions of words devoted to it, is seldom subject to musical analysis."⁴⁷ George Lewis explains further that since musical content is not a focus of investigation and that cultural content of music is seen as secondary to social structure, research fails to address the question of musical meaning.⁴⁸ Lewis's call for a semiotic approach invites researchers to investigate how music reflects the culture and values of a society by "show[ing] how, as a world of symbols, music expresses images, visions and sentiments of the people who find significance in it."⁴⁹ Susan McClary and Robert Walser echo Lewis's sentiment in their 1988 essay "Start Making Sense! Musicology Struggles with Rock": "not only does traditional musicology refuse to acknowledge popular culture,

⁴⁷ Simon Frith, *The Sociology of Rock* (London: Constable, 1978), 176.

⁴⁸ George Lewis, "Popular Music: Symbolic Resources and Transform of Meaning in Society." *International Review of the Aesthetics and Sociology of Music* 13, no. 2 (December, 1982): 183.

⁴⁹ *Ibid.*, 184.

but it also disdains the very questions that scholars of rock want to pursue: How are particular effects achieved in music? How does music produce social meaning? How do music and society interrelate?"⁵⁰ McClary and Walser recognize the "struggle" in analyzing popular music as a methodological one in which the researcher is left to invent his/her own method for analysis; however, the authors ultimately make a strong case for semiotics as a viable means for analyzing popular music.

Prompted by McClary's and Walser's discussion methods for rock analysis, Peter Dunbar-Hall further advocates the semiotic approach to the analysis of popular music in his 1991 article "Semiotics as a Method for the Study of Popular Music." Dunbar-Hall addresses the problem of multiple "musical semiologies" by classifying them into two broad streams: *analytical semiotics*, through which "the innate musical workings of a piece of music [are examined], thus to arrive at a statement of the meaning of a piece of music as music...through structuralist processes of segmentation of material, tabulation, and interpretation of data;" and *interpretive semiotics*, through which musical events are linked to extramusical concepts.⁵¹ Dunbar-Hall references the methods and philosophies of numerous semiologists dating back three decades before his publication. Of these, one scholar stands out as most relevant to music analysis and especially popular music analysis: Jean Molino.

⁵⁰ Susan McClary and Robert Walser, "Start Making Sense! Musicology Wrestles with Rock," in *On Record: Rock, Pop, and the Written Word*, eds. Simon Firth and Andrew Goodwin (New York: Pantheon, 1990), 239.

⁵¹ Peter Dunbar-Hall, "Semiotics as a Method for the Study of Popular Music." *International Review of the Aesthetics and Sociology of Music* 22, no. 2 (December, 1991): 128-129.

1.7 Molino's Model and Bridging the Gap between Methods

Jean-Jacques Nattiez's frequently cited *Music and Discourse: Toward a Semiology of Music* recounts and sets into motion Jean Molino's mode of semiotic musical analysis, which is employed in the present analysis to examine aspects of musical meaning or signification in Gentle Giant's *The Power and the Glory* (1976). In order to achieve as comprehensive a study as possible, I have adopted as the primary analytical method Molino's tripartite model of what he calls the *musical fact*. Molino asserts "there is not *one* music, but many musics, no music-as-such but a musical fact. That musical fact is a total social fact."⁵² From this assertion, Molino concludes that the sign systems surrounding the musical fact function on three levels: the *poietic*, the *neutral*, and the *esthetic* analysis of the *trace*.

The *poietic* level is concerned with music's creation (plans, sketches, demos, rough mixes, etc.) and the observation of the circumstances in which the music is conceived and composed. Analysis at the *poietic* level requires an examination of the conditions (personal and cultural) under which the work was created. The composer's intent, as much as can be gleaned from the available resources, is considered.⁵³

⁵² Molino's "musical fact" is adapted from Marcel Mauss's concept of the *total social fact*, which asserts that all human events studied are general social facts that "set into motion the whole of society and its institutions...All these phenomena are simultaneously legal, economic, religious, even aesthetic, morphological, etc." Marcel Mauss, *Sociologie et Anthropologie* (Paris: PUF, 1950), 274, quoted in Jean Molino, "Musical Fact and the Semiology of Music," trans. J.A. Underwood and Craig Ayrey *Music Analysis* 9, no. 2 (1990): 115.

⁵³ I regard William K. Wimsatt and Monroe C. Beardsley's argument that the intentions of the artist are irrelevant to the interpretation of the work of art as

A *neutral* level analysis of the *trace* involves the collection of data concerning that which is materially embodied and accessible to the senses (e.g., scores and sound recordings): the objective examination of the work independent of production and reception. Analysis of the neutral level is a quantifiable analysis, incorporating appropriate music-theoretical techniques to label and classify the elements of the final compositional product in the most objective way possible. Since Gentle Giant did not notate scores of their music, this must be done through transcriptions of the songs taken from the final commercial recording.⁵⁴

The *esthetic* level is concerned with the reception of the music—the view of music as perceived experience. A thorough analysis at this level is impossible, since it would require gathering responses from all listeners. Despite this, an examination of select critical reviews and listener responses and interpretations will yield general insight into how listeners react to *TPatG*. Album sales will also give insight

invalid [W.K. Wimsatt and M.C. Beardsley, “The Intentional Fallacy,” in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter (New York: Bedford Books, 1989), 1383-91]. Consideration of an artist’s intent has the power to enhance our experience of his art. Whereas Wimsatt and Beardsley emphasize the supremacy of audience intention, Umberto Eco proposes three intentions: *intentio auctoris* (of the author), *intentio lecturos* (of the reader), and *intentio operis* (of the work) [Umberto Eco, *The Limits of Interpretation, Advances in Semiotics* (Bloomington and Indianapolis: Indiana University Press, 1990), 44–50]. Each of these align with the current triadic model respectively. Additionally, Philip Tagg stresses the importance of communicated intentions and audience reception in his understanding of music [Philip Tagg, “Introductory Notes to the Semiotics of Music,” Version 3, July 1999, www.tagg.org/xpdfs/semiotug.pdf]. Furthermore, many scholars have successfully offered insights into music based on composers’ intents [e.g., Susan McClary, “The Blasphemy of Talking Politics in a Bach Year,” in *Music and Society: The Politics of Composition, Performance and Reception*, ed. Richard Leppert and Susan McClary (New York: Cambridge University Press, 1987), 13–62].

⁵⁴ Steven Wilson’s 2014 remastered version of *TPatG* was accessed to reduce transcription errors.

into how well the music was received. A discussion is given regarding how reception of the album has changed over time (40+ years) and how the album has influenced other musicians.

These levels of analysis operate fluidly with one another. For example, the neutral level exists as a result of the poietic process. And, poietic processes must meet the esthetic process via performance; as Nattiez states, “the poietic process extends until the performance is complete. Performance shows itself in this case to be the last stage of the poietic, as well as the first stage of the esthetic.”⁵⁵ For Nattiez, the issue of where the poietic process ends and the esthetic process begins is an ontological discussion of what constitutes the musical work—is it a score, or is the work incomplete until it is performed? In musical works without a score (this encompasses most popular music), this border is displaced, since the producer and the performer often find their roles intermingled (and are often one and the same). The tripartite model integrates the characteristics of each of the three levels, allowing for a study of the links between meaning, attribution, and interpretation, or as Nattiez describes it, the “meaning of the products and of human actions.”⁵⁶

In his *Music's Meanings*, British musicologist Philip Tagg outlines a unifying theory of musical semiotics by connecting Peirce's semiotics with Molino's tripartite model. Tagg's comprehensive approach to semiotics includes music of all styles and genres (including commercial jingles and popular music) and is “based on a thorough study of dialectic relations between the musical structure, its conception,

⁵⁵ Nattiez, 72.

⁵⁶ Ibid., 13.

production, transmission, reception, and its social meaning, uses, and functions.”⁵⁷

This method emphasizes examination of the construction and reception of musical works, which aligns neatly with Molino’s poietic and esthetic levels, respectively.

Additionally, Tagg, like Peirce, asserts that meaning is not generated in a vacuum: “Musical meaning is never created by the sounds on their own. They always exist in a syntactic, semantic and socio-culturally pragmatic context upon which their semiosis depends.”⁵⁸

The application of semiotics to music analysis according to Molino’s model provides a comprehensive analysis of music, regardless of style and genre. An examination of the cultural, historical, and biographical context within which *TPatG* was produced, paying particular attention to those influences that guided the musicians throughout the creative process, will be given in the following chapter. Consideration of the album at the poietic level will provide a firm foundation for understanding the musical object itself and insight into how the music is received.

⁵⁷ Philip Tagg, “Musicology and the Semiotics of Popular Music” *Semiotica* 66, no. 1–3 (1987): 285.

⁵⁸ Tagg, *Music’s Meanings*, 360.

CHAPTER 2. Poietic Level Analysis

Profound understanding of music requires studying the piece at multiple levels, the first being an examination of the circumstances under which the music is created—that is, analysis at the poietic level. This chapter will concentrate on factors contributing to the origin and production of *TPatG*. For a comprehensive poietic analysis, it is necessary to know, to a degree, an artist’s creative environment, which includes identifying those people, ideas, and events that may have influenced the artist. The chapter begins with a summary of the socio-political events leading up to *TPatG*, followed by an account of Gentle Giant’s business dealings leading up to the concept of *TPatG*. Next, a report is given on the compositional process, focusing largely on the main composers Kerry Minnear and Ray Shulman and their influences, and commentary on the lyrics by Derek Shulman. Finally, details are provided concerning the process of production both in and out of the studio. The discussion of production includes commentary on rehearsals and cover art.

2.1 Lead-up to *TPatG*

“The idea and the theme behind [*TPatG*] was, and is, that power corrupts and absolute power corrupts absolutely. It was written during the period of Watergate and the criminality of the Nixon administration was becoming more and more apparent.”¹ Though the 1960s is considered by many to be the most tumultuous decade of the twentieth century, the turmoil of that decade surged into the early 1970s with political instability and social unrest. Scandals became increasingly

¹ Derek Shulman, e-mail message to the author, May 23, 2017.

frequent; an economic recession marked with record high unemployment rates and rising inflation produced one of the worst global economies since the Great Depression, causing the 1973 oil crisis and the stock-market crash of 1973–1974; and violent protests broke out in the United States and Europe against political parties, authoritarian government, and war.²

By the mid-1970s, public attitudes toward institutions and political processes became increasingly negative, especially in the United States, where negativity was stoked by the outrage surrounding President Nixon’s Watergate scandal and anti-war protests of the Vietnam Conflict, for example. In response, a musical revolution emerged from the 60s counterculture movement that aimed to inspire and comfort a generation eager to fuel the movement through song.³

Europe, not immune to political upheaval, suffered its own socio-political and economic woes during the early 1970s. However, British progressive (prog) rock musicians appeared to be less inclined to create protest music and seemed to be more resigned, though not apathetic, to the state of the current political climate, only making the casual comment rather than a political statement. Indeed, Edward Macan observes that “attacks on specific political parties or individual politicians held relatively little interest for progressive rock musicians, since they were

² Tony Judt, *Postwar: A History of Europe Since 1945* (New York: The Penguin Press, 2005), 456.

³ Examples include “(Don’t Worry) If There’s Hell Below, We’re All Going to Go” (1970) by Curtis Mayfield, “Ohio” (1971) by Crosby, Stills, Nash & Young (written by Neil Young), and “Get Up Stand Up” (1975) by the Wailers with Bob Marley. Helen Reddy helped drive the women’s liberation movement with “I Am Woman” (1971).

regarded as merely symptoms of society's malaise rather than its underlying cause."⁴

Despite their political indifference, some prog bands addressed contemporary social issues, if only casually.⁵ Other bands, however, used the concept album as a vehicle for advancing these topics in a sustained manner. For example, Jethro Tull's *Aqualung* (1971) and *Thick as a Brick* (1972) criticize organized religion and various social institutions, respectively; Yes's *Tales from Topographic Oceans* (1973) may be understood as advocating environmentalism, or at least some eco-philosophical ideology; and Pink Floyd's *Animals* (1977) was inspired by George Orwell's *Animal Farm*. Perhaps the most candid political commentary in all of prog rock is Henry Cow's *Unrest* (1974). Likewise, Gentle Giant's *TPatG* provides a musical commentary on the rise to absolute power and its consequences.

2.2 The Concept

The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, widely known as the first concept album, became a standard creative approach to the production of LPs (long-playing

⁴ Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 80.

⁵ Examples include Genesis's "Get 'Em Out By Friday" (*Foxtrot*, 1972), which concentrated on the greed and intimidation tactics of British private landlords), and King Crimson's "Cat Food" (*In the Wake of Poseidon*, 1970), which commented on the food industry and consumerism ("Grooning to the muzak from a speaker in a shoe rack/lays out her goods on the floor/Everything she's chosen is conveniently frozen/eat it and come back for more").

records) among British rock bands.⁶ Although it is most often associated with music of the 1960s and 1970s, the concept album can be considered an extension of types of narratives seen in nineteenth-century music (e.g., song cycles by Schumann, et al.). Indeed, the practice of composing musical narratives can be found as far back as the early Baroque instrumental works of Vivaldi and the songs of Purcell, and perhaps even further to the motets of the twelfth-century *ars nova* era by Guillaume de Machaut and Philippe de Vitry. Indeed, the prominence of the concept album in the 1970s indicates a continuation of a longstanding classical tradition.⁷

Most concept albums are widely recognized immediately as such; however, there exists some uncertainty as to what exactly defines the concept album. In fact, the definition can be so broad that many scholars have avoided defining the term altogether. Bill Martin highlights some of the complications surrounding the task of defining concept album:

In discussions of progressive rock, the idea of the “concept album” is mentioned frequently. If this term refers to albums that have thematic unity and development throughout, then in reality there are probably fewer concept albums than one might first think. *Pet Sounds* and *Sergeant Pepper's* do not qualify according to this criterion...However, if we instead stretch the definition a bit, to where the album is the concept, then it is clear that progressive rock is entirely a music of concept albums—and this flows rather directly of *Rubber Soul* (December 1965) and then *Revolver* (1966), *Pet Sounds*, and *Sergeant Pepper's*.⁸

⁶ Roy Shuker notes that the politically charged concept album *Freak Out* (1966) by Frank Zappa and his band Mothers of Invention was an acknowledged influence on the Beatles' *Sgt. Pepper*. *Understanding Popular Music* (New York: Routledge, 2001), 121.

⁷ Macan, 40–41.

⁸ Bill Martin, *Listening to the Future: The Time of Progressive Rock, 1968–1978* (Chicago: Open Court, 1998), 41.

In his dissertation concerning the matter, David Montgomery narrows the definition of concept album as an LP that is “made a totality of linked songs through compositional (musical and literary) and marketing (graphic and promotional) strategies that were both thematically explicit and undefined.”⁹ Montgomery initially adopts Martin’s broad definition by maintaining the unity of both musical and non-musical aspects of the album, so that themes, whether lyrical or musical, are present not only through the music, but are also manifested in the presentation of the physical album, such as cover art and promotional materials. Montgomery later admits that defining concept album raises “a number of conundrums” that hinder isolating the term.¹⁰ Indeed, adopting Montgomery’s initial definition would omit many albums that are otherwise widely considered to be concept albums.

Interestingly, Derek Shulman has dismissed using the term “concept album” when commenting on *TPatG*: “Well, *The Power & The Glory*, in particular, was a ‘concept,’ although that is kind of a hack term in certain respects.”¹¹ Moreover, some musicians and engineers in the recording industry scoff at the term. Bob Ezrin, co-producer of Pink Floyd’s *The Wall* comments on the term “concept album”:

It’s superfluous. All albums have concepts, they have to have them, even so-and-so’s greatest hits is a package. Maybe there is something which you or someone else might call a concept album, but as far as I see it’s really no different than any other album. Maybe it tells a story, maybe it’s supposed to be about something, I don’t know, but every

⁹ David Montgomery, “The Rock Concept Album: Context and Analysis” (PhD diss., University of Toronto, 2002), 33.

¹⁰ *Ibid.*, 336.

¹¹ Derek Shulman, interview by Mike Ragogna, “Chats with CBS This Morning: Saturday’s Anthony Mason, Chase Rice, Gentle Giant’s Derek Shulman & William Gage Blanton,” Filmed July 26, 2014, CBS News, posted July 28, 2014, http://www.huffingtonpost.com/mike-ragogna/a-conversation-with-cbs-t_b_5625701.html.

album has to be a concept one way or another, even if the concept is nothing more than a collection of an artist's latest songs. Therefore, to me, as far as I'm concerned, a term like that doesn't really mean anything constructive.¹²

Despite the multiple angles one might consider when defining the concept album, most scholars agree that some kind of continuity binds the tracks together, whether musical, lyrical, or ideological. As Martin suggests, there are varying degrees of the concept album. For all intents and purposes, *TPatG* substantially qualifies as a concept album.

John Weathers, drummer on *TPatG*, remembers that “it was Phil who had come up with the original idea.”¹³ Phil Shulman, the oldest of the three Shulman brothers, left the band after their mildly successful *Octopus* tour in 1972. “But [the concept] had been shelved because of the amount of work involved in the planning,” continues Weathers.¹⁴ Indeed, the band had a full touring schedule and little time to work on the music for such an elaborate concept. The band's next album would be *In a Glass House* (1973), a more free-flowing, improvisatory album because of its rushed production. *In a Glass House* exhibited a band in transition, “an experiment to see what was possible following Phil Shulman's departure in 1972”—a time of reflection and, possibly, recalibration.¹⁵ Ray Shulman admitted that after Phil's departure the musicians began to consider the band's future: “We had to buy ourselves out of contract and all that kind of stuff; we were like, ‘shall we carry on?’ I

¹² Montgomery, 246.

¹³ John Weathers, e-mail message to the author, November 2, 2017.

¹⁴ Ibid.

¹⁵ Sid Smith, notes to *The Power and the Glory*, Gentle Giant, ALUCARD, ALUGG039, 2014.

was even thinking of applying to music college at the time as a way of doing something else. *In a Glass House* was a reaction to all of that and was really quite a frantic record to make.”¹⁶ Despite the album’s hasty production, *In a Glass House* sales were decent and the band decided to carry on. Looking back at the period leading up to *TPatG* when the band’s future looked uncertain, Derek explains “it was our life. It wasn’t a hobby. It was something we needed to do.”¹⁷

Throughout their career, Gentle Giant was never really a commercially successful prog band. At least, they were not playing to massive sold-out stadiums and arenas like their contemporaries Jethro Tull, Yes, and Emerson, Lake and Palmer (ELP). Their touring success had been spotty: they were well-received in England, adored in Italy and Germany, played to sold-out venues in Canada, yet they struggled to procure a similar fanbase in the United States. Kerry Minnear reports, “We were extremely popular, for reasons I can’t really explain, in French speaking Canada, towards the peak of our time, [playing] to 20,000 people in Quebec and Montreal. Then we would go back to upstate New York and find that we were back to the clubs again. It was kind of a weird patchy thing going on.”¹⁸ After a short thirteen-venue tour in England in March of 1974, their fourth US tour was canceled but quickly replaced with an Italian tour. This, too, was canceled because of political unrest in the form of “urban guerrillas, assassination, and wildcat strikes” that

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Robert Bernewitz, “Kerry Minnear,” *MusicGuy247: A celebration of people involved in music* (blog), October 16, 2017, <http://musicguy247.typepad.com/my-blog/2017/10/kerry-minnear-gentle-giant-keyboards-percussion-three-piece-suite-progressive-rock-derek-shulman.html>.

disturbed public life in Italy—“rock gigs were among a long list of social activities which were proscribed by the emergency mindset of the country’s ruling class.”¹⁹

However politically charged *TPatG* may appear, there seems to be no evidence that its concept reflects a particular political stance. Weathers remarks that “the band (as a band) as such did not have any strong political views at all; individual members may have had opinions,” but there is no indication that the album was politically motivated.²⁰ Regardless of band members’ political opinions, it is fair to say that the political strife and social upheaval, especially in Italy where the band was directly impacted, could not be ignored and may have had a direct impact on the band’s decision to move forward with the *TPatG* concept.

Nonetheless, Gentle Giant maintained a modest cult-like following. The lack of commercial success is surprising when considering that the talent surrounding Gentle Giant’s musicians dwarfed that of many popular contemporary bands. It was precisely this abundance of talent coupled with an affinity for obscure concepts that led to the complex sounds that kept Gentle Giant from reaching the top charts. This statement seems oddly out of place when discussing a prog rock band; after all, one of the defining features of prog rock is musical complexity.²¹ More blame for poor album sales ought to be placed on the obscure lyric references rather than musical complexity. For example, *Acquiring the Taste* (1971) contains references to François Rabelais’s *Gargantua and Pantagruel* and *Octopus* (1972) features songs about the

¹⁹ Paul Stump, *Gentle Giant: Acquiring the Taste* (London: SAF Publishing Ltd., 2005), 91.

²⁰ John Weathers, e-mail message to the author, August 8, 2018.

²¹ See Introduction for descriptions of prog rock, 1–2.

individuals involved in the band—references not easily perceived by the casual listener, let alone an avid Gentle Giant fan. As the band continued to create this type of complicated music, their producers continually coaxed the musicians to write more palatable, even pop-like songs to help push them toward the success enjoyed by their contemporaries. *TPatG* marks a turning point into a more pop-song style, but the album is not without its complexities. The concept is a multidimensional one that can be understood universally yet also on a personal level among the musicians involved. Derek Shulman, continuing his description of *TPatG*'s concept, states:

It was one that I thought was important because it was the days of Watergate, and a lot of other things were happening during that period. It was the corruption of power and the people who are hoping that the people who are on top would help them, but ultimately got nothing was something to be said in that day and age, and also something to be said in this day and age. It's kind of like an overall story. We were fairly educated as people so it came naturally to make the songs sound fairly interesting both lyrically and musically.²²

Shulman also summarizes in the liner notes to the 2014 release of *TPatG* that “each song provides a different perspective of the way power works in society. Even the most altruistic person can be corrupted by power. We’ve seen it time and again in politics, the corporate world, in the music business, and in group business also.”²³

Corruption is pervasive in both the political and corporate worlds—the music industry is no exception. In the case of Gentle Giant, greed drove producers to pressure the band to do things they were artistically opposed to doing. Ray recalls

²² Shulman, interviewed by Mike Ragogna.

²³ Sid Smith, notes to *The Power and the Glory*, Gentle Giant, ALUCARD, ALUGG039, 2014.

World Wide Associates Records (WWA) pressuring the band to write a single to help boost album sales. An executive at the studio urged them, “Now boys, you've got to be commercial, you've gotta make singles. Now you run away and write us a single.”²⁴ The musicians worked out three “atrocious” renditions of “The Power and the Glory” before begrudgingly settling on one. The executive at WWA exclaimed, “You've got it lads,” and the single was released with much protest from the band before it was pulled from the market.²⁵

Shulman’s mention of corruption in group business is a little more ambiguous, but it was a factor in Phil Shulman’s departure from the band. One problematic issue was Phil’s age. Roughly ten years older than the other band members, Phil grew up in the decade of Chuck Berry and Elvis Presley, and his musical experience most likely clashed with the influences of his younger band mates, which included groups like the Beatles and the Rolling Stones. Next, Phil had a falling out with the group, specifically his younger brothers, while on tour in 1971 and 1972. Though the details of the disagreement are unclear (and the band members are reluctant to discuss the matter), the breakoff was mutual and the brothers continue to hold no grudges. Phil Shulman has mentioned that *TPatG* is likely his least favorite album of the group—interesting, since the concept has been remembered to be Phil’s. Perhaps his negative feelings toward the album are based not on the musicality of the album but the unexpressed personal meaning behind it.

²⁴ Ray Shulman, interview by Jim Green, “Acquiring the Giant Taste,” *Trans-Oceanic Trouser Press* 13 (April/May 1976), 17.

²⁵ *Ibid.*

The circumstances outlined—corruption, socio-political events, and personal relations among the Shulman brothers—contributed greatly to the formation of *TPatG*; and, while the album communicates a tightly unified theme, its concept is also broad. As Derek Shulman explains of the band’s intention for the album, “It [corruption] doesn’t just relate to politics but anyone seeking power for its own sake. It was our railing against what can happen to someone in the best of circumstances.”²⁶

2.3 Composition

The music for *TPatG* was mostly composed by Kerry Minnear and Ray Shulman. Derek Shulman recalls, “for the most part Kerry [and] Ray composed 80% of the musical backdrop and I perhaps contributed maybe 15–20%. The lyrics and theme of the album was mine.”²⁷ Kerry Minnear confirms, “Ray and myself were the main writers. That’s generally how things kicked off.”²⁸

Kerry’s composition style developed largely from his immersion in various styles of music throughout his life. His father was a singer. Kerry remembers “he used to sing tenor in a classical sort of way,” and his mother played the piano “but not to a high standard.”²⁹ In his adolescence, Kerry’s musical palette expanded to include rock and roll, especially “the Beatles, the Rolling Stones and all the other 60s stuff.”³⁰ As a percussionist, he enjoyed playing timpani in the county orchestra of

²⁶ Ibid.

²⁷ Shulman, e-mail message to the author, May 23, 2017.

²⁸ Bernewitz.

²⁹ Ibid.

³⁰ Ibid.

Dorset and the national youth orchestra. His experience with rock and participation in orchestra piqued his ever-growing interest in both pop and classical music; his views of music became “all embracing.”³¹ When asked how he got involved with music, Kerry replied:

It’s all I could do. In those days we didn't have people who advised us on what we were going to do. When we left school, we used to go and see the head master. The head master in my school saw me on a one to one basis and said, “What are you going to do with yourself? You like music, don't you?” He knew I was in a band at the school. In the end, he arranged for me to have these interviews at three of the music colleges of England. The best course for me was at the Royal Academy of Music in London. The head master started it off and thought it was a good idea. I've never really been a driven person... I tend to drift. I need people around me to give me a bit of energy and point me in the right direction.³²

Though Kerry initially studied percussion at the Royal Academy, he also took lessons in composition at the behest of his professors to strengthen his skills in that area. He added sessions in piano while teaching himself bass and guitar. “I enjoyed the compositional study most of all,” Kerry reflects. “I wasn't studying to be a weird contemporary classical composer.”³³ Particularly interested in compositions of the sixteenth century, Kerry studied intently the compositions of J.S. Bach, who he attributes to teaching him counterpoint.

In addition to traditional composition styles, Kerry was also influenced by friends and professors who would try to make him “think outside the box” with avant-garde techniques. “I was surrounded by people who were gifted and doing weird things...and lovely things. It was a great environment and it enlightened me

³¹ Ibid.

³² Ibid.

³³ Ibid.

with all the different things that could happen at once.”³⁴ Though he expressed appreciation for these new techniques, he admits he “can do without it, to be honest.”³⁵ Reminded of a particular lesson with Cornelius Cardew, Kerry recounts “spinning a coin on a wooden desk for a half an hour” to observe “the atmosphere of listening to a coin spin.”³⁶ A throw-back to this lesson can be heard in “The Boys in the Band” from *Octopus*, which features the sound of a coin spinning on a table before the band erupts in a raucous sound of complex rhythms and changing meter.

His classical background notwithstanding, Kerry knew he wanted to be in a rock band, as opposed to an orchestra, and therefore, he joined with three “very envisioned brothers. They were very determined to do something new. All I had to do was write some music.”³⁷ His classical training and background are an acknowledged influence on the music he composed for Gentle Giant: “it’s obviously not practical to write classical music in terms of rock instruments but the influence is bound to be there.”³⁸

Kerry’s union with the Shulman brothers for Gentle Giant formed a musical powerhouse, which allowed Kerry to flourish compositionally. Like Kerry, the Shulmans grew up with music in their home. Their father was a trumpet player in a jazz band and as a result, the Shulman brothers grew up listening to bebop and jazz on a regular basis with impromptu rehearsals and performances given in the home when musician friends arrived. All three brothers learned to sing and play a number

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Stump, 35–36.

of instruments. Ray learned the trumpet at an early age and later moved on to violin and guitar.³⁹ In contrast to Kerry's method of composition, Ray relied on a more improvisatory trial and error approach to writing music. Ray recalls, "I'd probably start off improvising on guitar or something, recording a whole load of stuff and just keep going. Then, when listening back, there may have been a certain phrase or a small run that would make you sit up and take notice."⁴⁰ These phrases were then composed out to fit into a more comprehensive song form.

The combination of Ray's background in jazz and Kerry's training in classical composition, mixed with their affinity for rock created a markedly unique sound.

Ray expounds on the complexity of the music they were writing, stating:

It's complicated in a rhythmic sense, where it's not in a regular meter, it's not the most traditional pop group/rock group playing $\frac{4}{4}$...with a backbeat on the 2 and the 4. We never even entertained doing that. We worked in musical phrases, and then other musical phrases that kind of were counterpoint to those phrases, and then lots of different polyrhythms in there. And we never used even a melody line. The melody lines were always meant to be another instrument.⁴¹

Kerry's focus was primarily the vocal parts, "compos[ing] a line, and then, through a process of simple trial and error, devis[ing] other lines to interact contrapuntally with it."⁴² "When I [Kerry] first started hearing how the boys sang together...we got some really good sounds. I tended to focus on the vocals more. There was a conscious decision made before each track was written. We could easily assign

³⁹ Ray Shulman, "Gentle Giant," interview by Carl Wiser, Songfacts, December 12, 2009, http://www.songfacts.com/blog/interviews/gentle_giant/.

⁴⁰ Sid Smith, notes to *The Power and the Glory*.

⁴¹ Ray Shulman, interview by Carl Wiser.

⁴² Paul Stump, *Gentle Giant: Acquiring the Taste* (London: SAF Publishers, 2005), 35.

different parts to different instruments, once we were under way.”⁴³ Kerry and Ray, well aware of the abilities of each of the musicians, wrote the parts specifically for each of them.⁴⁴

2.4 Pre-Production

The period consisting of rehearsing and recording demos for *TPatG* took place in an isolated, relaxed atmosphere. The band set aside two months to work on the album, which, according to Weathers, “was a luxury...plenty of time to get everything the way we wanted it and even time to rehearse the tunes properly before going into the studio.”⁴⁵ The musicians rehearsed in the south coast town of Portsmouth where they began to work out songs in a variety of rehearsal spaces—the second floor of a pub, a church hall, a community center, and perhaps the oddest space of all, an upstairs store room above a factory that made neon signs. Weathers recalls starting each rehearsal at 10:00 a.m. and working through to 5:00 or 6:00 p.m. “It always took a week to ten days. We were very workmanlike, going through the demos that Ray and Kerry had brought, learning them off by heart and arranging them until we were all happy with the end result. We all took rehearsals very seriously. The more complex tracks took a lot longer, as you would expect.”⁴⁶

For earlier albums, Ray and Kerry would work together to write sections of songs; however, for *TPatG*, the musicians began by working in their respective home

⁴³ Bernewitz.

⁴⁴ Ibid.

⁴⁵ John Weathers, e-mail message to the author, November 2, 2017.

⁴⁶ Sid Smith, notes from *The Power and the Glory*, Gentle Giant, ALUCARD, ALUGG039, 2014.

studios before rehearsing together in Portsmouth, which in effect produced self-contained works.

Table 2.1. *TPatG* tracks and lengths

| Track | Length |
|--------------------|---------------|
| "Proclamation" | 6:56 |
| "So Sincere" | 3:52 |
| "Aspirations" | 5:22 |
| "Playing the Game" | 6:46 |
| "Cogs in Cogs" | 3:09 |
| "No God's a Man" | 4:26 |
| "The Face" | 4:13 |
| "Valedictory" | 3:27 |

The first three tracks on the album—"Proclamation," "So Sincere," and "Aspirations,"—are creations of Kerry, as is the final track "Valedictory," which is an arrangement of "Proclamation." Ray is credited with writing "Playing the Game," "Cogs in Cogs," "No God's a Man," and "The Face."⁴⁷ Recordings of the demos were shared with the other musicians for approval and thoughts. Kerry's and Ray's demos "had a tremendous quality about them," appearing more as a "finished arrangement" than a quick sketch of a song, notes Gary Green. The composers always presented their works to the group with humility, and were even apologetic many times knowing the amount of effort their music required. Green comments, "they well knew the hoops we'd be jumping through soon enough, wrestling these

⁴⁷ Ibid.

monsters into submission!”⁴⁸ “When you took the parts you had on their own, you’d sometimes say ‘what the hell is that?’ ‘Proclamation’ was tricky to play, you had to wrestle with it so you could get comfortable with it. Obviously, a lot of the parts aren’t done in one take but recording is all about trying to capture a performance and always we would try to do that.”⁴⁹

According to Derek, a typical rehearsal session began with working out musical content sourced by Kerry. Ray would contribute ideas of his own to combine with Kerry’s, and then Derek would add more musical ideas.⁵⁰ Starting with one of Kerry’s or Ray’s sketches, they would work out arrangements. Kerry elaborates on the group’s collaboration:

If I’ve written it [a song], I’ll give out the guitar part to Gary Green as I hear it, the bass part to Ray, try to get the right feel on the drums from John Weathers, and the vocal we leave until last. It’s normally a question of reproducing what the inspiration was. After a few plays though, they start adding their own little quirks to what I’ve given them, so we end up with something slightly different than I intended. But that’s good because we’re a group and not an orchestra.⁵¹

Ray describes a more “pass-the-story” approach to writing the songs: “I’d write a part, and then Kerry would write a part, and we’d write them individually. And then Derek would supply lyrics and help with the vocal line, etcetera, and then go back to Kerry, who’d arrange some vocal parts, and then come back to me to do different arrangements.”⁵²

⁴⁸ Gary Green, notes from *Scraping the Barrel*, Alucard ALUGG004, 2014.

⁴⁹ Gary Green in Sid Smith, notes from *The Power and the Glory*.

⁵⁰ Derek Shulman, interview by Mike Ragogna.

⁵¹ Edward Macan, 164.

⁵² Ray Shulman, “Gentle Giant,” interview by Carl Wiser.

During his time with the band, Kerry listened primarily to classical music rather than other prog rock music. He attributes the band's unique sound partly to the influences gleaned from his listening but is proud of the fact that the group was not influenced by any of the music that was produced at the time—"we were totally self-absorbed."⁵³ For "Aspirations," the band broke with the usual recording method of backing tracks and layering individual parts to record everything in one track. Kerry, the only vocalist on the track, recalls his mental preparation before recording the demo for the song:

I used to have a little Wurlitzer electric piano at home. Before you even start playing, if you turn the volume and the tremolo (sic) up you get a lovely sound through the speakers, almost as though it was breathing—very peaceful especially late at night. The instrument is so intimate and it's sort of breathing at you before you even start playing. I remember just listening to that noise, feeling very relaxed and out flowed 'Aspirations'.⁵⁴

Though the theme of corruption is at the heart of *TPatG*, Ray acknowledges that the lyrics were inspired in part by an ethos of mythology that was in the air during the 60s and 70s in England, because of the surge in popularity of J.R.R. Tolkien who died in 1971.⁵⁵ The writing of lyrics and music for *TPatG* "went hand-in-hand" according to Derek.⁵⁶ Indeed, the songs had been written with the concept of the album in mind; however, some of the demos sound as near to the complete final version except for the lyrics, which are merely neutral syllables of "la" or

⁵³ Bernewitz.

⁵⁴ Sid Smith, notes from *The Power and the Glory*.

⁵⁵ Ray Shulman, "Gentle Giant," interview by Carl Wiser, *Songfacts* (blog), December 12, 2009, http://www.songfacts.com/blog/interviews/gentle_giant/.

⁵⁶ Derek Shulman, interview by Mike Ragogna.

“doo.”⁵⁷ This confirms that vocals generally came last in the recording process. Despite the lack of lyrics in the demos, the concept of each song was always foremost in the minds of the musicians. The concept “affected the way the songs were written by Ray and Kerry... but sometimes the sound of the song would influence what we sang and wrote about lyrically.”⁵⁸ To begin, the original ideas for each song were written out in prose, which would then “lend themselves to a lyrical topic,” which evolved from the music. “It was kind of like an ebb and flow of whatever came first. But generally, it was from the composition first. Then after a few lines of the composition, a lyrical idea would come together and then we’d integrate the rest of the song and the music into the lyrical content and it would all come together.”⁵⁹

The lyrics, dealing with politics and the Machiavellian leadership, required Derek to assume a character for the recording of the vocals. “I’d psyche myself up, looking at the lyrics, think them through, almost like a method actor really. I’d usually go to the sound booth and not look at the studio glass. I’d close my eyes and think about what this person is saying through the song and try and ‘act’ that out to a degree as I sang it.”⁶⁰

⁵⁷ This is true for the demos of “Proclamation,” “Aspirations,” “No God’s a Man,” and “The Face.”

⁵⁸ Derek Shulman, “Gentle Giant,” interview by Carl Wiser, *Songfacts* (blog), December 12, 2009, http://www.songfacts.com/blog/interviews/gentle_giant/.

⁵⁹ Derek Shulman, interview by Mike Ragogna.

⁶⁰ Derek Shulman in Sid Smith, notes to *The Power and the Glory*.

2.5 Studio Recording

The band recorded at *TPatG* at Advision Studios, a venue they had used since 1971's *Acquiring the Taste*.⁶¹ Describing his memory of the time, Weathers recalls, "there was a great atmosphere in the studio throughout recording. We were all happy bunnies and I think that the album reflects that feeling."⁶² Along with a relaxed ambiance, the band had access to a state-of-the-art sixteen-track recording equipment. Tony Visconti, producer on the band's first two albums, notes the innovative methods of recording at the time: "We were working with analogue tape and they were doing things that, honestly, you would have required Pro Tools [digital audio software developed in 1989] to pull off...so, we did some tricks that were akin to what George Martin and the Beatles were doing with analogue tape, and made a fantastic work of art."⁶³ Indeed, recording technology at the time of *TPatG* was limited to a "sound-on-sound" tape recorder, through which parts are recorded one at a time before they are mixed. This method allowed for critical assessment throughout the process. Upon recording one part "you'd add something different and just see what happened, see how they interacted with each other. And you'd say, 'Oh, it's an interesting idea there.' And then you develop that bit."⁶⁴

Preceding any recording session, the band would warm-up with a quick jam session "to loosen up before tackling the serious stuff."⁶⁵ A bluesy session the band

⁶¹ Ibid.

⁶² John Weathers, e-mail message to the author, November 2, 2017.

⁶³ Ian Fortnam, "Tony Visconti: My Top 6 Productions," *Classic Rock: Home of High-Voltage Rock 'n' Roll*, June 10, 2016, <https://www.loudersound.com/features/tony-visconti-my-top-6-productions>.

⁶⁴ Ray Shulman, "Gentle Giant," interview by Carl Wiser.

⁶⁵ Dan Bornemark, notes to *Scraping the Barrel*, Alucard ALUGG 004, 2014.

named “The Boogie and the Woogie” was a favorite at the time of recording *TPatG*. Gary notes his need for the warm-up, calling it an “impromptu studio decompression,” to suppress feeling “absolutely terrified” by the musical complexity he faced in “Cogs in Cogs.” The fear of working out intricate songs like this made him question his decision to stay in the band, joking “when tunes like that were being suggested I thought maybe I’d be better off joining the priesthood or moving to Tjotahejti [*sic*], or both!”⁶⁶

The demo of “So Sincere,” arguably the most complex song on the album, was written and recorded at Kerry’s flat in Portsmouth. Kerry sang and accompanied himself on keyboard, and an old tambourine with broken calfskin was used to provide “an instant drum kit.”⁶⁷ The studio arrangement translated quite easily by allocating the keyboard lines among various instruments—tenor sax, violin, and cello—and replacing the broken tambourine with a true drum kit, effectively tightening the song. Guitarist Gary Green recalls the recording of “So Sincere” taking only thirty minutes.⁶⁸

“Playing the Game” was recorded in two halves. Prior to the final cut, near the 3:02 mark, a click track was used to maintain tempo during the contrasting B section, which consisted solely of Kerry singing with chordal accompaniment on Hammond organ.⁶⁹ The click track was used to help Weathers enter with the drum

⁶⁶ Ibid.

⁶⁷ Dan Bornemark, notes to *Under Construction*, Gentle Giant, Alucard ALUGG 01, 1997.

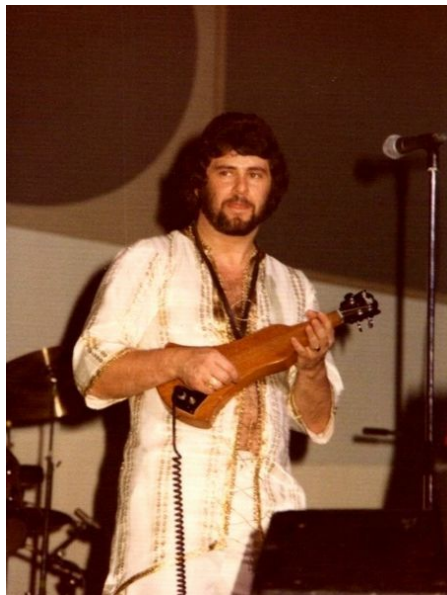
⁶⁸ Ibid.

⁶⁹ A click track is an audio track used to help musicians during a recording session maintain a steady pulse—essentially a metronomic track.

beat again at 4:04. The engineer then had the click track removed.⁷⁰ Kerry was impressed by Ray's music, and he was particularly intrigued by the way Ray's "Playing the Game" was significantly different from his own compositions—"unpianistic and unpredictable keyboard parts" that challenged Kerry's finger dexterity.⁷¹ Some improvisation that occurred during the recording of "Playing the Game" led to experimentation in the form of intertwining the song's theme with that of "No God's a Man," which would be recorded at a later date.⁷²

"Playing the Game" also gave birth to the "legendary" Shulberry, a three-stringed instrument fashioned by several of the band's roadies (Figure 2.1).

Figure 2.1. Derek with "Shulberry" at Maple Leaf Gardens, Toronto⁷³



⁷⁰ Dan Bornemark, notes to *Scraping the Barrel*.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Bob Elliott, *Derek Shulman strums the Shulberry*, February 22, 1977, https://www.blazemonger.com/w/images/3/3f/Gg_mlg_toronto_2_22_77_6.jpg.

The percussive sounds at the start of the studio version of the song are produced by a combination of xylophone and violin, which is gently struck on the top three strings with a drum stick. When discussing playing the song for their live performances, there arose some concern regarding “let[ting] the burly Derek loose on Ray’s old German violin.”⁷⁴ The roadies—Dave Zammit, Frank Covey, and Phil Freeman (who was also a carpenter)—were consulted and, “from a plank of walnut (which had lightness, resonance, and excellent playability!), they fashioned the distinct contours of the instrument, which was ceremoniously dubbed Shulberry” (the roadies’ pet name for the brothers).⁷⁵ The instrument had a Fender pick-up and adjustable saddles, and the words “The Shulberry” was written on the headstock in Gibson-like lettering.⁷⁶ The Shulberry was exclusively used during live performances and is not featured on the studio album; however, the sound is nearly indistinguishable from the original violin.

“No God’s a Man” is the first Gentle Giant track featuring a vocal line by drummer Weathers. John’s reaction was more than positive stating, “I was most pleased to be asked to give it a try.”⁷⁷ John had had substantial experience singing with Eyes of Blue, a band he was with in the late 60s, but because of the immense talent of the rest of Gentle Giant there appeared to be no need for him as a vocalist. The loss of Phil afforded him the opportunity to fill the vocal void, a void John “was only too happy to try and fill.”⁷⁸ The vocals in “No God’s a Man” were challenging, to

⁷⁴ Dan Bornemark, notes to *Scraping the Barrel*.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ John Weathers, e-mail message to the author, November 2, 2017.

⁷⁸ Dan Bornemark, notes to *Scraping the Barrel*.

say the least; John recalls quite clearly having to strain to hit high notes. This was, perhaps, due to the vocal lines' hasty composition. Kerry recalls, "I remember writing these vocal parts bouncing on a Revox [open-reel tape recorder] in a small cellar room in Advision Studios while recording went on upstairs. The time pressures of recording produce some unusual situations."⁷⁹

The bass lines throughout *TPatG* are much more prominent than in past albums. In the months leading up the album's production, Gentle Giant had hired Eric Brooks, tour-manager and light technician for Jethro Tull. Gary Green notes that Brooks "had been gracious enough to lend us \$200 from the Tull coffers, on the quiet, so we could buy a Fender Precision bass for Ray [that] John and I had spotted in a music store near the Hauptbahnhoff [*sic*] in Frankfurt. Ray had been using a short-scale Mustang up 'till then, but the low end was lacking. Belated thanks to JT, for helping us improve our bottom end!"⁸⁰ Indeed, the bass is of noticeably better quality in *TPatG* than in the previous albums, especially in the tracks with sparse instrumentation such as "So Sincere" and "Aspirations." Furthermore, "Proclamation" and "Cogs in Cogs" are essentially driven by the bass.

In addition to acquiring a new bass during their Germany tour, the band album cover art "was basically...stolen from a German playing card we found on tour," explains Gary Green.⁸¹ Ray remembers that "as soon as we saw it we knew it was right for the cover and we passed it on to...the sleeve designers."⁸² The image

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Sid Smith, notes to *The Power and the Glory*.

was intended to illustrate a connection with the role that chance and luck have in the pursuit of power (Figure 2.2). The playing card is also an allusion to the track “Playing the Game.”

Figure 2.2. *The Power and the Glory* album cover



2.6 Frustration and Success

Despite the generally optimistic atmosphere in the studio, Gentle Giant’s recording sessions were not without the occasional bouts of frustration. Kerry notes many laborious attempts to find the ideas that work, “chucking out all the rubbish ideas

and arriving at the one that was most acceptable.”⁸³ Expressing irritation in the composition process, Kerry comments, “I used to curse something rotten if couldn’t find my way through a little problem. You haven’t got that long and you’ve got to find a way through it when you’ve composed yourself into a corner.”⁸⁴

The band had a particularly difficult time recording “Aspirations.” Weathers recounts that the band “had been trying for most of the afternoon to get the right feel and were getting nowhere; it kept sounding too contrived, so in true British fashion we all went down to the pub. After a few beers we went back to the studio, turned all the lights down and played it as live. It worked, the only overdub was a little bit of guitar, you can actually hear the atmosphere in the take, and it’s one of my all-time favourites.”⁸⁵ Kerry also remembers recording the song: “If you listen, the gaps and the entries are all dead-on and that’s because we were half-cut and really relaxed.”⁸⁶

Another challenge arose during the recording of “Valedictory,” a rockier version of the album’s opening song “Proclamation.” Weathers recorded the track in a small booth in the studio separate from the band. His seclusion, which was an attempt to achieve “a dry, powerful sound,” made eye contact impossible and, thus, recording more difficult. John comments that “in the normal recording set-up, Ray

⁸³ Dom Lawson, “Gentle Giant: You look back and think why the hell did we do that?” *Prog: Astounding Sounds, Amazing Music*, December 16, 2016. <https://www.loudersound.com/features/gentle-giant-you-look-back-and-think-why-the-hell-did-we-do-that>.

⁸⁴ Sid Smith, notes to *The Power and the Glory*.

⁸⁵ John Weathers, e-mail message to the author, November 2, 2017.

⁸⁶ Sid Smith, notes to *The Power and the Glory*.

would have given me a look that said 'keep playing,' and I would have."⁸⁷ Green recalls John's irritation with his struggle to maintain the song after the first bar:

[John was] thinking about it too much and crashes after only 3 beats, much to our amusement and his ably expressed disgust! Another attempt is short-lived...next try has me unhelpfully scratching the tempo, and it throws John off. We start yet again, and a good take is under way, until Ray muffs a note and John stops when the control room calls a halt. "Ah, shame!" I cry out. Ray explains back that we could fix it, just that bar, that capturing the feel is more important. We try once more, but our minds are still on the last take, and we lose this one too. One more try and a great intro break sets us free. We're there!⁸⁸

Despite the occasional bouts of frustration, the band maintained a sense of positivity. An audible example of this can be heard in "The Face." During the violin solo, Ray stops playing four measures early. Quickly realizing what he had done, he shouts "oh no."⁸⁹ The musicians thought it so funny that they decided to keep the take. Ray's exclamation can be heard quite clearly after his solo at 2:29.

The period leading up to *TPatG* encompassed a tumultuous socio-political landscape and, for Gentle Giant, somewhat distressing personal events. Despite the ostensibly negative backdrop, the band persevered with impressive optimism to complete their most successful album to date. Weather reflects that the band functioned in the studio "with so many positives and no negatives at all we were all happy bunnies and I think that the album reflects that feeling."⁹⁰ Minnear echoes this sentiment, emphasizing that "playing and writing with the lads was to become such an enjoyable privilege, one of the main reasons being the overriding sense of

⁸⁷ Dan Bornemark, notes to *Scraping the Barrel*.

⁸⁸ Ibid.

⁸⁹ John Weathers, e-mail message to the author, November 2, 2017.

⁹⁰ Ibid.

fun and good humour that was always present. Ego was only tolerated in small bursts and none of us took ourselves too seriously!”⁹¹ The band’s commitment to “positive vibes” in a time of political turmoil is telling and represented in one of their most successful albums.

The pre-production processes examined here, including insight into the composition of works, rehearsal techniques, demo tapes, studio production procedures, and the circumstances in which these took place, provides a necessary backdrop for understanding the musical structures of the *trace*—that is, the actual product. The following chapter comprises an analytical study of the music, an examination of rhythmic, metric, tonal, harmonic, and formal aspects. These properties are evaluated in light of the album concept.

⁹¹ Dan Bornemark, notes to *Under Construction*.

CHAPTER 3. Neutral Level Analysis

A viable approach to analyzing *TPatG* includes interpreting musical structures within supporting poietic-level data—those historical, biographical, and cultural contexts. This method is framed by Robert Hatten’s theory of musical correlation, which consists of “mapping associations of structures and meanings in a manner that reveals their oppositional organization.”¹ Hatten’s approach is a hermeneutic one:

Working back and forth between stylistic knowledge and interpretive speculations; grounding those speculations in hypothetical stylistic oppositions; and then moving beyond established correlations of the style to a contextual and thematically strategic accounting of the unique significance of music events.²

A focused method inclined toward the analysis of musical structures, Hatten’s semiotic theory emphasizes musical signification of cultural and autobiographical ideas. The following neutral-level analysis of *TPatG* seeks to identify the musical structures that correlate with the album’s concept, specifically notions of power, corruption, and deceit. The analysis relies on various music-analytical techniques to aid in understanding properties of rhythm and meter, pitch organization and tonality, motivic development, and instrumentation and timbre in *TPatG*. Transcriptions of select musical passages from the album facilitate the examination of musical structures.

¹ Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation in Advanced Semiotics* (Bloomington: Indiana University Press, 1994), 2.

² *Ibid.*, 61.

3.1 Rhythm and Meter

Though progressive rock is difficult to authoritatively define at times, one of the generic characteristics is a tendency for complex arrangements; more specifically, songs frequently use unconventional rhythms and meters. Edward Macan notes that prog is stylistically marked by rhythmic features such as asymmetrical meters (e.g., $\frac{5}{4}$, $\frac{11}{8}$, etc.), “shifting” meters (i.e., frequent movement between different meters within the same song), syncopation, and polyrhythms (i.e., simultaneously juxtaposing two meters).³ These traits were influenced not only by African-American genres (e.g., R & B, jazz) but also European folk music and nationalist composers such as Igor Stravinsky, Béla Bartók, Nicolai Rimsky-Korsakov, and Ralph Vaughn Williams.⁴ Prog bands often recognized for using interesting rhythms and meter in their music include Emerson, Lake and Palmer (*Tarkus*), and Jethro Tull (*Thick as a Brick*). Gentle Giant’s music, too, has its own rhythmic and metric idiosyncrasies. A few examples include shifting meters in “Pantagrue’s Nativity” (*Acquiring the Taste*) and $\frac{11}{8}$ in the second half of “Timing” (*Interview*). Interestingly, the decision to use such metric techniques appears to be driven by the subject of the songs in which they are employed, as opposed to other bands’ decisions based on influence by other musicians (e.g., Keith Emerson’s influence by Dave Brubeck). Sporadically changing meters in “Pantagrue’s Nativity” adds to the distorted subject of the song—the crude and violent birth of a giant; in “Timing,” $\frac{11}{8}$ accompanies the

³ Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 47–49.

⁴ *Ibid.*

lyric “Wait for the day for my good timing” before resolving to a more stable $\frac{4}{4}$ meter, providing, along with syncopated rhythms, a strong sense of anticipation.

TPatG also features numerous examples of rhythmic and metric irregularities, most of which may be classified as “fake-outs,” a term coined by Justin London.⁵ London’s collection of fake-outs comprises five types:

1. *Vagueness* (V) occurs when there is no clear pulse, or clear ordering of pulses, i.e., no higher-level period (e.g., Beach Boys’ “Wendy”).

2. *Garden Pathing* (GP), a term borrowed from grammar, describes rhythms that initially mislead listeners with syntactical ambiguity forcing reanalysis through retrospection.⁶ London notes four types of garden pathing:

a. *GP1* establishes a clear meter, but it is out of phase with the downbeat location (Radiohead, “Packt Like Sardines in a Crushed Tin Box”).

b. *GP2* establishes a clear meter with a common beat period, but with a different structure from the established meter, e.g., $\frac{3}{4}$ that gives way to $\frac{4}{4}$ (Doobie Brothers, “Minute by Minute”).

c. *GP3* establishes a higher-level period, common to the correct meter, but the internal structure is unclear and/or the measure

⁵ “Metric Fake-Outs,” Justin London Homepage, accessed October 13, 2016, <https://people.carleton.edu/~jlondon/>.

⁶ London’s application of the term “garden pathing” to ambiguous rhythms is adopted from Peter Vazan and Michael F. Schober, “The ‘Garden Path’ Phenomenon in the Perception of Meter,” paper read at the Annual Meeting of the Society for Music Perception and Cognition, Toronto, November 3, 2000.

period is out of phase, e.g., $\frac{6}{8}$ gives way to $\frac{3}{4}$ (The Alan Parsons Project, “I Robot”).

d. *GP4* establishes a clear meter with a different beat period from the established meter, e.g., polymeter (The Police, “Murder by Numbers”).

3. *Syncopation* (SYNC), especially in excess, can obscure the beat and/or the measure (similar to GP1) (The Beatles, “Drive My Car”).

4. *Non-Isochrony* (NI) comprises a complex beat pattern (e.g., 2+2+3, 3+3+2) that then becomes a rhythmic figure against a ‘correct’ meter (Yes, “Changes”).⁷

5. *Dissonance* (DISS) occurs when the meter is clear, but the rhythm is strongly against it, i.e., a rhythm that is dissonant with the meter (New Order, “Blue Monday”).⁸

Metric *V* (vagueness) in *TPatG* is found in the instrumental opening of “So Sincere.” The initial four pitches lead the listener to perceive four quarter notes beginning on the downbeat in $\frac{4}{4}$ (Example 3.1). Indeed, it is possible to recognize the phrase in $\frac{4}{4}$ with intermittent respites between each group of four beats in an almost chorale-like design; however, the unevenness of the rests between the groups obscures the metric perception.

⁷ Discussed at length in Justin London, *Hearing in Time: Psychological Aspects of Musical Meter*, 2nd ed. (New York: Oxford University Press, 2012), 125–29.

⁸ “Metric Fake-Outs,” Justin London.

Example 3.1. Gentle Giant, “So Sincere,” initial perception [0:00–0:11]

The image displays a musical score for three instruments: Violin, T. Sax/Guitar, and Bass. The score is written in 4/4 time and consists of six measures. The Violin part is in the treble clef and begins with a series of eighth notes, followed by a half note, and then a quarter note. The T. Sax/Guitar part is in the treble clef and begins with a series of eighth notes, followed by a half note, and then a quarter note. The Bass part is in the bass clef and begins with a series of eighth notes, followed by a half note, and then a quarter note. The score is written in a key signature of one flat (B-flat major or D minor).

Example 3.2 shows the melody entrance [0:28], accompanied by the instrumental introductory material. The melodic entry confounds the listener’s perception of meter, not only through its lack of “tunefulness,” but more so through the shifting of the meter one beat prior to the instrumental material, thus reassigning the downbeat to the entrance of the melody. Though meter is slightly more perceptible here than in the introduction, the sporadic points of rest and unpredictable rhythms of the vocal and instrumental lines continue to obscure it.

Example 3.2. “So Sincere,” verse 1 [0:28–0:38]

8
Voice
Hear, he'll do it all for you you will

8
Keyboards

8
T. Sax/Guitar

8
Bass

8
see it. Wise and

It is not until the second verse [0:55]—almost one minute into the nearly four-minute track—that a $\frac{4}{4}$ meter is at last discernible by way of a simple steady beat provided by the drum kit (Example 3.3). Only the keen observer of Gentle

Giant's live performances is able to identify the correct meter and downbeat location from the onset of "So Sincere," for the band carefully counts off the song.⁹

Example 3.3. "So Sincere," verse 2 [0:55–1:05]

The image displays a musical score for the second verse of the song "So Sincere" by Gentle Giant, spanning from 0:55 to 1:05. The score is written in 4/4 time and features five staves: Vocals, Keyboards, T. Sax/Guitar, Bass, and Drum Set. The vocal line includes the lyrics: "Lies, he on - ly tells the truth, for he". The instrumental parts for Keyboards, T. Sax/Guitar, and Bass all feature prominent triplet patterns. The Drum Set part shows a consistent rhythmic pattern with eighth notes and rests.

⁹ Fachiro1970, "Gentle Giant – So Sincere," YouTube video, 9:56, July 31, 2009, <https://www.youtube.com/watch?v=plAG8a9ACYy>.

The image displays a musical score for the song "So Sincere". It consists of five staves. The top four staves are vocal lines, and the bottom staff is a drum part. The score is in 4/4 time and features a "D. S." (Da Capo) section. The vocal lines include lyrics: "means it. Means, not". The drum part is marked with "D. S." and shows a syncopated pattern.

Though we may consider the opening of “So Sincere” as an example of London’s metric *V*, metric ambiguity warrants a *GP1* fake-out classification, since the listener may initially hear “So Sincere” as beginning on the downbeat. Upon the drum entrance, the listener retrospectively understands that the track begins syncopated on the upbeat of the second beat. Additionally, the amount of syncopation within the first minute of the song may be understood as an example of London’s *SYNC* fake-out.

GP1 fake-outs recur throughout *TPatG*. Two additional noteworthy examples occur at the beginning of “Proclamation” and “Playing the Game.” Unlike the metric ambiguity of “So Sincere,” both “Proclamation” and “Playing the Game” begin more convincingly with regular ostinato rhythmic patterns, the downbeats of which are initially perceived as occurring with the first pitch (Example 3.4a–b). Upon hearing the melody enter a few bars later, however, it is realized, retrospectively, that the

patterns are delayed (Example 3.4c-d). This occurs when the vocals enter in “Proclamation” [0:16] and when the two electric guitars enter in “Playing the Game” [0:20]. In both cases, the location of the downbeat is confirmed when the drums enter (“Proclamation” [1:22]; “Playing the Game” [0:36]).

Example 3.4. (a) “Proclamation” initial perception; (b) “Playing the Game” initial perception; (c) “Proclamation” actual meter; (d) “Playing the Game” actual meter

a. “Proclamation” [0:07–0:11]

Hammond organ

Swing

b. “Playing the Game”

Marimba/Vln (col legno)

Bass

c. "Proclamation" [0:16-0:21]

Swing

Vocal

Organ

The musical score for 'Proclamation' is in 4/4 time with a swing feel. The vocal line is in the treble clef and contains the lyrics: "You may not have _____ all you want or you need". The organ part is in the treble clef and provides a rhythmic accompaniment with chords and eighth notes.

d. "Playing the Game"

Marimba

Bass

D. S.

Guitar

The musical score for 'Playing the Game' is in 4/4 time. It features four parts: Marimba, Bass, D. S. (Drum Set), and Guitar. The Marimba part consists of a steady eighth-note pattern with chords. The Bass part has a simple eighth-note line. The D. S. part includes a snare drum pattern. The Guitar part has a melodic line with a triplet and a chordal accompaniment.

The use of *GP1* fake-outs is appropriate given the context of the music and the album’s overarching concepts of corruption and deceit. Narratively speaking, “Proclamation” introduces a dishonest political figure speaking to a rally (the opening and closing audio is a sample of a public gathering marked with crowd noise and applause) pledging security and prosperity through unity. Paul Stump provides an accurate description: “[the] corrupt leader promises his people bread and circuses, leadership, a future.”¹⁰ Opening the album, “Proclamation” launches the politician’s campaign, and deceit is immediately manifested by the misleading downbeats. The slick shift of the rhythmic pattern to the downbeat on the words “It can change” [0:26] signals the statesman’s unprincipled and calculated cunning (Example 3.5). In contrast, the downbeats in “Playing the Game” are not “corrected.” Recalling Derek Shulman’s explanation of each song as a presentation of differing perspectives, “Playing the Game” is recognized as a musical soliloquy through which the corrupt figure expresses his true objective—there is no need to mask his deceit.

Example 3.5. “Proclamation” [0:26]

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with a soprano clef (8) below it. The lyrics are: "it can change, it can stay the same,". The bottom staff is a piano accompaniment in treble clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a key signature of one sharp (F#).

¹⁰ Paul Stump, *Gentle Giant: Acquiring the Taste* (London: SAF Publishing, Ltd., 2005), 91.

The politician's guile is further represented in "Proclamation" by the way of *V* and *GP2* fake-outs, which occur during the chorus (Example 3.6).

Example 3.6. "Proclamation," final chorus, [2:22–4:37]

The musical score for the final chorus of "Proclamation" is presented in four systems. The first system shows the vocal line and guitar/bass accompaniment. The vocal line is marked "3 xs" and includes the lyrics "Hail to the pow - er and to glo - ry's way. Ha -". The guitar and bass line features a tritone interval, indicated by a bracket and the label "Tritone". The second system continues the vocal line with the lyrics "il to the pow - er and to glo - ry's way." and includes an organ part. The third system shows the instrumental accompaniment for guitar and bass. The fourth system shows the vocal line with the lyrics "Hail to pow - er and to glo - ry's way. Ha - il to the pow - er and to".

glo - ry's way. glor - ry's way day by day day by day

(♩.=♩)

day by day by day by day by day by day by day by day by day

8 xs

The lyrics, “Hail to power and to glory’s way” [3:22], are presented in a metrically vague chant. The passage is rhythmic but feels metrically weak, if not devoid of pulse, because of the forgone drum kit, syncopated bass line, and frequent meter changes. The section, which begins with measures oscillating between $\frac{6}{4}$ and $\frac{4}{4}$, gives the effect of suspending time and projects the politician’s reveling in power and

glory. The end of the chorus marks a transition back to $\frac{4}{4}$ with a steady chant of “day by day” [4:27] before the introductory material is progressively reintroduced. The listener’s inability to pinpoint exactly where the meter changes from $\frac{6}{4}$ to $\frac{4}{4}$ (marking a *GP2* fake-out) signals the politician’s deceit.

Nearly every track on the album contains instances of changing meter, and many tracks include asymmetrical meters,¹¹ which Justin London identifies as non-isochronous (*NI*).¹² Though non-isochronous on a surface-level, examples of *NI* meters found in *TPatG* exhibit regularity, or isochrony, on a hypermetric level, and thus contribute to the theme of deceit. Two noteworthy examples occur in *TPatG* in “Playing the Game” and “No God’s a Man.”

The middle B section of “Playing the Game” [3:05] differs greatly from its opening and final sections (Example 3.7a).

¹¹ “Aspirations,” the only song not dealing with power, corruption, or deceit, is the only track that maintains a single meter ($\frac{4}{4}$). This metric consistency of a common meter indicates a tone of trust. In addition to $\frac{5}{8}$ in “Proclamation” and $\frac{1}{8}$ in “Cogs in Cogs,” instances of irregular meters may be found in “No God’s a Man” ($\frac{7}{4}$ and $\frac{5}{4}$) and “The Face” ($\frac{3}{8}$).

¹² London, 100–103.

Example 3.7. (a) "Playing the Game" and (b) "No God's a Man"

a. "Playing the Game" [3:05]

Voice

My thoughts ne-ver spok-en on - ly the vis-ions in - side my head.

The truth nev-er brok-en with - in my si-lent words__ left un - said.

b. "No God's a Man" [1:03]

8 Now the words and claims are seen as al ways the way they'll al - ways

8 The words and claims are seen as al - ways al - ways be, —

8 Now my words claims seen as al - ways ways be, —

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/4. The first measure of each staff contains a '8' in a circle. The lyrics are: 'Now the words and claims are seen as al ways the way they'll al - ways' (top staff), 'The words and claims are seen as al - ways al - ways be, —' (middle staff), and 'Now my words claims seen as al - ways ways be, —' (bottom staff). The piano accompaniment features a bass line with a melodic contour and a treble line with chords and some melodic fragments.

8 be, — way they'll al - ways be. —

8 — be, — way they'll al - ways be. —

8 — be, — al - ways be.

3

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The key signature and time signature remain the same. The lyrics are: 'be, — way they'll al - ways be. —' (top staff), '— be, — way they'll al - ways be. —' (middle staff), and '— be, — al - ways be.' (bottom staff). The piano accompaniment continues with a triplet of eighth notes in the bass line, marked with a '3' above the notes.

In terms of meter, the A section is in a steady $\frac{4}{4}$; however, the B section presents ambiguity through regularly changing meters. In other words, the listener experiences *NI* meters through the pattern of one bar each of $\frac{6}{8} - \frac{2}{4} - \frac{4}{4} - \frac{3}{4}$. Consideration of the eighth-note as beat-class unit results in a 3+3+4+8+6 metric pattern. Similarly, “No God’s a Man” establishes a $\frac{3}{4}$ meter in its long instrumental intro; however, the meter cycles through one bar each of $\frac{7}{4} - \frac{5}{4} - \frac{4}{4}$ during the verses [1:03], and any sense of pulse is obscured through the meter changes (Example 3.7b).

London’s concept of the dissonant fake-out is adequate enough for general discussions of the phenomenon, but Peter Kaminsky and Harald Krebs’s theory of metrical and rhythmic dissonances provides a more suitable method for the present analysis. The theory of rhythmic and metrical dissonance grew out of Kaminsky’s doctoral dissertation “Aspects of Harmony, Rhythm and Form in Schumann’s *Papillons, Carnaval, and Davidsblünder Tänze*,” and was later developed further by Krebs in his 1999 book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*.¹³ Successful applications of Krebs’s theory may be seen in many popular music analyses.¹⁴ The theory is based on the comparison of a

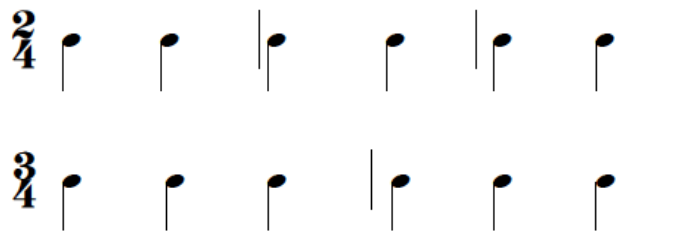
¹³ Peter Kaminsky, “Aspects of Harmony, Rhythm and Form in Schumann’s *Papillons, Carnaval* and *Davidsbündlertänze*,” PhD dissertation (Rochester, NY: University of Rochester, 1989) and Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999).

¹⁴ Most notably Nicole Biamonte, “Formal Functions of Metrical Dissonance in Rock Music,” *Music Theory Online* 20, no. 2 (June 2014); Brad Osborn, *Everything in its Right Place: Analyzing Radiohead* (New York: Oxford University Press, 2017); and Mark J. Butler, “Turning the Beat Around: Reinterpretation, Metrical Dissonance, and Asymmetry in Electronic Dance Music,” *Music Theory Online* 7, no. 6 (December 2001).

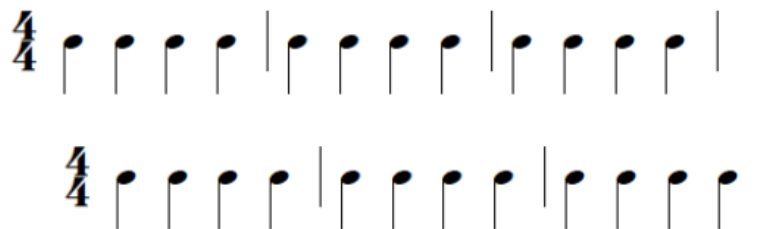
fundamental pulse layer with one or more interpretive layers. Metrical consonance occurs when the layers align; metrical dissonance occurs when the layers conflict. Two types of dissonance are possible. First, a *grouping dissonance* occurs when layers are incompatible—for example, a layer stressing a three-beat pattern occurring simultaneously with a layer that stresses a two-beat pattern (Example 3.8a). Second, a *displacement dissonance* occurs when matching, or at least similar, layers are offset from one another—for example, a four-beat pattern beginning on the downbeat accompanied by a four-beat pattern that begins on the second beat (Example 3.8b). Note the labeling here: G3/2 indicates a grouping of a three-beat pattern against a two-beat pattern; D4+1 indicates a forward displacement of a four-beat pattern by one beat.

Example 3.8. Krebs's dissonance types

a. Grouping Dissonance, 3/2



b. Displacement Dissonance, 4+1



Three noteworthy examples of rhythmic dissonance occur in *TPatG*. The first two transpire within close proximity to each other during the instrumental section of “Proclamation.” First, a displacement dissonance of 3+1 emerges during the Hammond organ riff [2:38] (Example 3.9a). Here, I consider the eighth-note as the beat-class unit. After several repetitions, the riff is accompanied by itself at the metrical displacement of one pulse. Another displacement dissonance immediately follows [2:50], this time a D5+1 dissonance (Example 3.9b). Here, a syncopated pattern in an asymmetrical $\frac{5}{8}$ meter is accompanied by a pattern of four pitches in the bass. This bass line, though sounding as a duplet pattern, resides in the space of five eighth-notes and is displaced by one beat. The rhythmic dissonance is underscored three bars later with the entrance of the rapid sixteenth-note triplet pattern provided by the piano.

Example 3.9. Displacement dissonances in “Proclamation”: (a) D3+1; (b) D5+1

a. D3+1, “Proclamation” [2:38–2:47]

Swing

Keyboards

Drum Set

D. S.

b. D5+1, "Proclamation" [2:49-2:57]

The musical score is divided into two systems. The first system contains three staves: Minimoog (top), Bass (middle), and Piano (bottom). The Minimoog staff is in treble clef with a 3/8 time signature and features a melodic line with five-measure rests (labeled '5') and a final note. The Bass staff is in bass clef with a 3/8 time signature and features a rhythmic line with five-measure rests (labeled '5') and a final note. The Piano staff is in treble clef with a 3/8 time signature and features a melodic line with three-measure rests (labeled '3') and a final note. The second system contains three staves: Piano (top), Minimoog (middle), and Bass (bottom). The Piano staff is in treble clef with a 3/8 time signature and features a melodic line with five-measure rests (labeled '5') and a final note. The Minimoog staff is in treble clef with a 3/8 time signature and features a melodic line with five-measure rests (labeled '5') and a final note. The Bass staff is in bass clef with a 3/8 time signature and features a rhythmic line with five-measure rests (labeled '5') and a final note.

Another significant instance of dissonance may be heard in the B section of "Cogs in Cogs," where syncopation and polymeter contribute to the rhythmic conflict (Example 3.10). The initial pattern in this section, played on the Hammond organ, sets the meter at $\frac{6}{8}$ [1:45]. Two bars later, the first vocal part enters ("The circle turns around/ the changing voices calling...") with a syncopated pattern beginning on the offbeat of beat one, thus a 6+1 displacement dissonance. After another two bars, the second vocal part enters ("Circle turns around the changing voices") with a pattern that when isolated may be interpreted a few different ways: either a dotted pattern in a duple or quadruple meter or in $\frac{15}{8}$, since the pattern recurs every 15th eighth note. The two vocal lines meet every six bars. Finally, a

flute synthesized melody, played on the Minimoog synthesizer, enters four bars after the second voice entrance [2:00]. The melody emphasizes a three-beat pattern. Meter and rhythm define the cyclical style of this section, and mark the mechanical, cog-like imagery that illustrates rising power to corruption that, as Derek Shulman recalls, we see “time and again.”¹⁵

¹⁵ Derek Shulman, liner notes to *The Power and the Glory*, 2014.

Example 3.10. "Cogs in Cogs," polymeter [1:48-2:15]

The cir - cle turns a-round, the chan - ging voic - es call - ing,

The cir - cle turns a-round, the chan - ging voic - es call - ing, The cir - cle turns a-round,
cir - cle turns a-round the chan - ging voic - es cir - cle turns a-round the chan - ging voic - es cir - cle turns a-

the chan - ging voic - es call - ing, The cir - cle turns a - round, the chan - ging voic - es call - ing,
 round the chan - ging voic - es cir - cle turns a - round the chan - ging voic - es cir - cle turns a - round the chan - ging

The first system of the musical score consists of three measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A triplet of eighth notes is marked with a '3' in the third measure of the piano part.

The cir - cle turns a - round, the chan - ging voic - es call - ing, The cir - cle turns a - round,
 voic - es cir - cle turns a - round the chan - ging voic - es cir - cle turns a - round the chan - ging voic - es cir - cle

The second system of the musical score also consists of three measures. It continues the vocal and piano parts from the first system. The piano accompaniment maintains the same rhythmic pattern, with the triplet of eighth notes continuing in the third measure.

the chan-ging voic - es call-ing, The cir - cle turns a-round, the chan-ging voic - es call-ing,
 turns a-round the chan-ging voic - es cir - cle turns a-round the chan-ging voic - es cir - cle turns a-round the

Other examples of specious rhythms and metric anomalies in *TPatG* exist; however, they are typically short-lived and can be explained as either ornamentation or a means to reset meter. When considering corruption in politics and business, one typically associates with unethical practices, disreputable character, and even the grotesque. Upon understanding the themes of *TPatG*, one may be prompted to search for these traits in the music. The rhythmic and metrical irregularities examined here—shifting meters and downbeats, metric vagueness and dissonance—strongly correlate with and, in some cases, reveal the theme of corruption. In the remaining sections of this chapter, I examine the interesting ways Gentle Giant treats pitch in *TPatG* and link these treatments with the album’s theme of corruption.

3.2 Pitch Organization

Despite some commentators' claims of atonality in Gentle Giant's music, *TPatG* is largely tonal; however, according to John Covach and George Starostin, identifying a tonal center in each track proves difficult at times.¹⁶ Whereas, in some cases, an argument for atonality may seem appropriate, a tonal center, whether stable or unstable, is identifiable in each song. Two tracks exhibit tonal instability to such an extent that they warrant careful examination: "Proclamation" and "So Sincere." Mark Spicer suggests three types of ambiguous tonics in rock:

1. Songs with a *fragile* tonic feature a tonic chord that is weakened either by relegating the tonic to a more unstable chord in first or second inversion or by positioning the tonic mid-phrase rather than at structural points of departure or arrival.
2. Songs with an *emergent* tonic feature a tonic chord that is initially absent and saved for a triumphant arrival later in the song, usually at the onset of the chorus.
3. Songs with an *absent* tonic present a harmonic progression that promises a tonic that never materializes.¹⁷

¹⁶ John Covach, "Free Hand: The Gentle Art of Counterpoint," *Progression Magazine* (Spring 1996); George Starostin, "Reader Comments Section," *Only Solitaire: George Starostin's Music Review*, <http://starling.rinet.ru/music/gentlec.htm>.

¹⁷ Mark Spicer, "Fragile, Emergent, and Absent Tonics in Pop and Rock Songs," *Music Theory Online* 23, no. 2 (June 2017): 1.

3.2.1 “Proclamation”

The instrumental introduction in “Proclamation” (Example 3.11) presents an angular motive reminiscent of the type experienced in a Shostakovich string quartet or Stravinsky’s *The Rite of Spring*. Moreover, the motive is contrapuntal and comparable to compound melodies of J.S. Bach. The harmonic underpinning of the motive are not immediately clear and do not indicate tonic in a conventional sense. Indeed, assuming traditional harmony observation of the succession of chords yields a unique progression of $B\phi^7 - D^{add\ 9} - E$, where neither D nor E are distinctively established as tonic.

Example 3.11. “Proclamation” instrumental introduction

The musical notation shows a 4-measure instrumental introduction in 4/4 time. The notation is in treble clef and features a rhythmic pattern of eighth and sixteenth notes. Above the staff, the chords $B\phi^7$, $D^{add\ 9}$, E , $B\phi^7$, $D^{add\ 9}$, and E are indicated. The word "Swing" is written below the first measure.

One might presume the tonic to be A, given the presence of the leading-tone, G#. If A is assumed to be tonic, then a harmonic progression of $ii\phi^7 - iv^{add\ 9} - V$ is revealed—not quite a unique progression when considering the resolution of the leading tone in V elides with the repetition of the motive/progression. Example 3.12, a harmonic reduction of the opening measures, illustrates tonic prolongation of A via neighbor motion and the pre-dominant harmony at m. 9 before returning to tonic in m. 18.

Example 3.12. “Proclamation” harmonic reduction

1-8 9-12 13-17 18

A: ii°7 iv⁹ V i----- I i⁷ III^{add9} #vi i

A: i N i N i

Despite the apparent conventional tonal schema that seems to push toward tonic, discernment of tonic remains inconclusive upon the melody entrance at [0:16]. Voice-leading conventions are frustrated in the melody as G# descends chromatically to G rather than resolving to A; and, despite A being the focal point (both zenith and nadir) and A both initiating and ending the phrase, the verse outlines a D minor triad, thus raising the question as to whether the tonic is A or D. It is, perhaps, more plausible to read the section in D minor, wherein the tonic harmony toggles between i and a common-tone diminished seventh chord (CT^{o7}), the B \flat giving D minor a Dorian character. This reading suggests an *emergent* tonic; the prolongation of D in mm. 1–8 acts as the subdominant of an A minor tonic that eventually arrives at m. 18.

Alternatively, the listener may experience both A minor and D minor simultaneously via melodic–harmonic divorce—a common trait of popular music in which melodic pitches are not supported by the accompanying harmony (Example

3.13).¹⁸ Melodic-harmonic divorce continues throughout the verse in the next phrase, which begins at m. 9, [0:26], with the text “It can change.” Similar to the previously observed rhythmic adjustment, melody and harmonies also change at the behest of the text. The progression of harmonies implied by the keyboard part alone is $A^{sus2}/E - D^{sus2} - C^7/B - A/C\#$; the melodic pitches are D-C-G.

Example 3.13. “Proclamation,” melodic-harmonic divorce

The musical score for "Proclamation" is presented in 4/4 time. It features two systems of vocal and organ parts. The first system covers measures 9-12, and the second system covers measures 13-16. The organ part provides harmonic support with a specific progression: $Am: ii^{\phi 7} - iv^9 - V - ii^{\phi 7} - iv^9 - V$. The vocal line is annotated with "DM arpeggio" and "A minor descent" over the first and second phrases, respectively. The lyrics are: "You may not have all you want or you need all that you have has been due to my hand,".

¹⁸ Melodic-harmonic divorce in popular music was first observed by Allan Moore, “The So-Called ‘Flattened Seventh’ in Rock Music,” *Popular Music* 14 (1995): 185–201; and examined in more detail by David Temperley, “The Melodic-Harmonic ‘Divorce’ in Rock,” *Popular Music* 26, no. 2 (2007): 323–342; and most recently by Drew Nobile, “Counterpoint in Rock Music: Unpacking the ‘Melodic-Harmonic Divorce’,” *Music Theory Spectrum* 37, no. 2 (Fall 2015): 189–203.

A bass line is added to the second verse, and with it a new level of complexity in regard to tonal ambiguity. Though the same vocal and keyboard material appears in the second verse, the addition of the bass line strongly contends for D minor. This is especially apparent by the tonic-dominant relationship displayed by a D-minor triad (i) and an A-minor seventh chord (v⁷). Moreover, the bass line outlines a D minor triad over the course of the verses eight measures before cadencing on A (Example 3.14).

Example 3.14. "Proclamation," verse 2 (mm. 4–12) reduction

The tonal conflict between the bass line, keyboard, and melody creates tension through harmonic uncertainty, which suggests connotation of the concept album's ideas—perhaps the doubt one may feel when listening to a politician speak. Despite the inclination toward a D tonic, listeners' ears are misdirected by the prominence of A and the verses' cadence on A. Furthermore, the bass establishes tonic with a sustained A at the bridge between verses one and two [0:37] while the keyboard oscillates between the chromatic third-related chords Am⁷ and F[#]m (Example 3.15).

Example 3.15. “Proclamation,” bridge [0:37]

The image shows a musical score for Example 3.15. It consists of two staves: the top staff is labeled "Hammond organ" and the bottom staff is labeled "Bass". Both staves are in 4/4 time. The Hammond organ part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes marked "3xs" in the first measure, followed by a series of eighth and sixteenth notes. The Bass part begins with a bass clef and a whole note in the first measure, followed by a series of eighth and sixteenth notes.

Therefore, the A tonic may be identified as *fragile*, expanding Spicer’s definition to include tonics that appear structurally sound in one or more voices, but are not wholly supported by others.

Tonal ambiguity continues in the bridge linking verses two and three [1:07], which adds to the previous bridge material a four-part vocal section outlining an F# half-diminished seventh chord sung on the word “Hail” (Example 3.16).

Example 3.16. “Proclamation,” bridge [1:07]

The image shows a musical score for Example 3.16. It consists of three staves: the top staff is for a vocal line, the middle staff is for the Hammond organ, and the bottom staff is for the Bass. The vocal line is in 4/4 time and features two measures of the word "Hail" on a whole note, with a key signature of one sharp (F#). The Hammond organ and Bass parts are in 4/4 time and feature a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes.

The harmony hints at the diminished (or octatonic) scale (specifically, $OCT_{0,1}$) before the final “Hail” sustains an unexpected A_b major triad. The cadence on A_b further obscures tonic sincerity. Following this, the song quickly returns to the opening material in A. The same bridge occurs at the end of verse three [2:03] followed by an instrumental interlude in F Dorian—confirmed by the $D_#$ supplied by the organ at [2:18]—and a change in style by way of swung rhythms (Example 3.17).

Example 3.17. “Proclamation,” [2:09–2:13]

This is followed by a tense section establishing an $OCT_{0,1}$ collection and emphasizing the tritone descent from B_b to E via T_{10} transpositions of pc set (013) [2:48].

Throughout this passage the bass outlines a C# diminished seventh chord, before a shift to brighter sounding G Mixolydian mode at [3:08]. The energy of the passage, intensified by repetitions of a truncated rhythm, continues to drive the music forward to a climactic chorus of “Hail to the power and to glory’s way” [3:21].

The chorus features an emphasis of a tritone between the vocal and bass lines: the two lowermost voices descend by step to outline the tritones from F to B in the uppermost voice and G to C# in the second voice; the bass line initially leaps a tritone from D \flat to G followed by stepwise motion to B \flat , to outline a diminished triad; and the final leap in the bass emphasizes the tritone from D to A \flat (Example 3.18).

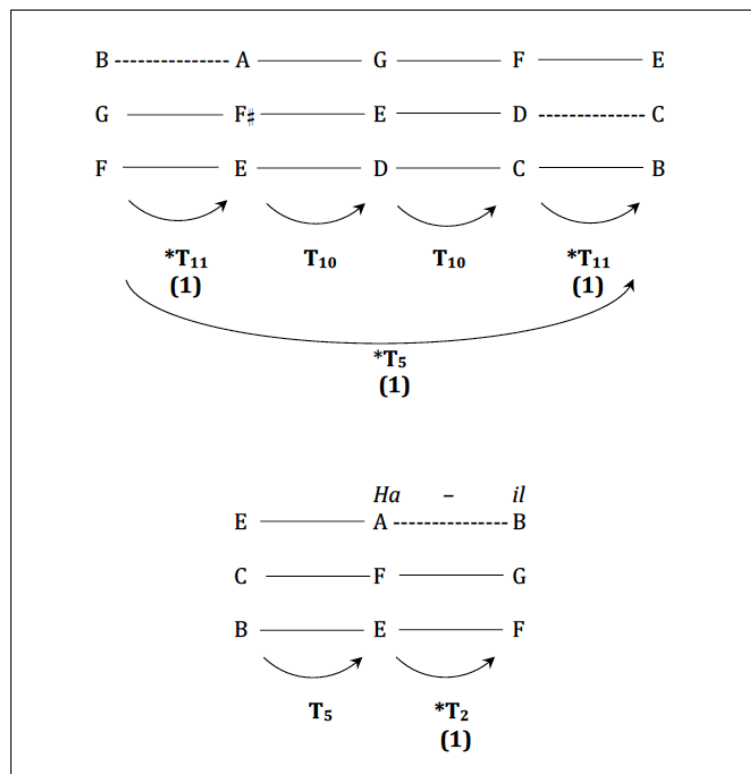
Example 3.18. “Proclamation,” chorus [3:23–3:46]

The musical score for Example 3.18 consists of two staves. The top staff is for Vocals, written in treble clef with a 9/4 time signature. It begins with a 3x8va marking above the first measure. The lyrics are: "Hail to the pow - er and to glo - ry's way. Hail". The bottom staff is for Guitar and Bass, written in bass clef with a 9/4 time signature. The bass line starts on D \flat and moves to G, then B \flat , and finally A \flat in the final measure.

The juxtaposition of these sonorities against the laudatory text “Hail to the power and to glory’s way” is a significant marker perhaps stressing a perverse aspiration for power on the part of the politician, or representing the sycophantic worship of a leader toeing a shared party line or agenda. The uppermost voice with its descending fifth progression is the only line in the section creating an impression of stability, yet it is hidden by the surrounding “corruption.”

Beyond this section's melodic motion lies a progression of dissonant chords. To label these with conventional chord labels would fail to show a significant connection among them beyond a simple stepwise progression. Observing the relationships in light of their pitch-classes reveals similarity among the sonorities. Momentarily omitting the bass line, the vocal passage contains six successive trichords that descend stepwise (Example 3.19); however, not all trichords are related by exact transposition or inversion and are better recognized as “fuzzy transpositions.”¹⁹

Example 3.19. “Proclamation” harmonic progression in the chorus



¹⁹ Imprecise transpositions of pitch-class sets can be designated as related through “fuzzy transposition” according to Joseph N. Straus, “Voice Leading in Set-Class Space,” *Journal of Music Theory* 49, no. 1 (Spring 2005): 45–108.

The stepwise progression exhibits T_{10} and T_{11} transpositions. The structural sonorities, those that begin and end the passage, exhibit fifth relationships through a fuzzy T_5 transposition.

3.2.2 “So Sincere”

The most harmonically complex songs produced by Gentle Giant are, arguably, “Knots,” from their 1972 album *Octopus* and “So Sincere,” from *TPatG*. The complexity of each is rooted in the unconventional organization of pitch—unconventional in that the compositions do not follow traditional functional harmony. Tonal centers are present in each of these songs; however, the harmonic language surrounding the tonal centers is arranged freely.²⁰

Many theories have been proposed regarding the pitch organization of “So Sincere,” including forms of serialism and modality.²¹ (A transcript of “So Sincere” in its entirety may be found in Appendix 2.) A common reaction among familiar listeners is that the song is modal, or even bi-modal. Indeed, the pitch collection of the instrumental introduction may suggest the key of F Aeolian; however, not only is this key abandoned after two measures, there is no cadence on F to confirm it as a tonal center. For this reason, the song’s tonic is *absent* and the pitch organization may be considered freely tonal; that is, sections focus on pitch collections rather

²⁰ Freely tonal music is often achieved through devices such as pedal tones and ostinato and various harmonic expansions (e.g., quartal harmonies), and may be found in the works of twentieth-century composers such as Bela Bartók, Paul Hindemith, and Serge Prokofiev, among many others.

²¹ George Starostin, “George Starostin’s Reviews: Gentle Giant,” accessed January 12, 2016, <http://starling.rinet.ru/music/gentle.htm>.

than on the archetypal tonal hierarchy found in common practice period music. For example, mm. 1–2 contain pitches from a diatonic collection containing four flats (DIA₄), and the measures following modulate to DIA₁, and DIA₂ collections (Example 3.20).²² There is no emphasis on one tone over another throughout the usage of these collections; thus, no one pitch can be considered central. Variety in pitch collections complicates identifying the tonality in the phrase, which despite its short length is a ubiquitous pattern throughout the song.

Example 3.20. “So Sincere,” instrumental introduction [0:00–0:11]

The image shows a musical score for the instrumental introduction of "So Sincere". It consists of three staves: Violin (Vln), Tenor Saxophone/Guitar (T. Sax/Guitar), and Bass. The music is in 4/4 time and features a homophonic texture of perfect fourths. The score is divided into three measures, each with a bracketed label below it: DIA₄ (measures 1-2), DIA₁ (measures 3-4), and DIA₂ (measures 5-6). The key signature changes from four flats (DIA₄) to one flat (DIA₁) and then to two flats (DIA₂). The melody is primarily composed of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. The bass line is a simple, leaping line of perfect fourths.

The vocal melody enters at [0:29] accompanied by the introductory music heard previously. The homophonic texture of this section prompts an analysis of harmony. The instrumental parts, composed of planing perfect fourths with a leaping bass line, reveal quartal harmonic structure. Example 3.21 provides a

²² The DIA labeling is borrowed from Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed., (New York: W.W. Norton & Co., 2016), 246.

harmonic reduction of the phrase showing a prominence of quartal harmonies throughout the section. Note that pitches marked 'X' indicate omitted pitches. The use of quartal harmonies is yet another feature of freely tonal music. Indeed, many of Paul Hindemith's works exhibit quartal harmonies; and, perhaps more relevant, many Gentle Giant contemporaries made use of quartal harmonies (e.g., Emerson, Lake and Palmer, *Tarkus* [1971] as noted by Edward Macan).²³ It is not surprising that quartal harmonies are present in rock; the tuning system of the guitar (mostly perfect fourths with the exception of the G-string to the B-string) facilitates planing fourths. Gentle Giant exploits quartal harmonies and the perfect fourth in "So Sincere," and throughout the entire album.

Example 3.21. Harmonic reduction of "So Sincere" (lowest staff)

The image shows a musical score for the song "So Sincere" by Gentle Giant. It consists of four staves. The top staff is the vocal line with the lyrics: "Hear, he'll do it all for you you will see it." The second staff is the piano accompaniment, featuring a bass line with quartal harmonies (Q) and specific chords: D, A, M7, E, D, and Em. The bottom staff is a harmonic reduction of the lowest staff, showing the chord structure: Q, D, A, M7, Q, E, D, Q, Q, Em, Q, Q, Q, Q, Q. The score includes various musical notations such as triplets, accidentals, and dynamic markings.

²³ Macan, 94.

The pitch organization of the vocal melody, like the introductory material, initially sounds modal: the recurrence of G in the first subphrase suggests a G tonality and the melody appears to be in G Phrygian; but, the Phrygian collection is quickly abandoned and pitches other than G emerge (Example 3.22). The desertion of the initially perceived tonal center makes for an immemorable melody, a characteristic similar to the melodies written by atonal composers. Thus, the melody of “So Sincere,” bearing an atonal character, or even a *twelve-toneness*, comparable to many early twentieth-century compositions, may be best understood by using the analytical methods typically reserved for examining the works of Schoenberg, et al., that is, musical set analysis.²⁴

Example 3.22. “So Sincere,” melody, [0:29–0:37]

Hear, he'll do it all for you you will see it.

G Phrygian **Not G Phrygian!**

²⁴ Yuriy Kholopov coined the term “twelve-toneness” to describe Soviet serialism: “It is not necessary for the listener to distinguish the number of tones in the series, for they hear the twelve-toneness [“dvenadtsatitonovost”].” Yuriy Kholopov, “Andrei Volkonsky the Initiator: A Profile of His Life and Work.” In *Ex oriente... II: Nine Composers from the Former USSR*, ed. by Valeria Tsenova, trans. by Romela Kohanovskaya, 1–27, *Studia slavica musicologica* 30 (Berlin: Ernst Kuhn, 2003), 10.

The melody may be partitioned into three interlocking pentachords (Example 3.23). The first, $\langle F, G, A\flat, B\flat, C \rangle$, is set class (02357). The second, hinging upon the F that ended the previous pentachord, is $\langle C, D, E, F, G \rangle$, also set class (02357). The pentachords are related by inversion (T_0I), and their relationship to one another prompts the listener to anticipate either a repetition or another transformation of the same set class. The third pentachord, $\langle B, C\sharp, D\sharp, F\sharp, G \rangle$, defies expectation as it is set class (01468). As with the tetrachords examined in “Proclamation,” we may understand the third pentachord as a fuzzy transposition of the previous pentachord by T_{11} offset by two pitches, or as a fuzzy inversion of the first pentachord by I_{11} offset by two pitches. Because fuzzy transpositions and inversions are typically used to identify voice-leading variance among harmonic structures, it is more appropriate to identify the transformation from (02357) to (01468) as intervallic expansion and contraction.

Example 3.23. “So Sincere” melodic pentachords

The image shows a musical staff in 4/4 time with a treble clef. The melody is divided into three groups of five notes each, enclosed in ovals. The first two groups are labeled with the set class (02357) and are connected by a double-headed arrow labeled T_0I . The third group is labeled with the set class (01468). Each group contains triplets of notes. The notes in the first group are F, G, A-flat, B-flat, C. The notes in the second group are C, D, E, F, G. The notes in the third group are B, C-sharp, D-sharp, F-sharp, G. The time signature changes to 3/4 at the end of the third group.

Upon closer examination of the subset class (0247), more relationships are revealed between melodic sets. Here, three distinct iterations of the (0247)

tetrachord occur. The first, <F, A \flat , B \flat , C>, is inverted by T₀I to produce the second, <C, D, E, G>. The third tetrachord, <B, C \sharp , D \sharp , F \sharp >, is a transposition of the previous by T₁₁, or an inversion of the first tetrachord by T₁₁I (Example 3.24a).

Example 3.24. (a) “So Sincere” melodic tetrachords relationships; (b) phrase ending relationship with final cadence

Part (a) shows a melodic line in 4/4 time with three tetrachords circled and labeled (0247). Arrows indicate transformations: T₀I between the first and second tetrachords, T₁₁ between the second and third, and T₁₁I between the first and third. Part (b) shows a phrase ending with a Vln/T.Sax and Guitar/Bass. The final cadence is circled and labeled T₄, with a pizz. marking on the Vln/T.Sax staff.

The third tetrachord is also punctuated at the end of the phrase by its harmonic presentation and again at the song’s final cadence by a transposition of T₄ (Example 3.24b). Tetrachords, rather than the fuzzy-transposed pentachords, appear to be a more significant structure within the melody, providing a clearer unity among

itches. The use of tetrachords also aligns numerically with a harmony that is composed mostly of quartal harmonies.²⁵

Another noteworthy feature of the melodic tetrachords emerges from a serial analysis. An observation of the adjacent interval series (AIS) used in each of the ordered tetrachords exposes a common adjacent interval class (AIC) among them. The series, $\langle 2, 2, 5, (3) \rangle$ undergoes transformations via inversion and retrograde. Ordered set [A, B, C, F] consists of interval series $\langle 2, 2, 5, (3) \rangle$ (the final interval in parentheses expresses the interval necessary to return to the first pitch of the set). The interval series of the second tetrachord, $\langle 10, 10, 7, (9) \rangle$, is related to the first by inversion; and the interval series of the third tetrachord, $\langle 5, 2, 2, (3) \rangle$, is related to the first by retrograde (Example 3.25). The level of intervallic invariance exhibited in “So Sincere” is comparable to the invariance employed in twelve-tone compositions by Webern and Stravinsky.²⁶

²⁵ Other segmentations of the melody are certainly possible. For example, the rest provides a break between two non-overlapping sets—(02357) and (01234578). Alternatively, F# appears to have a pivotal role as the common tone between sets. These result in segments of different cardinalities for a more organic reading of the passage.

²⁶ See David Carson Berry, “The Roles of Invariance and Analogy in the Linear Design of Stravinsky’s ‘Musick to heare,’” *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 1, no. 1 (2008), <https://trace.tennessee.edu/gamut/vol1/iss1/1>.

Example 3.25. "So Sincere," adjacent interval series (AIS) and adjacent interval class (AIC)



AIS: < 2 2 5 (3) > < 10 10 7 (9) > < 5 2 2 (3) >

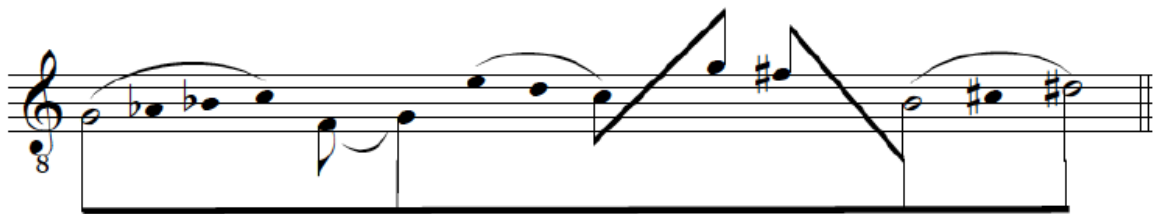
AIC: < 2 2 5 (3) > < 2 2 5 (3) > < 5 2 2 (3) >

Inversion

Retrograde

In regard to the narrative presented in "So Sincere," the quartal harmonies in conjunction with the series of transformed tetrachords "depicts [a] twisted logic and disingenuous political rhetoric," as described by Starostin.²⁷ The melody may also be heard as emphasizing the augmented triad (illustrated in the melodic reduction of Example 3.26).

Example 3.26. "So Sincere" melodic outline of the augmented triad



²⁷ Starostin, <http://starling.rinet.ru/music/gentlec.htm>.

This sonority is often used to facilitate smooth modulations, and its meaning within the context of “So Sincere” may be interpreted metaphorically as a readiness to change political positions at any moment. Likewise, one may interpret the third verse, in which the vocalist is accompanied by a sort of descant sung a perfect fourth above the melody, as a clever technique used to emphasize doublespeak.

3.2.3 “Aspirations”

“Aspirations” delivers insight into the minds of those affected by power. Derek Shulman understands the song as “a cry from the people hoping that the person in power recognizes the plight of the downtrodden.”²⁸ Connotations of innocence and optimism may be represented in a number of musical ways. First, the song uses a more conventional harmonic progression compared to those seen in “Proclamation” and “So Sincere,” which focused on a corrupt political figure. The simple progressions in “Aspirations” may represent simple common life, a working class, or even naivety. Example 3.27 includes a lead sheet of the song. A is established as a stable tonic. Though the third of the tonic chord is omitted at the beginning of the song, it is eventually added by the end of the phrase. This occurs again in the predominant chord at the end of the second and third verses (m. 26). The third omission obscures the quality of the chord and may be indicative of an uncertain future. Kerry Minnear as vocalist contributes a soft, airy timbre, which, in contrast to the boisterous vocals of Derek Shulman heard in “Proclamation,” adds to the narrative of hopefulness, or, depending on one’s interpretation, hopelessness.

²⁸ Derek Shulman, e-mail message to the author, May 23, 2017.

Example 3.27. "Aspirations" lead sheet

The musical score is written in 4/4 time and consists of eight staves of music. The melody is in the treble clef, and the guitar chords are indicated above the staff. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes repeat signs and a key signature change to D major at measure 15.

Staff 1: Chords: Aadd9 (no 3rd), A7sus4, Aadd9. Lyrics: As the dust set-tles, see

Staff 2: Chords: Aadd9, A7sus4, Em7, F7(5), Cadd9, Aadd9. Lyrics: your dreams all com-ing true, it de-pends on you.

Staff 3: Chords: Aadd9, A7sus4, Aadd9, A7sus4, Em7. Lyrics: If our times, they are tou-b - led times, show us the

Staff 4: Chords: F7(5), Cadd9, Aadd9, Aadd9, A7sus4. Lyrics: way, tell us what to do.

Staff 5: Chords: Aadd9, A7sus4, Aadd9, A7sus4, Em7. Lyrics: As our faith, may - be aim - less blind, hope our i -
In your hands, hol - ding ev - ery - ones, fu - ture and

Staff 6: Chords: F7(5), Cadd9, Aadd9, Aadd9, A7sus4. Lyrics: - deals and our thoughts are yours. And be - liev - ing the prom -
- fate, it is all in you. Make us strong, build our un -

Staff 7: Chords: Aadd9, A7sus4, Aadd9, A7sus4, Em7, D (no 3rd). Lyrics: - is - es, please make your claims real-ly so sin - cere.
- i - ty all men as one, it is all in you.

Staff 8: Chords: Am7, Gm7, Em7/D, Dm/C. Lyrics: -

27 **Dm Dm⁶ Am/C Gm/B \flat B \flat Am**
 8 Be our guide, our light and our way of life and let the world

29 **Am D G C Am G Aadd9 A7sus4**
 8 see the way we lead our way. Hopes, dreams,

32 **F7/A G⁶/A Fsus4 F C/D** \oplus
 8 hopes dream-ing that all our sor - rows gone.

35 **Aadd9 A7sus4 Aadd9 D.S. al Coda**
 8

\oplus **Aadd9 A7sus4 Aadd9 A7sus4 Aadd9 A7sus4 Aadd9 A7sus4**
 8 For - ev - er. (Fade)

3.2.4 “Playing the Game”

The tonal ambiguity heard in “Playing the Game” is promoted through the use of a repeated quartal harmony (B–E–A–D) in the instrumental introduction. Most listeners are initially drawn to D in the highest register; however, in m. 4 the bass begins an oscillating pattern between B and E, and it is realized as emphasizing the dominant-tonic relationship between these pitches. Temporal stability occurs with entrance of the guitar melody at [0:20] and more firmly establishes E as tonic (Example 3.28). The pitches used imply E Aeolian; however, tonic shifts to C in the

first verse at [0:49], thus implying C Mixolydian. Since E Aeolian and C Mixolydian share a common pentatonic collection, [C, D, E, G, A], the collection may be used as a point of intersection, or “collectional interaction,” between the two modes.²⁹ Despite numerous invariant pitches among E Aeolian and C Mixolydian, only C is used as a pivot tone to modulate.

²⁹ Straus, *Introduction to Post-Tonal Theory*, 4th ed. (New York: W. W. Norton & Company), 260–263.

Example 3.28. "Playing the Game" [0:00-1:07]

Marimba

Bass

The first system of music features a Marimba part in the upper staff and a Bass part in the lower staff. Both are in 4/4 time. The Marimba part consists of a rhythmic pattern of eighth notes and quarter notes, primarily using chords of two notes. The Bass part is mostly silent, with a few notes appearing in the final measure.

Guitar

The second system of music features a Guitar part in three staves. The top staff is mostly silent. The middle staff contains a rhythmic pattern of eighth notes and quarter notes, primarily using chords of two notes. The bottom staff contains a melodic line with eighth notes and quarter notes.

4 xs

The third system of music features a Guitar part in three staves. The top staff contains a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The middle staff contains a rhythmic pattern of eighth notes and quarter notes, primarily using chords of two notes. The bottom staff contains a melodic line with eighth notes and quarter notes.

[0:20]

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), a middle treble clef staff, and a bass clef staff. The top staff contains a melodic line with a triplet of eighth notes. The middle staff contains a rhythmic accompaniment of chords. The bass staff contains a bass line with a few notes.

Second system of musical notation, identical in structure to the first system, featuring three staves (treble, middle treble, and bass) with a key signature of one sharp and common time.

Third system of musical notation, identical in structure to the first two systems, featuring three staves (treble, middle treble, and bass) with a key signature of one sharp and common time.

[0:49]

Voice

As I hold the key to the back door of the world I feel my hand

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The lyrics "As I hold the key to the back door of the world I feel my hand" are written below the notes. The second staff is the right-hand piano accompaniment, beginning with a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The third and fourth staves are the left-hand piano accompaniment, featuring a steady eighth-note bass line.

touch - ing bounds I ne - ver had be fore I can

The second system of the musical score consists of four staves. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The lyrics "touch - ing bounds I ne - ver had be fore I can" are written below. The piano accompaniment continues with the same rhythmic pattern as the first system.

view the pow'r of my po - si - tion and my eyes can see more than

The third system of the musical score consists of four staves. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "view the pow'r of my po - si - tion and my eyes can see more than" are written below. The piano accompaniment continues with the same rhythmic pattern as the first system.

The image shows a musical score for the song "Playing the Game". It consists of four staves. The top staff is the vocal line, starting at measure 8 with the lyrics "any-one in an-y place I'll play the game and nev-er ev-er lose." The second staff is a piano accompaniment line, mostly containing rests. The third staff is a piano accompaniment line with chords. The bottom staff is a bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

The first verse ends at [1:08] with an $A\flat/B\flat$ chord before the listener is treated to an eleven-measure instrumental bridge exploring different pitch collections through chromatic motion (Example 3.29). The first four measures are centered around a DIA_4 pitch collection before it is repeated in the subsequent four measures transposed a semitone lower in the $DIA_{1\sharp}$ collection. Motion toward the original key of E Aeolian at [1:35] follows via $DIA_{4\sharp}$, which with the presence of $D\sharp$ provides a strong pull toward E. We may understand the chord progression leading to the opening material as $iv - V - V/ii - ii - V - i$.

Harmonic tendencies in "Playing the Game" provide insight into the character's strategies: quartal harmonies do not commit to a tonic pitch, thus allowing the character to toggle between ideals; motion to and from various diatonic collections via pivot tones facilitates for slick shifts to otherwise nonrelated harmonic ideas; sus_4 chords (in the B section) allow the character to adjust ideas while simultaneously holding on to older ones. In short, the harmonies used in

“Playing the Game” represent the untrustworthy nature of the political character and the manipulative way he “plays the game.”

Example 3.29. “Playing the Game” interlude [1:07–1:36]

The musical score consists of three systems of piano accompaniment in 4/4 time. The first system features a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: A_b/B_b and D_b . The second system continues the melodic and bass lines, with chords E_m/A and $A7$ (omit 3) indicated. The third system shows a more complex texture with chords $C\#m$, B_{sus4} , and $F\#m7$. Below the bass line, Roman numerals are provided: $E: iv$, V , V/ii , ii , V , and i . The score includes various musical notations such as slurs, ties, and triplets.

Honing in on the contrasting B section [3:05] we see it differs from the A section in meter, key, and instrumentation (Example 3.30).

Example 3.30. “Playing the Game” B section [3:05–3:18]

The musical score consists of two systems. Each system has a voice line and a piano accompaniment. The key signature is C# major (three sharps). The time signature changes from 6/8 to 2/4, then 4/4, then 3/4, and finally 6/8. The lyrics are: "My thoughts ne-ver spok-en on - ly the vis-ions in - side my head." and "The truth nev-er brok-en with - in my si-lent words___ left un - said." The piano accompaniment features chords: C#m, B^{sus4}, C#m, B^{sus4}, F#m⁷, and D#m⁷.

Additionally, an exchange of vocalist occurs—the robust, persuasive style of Derek Shulman is replaced with the tenuous, meek style of Minnear. The meter shifting from a steady four to a mixed pattern of $6/8 - 2/4 - 4/4 - 3/4$ promotes a recitative style that resembles a contemplative, introspective soliloquy. The harmonic progression is borrowed from the end of the previous section’s interlude and begins by meandering about C# via the neighboring B^{sus4} chord. B^{sus4} resolves to F#m⁷ but is interrupted by a D#m⁷ chord. Depending on the feature being observed, the B

section may be seen as either stable or unstable. Stability is represented via prolongation of C#, signifying the truth of the character's inner dialogue; but, instability caused by the arrival on D#m⁷ may represent uncertainty, or a change in ideology. The instruments are swapped out for a timbrally softer electric piano with bass accompaniment to represent quiet self-examination and/or secrecy. While section A features an overconfident person exuberantly touting his rise to power attributed to careful maneuvering ("I can view the power of my position and my eyes can see more than anyone in any place / I'll play the game and never, ever lose"), the person in section B reflects on his quest for power and perhaps future schemes to remain in or attain power ("My thoughts never spoken only the visions inside my head / the truth never broken within my silent words left unsaid").

3.2.5 "Cogs in Cogs"

Though more can be said concerning rhythm and motivic development in "Cogs in Cogs," the song's tonal scheme is worth examining in light of the album's concept. The opening of the song is composed contrapuntally with stratified riffs (Example 3.31), and all, with the exception of the beginning of the middle line, appear to center around pitch collection DIA₁. Both A and E contend for the status of tonic. The prominence of B_b and an arrival in two of the voices on A indicate A Phrygian, despite the occasional bit of chromaticism in the middle line. The vocal entrance [0:37] stresses A (Example 3.32), but considering the other voices the song centers on F major, a mode that shares the same pitch collection as A Phrygian.

Following the first verse, a laid-back bass groove relaxes the rhythmic tension and reverts the harmony back to an A tonic, but the inclusion of F# indicates A Dorian.

Example 3.31. “Cogs in Cogs” opening [0:00–0:36]

The musical score is presented in three staves. The top staff is in treble clef, the middle staff is in piano clef, and the bottom staff is in bass clef. All staves are in 3/8 time and have a key signature of one flat (Bb). The score consists of five measures. The first measure features a quarter note G4 in the treble, a quarter note F4 in the piano, and a quarter note G2 in the bass. The second measure has a quarter note A4 in the treble, a quarter note G4 in the piano, and a quarter note A2 in the bass. The third measure contains a quarter note B4 in the treble, a quarter note A4 in the piano, and a quarter note B2 in the bass. The fourth measure shows a quarter note C5 in the treble, a quarter note B4 in the piano, and a quarter note C3 in the bass. The fifth measure has a quarter note B4 in the treble, a quarter note A4 in the piano, and a quarter note B2 in the bass. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the third measure of the treble staff.

Example 3.32. "Cogs in Cogs" verse 1 with bass line [0:37-0:53]

Emp - ty prom - ise brok - en the path has not been paved an - y way.

Cogs in cogs the ma - chine is be - ing left where it lay.

An - ger and the ris - ing mur - mur breaks the old cir - cle, the

wheel slow - ly turns a - round

The theme of repetition is carried from the A section into the B section [1:45] as two vocal lines proceed in a chant-like style: “The circle turns around the changing voices calling” sung against “Circle turns around the changing voices.” The cyclical quality is bolstered by way of stratified ostinato lines provided by Hammond organ (doubled by the bass) and Minimoog synthesizer. Each of these are in a different mode: the organ suggests D major, despite the vocal entrance in D minor, and the synthesizer enters with an ethereal melody in A major with the implied chord progression of V– \flat II–I (see Example 3.10).

3.2.6 “No God’s a Man”

With its colorful harmony and chant-like melody, tonic is obscured in the beginning of “No God’s a Man” (Example 3.33). Isolating the melody, one may hear either A or F \sharp as tonic. F \sharp may indeed be the better option here, since the phrase prominently features the pitch and emphasizes it cadentially with C \sharp ; nevertheless, the accompanying harmonies muddle A and F \sharp tonics. In fact, the harmony suggests tonicity around D (D⁹/E) or even E, if one considers this bass pitch as the root of a quartal chord—its tonic-dominant emphasis is discernible in the oscillation between E and B. The absence of traditional harmonic function in a diatonic form exhibited here promotes pandiatonicism—because each pitch is free to move to, and be heard with, any other pitch, harmonic tension and resolution are minimized.

Example 3.33. "No God's a Man," introduction [0:00-0:34]

The first system of the musical score is in 3/4 time and the key of D major. It consists of three staves. The top staff features a melodic line with eighth and quarter notes. The middle staff contains a complex chordal accompaniment with many beamed notes. The bottom staff has a bass line with a prominent half-note melody.

The second system of the musical score is in 4/4 time and the key of D major. It consists of three staves. The top staff has a single dotted half note followed by rests. The middle staff features a steady accompaniment of chords. The bottom staff has a bass line with eighth and quarter notes.

The third system of the musical score is in 4/4 time and the key of D major. It consists of two staves. The top staff has a series of chords. The bottom staff has a bass line with a long note followed by a melodic phrase. A bracket under the final two notes of the bass line is labeled "Tritone".

A_b7 sus4

Tritone

3

Despite this, the opening is tranquil (unlike many more agitated and dissonant 20th century works written in this style) before it is interrupted by tritones in the bass at the twelfth measure. Interestingly, the bass line promotes a dominant to tonic progression from E to A leading up to the tritone, as if to support the augmented fourth (A/D \sharp) sonority as tonic. The tritone is unconventionally resolved to a relaxed A \flat blues section four measures later. A striking feature of the song is the explicit use of three-voice counterpoint for the verses: the upper voices employ a pseudo-canonic style while the lowest voice engages in contrary motion (Example 3.34).

Example 3.34. "No God's a Man" [1:03-1:33]

The musical score consists of three systems, each with three staves (Soprano, Alto, and Bass). The key signature is two sharps (F# and C#), and the time signature is 7/4. The lyrics are as follows:

System 1:
 Soprano: Now the words and claims are seen as al ways the way they'll al - ways
 Alto: The words and claims are seen as al - ways al - ways be, —
 Bass: Now my words claims seen as al - ways ways be, —

System 2:
 Soprano: be, — way they'll al - ways be. —
 Alto: — be, — way they'll al - ways be. —
 Bass: — be, — al - ways be.

System 3:
 Soprano: — Truth is half — way true the man is on -
 Alto: — Is half - way true — the man is on - ly
 Bass: — Is half-way true man is on - ly man

The image displays a musical score for the song "The Face" by The Police. It consists of two systems of three staves each. The top staff in each system is the vocal line, and the bottom two are instrumental accompaniment. The lyrics are as follows:

System 1:
 Top staff: ly a man who fails to know, the peo-ple shout-ing for him... have turned now
 Middle staff: fails to know the peo-ple shout-ing for him... have
 Bottom staff: a man fails to know peo-ple shout-ing for

System 2:
 Top staff: tell - ing him to go
 Middle staff: turned now tell - ing him to go
 Bottom staff: him have turned now tell - ing him to go

3.2.7 “The Face”

The most tonally stable song on the *TPatG*, “The Face,” returns the album to a rockier style, starting steadily in $\frac{4}{4}$ with brief bridges between verses in $\frac{5}{8}$ and $\frac{6}{8}$. The formal structure is a straightforward AABA song form, and the key may be heard as E Dorian though the vocal line seems to favor B Aeolian. Either way, the pitch collection used is DIA_2 . Each of the A sections seem to represent a vignette in which the album’s protagonist confronts (or “faces”) vaguely detailed situations. An extended solo section comprises the B section and features first a gritty, distorted electric violin solo followed by a similar electric guitar solo. The agitated quality of

the song is marked by quick tempo, awkward rhythms, and strained tessitura. Adding to the frenzied quality is a frequently occurring, angular violin riff that does little to help establish a tonic pitch (Example 3.35). These features may represent the politician’s anxiety when caught in a lie: “Time to confess, clean up the mess / stand in the white, step in the light.”

Example 3.35. “The Face” violin riff [0:04–0:05]



3.2.8 “Valedictory”

The final song on the album, “Valedictory,” is a transposed and slightly rearranged version of the album’s opening number “Proclamation.” “Valedictory” opens with a two-measure drum fill followed by a distorted guitar riff in F Dorian developed from the organ theme heard in “Proclamation” at [2:17]. The vocal line at [0:20] outlines an F-minor triad and is accompanied by the organ playing a rhythmically altered version of the opening guitar riff (Example 3.36). To great effect, the tonal instability coupled with the band’s rocky performance exudes confidence and supports the narrative of successful corruption of power.

Example 3.36. "Valedictory" [0:08]-[0:46]

The musical score is arranged in three systems. The first system features a Guitar part with a melodic line in G minor, 4/4 time, with a 'Tritone' interval highlighted by a bracket. The Drum Set part provides a steady accompaniment. The second system continues the instrumental parts. The third system introduces the vocal line with the lyrics: "And though the hard times, are real - ly due to me,". The instrumental parts (Hammond Organ, Guitar, Bass, and Drum Set) continue to support the vocal melody.

8 it still is in me, to wave all this un - rest.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is guitar accompaniment, showing a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes.

8 Things must change, there must be no change.

The second system of music also consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is guitar accompaniment, showing a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes.

8 an-y - way, time to re-ar - range.

Tritone

3.3 Intervallic Germs

A salient theme appears throughout the album in the form of intervallic “germs” or *Keim*, namely that either the perfect fourth (P4) or perfect fifth (P5) tend to initiate the themes in each song.³⁰ This trait may seem insignificant since these intervals in their melodic form both ascending and descending commonly start a number of folk songs, hymns, and classical works. The intervals’ prevalence within much of popular and commercial music is evident as well. Such common use of these intervals is essential to the tradition of establishing the tonic-dominant relationship in Western music for over 400 years. Though the intervals are abundantly present, it is somewhat striking that each song of *TPatG*, with the exception of “No God’s a Man,”

³⁰ The term *Keim* was used by Arnold Schering to denote an underlying thematic idea [“Das kolorierte Orgelmadrigal des Trecento,” *Sammelbände der Internationalen Musikgesellschaft* 13 (1911–12), 182.]

begins with either a P4 or P5 interval (Example 3.37). Furthermore, each instance of the P5 is implemented melodically in “Aspirations,” “Cogs in Cogs,” and “The Face”; and the P4 is realized harmonically in “Proclamation,” So Sincere,” and “Playing the Game.”

Example 3.37. Perfect fourths and perfect fifths in *TPatG*

a. “Proclamation” [0:07–0:08]



b. “So Sincere” [0:00–0:07]



c. “Playing the Game” [0:00–0:07]



d. "Aspirations" [0:18-0:21]

Musical score for "Aspirations" in 4/4 time. The score consists of three staves: a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one sharp (F#). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides a harmonic foundation with a mix of quarter and eighth notes.

e. "The Face" [0:04-0:05]

Musical score for "The Face" in 4/4 time. The score consists of a single staff in treble clef. The key signature is one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and ends with a quarter note A4.

f. "Cogs in Cogs" [0:02-0:07]

Musical score for "Cogs in Cogs" in 4/4 time. The score consists of a single staff in treble clef. The key signature is one flat (Bb). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and ends with a quarter note A4.

g. "Cogs in Cogs" (reduction and rhythmic augmentation) [2:00-2:07]

Musical score for "Cogs in Cogs" (reduction and rhythmic augmentation) in 6/8 time. The score consists of a single staff in treble clef. The key signature is one flat (Bb). The melody begins with a quarter note G4, followed by a dotted quarter note A4, a dotted quarter note B4, and a dotted quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line provides a harmonic foundation with a mix of quarter and eighth notes.

In the twentieth century the melodic P5 has often been used in works associated with triumph, optimism, and nobility, especially in American music (e.g., Aaron Copland's "Fanfare for the Common Man" and Elmer Bernstein's "Theme from *The Magnificent Seven*") but also in English music (e.g., Holst's "Jupiter, Bringer of Jollity" from *The Planets* and Vaughn-Williams's *The Lark Ascending*). Indeed, Michael Klein notes in his *Intertextuality in Western Art Music* that the perfect fifth often serves as a signifier of moral judgement.³¹ Likewise, the relatively large distance and hollow sound of the interval, especially when proceeded by the P4 to close the octave, is often aligned with the innocence and simplicity associated with peasant life (e.g., Vaughn-Williams's March No. 1 from *English Folk Song Suite*). Tracks on *TPatG* that make use of the melodic P5 may similarly represent optimism in the form of a hopeful community, express a working class, or be a voice of reason—in other words, the P5 signifies innocent groups that oppose corruption and deceit or are uncertain of unscrupulous leadership. In contrast, the tracks featuring the harmonic P4 are associated with a crooked politician, corrupt power, or the tactics that propagate corruption. Credible evidence exists for the intentional use of these intervals in this regard as Derek Shulman notes that both music and lyrics were written conjointly with the overarching theme in mind.³²

Using the harmonic P4 to denote corruption is not as implausible as one may think since, historically, it has held the unique status of being a perfect yet dissonant interval. Though its use is prominent in medieval organum only being used when

³¹ Michael Klein, *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), 123.

³² See chap. 2, 47.

accompanied by the P5 below it, the P4 was replaced by the P5 as a more important consonance between the twelfth and fifteenth centuries. Since the codification of consonant and dissonant intervals by Johannes Tinctoris in his *Terminorum musicae diffinitorium* (c1725), the P4 has regularly been regarded a dissonant interval.³³ More pertinent to the style of *TPatG* is the prevalence of the harmonic P4 and P5 (and no 3rd) in so-called “power chords” in guitar-driven rock music.³⁴ Throughout this chapter, I have presented several musical patterns of expressions of corruption or deceit via unconventional uses of meter and tonality in “Proclamation,” “So Sincere,” and “Playing the Game.” One may similarly understand the use of the dissonant harmonic P4 in *TPatG* as a marker of perversion, or, at the very least, that it carries a “lesser of two evils” connotation. In the latter sense, the motive in “The Face” features both the P4 and P5, which may aptly represent a two-faced quality as

³³ “And so this diatessaron [fourth] corresponds to two tones plus one semitone, which, albeit among the ancients it is placed first of all the concords, is nevertheless not a concord without qualification, rather, set out by itself it is intolerably discordant to learned ears (which, as Cicero says, cannot hear a discrepant harmony).” Johannes Tinctoris, *Liber de arte contrapuncti*, 1477, 5:5, trans. by Albert Seay (Rome: American Institute of Musicology, 1961), v. Earlier evidence of the harmonic P4 being classified as dissonance may be found in Prosdocimus de Beldemandis, *Tractatus de contrapuncto*, 1412, trans. by Jan W. Herlinger (Lincoln: University of Nebraska Press, 1984). Harmonic perfect fourth dissonance is confirmed by Gioseffo Zarlino, *Istitutioni harmonische*, 1573, trans. by Guy A. Marco and Claude V. Palisca (New York: Da Capo Press, 1983), 17; and Lodovico Fogliano, *Musica theorica* (Venice: Io. Antonius & Fratres de Sabio, 1529; facs. ed., New York: Broude Brothers, 1969), sec. 3, chap. 1, fols. 33r-33v. The dissonant P4 is also acknowledged by theorist/composer Jean-Philippe Rameau in his *Traité de l’harmonie* (1772) and by prominent Classical era composers (e.g., Haydn, Mozart, and Beethoven), especially Mozart in his *Fundamente des General-Basses*, trans. by Samuel Gödbé (London: R. Cocks & Co., 1896), 3.

³⁴ Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middleton, CT: Wesleyan University Press, 1993), 2 and 164.

the politician tries to save face amid scandal (“Time to confess, clean up the mess / stand in the white, step in the light”).

Tritone prevalence throughout *TPatG* is also noteworthy. The tritone was prohibited in the eleventh century by Guido of Arezzo in his hexachordal system. From that point until the end of the Renaissance period (c1600) it was known by its nickname *diabolus in musica* (“devil in music”) and regarded as unstable as it obscures the final, or tonic pitch. The tritone has regularly been used to denote darkness, if not evil, in classical music, especially opera;³⁵ and it has been used similarly in rock (e.g., Black Sabbath’s “Black Sabbath” from *Black Sabbath*, 1970; Rush’s “The Necromancer” from *Careless of Steel*, 1975; and Metallica’s “Enter Sandman” from *Metallica*, 1991).

In *TPatG* the tritone is emphasized in “Proclamation,” “So Sincere,” “No God’s a Man,” “The Face,” and “Valedictory” and may, in each instance, depict nefarious activity. The tritone appears most prominently in the instrumental section and chorus of “Proclamation.” At [2:49] the Minimoog descends toward the tritone in a syncopated pattern followed by a frantic more chromatic descent toward the interval in the piano part (Example 3.38). In the chorus that follows the tritone emphasis is maintained in the bass line that accompanies “Hail”—the laudatory exclamation representing a warped sycophantic following (see Example 3.6). The tritone is also accentuated in the chorus of “So Sincere.” The guitar and bass

³⁵ Giuseppe Tartini’s Sonata in G minor, “The Devil’s Trill;” Handel’s “Surely He Hath Borne Our Grievs” from *Messiah*; Bach’s “Crucifixus” from Mass in B minor; Beethoven’s “Gott! Welch Dunkel hier” from *Fidelio*; Berlioz’s “Le Roi de Thulé” from *La damnation de Faust*; Holst’s “Mars” from *The Planets*; Wagner’s “Hier sitz’ ich zur Wacht” from *Götterdämmerung*; Stravinsky’s “Magic Carillon” from *The Firebird*.

bookend with tritones the phrase beginning at [1:23], emphasizing the true insincerity of the politician (Example 3.39). The tritone is stressed briefly in “No God’s a Man” at [0:21–0:27] by the bass (see Example 3.33). Lastly, immediately following the melodic F triad of the verse in “Valedictory” a sustained B emphasized—a tritone distance from the triad root (see Example 3.36). For the most part, tritones in *TPatG* are found in the instrumental rather than vocal sections, especially in bass lines. In a Wagnerian sense, it appears that the instruments tell the true nature of things regardless of the messages of the lyrics. Furthermore, much of Gentle Giant’s music makes use of the tritone; however, its frequent appearance in *TPatG* is fitting and connects the album’s theme of corruption to the historical connotation of the tritone.

Example 3.38. “Proclamation,” tritones [2:49–2:57]

Hammond Organ

Bass

Elec. Pno

Tritone

Tritone

Example 3.39. “So Sincere,” tritones [1:23–1:28]

So sin - cere.

Tritones

Tritone

3.4 Timbre

The technical analysis of *TPatG* discussed in this chapter has documented how the music is used to portray corruption through devices of musical topoi and tone-painting, but perhaps the most pertinent contributor to this theme is timbre. Several

near-comprehensive theories of timbre for music analysis have been proposed over the years; however much of it, because of the sheer immensity of the subject, remains incomplete.³⁶ The complexity of precisely allocating classifications to timbre is attributed to its heterogeneous nature; features of timbre extend well beyond frequency and include calculations of rhythm, amplitude, intensity, articulation, etc. For the sake of brevity, I forego any attempt at a comprehensive objective analysis of these features in *TPatG* and opt for a more subjective one focusing on the perception of instrumental and vocal timbres within the album.

Gentle Giant is known for their eclectic instrumentation, making use of non-rock and classical instruments in their albums (e.g., violin, cello, trumpet, saxophones, and recorders). *TPatG* is no exception, although the album uses far fewer non-rock instruments than in prior albums. Appendix 3 consists of a catalog of instruments used in each song. “So Sincere” features the most unconventional instrumentation on the album, making use of tenor sax, violin, cello, and a variety of keyboard instruments in addition to the standard rock instrumentation. It is reasonable to think of the various bowed string and wind instruments along with the bass guitar as playing the role of Greek chorus attentively watching and commenting on the behavior of the politician who claims to speak truthfully, but, as

³⁶ Shlomo Dubnov, “Polyspectral Analysis of Musical Timbre,” PhD diss., Hebrew University, 1996; Lee Tsang, “Towards a Theory of Timbre for Music Analysis,” *Musicae Scientiae* 6, no. 1 (March 1, 2002): 23–52; Patrick J. Donnelly and John W. Shepherd, “Classification of Musical Timbre Using Bayesian Networks,” *Computer Music Journal* 37, no. 4 (Winter 2013): 70–86; and Megan L. Lavengood, “A New Approach to the Analysis of Timbre,” PhD diss., City University of New York, 2017.

the instruments reveal, is disingenuous.³⁷ These parts are somewhat discreet, compared to the electric guitar and drum parts, and give the impression of hushed conversations—quiet, so as not to be overheard or punished by an iron-fisted tyrannical rule. In reality, insincerity is the theme of “So Sincere.” Despite the lyric’s message of touting an earnest leader, the P4 voicing and seemingly unmetered rhythm of the instrumentals reveals the true nature of things.

Use of non-standard and classical instruments notwithstanding, *TPatG* is arguably the rockiest sounding album in the band’s discography; and, some of the songs are rockier than others. For example, “Valedictory” prominently features distorted electric guitar. Its gritty sound is brought about by extensive use of distortion (the only other song to employ this much distortion is “The Face”). In contrast, the reserved quality of “Proclamation,” the progenitor of “Valedictory,” is conveyed via the softer, clean sounding Hammond organ. Edward Macan notes the contrast of these timbres calling them “masculine” and “feminine” timbres;³⁸ however, in the context of the subject of corruption and subterfuge, I prefer contrasting terms of “corrupt” and “pure” timbres. Additionally, the guitar motive that begins “Valedictory” originates from the opening keyboard motive of its counterpart at [2:16], and, unlike its counterpart, begins on the downbeat—no metric ambiguity occurs. The theme in “Valedictory” is interwoven with a rhythmically truncated version of itself in the bass and organ parts, creating a

³⁷ Matt Baileyshea, “The Struggle for Orchestral Control: Power, Dialogue, and the Role of the Orchestra in Wagner’s Ring,” *19th-Century Music* 31, no. 1 (Summer 2007): 3.

³⁸ Macan, 31.

somewhat stretto feel (*see* Example 3.36). The pathway toward corruption is further accentuated lyrically in the exchange of “Proclamation”’s “It can change, it can stay the same” for “Valedictory”’s “Things must stay, there can be no change.”

Two examples of contrasting vocal timbres occur in *TPatG* provided by the main vocalists: Derek Shulman provides a bright, forceful voice; while Kerry Minnear delivers a softer, more lyrical voice. Each of these vocal timbres effectively denote a specific persona.³⁹ Tracks featuring Derek project the personae of crooked politicians (“Proclamation,” “Playing the Game,” “The Face,” and “Valedictory”) and the corruption of social structures (“Cogs in Cogs”). Tracks featuring Minnear convey the personae of devotees (“So Sincere”), a hopeful, innocent working class (“Aspirations”), and the politician’s conscience (“Playing the Game”). Songs including choral textures appear to represent crowds (“Hail!” chorus of “Proclamation”) or conversations among personae (“No God’s a Man”). Roland Barthes identifies the split between voice and language as the “grain of the voice,” or “geno-song,” proclaiming that it is the embodiment of communication that circumvents the limits of language and materializes signification.⁴⁰ Interestingly, Derek’s persona intensifies over the course of the album as the songs gradually requires his vocal register to extend to the point that the final two tracks feature a very strained voice. This high tessitura mixed with prolonged guttural vowels may

³⁹ Allan Moore, “Persona,” in *Song Means: Analysing and Interpreting Recorded Popular Song* (Burlington, VT: Ashgate Publishing, 2012), 179–214.

⁴⁰ Roland Barthes, “The Grain of the Voice,” in *Image–Music–Text*, trans. by Stephen Heath (New York: Hill and Wang, 1977), 182.

translate to mean the persona's excitement in gaining power, or that the power gained is unmanageable.

The analysis presented in this chapter reveals a strong correlation between musical structures and *TPatG*'s concept. If tonal stability and regular meter represents truth and virtue, then tonal ambiguity and irregular meter may signify deception, corruption, and insincerity. To great effect, harmonies are often presented in unstable or non-traditional ways, such as quartal harmonies, pandiatonic collections, and resultant harmonies from the use of pitch-class sets; tritones are emphasized both melodically and harmonically; P5 and P4 intervals are used to signify positive and negative ideas, respectfully; and timbre is manipulated to denote the pure and the corrupt. Arguably, the attention to detail in the composition of *TPatG* may extend well beyond the efforts put forth by contemporary bands, perhaps even beyond progressive rock's more elaborate concept albums like Jethro Tull's *Thick as a Brick* or Genesis's *Lamb Lies Down on Broadway*. Why then, did Gentle Giant not receive the attention given to their contemporaries? The chapter to follow attempts to answer this question through a report of how the musical structures presented here have been perceived by listeners over the years—an analysis at the esthetic level.

CHAPTER 4. Esthetic Level Analysis

Concluding the tripartite analysis of *TPatG* is an examination of listener reactions to the music: analysis at the esthetic level. Collecting feedback from every listener is, of course, unrealistic, but it is possible to obtain a few responses with which to reach a consensus about the album. This chapter provides a report on the commercial success of *TPatG*, giving some indication of how well it sold compared to the band's other albums and to their contemporaries. Next, album reviews, of which there are few, are surveyed to provide reactions from authoritative critics both at the time of the album's release and in retrospect. Individual fans' reactions were collected through an informal survey questioning the album's message, music, and rank among the band's other albums. Finally, reactions from pop culture are discussed, including the album's influence on musicians and cultural perception of the album today.

4.1 Commercial Success

In the US, *TPatG* reached #78 on the Billboard 100 chart for 13 weeks in 1974. Outdone only by their 1975 *Free Hand*, *TPatG* is Gentle Giant's second best-selling album. Its success in the US can be credited by its coincidental release at the time of the Watergate scandal. Despite the timing, most of the band members claim the album was not inspired by the scandal, though Green acknowledges "there might have been whiffs of Watergate."¹

¹ David Armas, "Another Interview with Gary Green," *Proclamation 4* (October 1994), 53.

The surge in album sales brought some life back to Gentle Giant's suffering touring schedule. Derek Shulman recalls that their tour manager had engaged them for five nights at the Whisky-A-Go-Go in Los Angeles after learning of the boost in sales, reminiscing "it was like a fairy tale; we had them queueing round the block."² The recognition gave the band more headlining gigs in the US than in any prior year. Within three weeks of its release, *TPatG* reached the top 100 in the US. The album might also have charted in Britain, but thousands of copies had leaked prior to the official release.

Despite the modest spike in popularity, reviews at the time of release of the *TPatG* are scarce; the few acknowledgements published at the time tend to skip over the album and focus on a band member or two, serving more as a featured artist segment. The April/May 1976 issue of *Trans-Oceanic Trouser Press*, a rock magazine published between 1974 and 1984, features commentary by Jim Green on Gentle Giant's career up to their 1976 album *Free Hand*. Green describes *TPatG* as "an odd one" and expresses disappointment in the album, which "was not quite up to Gentle Giant's par."³ The concept was also criticized as being "only moderately successful in making its point," but its "coherence and continuity is still far above their first effort" [*Three Friends*, 1972]. A few years later, Alan Neister, writing for the 1979 publication of *The Rolling Stone Record Guide*, flatly describes the album as "the

² Michael Heatley, notes to *The Power and the Glory*, Gentle Giant (Terrapin Trucking Company, 1992).

³ Jim Green, "Acquiring the Gentle Taste," *Trans-Oceanic Trouser Press* 13 (April/May 1976): 15-18.

band's most irritable and least listenable record," without pointing to any elements that would prompt such a reaction.⁴

A general lack of recognition and appreciation for the band's music was typical. In their eleven-year career, the band never experienced great success in their native UK like bands such as ELP and Genesis. Contributing factors to the stagnation were primarily because of mismanagement, constant problems with record contracts and distribution, and poorly executed marketing, if any at all. Gary Green explains "what did affect [sales] was that the release was delayed, yet again by contractual problems, and the album leaked into stores, diluting the possibility of any chart placing."⁵ "We made a big mistake," admits Weathers. "We had a tour set up; but because of the [mis]management thing, we pulled the tour at the last moment. We were stifled then in England: we were just about to break."⁶

Despite managerial shortcomings, *TPatG* sales were respectable. Capitol Records, recognizing the album's (albeit minor) success responded quickly by sending the band a congratulatory telegram calling for the production of a single to further push sales, since, according to Gary Green, the company "astutely divin[ed] that there wasn't one on the album!"⁷ The result was the lackluster "The Power and Glory," a single that, after much hard work and three versions, was not released with

⁴ Alan Neister, "Gentle Giant," *The Rolling Stone Record Guide* (New York: Rolling Stone Press, 1979), 147–148.

⁵ Dan Bornemark, notes to *Scraping the Barrel*, Gentle Giant, Alucard ALUGG04, 2004.

⁶ Michael Heatley, notes to *The Power and the Glory*, Gentle Giant (Terrapin Trucking Company, 1992).

⁷ Gary Green, note to *Scraping the Barrel*, Gentle Giant (Alucard, 2004).

sufficient time to really affect sales.⁸ Utterly discouraged with the record company, Gentle Giant left Capitol for Chrysalis Records. Their next album, *Free Hand*, is a musical documentary of the band's dissatisfaction with those who controlled their destiny. "It was a comment on getting rid of the management," reveals drummer John Weathers, adding: "It cost us a lot of money to pay the old manager off!" As a result of the move, Gentle Giant toured the US twice in 1975 (January and October) to many sold-out venues.⁹

While album sales of *TPatG* were good compared to the band's past commercial success, they seem paltry when compared to album sales of their contemporaries. For example, Yes's *Relayer*, released in November 1974, two months after *TPatG*, climbed to #4 on the UK Album Charts and #5 on the US Billboard. Other top-charting UK releases in 1974 include Yes's *Tales from Topographic Oceans*, Rick Wakeman's *Journey to the Centre of the Earth*, Elton John's *Caribou*, David Bowie's *Diamond Dogs*, and The Rolling Stones' *It's Only Rock 'N' Roll*. In all fairness, these more successful artists had gained substantially more fandom prior to their 1974 albums than did Gentle Giant. Though *TPatG* boosted the number of Gentle Giant listeners and fans, it did not earn the band a mainstream following.

⁸ Ray Shulman, interview by Jim Green, "Acquiring the Giant Taste," *Trans-Oceanic Trouser Press* 13 (April/May 1976): 17 (see chap. 2, 38).

⁹ Michael Heatley, notes to *The Power and the Glory*, Gentle Giant (Terrapin Trucking Company, 1992).

4.2 Fans' Reactions and Band Reflections

TPatG has been a long-standing favorite among fans since its release over forty years ago. To gather fans' reactions to the album, an informal survey was given to members of the group known as On-Reflection, an online community of Gentle Giant fans. Of the 400+ members, 35 participated—these I would consider die-hard fans (see Appendix 3). The majority of participants list *TPatG* as being in the top three of their favorite Gentle Giant albums, and many note it as their favorite, with the disclaimer that their ranking of Gentle Giant albums varies periodically.

Additionally, 58 customer reviews posted on Amazon.com were examined to supplement the commentary.¹⁰ One fan goes so far as to label the album as “the best in all of rock!”¹¹ For some, the album was an introduction to Gentle Giant: “*TPatG* made me to fall in love with the band.”¹² Another fan opines that the album is the “greatest music of all musical genres in the second half of the 20th century.”¹³ And still others describe the album as “original and remarkable,” “musically peerless and adept,” and “both before and of its time.”¹⁴ This final comment refers to Gentle Giant's adroit convergence of medieval/baroque and rock styles.

Derek Shulman reflects that *TPatG* was produced during a “zenith of creativity” for the band: “Everything came together, and we gelled as a band. I think that was between '74 and '76. Before then and after then, things were done and

¹⁰ Reviews of *The Power and the Glory* by Gentle Giant, Amazon, <https://www.amazon.com/Power-Glory-Gentle-Giant/dp/B000006YYM>.

¹¹ Robert Sivy, *The Power and the Glory Survey* (July 6, 2017), distributed by SurveyMonkey, <https://www.surveymonkey.com/r/CKD2RD6>.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

experiments were put together. Some things worked, and some things didn't. But that period of time, for me anyway, was the best period for Gentle Giant."¹⁵

Fans' descriptions of the music in *TPatG* vary across a wide spectrum. Compared to other Gentle Giant albums, some describe it as a "nice balance in sound" and also as the "quirkiest" of the albums.¹⁶ (John Weathers remarks that "Ray and Kerry were always writing stuff that was a little off the wall.")¹⁷ Moreover, when questioned about the overarching message of *TPatG*, the majority of fans understand the album's theme of political corruption and recognize it in each song, albeit to varying degrees. Some describe *TPatG* as "one of the most profound concept albums in history," and "a masterpiece of observation and storytelling," though few provide specific details from the album (musical, lyrical, or otherwise) that would support such descriptions.¹⁸ The majority of fans note that *TPatG*, while not technically a protest album, delivers a cogent story and is the most concrete concept of any of Gentle Giant's concept albums. Two fans described experiencing a consistent perception of the album's message, with one fan commenting that the lyrics' message is "as true now as in the 70's when I first heard it." Most fans recognize any reference to Watergate as "coincidental" or as something that did not directly inspire the band, despite the album's timely release during the Watergate

¹⁵ Dom Lawson, "Gentle Giant: You look back and think why the hell did we do that?" *Prog: Astounding Sounds, Amazing Music*, December 16, 2016.

<https://www.loudersound.com/features/gentle-giant-you-look-back-and-think-why-the-hell-did-we-do-that>.

¹⁶ Sivy, *The Power and the Glory Survey*.

¹⁷ John Weathers, e-mail message to the author, November 2, 2017.

¹⁸ Sivy, *The Power and the Glory Survey*.

hearings. Regardless, the theme of power and the corruption of power is one that most fans find as the dominant feature of *TPatG*.

While there is a small degree of variance in the perception of the album's message, all of the fans who have experienced live performances of *TPatG* agree that there is a significant difference in the music of these performances when compared to the studio recordings. Aside from just being "always fabulous and fun in concert," Gentle Giant's performances exuded "strength and confidence" to fans; one fan was "gobsmacked" at the "sheer searing metal energy" of a live performance of *TPatG* in London in 1976. Another description of a live performance was simply that it was "more powerful" than the studio recording, having the same message but "better." In general, Gentle Giant's live performances, of *TPatG* or any other works, were more complex than the studio productions. Seamless medleys and long improvisations displayed in live performances place the band in a higher tier of musicianship than skill displayed in their studio recording.

The music took precedence in live performances, while the lyrics were the prominent feature in the studio albums. While one fan ranks a live performance of "Valedictory" as superior to the studio recording because "one feels the panic," other fans acknowledge that live shows were performed more for the musical content than the message. One fan states that Gentle Giant presented the album "in a way that suited the performance—the songs "didn't really carry the message." Another fan explains that the medley of "Proclamation" and "Valedictory" seems to dilute the narrative presented in the studio recording—the theme is maintained but not the steps along the way. Additionally, the plot of "So Sincere" is removed through its

misplacement in the set; its spectacular percussion finale detracts from any narrative that may have emerged. Though the message of the studio album is weakened through its stage presentation, “the level of fun and joy live was an intense pleasure to behold.”¹⁹ Derek Shulman explains that the album “was the charcoal sketch for the oil painting that was the stage show and the stage show was always different.”²⁰ Ray echoes his brother’s analogy stating that the band “always thought visually.”²¹ Gentle Giant’s live performances demonstrated a type of “cinematic rock” in a time before music videos, or any other widely broadcast visual representation of music.

4.3 Quotations and Allusions

Of the fans commenting on the musical features that contribute to the concept of *TPatG*, the remarks are noteworthy and tend to focus on excerpts that reference other music. For example, the opening to “Playing the Game” is referenced as sounding like a ringing telephone from the caller’s end. Creating this sound effect was intentional on the part of Gentle Giant, as stated by Derek Shulman in a 2014 interview.

We knew what we wanted as far as the rhythm but we didn’t know really what to play. But we discovered in the studio hitting a violin with a drumstick and hitting the same notes on a marimba or a vibraphone was a

¹⁹ Ibid.

²⁰ Dom Lawson, “Gentle Giant: You Look Back and Think Why the Hell Did We Do That?”

Prog: Astounding Sounds, Amazing Music, December 16, 2016.

²¹ Shawn Perry, “The Ray Shulman Interview,” *Vintage Rock*, accessed January, 2, 2016,

http://www.vintagerock.com/index.php?option=com_content&view=article&id=1792:the-ray-shulman-of-gentle-giant-interview-2014-&catid=3:interviews&Itemid=4.

perfect combination of percussiveness. The counterpoint of a violin being hit with a drum stick and the vibraphone as a rhythm pattern I think is quite clever. Those were the ways we would improvise in the studio.²²

Despite the band's explicit effort to recreate the telephone ring, one fan hears the opening as referencing the introductory music of a radio or television news broadcast. Indeed, the music used to introduce the BBC News between 1964 and 1981 is markedly similar in both pitch and timbre to that of the opening to "Playing the Game." In the BBC News excerpt (Example 4.1a) the instruments in the upper register are violin and xylophone, and horns are used for the lower part. The resemblance to the opening of "Playing the Game" (Example 4.1b), with its comparable instrumentation and melodic contour, is uncanny. Equally remarkable is the similarity in sound to a telegraph message being sent, which, incidentally, may have been the inspiration for the original BBC News theme, since the staccato gesture, especially on a single note, signifies an announcement. The prominence of perfect fourths in the BBC theme—suggested quartal harmony in the rapidly moving upper voices and the melodic ascending fourths in the lower voice—is strikingly similar to "Playing the Game." The meaning drawn from the connection to a news broadcast, or even a telegraph, can only be assumed, but perhaps it is suggestive of the confidence a corrupt authoritarian may convey while being interviewed by the media.

²² Tony Rettman, "40 Years Ago: Gentle Giant Release *The Power and the Glory*" *Ultimate Classic Rock* (June 30, 2014), <http://ultimateclassicrock.com/gentle-giant-the-power-and-the-glory/>.

Example 4.1. BBC News theme / “Playing the Game” comparison

a. Introductory music to the BBC News (1964–1981)

b. “Playing the Game” [0:16–0:25]

Gentle Giant has quoted excerpts of classical music in the albums prior to *TPatG*. For example, the solo section of “Nothing at All” from their 1970 debut album *Gentle Giant* features an excerpt from Liszt’s *Liebestraum* No. 3. Quotes and allusions

to classical music are not surprising considering Kerry Minnear's musical training. Table 4.1 includes quotations and allusions to other music and, in some cases, sound effects that have been identified in Gentle Giant's studio albums by listeners.²³ The inclusion of these quotations and allusions may have specific connotations, but according to interviews with band members they are not intentionally used by the band. However, given the cogency of the concept of *TPatG* and depending on the listener's ability to and proclivity for making abstract connections to the concepts surrounding the humanities, in this case Western culture and values, it is reasonable for one to connect the album's abstract ideas to specific sonorities in the music.

²³ Daniel Barrett, "Cool Stuff in Gentle Giant Songs," The Gentle Giant Home Page, accessed March 3, 2014, http://www.blazemonger.com/GG/Gentle_Giant_Home_Page.

Table 4.1. List of quotations and allusions to other works in Gentle Giant albums

| Album | Song | Quotation/Allusion |
|--------------------------------|-----------------------------|--|
| <i>Gentle Giant</i> | "Nothing at All" | Quote: Liszt's <i>Liebestraum</i> No. 3 |
| | "Why Not?" | Allusion: Bernstein's "Sennets and Tuckets" from <i>Divertimento for Orchestra</i> |
| | "Why Not?" | Allusion: Baroque organ (likely reference to J.S. Bach organ work) |
| <i>Acquiring the Taste</i> | "Edge of Twilight" | Allusion: Schoenberg's "Heimfahrt" from <i>Pierrot Lunaire</i> |
| | "Edge of Twilight" | Allusion: first four pitches evoke those of "God Save the Queen" |
| | "The Moon is Down" | Allusion: Samuel Barber's "Choros: Medea and Jason" from <i>Medea</i> |
| <i>Three Friends</i> | "Schooldays" | Quote: "Cry Baby Bunting" (aka "Ring Around the Rosie") |
| <i>Octopus</i> | "Think of Me with Kindness" | Allusion: "Marlboro" from <i>The Magnificent Seven</i> by Elmer Bernstein |
| <i>The Power and the Glory</i> | "Proclamation" | Allusion: Rimsky-Korsakov's "Flight of the Bumblebee" |
| | "Playing the Game" | Allusion: telephone sound effect; or, BBC News theme (1964–1981) |
| | "Cogs in Cogs" | Allusion: R. Strauss' <i>Also Sprach Zarathustra</i> ("Von der Wissenschaft") |
| <i>In a Glass House</i> | "The Runaway" | Quote: Opening sound effect of glass breaking was sampled from <i>Citizen Kane</i> , trashing of Susan's bedroom scene |
| <i>Free Hand</i> | "Time to Kill" | Quote: Sampled electronic sounds from video game <i>Pong</i> |
| <i>The Missing Piece</i> | "Who Do You Think You Are" | Allusion: contour and rhythm of "Happy Birthday to You" (second phrase) |

Derek Shulman maintains he is unaware of any quotations or allusions to other music in the album; nonetheless, at least two instances of allusions to classical works have been recognized by multiple listeners.²⁴ First, during the instrumental interlude of "Proclamation" and "Valedictory," a rapid descending chromatic piano

²⁴ Derek Shulman, e-mail message to the author, May 23, 2017.

riff [2:54] is reminiscent of Rimsky-Korsakov's "The Flight of the Bumblebee." A comparison of the two excerpts may be found in Example 4.2. "Bumblebee" is an orchestral interlude from the third act of Rimsky-Korsakov's opera *The Tale of the Tsar Saltan* and is used to signify the scene in which Prince Saltanovich is transformed into an insect. The music depicts the insect-prince's tumultuous flight over the sea, dodging waves and predators, to return to his land in the hope of transforming back to human form and continuing his rule. Agitation and instability are represented in the music through its rapid movement, which may also be interpreted as a symbol of the toil experienced by one wishing to rise to power. The allusion to Korsakov's "Bumblebee" in "Proclamation" may suggest a correlation with the politician's desire for and eventual gain of power. Additionally, the imagery of a bee evokes the ancient European custom of the "telling of the bees" in which honeybees are perceived as messengers of important life events. A connection to "telling of the bees" may seem bizarre and far-fetched, but writers from the time of Aristotle through the eighteenth century have remarked on bees' behavior as being like the model citizen following their leader.²⁵ Thus, the listener may associate the bee metaphor with the image of a leader relaying an edict to his followers in "Proclamation."

²⁵ Eva Crane, *The World History of Beekeeping and Honey Hunting* (London: Duckworth, 1999), 604–607.

Example 4.2. “Proclamation” and “Flight of the Bumblebee” comparison

a. “Proclamation” organ riff [2:54]

The musical score for the organ riff is presented in three staves. The top staff is a single treble clef line in 3/8 time, featuring a continuous eighth-note triplet pattern. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff (treble clef) plays chords in a steady eighth-note rhythm, while the bottom staff (bass clef) plays a simple eighth-note bass line. The key signature has one flat (B-flat).

b. Interlude (“The Flight of the Bumblebee”) from *The Tale of the Tsar Sultan*

The musical score for the interlude is presented in two staves. The top staff is a single treble clef line in 2/4 time, featuring a continuous sixteenth-note pattern. The bottom staff is a bass clef line in 2/4 time, featuring a simple eighth-note bass line. The key signature has one flat (B-flat).

Another connotation may be found in the B section of “Cogs in Cogs” [2:00], where the music softens in timbre and the nature motive of Richard Strauss’s *Also Sprach Zarathustra* is suggested. The motive may be better understood as a variant on the fugue subject from the “Von der Wissenschaft” (Of Science and Learning) section of *Zarathustra* (Example 4.3). Strauss’ setting of Friedrich Nietzsche’s *Zarathustra* provides a musical eisegesis of Nietzsche’s theories of “will to power” and “eternal recurrence.” These concepts are implied in Gentle Giant’s “Cogs in Cogs” both lyrically (see Appendix 1: Lyrics) and sonically as the cyclical style of the

music represents continual corruption of absolute power. In addition, the audible rewinding of “Valedictory” at ten times the speed at the track’s conclusion contributes to the theme of eternal recurrence as it signifies the resetting of the album concept to repeat.

Example 4.3. “Cogs in Cogs” and *Also Sprach Zarathustra* comparison

a. “Cogs in Cogs” B section [2:00]



b. Strauss, *Zarathustra* fugue subject from “Von der Wissenschaft”



4.4 *TPatG* Since 1974

As nostalgia among fans grew over the years, demand for CD re-releases of the band’s albums increased. Compact disc reproductions of *TPatG* have been released three times: in 1992 by Terrapin Trucking; in 2005 by DRT Entertainment as part of a box set CD collection of albums celebrating thirty-five years of Gentle Giant; and in 2014 as a digital remix produced by Steven Wilson and distributed by Caroline Records. Both the 2005 and 2014 releases include the previously limited-release single “The Power and the Glory.” For the 2014 re-release, Steven Wilson, English musician, songwriter, and record producer, took advantage of the most up-

to-date technology to provide a “cleaner” version of the album by remixing the original tracks. Wilson worked closely with band members who provided him with the original studio tracks for *TPatG* to remix. Wilson succeeded in providing more balance among tracks while remaining true to the original studio recordings. “I keep discovering new things or phrases I’d missed, perhaps in them all the time,” Gary Green reacts upon hearing the re-release.²⁶ Wilson also produced an accompanying Blu-ray disc version of the album, which provides visual graphics of each song while the music plays.

Ray Shulman, who has maintained a career in computer graphics since playing in the band, provided the graphics for “Cogs and Cogs.” Shulman sought to provide “an interpretation of the music in a kind of visual way,” rather than a graphic representation of the lyrics (“that would be too hard”).²⁷ Shulman’s graphic begins with interlocking transparent cogs of various sizes rotating to the A section. For the B section, the graphic fades to a multi-tiered pyramid, the floor of each a horizontal spinning cog on which a particular social class is represented, with a lone sack of money on the topmost tier. Despite Shulman’s attempt at not representing the lyrics, his interpretation of them seems to emerge with his tiered graphic.

²⁶ Sid Smith, notes from *The Power and the Glory*, Gentle Giant (ALUCARD, ALUGG039, 2014).

²⁷ Shawn Perry, “The Ray Shulman Interview,” *Vintage Rock*, accessed January, 2, 2016, http://www.vintagerock.com/index.php?option=com_content&view=article&id=1792:the-ray-shulman-of-gentle-giant-interview-2014-&catid=3:interviews&Itemid=4.

4.5 Serious Fandom

In Norway, Gentle Giant aficionado Geir Hasnes spearheaded the publication of *Proclamation: The Occasional Gentle Giant Newsletter*, a sporadically issued fanzine begun in 1992 featuring interviews with band members, general information regarding the group's history, and occasional reviews of Gentle Giant-inspired music. The newsletter became a medium through which fans could communicate regularly about all things Gentle Giant related. For its fourth and fifth issues (October 1994 and March 1997) the publication evolved to magazine status and featured contributing writers' analyses of songs and commentary on bands who were either influenced by Gentle Giant or, to fans' ears, sounded similar to Gentle Giant. The fanzine was discontinued after five issues, because of publication costs and increased ease in communication through the web via instant messaging systems and the aforementioned e-mail group of Gentle Giant fans, On-Reflection.

The Gentle Giant fan community continued to flourish in 1999 with the inaugural assembly of the Global On-Reflection Giant Gathering (GORGG), whose primary purpose is to "perennially celebrate lasting friendships" with those who share "a common love and admiration for thoughtful music."²⁸ The group seeks spiritual and emotional edification through the "bonding that arises from being a minority when the majority insists on the pejorative."²⁹ Of course, their meetings are an opportunity to enthusiastically celebrate the music of Gentle Giant via group discussions of the band's music, conversations with band members, and concerts of

²⁸ GORGG website <http://www.gorgg.org>.

²⁹ Ibid.

Gentle Giant, or Gentle Giant-inspired music performed by guest bands. GORGG meetings have occurred every year since 1999, and though the gathering is never considered a Gentle Giant reunion, many band members regularly attend, namely Gary Green, Kerry Minnear, Malcolm Mortimore, and John Weathers. The fandom seen both during and after the band's active years is small, yet passionate—a devoted cult following, which is maintained throughout the world via the On-Reflection mailing list and annual GORGG meetings.

4.6 Cultural Reaction and Influence

In early 1975, actor/comedian Sherman Hemsley, best known for his character George Jefferson on sitcom *The Jeffersons*, appeared on *Dinah!*, a variety show hosted by Dinah Shore. Upon his introduction, Hemsley danced onto the stage to Gentle Giant's "Proclamation." A half bemused, half confused Dinah Shore inquired about the music, prompting Hemsley to give a lengthy description of the band and their music—likely the best advertisement Gentle Giant ever received. Described as a "weird scene," Hemsley was thought to have been jesting Shore; however, her smile faded after Hemsley claimed he was "100% serious about Gentle Giant."³⁰

Hemsley was, in fact, an avid fan of psychedelic and prog rock, and listed Gentle Giant, Nektar, and Gong among his favorite bands. He later collaborated with Jon Anderson, lead singer of Yes, to create a concept album titled *Festival of Dreams*.

³⁰ Gentle Giant website, https://www.blazemonger.com/GG/Sherman_Hemsley.

The album, which focused on the spiritual qualities of the number seven, was never released.³¹

Often identified as a white genre, it is interesting that prog rock has gained considerable traction among the black community.³² Upon hearing of Sherman Hemsley's fandom, Ahmir Thompson (aka Questlove) responded in surprise, stating "I thought I was the only black into Gentle Giant!"³³ Derek Shulman recalls meeting Questlove, who is the drummer and co-frontman for The Tonight Show with Jimmy Fallon's in-house band The Roots. During their brief meeting in early 2014, Roots band members approached Shulman for autographs and expressed their appreciation for Gentle Giant's music. Questlove requested source recordings (stems) from the original *TPatG* for a possible collaboration with Jay-Z to remix into a contemporary, hip-hop version of the album.³⁴ The project was left in limbo and has not been discussed since 2014.

Gentle Giant's impact on independent hip-hop artists is profound. In his article summarizing the rise and fall of prog rock, David Weigel observes that "hip-hop artists, our cultural magpies, comb through prog's greatest hits to sample its

³¹ Mitch Meyers, "George Jefferson World's Biggest Gong Fan?" *Magnet* (March 5, 2009), <http://magnetmagazine.com/2009/03/05/george-jefferson-worlds-biggest-gong-fan/>, accessed November 15, 2017.

³² The majority of prog musicians are white men, as are the majority of prog fans.

³³ Jody Rosen, "Questlove on Working with Elvis Costello, Miley's Twerking, and His Lunchtime D.J. Sets," *Vulture* (Sept. 18, 2013), <https://www.vulture.com/2013/09/questlove-on-his-new-album-with-elvis-costello.html>, accessed November 15, 2017.

³⁴ Mike Ragogna, "Chats with CBS This Morning: Saturday 's Anthony Mason, Chase Rice, Gentle Giant's Derek Shulman & William Gage Blanton." Filmed July 26, 2014. CBS News. Posted July 28, 2014. http://www.huffingtonpost.com/mike-ragogna/a-conversation-with-cbs-t_b_5625701.html.

stranger riffs and lost organ bleats.”³⁵ In addition to Questlove’s fandom of Gentle Giant, Nile Rogers and Pharrell Williams have acknowledged great admiration for the band.³⁶ Since 1996, a number of riffs, grooves, and melodies have been sampled from all of Gentle Giant’s albums, the majority of which are taken from *Octopus* and *TPatG*. Table 4.2 lists all known instances of hip-hop samplings of Gentle Giant material with emboldened titles representing those featuring samples from *TPatG*.³⁷

Table 4.2. List of hip-hop songs with Gentle Giant samples (*TPatG* in bold)

| Artist | Title | Year | Sampled Selection |
|-----------------------|---------------------------------|------|--|
| The Wiseguys | “Sweet Baby Truth” | 1996 | “Aspirations” end of track organ improvisation |
| I.G. Off and Hazadous | “Hip Hop ‘Til I Die” | 1997 | “Playing the Game” organ riff from B section |
| Twiztid | “Diemuthafuckadie” | 1997 | “Spooky Boogie” from <i>Giant for a Day</i> |
| Lootpack | “Likwit Fusion” | 1999 | “Proclamation” opening keyboard riff |
| Lootpack | “Level Zero” | 1999 | “Playing the Game” opening |
| Kenny Dope | “Thoughts & Visions” | 2001 | “Playing the Game” keyboard part of the B section |
| Jaylib | “The Heist” | 2003 | “The Advent of Panurge” from <i>Octopus</i> |
| Jaylib | “React” | 2003 | “Plain Truth” from <i>Acquiring the Taste</i> |
| Madvillain | “Strange Ways” | 2004 | “Funny Ways” from <i>Gentle Giant</i> |
| Elzhi | “Look at My Friends” | 2004 | “The Advent of Panurge” |
| J Dilla | “Watching Smurfs on Shrooms” | 2005 | “Talybont” from <i>Free Hand</i> |
| De La Soul | “Friends” | 2006 | “The Advent of Panurge” |

³⁵ David Weigel, “History of prog: The Nice, Emerson Lake & Palmer, and other bands of the 1970s,” *Slate* (August 14, 2012), <https://slate.com/culture/2012/08/history-of-prog-the-nice-emerson-lake-palmer-and-other-bands-of-the-1970s.html>.

³⁶ Paul Lester, *In Search of Pharrell Williams* (New York: Omnibus Press, 2015), 85.

³⁷ Data collected from <http://www.whosampled.com>, accessed December 17, 2018.

| | | | |
|-------------------------------|------------------------|-------------|--|
| DJ Shocca and Frank Siciliano | “Ritrovarsi Ancora” | 2007 | “The Advent of Panurge” |
| Guilty Simpson | “Run” | 2008 | “Working All Day” from <i>Three Friends</i> |
| Bilal | “Think It Over” | 2010 | “Memories of Old Days” from <i>The Missing Piece</i> |
| Madlib | “Episode XXV” | 2010 | “So Sincere” instrumental introduction |
| House Shoes | “So Different” | 2012 | “The Boys in the Band” from <i>Octopus</i> |
| Karriem Riggins | “Ding Dong Bells” | 2012 | “An Inmate’s Lullaby” from <i>In a Glass House</i> |
| Madlib | “Bet By” | 2012 | “The Boys in the Band” |
| DJ Stylewarz | “Introducing” | 2014 | “Alucard” from <i>Acquiring the Taste</i> |
| Ras G | “Fake Nice Friends...” | 2014 | “An Inmates Lullaby” |
| J Dilla | “Dillatronic 27” | 2015 | “Interview” from <i>Interview</i> |
| A Tribe Called Quest | “Mobius” | 2016 | “Prologue” from <i>Three Friends</i> |
| Run the Jewels | “Legend Has It” | 2016 | “Knots” from <i>Octopus</i> |
| M.E.D., Blu, and Madlib | “House Keys” | 2017 | “I Lost My Head” from <i>Interview</i> |
| Karriem Riggins | “My Reflection” | 2017 | “In a Glass House” from <i>In a Glass House</i> |
| Karriem Riggins | “Never Come Close” | 2017 | “Three Friends” form <i>Three Friends</i> |

Notable artists sampling *TPatG* include Madlib, Lootpack, I.G. Off & Hazadous, The Wiseguys, and Kenny Dopework. The majority of these artists produce their music through Stones Throw Records, a company founded by Christopher Manak (aka Peanut Butter Wolf). Wolf, who takes pride in producing obscure music, remarks that “most things I sign are things that nobody’s heard of.”³⁸ He actively

³⁸ Peanut Butter Wolf, *My Vinyl Weighs a Ton: This is Stones Throw Records*, directed and produced by Jeff Broadway, written by Robert Gordon Bralver (Los Angeles: Gatling Pictures, 2013), 22:42.

seeks artists who are willing to experiment and takes pride in producing music regardless of whether people buy it: “I want people to either really hate it, or really love it.”³⁹ This principled sentiment echoes Derek Shulman’s: “We never once said ‘Let’s make some music that will still be popular in 40 years!’ We just enjoyed making it and it seems that other people did too.”⁴⁰

Gentle Giant’s music has also profoundly influenced musicians of Scandinavian nations. For example, the Norwegian band Athana created “GG Blender” using samples taken from *Scraping the Barrel*, a CD box set released in 2004 featuring previously unreleased Gentle Giant mixes, demos, and outtakes. “GG Blender” was produced for Athana’s 2013 album *Paviljon*. Their track “So Obvious,” from the 2016 album *Invisible Colors*, alludes to *TPatG*’s “So Sincere” and also features a number Gentle Giant samples. Other Scandinavian musicians who cite Gentle Giant as hugely influential include Mikael Åkerfeldt (Opeth), Nad Sylvan, Roine Stolt (The Flower Kings), Rikard Sjöblom (Gungfly/Beardfish), and Benedikt Momrak (Tusmørke). *TPatG* was the first Gentle Giant album Momrak heard, commenting “I absolutely hated it!”⁴¹ His dislike for the album is because of its more conventional instrumentation in comparison to his more favored album *Acquiring the Taste*.

³⁹ Ibid, 1:28:14.

⁴⁰ Dom Lawson, “Gentle Giant: You look back and think why the hell did we do that?” *Prog: Astounding Sounds, Amazing Music*, December 16, 2016. <https://www.loudersound.com/features/gentle-giant-you-look-back-and-think-why-the-hell-did-we-do-that>.

⁴¹ Benedikt Momrak, “Prog stars discuss their love of Gentle Giant,” *Prog Magazine* (Dec. 20, 2017), <https://www.loudersound.com/features/prog-stars-discuss-their-love-of-gentle-giant>, accessed November 5, 2018.

The influence of Gentle Giant extends beyond Scandinavia, however. In the US, for example, multi-instrumental artist Rachel Flowers has recorded and performed many progressive rock hits by ELP, Frank Zappa, King Crimson, and Gentle Giant. In 2014, she recorded a cover version of “Proclamation” that is nearly identical to the original studio production. Additionally, bass guitar virtuoso Stephen Bruner, better known by his stage name Thundercat, has drawn inspiration from Gentle Giant’s music, especially *TPatG*. When asked to comment on the significance of dissonance in his music, Thundercat responded: “I’m very influenced by guys like Gentle Giant. *The Power and the Glory*—that’s my album right there.”⁴² Listeners familiar with Gentle Giant can instantly hear the band’s influence in select works by Thundercat. For instance, the dissonant harmony, melodic contour, and vocal timbre of “Robbot Ho” from *Drunk* (2017) is reminiscent of Gentle Giant’s “Pantagruel’s Nativity” from *Acquiring the Taste*. It is also interesting that Thundercat draws influence from Frank Zappa, an artist who also, according to Derek Shulman, had a profound influence on Gentle Giant.

In general, critical responses from other musicians, music critics, and fans tend to applaud *TPatG*; though some, fans included, dismiss the work as mediocre or sounding too mainstream for a Gentle Giant album. Even today, critics seem to either love or hate Gentle Giant. Kelefa Sanneh, music critic for *The New Yorker*, in a 2017 article refers to Gentle Giant as “one of the most underappreciated progressive-rock groups,” while in the same year James Parker, writer for *The*

⁴² E.E. Bradman, “Thundercat: Astral Traveler,” *Bass Player* (June 5, 2017), <https://www.bassplayer.com/artists/thundercat-astral-traveler>.

Atlantic, criticizes the band's "Knots" as a "fussy avoidance of anything like a melody."⁴³ Parker continues, stating the song "is not enjoyable. At all." The disparity in these opinions, and others like them, are common, and calls into question elements of beauty and aesthetics—topics at the heart of musical semiotics and meaning. These will be briefly addressed in the next chapter accompanied by my reflections of this study and a list of opportunities for future research.

⁴³ Kelefa Sanneh, "The Persistence of Prog Rock," *The New Yorker* (June 12, 2017), <https://www.newyorker.com/magazine/2017/06/19/the-persistence-of-prog-rock>; James Parker, "The Whitest Music Ever," *The Atlantic* (September 2017), <https://www.theatlantic.com/magazine/archive/2017/09/the-whitest-music-ever/534174/>.

CHAPTER 5. Reflections and Future Research

5.1 The Study

Over the past decade, the amount of literature concerning technical analysis of popular music, especially progressive rock, has been steadily increasing. Despite this rise in scholarship, some lesser known bands have been largely ignored. The music of Gentle Giant (1970–1980), one of many English rock bands unwittingly responsible for establishing the progressive rock genre at the beginning of the 1970s, deserves in-depth study and technical analysis. While Paul Stump's indispensable and authoritative book *Gentle Giant: Acquiring the Taste* (2005) provides a thorough historical account of the band and its impact on society, his writing rarely delves into detailed analysis of the musical structures that characterize the band's music. The purpose of analyzing *TPatG* in this dissertation is to bring to the fore Gentle Giant's impact on prog rock and to systematically demonstrate through a semiotic method how its music produces meaning. To effectively conduct the study, Jean Molino's tripartite semiotic method is adopted, since it: (1) promotes the examination of the music within the context of culture and history by investigating the events and influences leading to the album's production (poietic level analysis); (2) analyzes the musical trace—the recording—in terms of its musical elements such as harmony, rhythm, etc. (neutral level analysis); and (3) examines reception history by surveying listener responses to the album (esthetic level analysis).

The poietic level analysis of *TPatG* (Chapter 2) reveals the historical and biographical details surrounding the album's origin. The album's concept of

corruption of power, initiated by the band's oldest member Phil Shulman in 1972, was tabled because of the amount of involvement needed to successfully produce it. After a series of events in 1974—including political upheaval in Italy and Germany that forced the cancellation of the band's European tour and disillusionment by the poor management of their record company—the band was compelled to return to working on the album.

Kerry Minnear and Ray Shulman are credited with composing the music for the album. Minnear, having earned a degree in composition from the Royal Academy, brought to the album a compositional style that incorporates counterpoint, Renaissance modality, and a variety of twentieth-century harmonic techniques. Coupled with Shulman's background in jazz and violin, the two songwriters created an eclectic style that fostered innovation (e.g., the invention of the Shulberry, unique instrumentation, etc.). Details concerning rehearsal techniques, production practices, and the band's relationship with their record company illuminate the circumstances under which the album was created. For example, frustration during rehearsals was met with visits to the local pub to help clear the musicians' minds ("Aspirations"). Also, clashes with their record company resulted in mismanagement and mediocrity ("The Power and the Glory"). The examination of the events and influences that inspired Gentle Giant to adopt the album concept provides great insight into the band's creative process and album production.

That the album was set aside pre-production because of the amount of planning needed is an indication of the complexity of its composition. The compositional techniques used to signify the overarching theme of the album

(power, corruption, deceit, etc.) are examined at a neutral level analysis (Chapter 3). Robert Hatten's semiotic idea of "musical correlation" prompts the interpretation of musical structures within the constructs of the underlying album concept. Generally speaking, unconventionality is a recurring theme among musical features in *TPatG*. For example, deceit is represented via an assortment of metric irregularities (e.g., asymmetrical, non-isochronous, and shifting meters, metric 'vagueness,' 'fake-outs,' and dissonance). Likewise, melodic and harmonic idiosyncrasies and tonal ambiguities are employed to generate a sense of obfuscation. Intervallic germs of perfect fourths (dissonance) and perfect fifths (consonance) are cleverly instituted to symbolize corruptness and purity, respectively; and the tritone denotes sinister connotations throughout the album. These interpretations are based on the musical representations of the intervals found throughout music history. Additionally, varying vocal qualities and instrumentation contribute to a cataloging of "corrupt" and "pure" timbres. For example, standard rock instrumentation including distorted guitar is shown to represent corrupt timbres, and non-standard instruments (violin, organ, etc.) represent pure timbres. Likewise, Derek Shulman's energetic voice personifies a corruption, while the gentleness of Kerry Minnear's voice denotes innocence.

The interpretation of musical techniques in *TPatG* provided in this analysis elucidates the connection between the music and its message. The reception of the message is examined in the esthetic level of analysis (Chapter 4). To gain insight into how the message of *TPatG* was received Gentle Giant fans were surveyed. For the most part, participants understood that the album has an overarching theme of

corruption, and some could identify musical markers that signify the theme.

Additionally, some participants have identified musical excerpts in the album that allude to music outside the Gentle Giant discography (e.g., BBC News theme, etc.).

The esthetic level analysis also examines Gentle Giant's influence, especially *TPatG*, on modern musicians. Admiration of the band by modern-day artists is exemplified in the form of hip-hop sampling of Gentle Giant excerpts and recordings of arrangements and covers of the band's songs by a number of Scandinavian musicians. Furthermore, American musicians Questlove and Thundercat have expressed their adoration for Gentle Giant.

5.2 Study Enhancements and Future Research

This study accomplishes the goal of analyzing *TPatG* via Molino's tripartite semiotic model, though the analysis is still far from complete, and additional efforts may be made to enhance the study. For example, I was unable to contact every band member for personal, first-hand accounts of the album production, which may have resulted in gaps in the poietic and neutral level analyses. Despite my limited communication with band members, Derek Shulman and John Weathers graciously offered their input concerning the album's message and production. While their insight was helpful, comments by Kerry Minnear and Ray Shulman, the main composers of the album's music, would have been beneficial to this study. Likewise, Gary Green's account of the album production would have offered valuable information from the performer's perspective. Unfortunately, these musicians were

unavailable for (or unwilling to) interview. Despite this, my correspondences with Shulman and Weathers greatly enriched this study.

Affecting the esthetic level analysis, survey results were slightly compromised by the low number of participants. These results were supplemented with customer reviews of the album from with Amazon.com. Additionally, the survey was made available only to those on the “On Reflection” Gentle Giant fan e-mail list, and the customer reviews on Amazon.com appear to be written predominantly by fans of the band. While the responses by these participants are invaluable, the study would have been enhanced by gathering data from those unfamiliar with Gentle Giant and the album. These first-impression reactions could inform one of the perceivability of the album’s message.

The above shortcomings notwithstanding, this study paves the way for many future research opportunities covering a broad range of related topics. First, the analysis provides a model for evaluating other Gentle Giant albums, especially their concept albums. More broadly speaking, the study contributes to the ostensibly impossible pursuit of defining the prog rock genre. The variety of analytical devices employed in the study of the music of *TPatG* is indicative of Gentle Giant’s eclectic and diverse style, sometimes exhibited within the same song. This eclecticism elucidates the complication of defining the prog rock genre. Indeed, progressive rock is a heterogenous genre that encompasses a variety of styles.¹ Gentle Giant’s own harmonic devices—from Renaissance modality to quartal harmony and post-

¹ Kevin Holm-Hudson, “Introduction” in *Progressive Rock Reconsidered* (New York: Routledge, 2002), 10–11; Chris Anderton, “A many-headed beast: progressive rock as European meta-genre,” *Popular Music* 29, no. 3 (October 2010): 419.

tonal passages—might be seen as a kind of microcosm for the stylistic diversity in progressive rock.

An awareness of Gentle Giant's pre-production process and recording practice in creating *TPatG* and the studio-forced single "The Power and the Glory" prompts a re-evaluation of the music industry's marketing decisions and production choices. Simon Frith indicates that industry-drawn "genre boundaries" likely affect such decisions.² In this case, genre styles are determined "not by style or form...but by the audience's perception of its style and meaning."³ Once significant meaning is associated with a particular band or album, consumers will actively seek out similar records. This motivates the industry to market and produce more of the music that has proven to be commercially successful, and in so doing uses its gatekeeper role to shut out those bands that do not comply. Eventually, musical style narrows and is restrained so much that there is no room for innovation. Hence, the equation of "progressive rock" with "symphonic-sounding British groups" playing big American arena shows in 1971–72, whereas in 1968–69 the term "progressive" was applied to any number of different approaches to expand what rock could do. It is likely that Gentle Giant was a victim of this—too "academic," too "angular;" the music industry did not really know how to market them. For instance, Kerry Minnear recounts the disastrous billing of Gentle Giant with Black Sabbath and Iron Butterfly in 1972 in this 1977 LA Free Press article:

We went into the Hollywood Bowl supporting. Iron Butterfly and Black Sabbath were topping the bill. Although we got off to a good start, the

² Simon Frith, *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996), 88–89.

³ *Ibid.*, 94.

audience was clearly not into our kind of music. That became apparent when a fire cracker landed among us. Before that they had been throwing beer cans and stuff on stage. “One cherry bomb and an exchange of insults later, Giant walked off the stage.”

The press treated us very well...they were very sorry for us because they realized what we were up against—a crowd that was waiting for Black Sabbath. At least Iron Butterfly's music was more attuned to Black Sabbath's style. But our music was at the opposite end of the spectrum. We were a bit abstract in our early days and we never should have been on that bill.⁴

Furthermore, the more “conventionally-rock” instrumentation of *TPatG* indicates a turning point for the band’s style. Gentle Giant’s early albums tend to be more innovative at the risk of commercial failure, but the later albums seem to lean toward a more mainstream style of rock. For example, their follow-up album *Free Hand* has far less metric ambiguity and tonal instability than its predecessor, despite its retention of some of the “quirky” traits that define Gentle Giant’s music (see “On Reflection” and “Talybont”).

This study also guides future scholarship toward the formation of a semiotics of progressive rock. Just as musical “topics” (i.e., melodic, harmonic, and rhythmic formulae) have been shown to reflect social and cultural norms in eighteenth- and nineteenth-century music, perhaps similar topics exist within the prog rock genre.⁵ Perhaps an examination of timbre throughout the prog rock genre can reveal prevalent features that universally signify specific ideas. For example, I have

⁴ Laurie Bereskin, “LA Free Press article by Laurie Bereskin” The Gentle Giant Home Page, accessed August 2, 2019,

https://www.blazemonger.com/GG/LA_Free_Press_article_by_Laurie_Bereskin.

⁵ See Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980); V. Kofi Awagu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton, N.J.: Princeton University Press, 1991); Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006).

suggested that the dissonant tritone and harmonic fourth may be associated with a form of corruption; similar topics may exist that could commonly apply across progressive rock. Also, Edward Macan's engendered timbres (coded "masculine" and "feminine"), and my own categorizations ("corrupt" and "pure"), are based on such qualities as guitar distortion, instrumentation, and vocal tessitura.⁶ Furthermore, the so-called "grain of the voice" may semiotically evoke "pure" and "corrupt" classifications as seen in the contrasting vocal timbres of Minnear and Shulman.⁷ The thorny problem here lies in the fact that while musical topics identified in eighteenth- and nineteenth-century works have been codified over a long period of time, possible topics within prog rock exist within a comparatively short amount of time (only about fifty years) and a protean industry—topics are likely to have changed before they were established. A deeper issue arises when considering *how* musical topics convey meaning, bringing into question musical objectivity and subjectivity.

Reality is often described as objective.⁸ On many levels this is true, but it is not exactly how we experience reality. Each of us lives in an individually unique domain of subjective experience (qualia). These qualia collectively have commonalities, which become understood as objective realities. For example, we all

⁶ Macan, 31–32.

⁷ Roland Barthes, "The Grain of the Voice," in *Image–Music–Text*, trans. by Stephen Heath (New York: Hill and Wang, 1977), 179–189.

⁸ John Locke, *Essay Concerning Human Understanding* (1689), trans. by Peter H. Niddich (Oxford: Clarendon Press, 1975); Immanuel Kant, *Prolegomena to Any Future Metaphysics* (1783), trans. by Gary Hatfield (New York: Cambridge University Press, 2004), 62; Charles S. Peirce, "The Law of the Mind" *The Monist* 2, no. 4 (July 1892): 533–559.

experience the same set of emotions;⁹ and, barring anomalies such as color blindness, deafness, etc., we possess the same senses. Emotions and senses are phenomenological, and, in some sense, phenomenology can be understood as the study of that which has meaning.¹⁰ Pertinent to this study, musical signs in *TPatG*, regardless of the band's intent, take on meaning prescribed by those for whom the album was produced, namely those in the Western world, or at least those immersed in Western culture. But even within this rather large cultural construct, meaning can vary widely, as evidenced by some of the contrasting responses to *TPatG* seen in the survey results in Chapter 4. The subjectivity of reality enters here, as Nattiez observes:

Musical symbolism is polysemic, because when we listen to music, the meanings it takes on, the emotions that it evokes, are multiple, varied, and confused. The meanings, these emotions, are the object of an interpretation that is thus always hazardous. Given the looseness of the associations between music and what it evokes, we can no longer say with certainty what constitutes the expressive, the natural, the conventional, the analogical, the arbitrary association.¹¹

Nattiez's recognition of the evocative nature of music brings into light another important aspect of perception: it is an embodied experience.

Meaning is attained in space and over time through the experience of patterns in the world. How we perceive patterns of music proves to be a more

⁹ Paul Ekman, "An Argument for Basic Emotions," *Cognition and Emotion* 6, no. 3–4 (1992): 169–200.

¹⁰ The definition of phenomenology is complex. Literally, it is the study of "phenomena," which may be the appearances of things or the ways in which we experience things; therefore, it may also be considered the study of meanings things possess in our experiences.

¹¹ Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. by Carolyn Abbate (Princeton: Princeton University Press, 1990), 37.

complicated process. When we hear music, hormones are released to produce cognitive responses (e.g., a release of cortisol may produce feelings of fear or anxiety; oxytocin and dopamine may produce sentimental feelings). Other physical responses such as increased heart rate, respiratory effects, and toe-tapping occur. In short, perception is very tightly tied to action; in fact, the world cannot be perceived without it being embodied. Nattiez's "looseness of interpretation" equates to the multiple individual responses and interpretations of the musical object. One may understand *TPatG* as a beautiful representation of how power ought to function, and interpret the musical structures associated in this study with ideas of corruption as significations of the struggles necessary to achieve utopia. What makes a piece of music beautiful? Grotesque? Mournful? Triumphant? Established topics can contribute, but musical meaning is highly individualized—listener experience and knowledge have a great impact on how music has meaning.

While the purpose of this analysis is to identify musical signifiers in a singular work by a progressive rock band via a comprehensive semiotic method, the study is a springboard into the much larger aesthetic question of how meaning and value are generated within the progressive rock genre and music in general. The analytical method of semiotics is just a tributary of an expansive area of musical study that meets at the confluence of streams of cognitive science and psychophysiology, perception, and phenomenology, and flows into the main fields of philosophy (e.g., ontology, epistemology, logic, ethics).

APPENDIX A: Lyrics

“Proclamation”

You may not have all you want or you need
all that you have has been due to my hand,
it can change, it can stay the same,
who can say, who can make their claim.

The situation we are in at this time
neither a good one, nor is it so unblest
it can change, it can stay the same,
I can say, I can make my claim.
Hail Hail Hail.

Unity's strength and all must be as one,
confidence in you hope will reflect in me
I think everyone not as my nation for
you are my people and there must be no change.
It can change, it can stay the same
I can say, I can make my claim.
Hail Hail Hail.
Hail to Power and to Glory's way.
Hail to Power and to Glory's way.
Hail to Power and to Glory's way.
Hail to Power and to Glory's way.
Day by day.

(repeat verses 1 & 3)

“So Sincere”

Hear, he'll do it all for you, you will see it,
wise and knowing what to do, what to be
and every word is

Lies, he only tells the truth, for he means it,
means, not anything he says, eyes unseen,
but everything is

So sincere, so sincere, so sincere, so sin...

Yes, that is to say no, understanding
wrong, he makes his promise right, with your hand
you'll never know why.

So sincere, so sincere, so sincere, so sincere.

So, sincere his thoughts so full, always empty
Good, or maybe things are bad, so sincere,
and every word is

So sincere, so

“Aspirations”

As the dust settles, see our dreams,
 all coming true
it depends on you,
If our times, they are troubled times,
 show us the way,
tell us what to do.

As our faith, maybe aimless blind,
 hope our ideals and
our thoughts are yours
And believing the promises,
 please make your claims
really so sincere.

Be our guide, our light and our way of life
and let the world see the way we lead our way.
Hopes, dreams, hopes dreaming that all our
 sorrows gone.

In your hands, holding everyone's
 future and fate
It is all in you,
Make us strong build our unity,
 all men as one
it is all in you.

Be our guide, our light and our way of life
and let the world see the way we lead our way.
Hopes, dreams, dreaming that all our sorrows
gone forever.

“Playing the Game”

As I hold the key to the back door
of the world I feel my
Hand touching bounds never had before.
I can view the power of my position and my
eyes can see more than anyone in any place,
I'll play the game and never ever lose.

I'm the king in fighting competition
and the other pieces
are there for my art and my tactics now.
All my games are won before they're played for
I have planned that no opposition can stage a fight
I'll play the game and never ever lose.

My thoughts never spoken only the
visions inside my head the truth never broken
within my silent words left unsaid.

I will steer the helm of all the nation
as the captain
take my rewards for all the good I'm doing now,
and no words that I'm the knave will alter my
philosophy for if any are heard, the games started
again I'll never ever lose.

“Cogs in Cogs”

Empty promise broken the path has
not been paved any way.
Cogs in cogs the machine
is being left where it lay.
Anger and the rising murmur breaks
the old circle, the wheel slowly turns around.

All words saying nothing
the air is sour with discontent.
No returns have been tasted
or are they ever sent.
Slowly burning is the fire, rising murmur breaks
the old circle, the wheel slowly turns around.

Cogs in cogs wheel turning
around,

The circle turns around,
the changing voices calling
circle turns around,
the changing voices.
Slow burning is the fire rising murmur breaks
the old circle, the wheel slowly turns around.

Cogs in cogs in wheels
in circles slowly turn around.

“No God’s a Man”

Now the words and claims are seen as always
the way they'll always be, way they'll always be.
Truth is halfway true, the man is only a man
who fails to know,
the people shouting for him have turned now
telling him to go.

Powers that have place, esteemed positions
telling him to cry, telling him to cry,
Soon another song is sung,
in turn for existing blame and then
Apologise, conditions turn,
then it happens all again.

After all the things are said, no God's a man,
no God's a man,
and yet after all the things are said,
no God's a man, must happen all again.

After all the things are said, no God's a man,
no God's a man,
and yet after all the things are said,
no God's a man, and then again.

“The Face”

Sing your song, words that have to continue.
Tell a tale, seal the screen that is in you.
Make your peace, face to face that is after.
Reasons plain, tears of pain are not laughter.
Cast off the mould, buy all you've sold,
confidence lost, pay for the cost.

Choose your way, realising our mission,
figures lay, pulling strings for position.
Take your bows, hear the people are calling.
Play the game, Take the blame as you're falling.
Time to confess, clean up the mess,
stand in the white, step in the light.

Use the time, show the face that is sorry,
for the day, questions leading to worry.
Hide your mask, show the face that is sorry.
Time to question, answering all their worry.
Time to confess, clean up the mess,
cast off the mould, buy all you've sold.

“Valedictory”

And all the hard times,
are really due to me, it still is in me,
to wave all this unrest.
Things must stay,
there must be no change,
anyway, time to rearrange.

You must believe, that there's
been no betrayal all that I've done,
I've really done for you.
Things must stay,
there must be no change,
anyway, time to rearrange.

Hail, to power and to glory's way.
Hail, to power and to glory's way.

Must be a reason why plans
have turned around not only in me,
must also be in you.
Things must stay,
there must be no change,
anyway, time to rearrange.

hail ...

APPENDIX B: "So Sincere" Transcript

Musical score for measures 1-4 of "So Sincere". The score is written for five parts: Vocals, Keyboard/Vln, T. Sax/Guitar, Bass, and D. S. The time signature is 4/4. The key signature has one flat (B-flat). The Vocals part is mostly silent, with a final measure containing a whole note. The Keyboard/Vln part features a melodic line with triplets. The T. Sax/Guitar part also features a melodic line with triplets. The Bass part features a bass line with triplets. The D. S. part is silent.

Musical score for measures 5-8 of "So Sincere". The score is written for three parts: Keyboard/Vln, T. Sax/Guitar, and Bass. The time signature is 4/4. The key signature has one flat (B-flat). The Keyboard/Vln part features a melodic line with triplets. The T. Sax/Guitar part features a melodic line with triplets. The Bass part features a bass line with triplets.

9

Musical score for measures 9-12. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4. The music features numerous triplet markings (indicated by a '3' over a bracket) across all staves. Measure 9 starts with a treble clef and a 3/4 time signature. Measure 10 changes to a 4/4 time signature. Measures 11 and 12 continue in 4/4 time.

13

Musical score for measures 13-15. The score is written for four staves: Treble, Middle, Bass, and a lower Treble staff. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and then to 4/4. The music features triplet markings (indicated by a '3' over a bracket) across all staves. Measure 13 starts with a treble clef and a 3/4 time signature. Measure 14 changes to a 2/4 time signature. Measure 15 changes to a 4/4 time signature. The lyrics "Hear, he'll" are written under the second staff in measure 15.

16

do it all for you you will see it.

19

Wise and know - ing what to

22

do what to be and

25

e - v'ry word is...

28

Lies, he on - ly tells the

28

31

truth, for he means it.

31

34

Means, not a - ny - thing he says, eyes un -

34

37

- seen, but e - v'ry-thing is...

37

40

40

3 xs

44

So sin - - - cere.

44

47

8

So sin - - -

47

50

8

Yes, that is to say no un - der -

50

53

stand - ing. Wrong, he

56

makes his pro - mise right with your hand.

59

8

You'll ne - ver know why.

59

4 xs

63

8

So sin - cere.

63

4 xs

4 xs

66

Guitar solo

66

69

1, 2, 3.

69

72 ^{4.}

75

So sin - cere his thoughts — so full, al - ways

78

emp - ty. Good, or

78

81

may - be things are bad, so sin - cere,

81

84

and e - v'ry word is...

84

87

So sin cere.

87

90

So...

90

93

pizz.

93

APPENDIX C: Instrumentation

“Proclamation”

Hammond organ
Piano
Electric guitar
Drum kit

“So Sincere”

Hammond organ
Piano
Minimoog synthesizer
Clavinet
Tenor sax
Violin
Cello
Electric guitar
Bass guitar
Drum kit

“Aspirations”

Electric piano
Acoustic guitar
Bass guitar
Drum kit

“Playing the Game”

Hammond organ
Minimoog synthesizer
Clavinet
Electric piano
Mellotron
Marimba
Violin
Electric guitar
Acoustic guitar
Bass guitar
Drum kit

“Cogs in Cogs”

Hammond organ
Piano
Minimoog synthesizer
Electric guitar
Bass guitar
Drum kit

“No God’s a Man”

Piano
Clavinet
Vibraphone
Acoustic guitar
Electric guitar
Bass guitar
Sleigh bells
Drum kit

“The Face”

Hammond organ
Piano
Clavinet
Violin
Electric guitar
Bass guitar
Tambourine
Drum kit

“Valedictory”

Minimoog synthesizer
Electric guitar
Bass guitar
Drum kit

APPENDIX D: *The Power and the Glory* Survey Results

Number of participants: 35

Age ranges:

<18: 0
18–25: 2
26–35: 2
36–45: 0
46–55: 6
56–65: 21
65–75: 3
>75: 0
Chose not to answer: 1

Participant location:

United States: 13
United Kingdom: 10
Australia: 2
Sweden: 2
Brazil: 1
Canada: 1
France: 1
Mexico: 1
Netherlands: 1
Norway: 1
Slovakia: 1
Taiwan, ROC: 1

General responses to *TPatG*:

1. “*The Power and the Glory* was never my favorite GG album, although certainly not the least, though its stock has risen in recent years. Recent events in my country has shown how prescient the band were in choosing the subject matter, albeit some 40 years before the fact. It is uncanny the way in which the lyrics, and music, have captured the mood of the current day. Perhaps, though, this can be said of any artistic work from any era which has totalitarianism as its core theme. Sad!”
2. “Great album, but I dislike the discordant nature of *So Sincere* but recognize it as satirizing the dictator’s claim to divine status.”
3. “One of my 3 preferred GG albums. I love the strange rhythms and mathematical constructions.”

4. "My favourite GG album behind *Octopus* and *Gentle Giant*, but it's so close with nearly all of their albums up to & including *The Missing Piece*. Always thought it was a pity they did try another overtly political commentary album. They did this with precise clarity and purpose."
5. "I always quite liked this album as I had, by this time, 'acquired the taste'. *Octopus*, for example, really did have to 'grow on me'."
6. "Both before and of its time."
7. "Gentle Giant's *The Power and the Glory* is simply one of the most profound concept albums in history."
8. "Ambitious work from an ambitious band."
9. "I fell in love with Gentle Giant from the first few seconds when I heard the first track in the record store and it has been my first love in music ever since. I could have written a thesis on the album and on the whole career. However, apart from being the most 'modern' in chords and tunes, it is also the quirkiest of all GG albums. Btw, Kerry admitted to me that they came in wrong after the solo in 'The Face,' and that they liked it, so they kept it. Also note how they don't begin on the first beat in both 'Proclamation' and 'So Sincere'."
10. "A brilliant album concept, musically peerless and adept, but GG rock is to be enjoyed and not poured over with deep analysis. It's R'N'R! let loose the British way."
11. "All Gentle Giant between 1971 and 1976 in [sic] the height of the band in peak condition."
12. "Although several of GG's albums may be said to have a common, cohering theme excellently put forward, this is quite on par with *Three Friends* in the literary sense; a masterpiece of observation and storytelling."
13. "Coming out the year that Nixon resigned, this is by far the most topical of Giant's classic albums. It is not a 'protest' album though; all characters are given their own say and the story reaches a logical and satisfying conclusion."
14. "I think the album cover with the King of Spades playing card that Gentle Giant is said to have found on tour in Germany sets the stage for the symbolism in the album as a whole. It would be interesting to get to know if the rumour is true that Phil Shulman worked out the concept of the story of *The Power and the Glory* before he left Gentle Giant in 1972/1973 and that rest of the boys in the band worked on that concept to make the album *The Power and the Glory* in 1974. I think the mysterious music and the mystics of the semi-political/semi-religious ('The Power and The

Glory'). Lyrics makes the appeal of the album. At least it did that for me when I first heard it in the year of 1975 when I was 15 years old! It was the first EVER Album and the first EVER songs that I had EVER heard of Gentle Giant. Imagine the perplexion when 'Proclamation' started to play out in my boy's room. 'Hail to Power and to Glory's way'."

15. "I think gentle giant found a nice balance in their sound with this album. I like first four albums the most and it's downhill after that but I think that with *TPatG* they were closer to the raw sound that was present on the first four albums than any other album after *Three Friends/Octopus*."

16. "Have pondered for years why GG and this album in particular never gained any airplay in the US commercially. Various theories have been propounded, including anti-Semitism in the UK and US in rock radio circles, or the lack of a powerful lead 'vocalist-personality' (a la Led Zep [sic], Yes, or Tull [sic]) but tend to see it as a combination, and have come to think there was some subtle anti-Semitism at work along the way, especially in the UK, which translated into lack of record company support (i.e., payola) in the US, which translated into lack of commercial success--but listen to the cheers on their live albums! Those cheers are from people who were turned on the by music, not by what they were being told to believe was 'good' by record company hacks and corrupt DJs."

17. "I am a musician—100% interested in the music—and sorry not so interested in the words/lyrics."

18. "Great album, though I liked *Free Hand*, *Octopus*, and *Acquiring the Taste* better."

19. "I don't think you should take the political message seriously."

20. "An extraordinary album, the album I listened to the most (hundreds of times)."

21. "*TPatG* has always been my favorite—between the angular nature of the music and the subject matter—it ticks all of the boxes that make for a great album (prog or otherwise!). It continues to be a relevant statement on politics and human nature. It's held up incredibly well in my view—everything about this music is original and remarkable. When the 5.1 version came out my then 22-year old son sat down and listened to it with me. He was quite impressed and called the music and topical matter 'subversive'."

22. "Even as a 15-year-old it struck me as pretty much a commentary on politics and power. I didn't at the time, as some did, connect it to Watergate."

23. "This is some people's (mainly musicians) favourite album, and as I understand it, the reason being is probably where you can find the most intricate interplay between bass, guitar and keys."

24. "It's my favorite album in all of rock. The instrumentals and vocal melodies are incredible. However, I never pay attention to the lyrics. That's why I can't answer your question 4 about the message of each song. To me, there is no message, just sublime music."

25. "I am not a musician, so I cannot give informed comments on the music beyond how it affects me personally. To me, right from the start, the complexity and technical prowess of the players stand out, especially Kerry's keyboards. The music exudes strength and confidence. But there is also a coldness to the music—it is not at all as welcoming to the general audient as is *Free Hand*, for example. For die-hard enthusiasts like me, I like this stark coldness over the warmth of *Free Hand*, but I like a challenging listen. The casual listener, stumbling onto this album, could easily be driven away from their music. Bertrand Russell once said of mathematics that: 'Mathematics, rightly viewed, possesses not only truth, but supreme beauty a beauty cold and austere, like that of sculpture, without appeal to any part of our weaker nature...' There is more to that quote, but the part repeated above I think also applies to the music of Gentle Giant, and especially to this album. It possesses truth, and a supreme beauty, cold and austere, like sculpture."

26. "This is my favorite GG album (and I like all GG albums, even *Giant for a Day*). This is one of my favorite concept albums by any band. I think the message is well presented, and done in a way that is not strident or overly polemical. I suspect that many people who hear this album and enjoy it may miss most of its political and social overtones. For instance, 'Aspirations' sounds so sweet but is really about a fundamental disaster for society."

27. "I don't listen for a message. The vocal is an instrument. So, the message is intertwined with the song. Therefore, I don't listen to the 'message', but how the lyrics and music fit each other. The message always depends on the music."

Perceived messages and general comments concerning each track of *TPatG*:

"Proclamation"

1. "A haughty speech by a politician threatened."
2. "A speech. While there is definitely an air of totalitarianism in these lyrics, at this point there is still an element of humility, as if the protagonist (antagonist?) sees the leadership role as service to the people, not just a means to his own glory. The dissonance in the 'Hail' betrays a certain lack in self-confidence or inexperience."
3. "Mussolini-esque political rally where dictator declares himself to be the embodiment of the people and all national aspirations."

4. "The leader addresses his message to the crowd. He says things that touches anyone in any case. Things must change. Some kind of weird military rhythm. Dissonances in the vocals of the crowd."
5. "An aura of Gentle reasonableness. Party manifesto: sounds good. This lot/this person sounds OK; pretty good. 'I'm voting for them'/Grass is much greener. Pratchett—the new Patrician will be better than the current lunatic."
6. "Government thinks it's a god and that the people only have good things because of government's good graces. Government controls your destiny."
7. "Expect change, whether good or bad."
8. "This is me."
9. "I own you."
10. "A hopeful beginning for a fresh naive face, unaware of the fate that will befall him."
11. "Power."
12. "Musically intense. Lyric words really did not matter to me here."
13. "Upbeat optimistic idealistic—the rulers set out their stall genuinely hopeful."
14. "A proud announcement of the reconditioning of society."
15. "A new leader taking power in the midst of crisis asserts his authority."
16. "Political declaration."
17. "Proclaiming the power that tries to control us."
18. "Rising politician's hopes to make a difference."
19. "Leviathan is the sole provider and do not question."
20. "This is the leader stating their political platitudes to the masses and how they are supposedly in control of their fate...even though rule is absolute. All hail the chief! Listening to it again, the lyrics are as true now as when I first heard it back in the 70s. The political parallels are uncanny to days situation. The musical passages after the initial lyrics suggest twisted meanings, which leads into the main chorus. The main chorus suggests absolute unity of an autocrat. The organ adds a bit of church element. The day-by-day settles into the day to day grind of everyday life. The transition back to the main them is brilliant. In generally, the main lyrics

suggest the ambiguity of how one might look at any point in time--that it is neither good nor unblessed. Very nationalistic in its message.”

21. “(Leader) I will make things right (great) again. Vote for me.”

22. “The way politicians think of voters as their property. And how they make us feel they are doing us a favor.”

23. “Sorry, I have never paid attention to the lyrics or any messages. I just enjoy the music.”

24. “The message is that of a new leader to the people who have elected her/him. It is brimming with optimism (the cheering sounds/the chorus ‘hail’, etc.), but there is an undercurrent that foreshadows trouble - not all is necessarily well: ‘It can change, it can stay the same...’”

25. “This is a speech by a populist candidate—blaming the listener for their problems and taking credit for anything good.”

“So Sincere”

1. “Promises and lies done by the same politician.”

2. “An op-ed by the leader’s supporters, laying out their case for others to become supporters too. However, as indicated by the dissonant, disjointed arrangement. The music betrays a lack of conviction and logical coherence to this message.”

3. “Deified tyrant like father figure always looks out for nation’s best interests.”

4. “The words of the common people being convinced the leader is sincere. The difficulty to think clearly.”

5. “Reassurance post installation of the new leader both from the ruler and the ruled. Maybe some self-doubt and possible early cynicism. Discussions on the new mob: ‘lies he only tells the truth...’ ‘Means not anything he says...’”

6. “God is god, and your actions are what controls your destiny.”

7. “Trust.”

8. “Believe everything I tell you.”

9. “Attempting to stick to principles.”

10. “Integrity.”

11. "I always thought of this lyric as satire."
12. "His 'subjects' are disillusioned and becoming bitter, fed up with the same old 'strong and stable' message."
13. "The Strong Man addresses the people and expounds the parts of his program which he wished to imprint on the people."
14. "There is optimism, perhaps naive, that the leader will be good for the people."
15. "Deception."
16. "Piercing the veil of credibility."
17. "Political hypocrisy. (Song title is ironic.)"
18. "The Dictator is a major BSitter [*sic*]."
19. "This song is inherently about the bullshit that politicians seem so adept at spewing. The Republican health care bill released this week and the "so sincere" political statements are a great example. Politics never change; it's about glad-handing and convincing people what you are really doing is otherwise. Yes....that is to say no. The music perfectly matches the twisted logic that is needed to make lies truth. The cadence of so sin-cere suggests the wrongness of it. Gary's solo is appropriate twisted. The fact that Kerry sings the verses is significant—he wrote it, but the mild tone works better than Derek's more commanding voice."
20. "(Party) Whatever you think is a contradiction or wrong about the leader, you are mistaken. The music seems almost at odds with itself reflecting the contradictions that allow whatever is taking place to take place."
21. "How politicians make the voters believe they really care and know about their issues."
22. "Lies, Lies, Lies! The jagged, angular beat of the music, and Gary's exceptional guitar work (which complements the piano particularly well) reinforce the lyrics."
23. "This song describes how the populist candidate/leader will say or do anything to get power and always sound 'so sincere'."

"Aspirations"

1. "A representation of the vision of the oppressed but still hopeful people."

2. "An op-ed from the unconvinced point of view. In this piece, we see the people imploring and hoping that they become the great leader they so desperately seem to need."
3. "Not sure."
4. "Words from the wise?! Like a prior sent to the leader. Religion and power."
5. "The hopes of the people. The rulers fairly typical 'let's all pull together' 'We all need each other' 'We're heading in the right direction.' We have all heard these words in real life. 2nd favourite song."
6. "More reassurance that your thoughts and actions control your destiny."
7. "Faith."
8. "My belief in me supports me."
9. "Trying to do better and change things for good."
10. "Sadness."
11. "For me, this lyric was a calming influence on me when I was 14. It fit my view of spirituality of the current time (1974)."
12. "The subjects are prepared to trust, but still feel it necessary to express their wishes not to be betrayed."
13. "Maybe the most lyrical track ever by anybody. The dream of a utopian society benevolently governed and viewed from the angle of the Little Man."
14. "A similar message to So Sincere, though the singer is more in a state of quiet desperation."
15. "The people's wishes and hope in their current leader."
16. "A cry for sanity."
17. "Hopes. Dreams. Hopes."
18. "The people in their naiveté puts all their hopes in Big Brother."
19. "This song is about possibilities and human potential and how people are looking for someone or something to guide them. It suggests the best one might expect from the social contract between the people and their government or

leadership. The reference to 'So Sincere' suggests an inherent need to trust leadership—under any circumstances. It's also about a fundamental human need for security. The gentle nature of the music sets a reflective tone for the song."

20. "(Populace) We the people trust you. Kerry's ethereal vocal and electric piano conveying blind trust."

21. "How voters really are mostly sheep, and their beliefs and hopes transformed into political stances and platforms to seem their aspirations are the same as the voters'."

22. "The one song on the album whose message is pure and uncorrupted. The protagonist/singer has set the bar high for himself and his people. No undercurrent of corruptness here—Kerry's soft, reflective voice ensures the purity of message."

23. "This is 'everyman' surrendering all political responsibility to the candidate/leader, pleading to be taken care of as a child by a parent."

"Playing the Game"

1. "Despot's view."

2. "Private thoughts of the leader. The leader is now in full control and feeling the rush of power, as he now has all the tools he requires to set his agenda in motion, although we're not sure what that agenda is beyond his own glorification. In the chorus, (sung by Kerry, whose soft voice is always used in more introspective passages) we hear the leader remind himself to never betray his real thoughts to anyone."

3. "Dictator as master of managing political power struggle."

4. "The instruments seem to argue with one another. As I understand the lyrics (being French I may misunderstand) the leader is wondering what to do with his new power. He feels he can't lose; the power is perverting him already."

5. "Damn it all I can see looking at these lyrics is Trump. It's what he's doing now 'no words that I'm the knave will alter my philosophy'... 'I'll never ever lose'."

6. "Feeling."

7. "I will defeat you."

8. "Having to compromise in order to do so."

9. "Conformity."

10. "Not my favorite tune at the time."
11. "The rulers throw the dice, interacting with their (unknown) counterparts, who they are prepared to shaft—but in whose interest? unknown as yet."
12. "Vying for sovereignty and arranging the players according to the Strong Man's wishes."
13. "The leader reveals himself to be a corrupt braggart."
14. "The leader's intent."
15. "Humanity settles into the 'groove' of compliance--one of the strongest compositions by one of the best 'bands' in rock."
16. "Falling in line, politically."
17. "The dictator reflects on his Machiavellian moves and relishes every moment."
18. "The title says it all—life is a game with a series of rules, and how you can bend those rules to get whatever you want. The key to the back door...I'll play the game and never ever lose. John's backbeat in 4/4 perfectly complements the music. There's also an implication that the game is rigged. The bridge is brilliant—the music reflects the notion that were now inside the king's head hiding the truth. The keyboard solo is one of my favorite moments on the album. It suggests some kind of internal struggle between good and evil. The closing verse suggests a level of narcissism that seems common in politicians—I lead therefore I'm owned something so I'll take it."
19. "(Leader) I, great leader, am the only one who can lead us (you). Sounds conciliatory. Lead vocal slightly subdued. The Kerry interlude showing his nagging self-doubts, inner turmoil. But resolved with the rocky final section. 'Nah mate, I've got this!'"
20. "Have you seen House of Cards?"
21. "The message is success—the protagonist of this song is in his stride, and still thinks he is in control. This confidence is echoed by Ray's funky bass playing as well as John's drumming, and peaks with Kerry's solo playing."
22. "A soliloquy by the candidate/leader of their pleasure in power and complete narcissism."
"Cogs in Cogs"

1. "A change in the people's view results in the disappointment and rampage against the establishment."
2. "A news report. Things are not going well. Promises are left unfulfilled. Nobody knew it would be this hard to govern. The public is getting antsy. The whirling musical arrangement does much to invoke the feeling of many gears intertwined in a complex machine."
3. "The edifice is starting to crack as people's lives are not improving."
4. "The unity seems to decline; the wheel of time is going on and the power is not as strong as it seemed. My favorite song on the album. Complex of the structure and intrication shows the complexity of ideas and diversity of thoughts."
5. "My favourite track. Oh dear the wheels are falling off. It's not going as well as we thought or wanted. The populace is complaining. They're ignoring us. See what's going on in the UK where ruling govt is now largely being ignored or at least there is little belief in what it says which is why Jeremy Corbyn is currently riding high in popularity."
6. "Machinations."
7. "Wherever you go, I'm there."
8. "Realising things are trickier than they first seemed."
9. "Complexity."
10. "A reactions to being simple a Cog in the wheel (machine) of mankind. At 14, my favorite tune of the album. It rocks hard!"
11. "Machinations, machinations. Is it all too complicated?"
12. "The Strong Man discovers that Power plays its own game, setting limitations to his movements."
13. "The machinations of power are revealed; people who thought they had influence are shown to be merely pawns."
14. "The built-in political system and machinery of the bureaucracy."
15. "Intricacies of the human condition."
16. "Complications in dealing with political realities."
17. "Bureaucracy."

18. "The machine of politics. The interlocking nature of the music is pretty incredible. The lyrics and music suggest unrest among the masses. It's the 24-hour spin cycle of the news—we'll just turn the wheel and move onto the next topic. The circle turns around the changing voice is calling--an apt metaphor for the political process."

19. "(Observation) It's all going wrong... Musical structure conveys 'It's all a mess because it's more complicated than you think (or he thought).'"

20. "I believe this reflects the circus every election is based on."

21. "Sorry, I have never paid attention to the lyrics or any messages. I just enjoy the music."

22. "Here, the political leader has bitten off more than he can chew. He begins to see that he is not in control, that control is an illusion. The tempo of the song and Kerry's complex keyboards reflect this. Derek's vocals do as well - he sings powerfully, but his voice is the coldest it is on the entire album. It's a challenge to listen to all around, probably because the truth of the message (that he is not in control) is the hardest for the leader to face."

23. "Things never change and society is always hard on 'everyman'."

"No God's a Man"

1. "A reflection on the fallibility of man, even if he possesses power and glory."

2. "A policy memo. The jig is up. People are on to you. Advisors are counseling to show remorse for errors, apologize. Show contrition. Regarding the twist of phrase in the title refers to the reasoning that, after all, the leader is a god, and that he can't be seen to be mortal."

3. "Doubting the leader's 'divinity'."

4. "The title talks for itself. The voices show here also the difficulty of keeping one voice over the others."

5. "Typical political cycle. They have got to the top, they've had the honeymoon period and it's still going downhill. Now come the explanations or excuses which now are not being accepted. As Pratchett says in *Going Postal*: the people who cheer when you're crowned are the lot who will also cheer when you're executed (paraphrased)."

6. "Science."

7. "I contradict myself."
8. "Developing a power complex."
9. "Humility."
10. "A beautiful song expounding on the vulnerability of mankind or people."
11. "The mask begins to slip. The subjects begin to realise their hopes were false."
12. "Power is, after all, stronger than any single person's intentions."
13. "The people know they have been fooled and take back their loyalty."
14. "The leaders excuses for not fulfilling promises."
15. "Philosophical observations."
16. "No one can be a perfect politician."
17. "The people are starting to see through the masquerade."
18. "The word play in the title suggests the God-like self-image many politicians have. The music is distinctly in English in nature. Ray's bassline in the intro is so cool. The lyrics suggest the mental gymnastics that politicians must have to go through to justify policies that enrich them and screw the masses. The music is comforting and playful in nature, until the heavy bridge and Gary's dual guitar solo. The music suggestive of the type of collective amnesia people seem to have and the cycles of truth and lies."
19. "(Party) Yeah, so it's going awry, but hey, he's still a god. Acoustic setting, complex vocal interplay conveys confusion, perhaps in order to obfuscate to quell the clamouring for change."
20. "The ins and outs of every politician's career pass through this constant of change, sometimes up, sometimes low, depending on the winds."
21. "A reflective moment to counter the intensity of the previous song. Is the message also a counter to that of the previous song? Does the leader now realize that he is fallible? That he is not in control? That he can't do everything? Lyrics that support this include 'Truth is halfway true. The man is only a man who fails to know...' and Gary's brief but powerful solo after the words '...it happens all again' underscores the relentless inevitability of the way things are... Conclusion: No Man is a God. Interesting that they transposed the words 'god' and 'man' in the lyrics."

22. "The populace turns on the leader, capriciously, and moves on to another leader."

"The Face"

1. "The despot understands that he no longer has control and tries to deceive for the last time the people."

2. "More of the same. Maintain a steady, reassure an edgy populace, misdirect, stall for time, all the while, behind the scenes, consolidate power."

3. "Not sure."

4. "Once the power is lost the leader has to explain what he did wrong. Struggle for his integrity, life and maybe getting back in front. The violin and guitar seem to discuss. Old and new power fighting."

5. "The message to the leader: you knew what you were in for. Take the credit, take the knocks & deal with it. 'Step in the light'."

6. "Duplicity."

7. "I'm the only one worthy to rule you."

8. "Vanity sprouts."

9. "Bravado."

10. "Did not pay much attention. A secondary jam. Album filler."

11. "...But still the rulers—ruler? Is it just one?—can't take off his mask altogether."

12. "The Strong Man acquiesces."

13. "The emperor is shown to have no clothes; the public face is torn off to reveal the ugly truth."

14. "Demagogy and agitation to fool the people of the lack of progress in the promises made."

15. "More philosophical observations."

16. "Hiding his face behind a mask of political hypocrisy."

17. "Last ditch efforts to remain in power."

18. "This may be the funkiest thing GG every did. This is putting on pretenses— playing a role and having a degree of confidence in it even if it's not you. The lyrics are also suggestive of political scandal, which the music perfectly complements. The violin solo suggests a kind frenetic anxiety that one feels when putting on faces— and how politicians have to fake their way through scandal."

19. "(Leader to self, or possibly Party). Time to sort this mess out. Pretend I'm (you're) sorry and it will work out. Conflict between solo violin (leader) and guitar (rising voice of discontent)."

20. "Mostly about the same things as the previous song."

21. "The moment of clarity of the last song has passed. Here we find the leader has accepted the way things are and no longer is bothered by them falling short of his early ideals (for example, in 'Aspirations.'). He has accepted corruption. This is musically echoed by Gary's extreme bending of notes in his solo. It's also echoed in the lyrics such as 'pulling strings for position' and 'Hide your mask, show the face that is sorry' and 'time to confess, clean up the mess'."

22. "The process by which a disgraced leader begins to regain popular acceptance."

"Valedictory"

1. "A sad and inevitable end for the despot."

2. "A culminating speech from the leader, a restatement of the Proclamation. Where the original was steady and workman-like, Valedictory now solid and aggressive, particularly the 'Hail' refrain. Yes, everything sucks, and it's all his fault, but too bad, he is in control and there is nothing anyone can do about it. The contradiction in the refrain 'There must be no change, anyway, time to rearrange': The leader needn't change because he is perfect, but he will 'rearrange' as needed. The leader will now purge and eliminate all opposition. Interestingly, a 'Valedictory' is a farewell address. To whom, or what, are we saying goodbye?"

3. "Dictator starting to lose grip on power, tries to reassert authority but fails."

4. "The power is won again. So he explains that things now have to stay (the power has perverted him completely). He now wants to keep things as they are so he can keep the power. The democracy has turned in totalitarianism."

5. "3rd favourite. 'Even though I've really screwed up and it's a mess, we have to keep going.' Again look at both the UK & Australia—austerity measures lead to a bigger mess. Conservative policies seldom work. A more even-handed way is more productive. 'I've done my best' is the public message."

6. "Domino."
7. "I'll hypnotize you until you puke."
8. "The wheel spins full circle. No matter how much you think you can avoid the corrupting influence of power, it is ultimately inevitable."
9. "Inevitability."
10. "Theme summary. R and B based."
11. "Have power. Will hold on to it, whatever."
12. "The Strong Man maybe having obtained his goal of serving his own ends, disappears from view. With its concluding 'hail' the next Strong Man arises."
13. "In desperation, the leader clings to his position of power but to no avail."
14. "To stay in power at all costs and then the inevitable destruction and demise."
15. "A fitting finale to the opus—back where we started with the power that would control us."
16. "The politician has become the very thing he was opposed to originally."
17. "Reminds one of Hitler's last days."
18. "The music and lyrics suggests an Orwellian dictatorial perspective where things must be rearranged to fit the leader's vision. One must pledge absolute loyalty to leadership. Hmm, sounds kind of familiar. The main syncopated theme of Proclamation and Valedictory is one of the most amazing things every committed to tape. Derek's shouting is no longer a plea—it's an edict. Hail!"
19. "(Leader) No really, this time. (Is removed from power. Assassinated?) Higher key, harder to sing, signs of desperation. Harsher, heavier instrumentation conveys force compared to the persuasion of the almost light-hearted instrumentation of the opening track."
20. "How in the political arenas, things change but only to stay the same."
21. "The cycle of corruption is complete now, but the album could not end with 'The Face'. The closing piece is a musical device that caps the experience, by referring to the musical themes and lyrics of the opening song, but with subtle differences, such as 'there must be no change' instead of 'it can change'. A nice punctuation mark to the album."

22. "Denial by the leader of responsibility for their failings and demands that the populace support that leader in spite of their failings."

Comments concerning live performances of *TPatG*:

1. "I have seen GG 3 times back in the day, and each time *Interview* was the latest album. The band performed the 'Proclamation'/'Valedictory' medley, same as it is on *Playing the Fool*. This medley has the effect of taking one directly from the uncertain steps of a fledgling dictatorship to the forceful, frightening solidifying of power without all the interim steps. The also performed 'So Sincere' each time. This placement in the set removed it from the narrative of the album, highlighting instead the amazing percussion finale."

2. "The live performances I've seen seem faithful to the studio, but may be more complex in ways."

3. "To be honest I can't now remember if I saw them doing *TPatG* tour. I saw the others from *Octopus* but may be because *Octopus* was the first and made such an impression..."

4. "First time I saw Gentle Giant 'live' they opened with 'Cogs in Cogs' and it was somewhat more raw [*sic*] than on record but fairly true to the original. 'So Sincere' featured the 5-man 'drum bash". I didn't really 'take the message'."

5. "If anything, they brought a message with the album, but in concert, they just brought the songs in a way that suited the performance, so for instance, melding 'Proclamation' and 'Valedictory' removes any message. The rearrangement of 'Cogs in Cogs' is pure genius, it states everything in just a few minutes."

6. "The Live GG was a completely different proposition than the albums both in presentation and interpretation. The level of fun & joy live was an intense pleasure to behold."

7. "October 1975. The band got two ovations! Hot! Hot! Hot! Live and studio vary but Gentle Giant were exceptionally good live."

8. "Never saw them, but live recordings tend to either simply play the song (e.g. 'Aspirations') faithfully, or are used as show-stoppers ('So sincere'). This doesn't really enhance the story at all. Equally joining of 'Proclamation' with 'Valedictory' makes little sense apart from a good progression musically. Kind of feel that the guys were just performing the tracks for their musical content rather than the 'message'."

9. "I've seen the original band once, in 1976, and *Three Friends* several times. On all occasions I was too engrossed to make minute observations..."

10. "I think the music took over more when it was played live. I saw Gentle Giant Live in Concert in Gothenburg, Sweden on 17 September 1976, and in Stockholm, Sweden on 18 September 1976. I think the Lyrics comes in forefront, of course combined with the music, when I listen to the Original Studio Album *The Power and The Glory* with Gentle Giant."

11. "Not at all—the live shows were superb performances of the music as written."

12. "Just amazing live at Drury Lane—the message IS the music."

13. "The live version of 'Valedictory' is superior; one feels the panic."

14. "Well, 'So Sincere' became the drum bash. If anything, the arrangements were more powerful live. I didn't feel like the message changed at all in the broader live context. The fact they could play the music live (especially Kerry's keyboard parts), and could make it better and more powerful, was something that always impressed me about the band. The live version of 'Playing the Game' was excellent—substituting a killer Gary Green guitar solo and the use of the infamous 'Shulberry'. As the recent New Yorker article stated, GG was some kind of phantom limb of music. My first reaction when I heard them (*In a Glass House*) was 'you can do that with music? Cool!'"

15. "I saw GG play at New Victoria Theatre, London, in, I think, 1976. They opened with 'Cogs in Cogs'. I was gobsmacked at the sheer searing metal energy of the live version. Gary Green's guitar dominated and drove the sound in a way it rarely did on record. Or should I say, was rarely allowed to. 'Valedictory'/'Proclamation' done as a medley sounded great but always appeared to me like two bookends with the story removed. 'So Sincere'. The centrepiece of the live show. The essence of Giant with the acoustic into electric instrument juggling, the silted cross-rhythms over the steady 4/4 b-b-boom, thwack of John Weathers' drumbeat. And into the drum bash with xylophone interlude with fairy lights. Stunning piece of staging. Frankly, I didn't care about the message."

16. "Their live performances were always fantastic! The arrangements were always different from their studio albums and this tour was no different."

17. "The only 2 things I can say are: 1) I am baffled at how 'Playing the Game' did not have the great organ solo by Kerry, instead making a guitar arrangement. As much as I love Gary's playing, this is something I don't understand. 2) I always thought the organ solo resembled a lot the solo on 'Time of the Season' by The Zombies. I asked this question on the On-Reflection fan mailing list, and I was very disappointed that I got no responses. Maybe I will ask Kerry directly sometime."

18. "I have seen Gentle Giant three times, but it was so long ago, that I can't remember specific differences in the live performances verses the studio recordings. But I do not recall having my perception of the message altered in any way."

19. "I have seen them perform parts of it, but I do not remember any details. Other than that GG was always fabulous and fun in concert."

Gentle Giant albums ranked from 1 (most favored) to 11 (least favored):

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|---------------------------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|-----------|
| <i>Gentle Giant</i> | 1 | 2 | 1 | 1 | 3 | 2 | 7 | 6 | 5 | 5 | 2 |
| <i>Acquiring the Taste</i> | 4 | 4 | 4 | 0 | 4 | 6 | 6 | 4 | 1 | 2 | 0 |
| <i>Three Friends</i> | 2 | 0 | 4 | 7 | 6 | 6 | 5 | 5 | 0 | 0 | 0 |
| <i>Octopus</i> | 5 | 6 | 4 | 8 | 4 | 4 | 2 | 2 | 0 | 0 | 0 |
| <i>In a Glass House</i> | 8 | 7 | 7 | 3 | 2 | 4 | 2 | 1 | 0 | 0 | 1 |
| <i>The Power and the Glory</i> | 6 | 5 | 8 | 10 | 1 | 2 | 1 | 1 | 0 | 1 | 0 |
| <i>Free Hand</i> | 9 | 8 | 4 | 1 | 5 | 4 | 3 | 0 | 1 | 0 | 0 |
| <i>Interview</i> | 0 | 2 | 2 | 3 | 6 | 5 | 5 | 10 | 2 | 0 | 0 |
| <i>The Missing Piece</i> | 0 | 1 | 1 | 1 | 2 | 2 | 2 | 4 | 16 | 5 | 1 |
| <i>Giant for a Day</i> | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 6 | 27 |
| <i>Civilian</i> | 0 | 0 | 0 | 0 | 2 | 0 | 1 | 2 | 10 | 16 | 4 |

1. *Free Hand* (8.57%)
2. *In a Glass House* (8.51%)
3. *The Power and the Glory* (8.51%)
4. *Octopus* (8.14%)
5. *Acquiring the Taste* (6.77%)
6. *Three Friends* (6.77%)
7. *Interview* (5.86%)
8. *Gentle Giant* (4.77%)
9. *The Missing Piece* (3.94%)
10. *Civilian* (2.66%)
11. *Giant for a Day* (1.49%)

APPENDIX E: Amazon Customer Reviews

5 Star Rating:

1. "Stunning. Uhh - I'm SO stunned by this release I'm finding it hard to describe (which for me is **very** unusual! ;-)).

"If you are a Gentle Giant fan and have never heard *The Power and the Glory* in 5.1 you HAVE to buy this. If you're a prog rock fan who's never heard it at all - just buy this one. And if you like rock...or jazz...or good music...buy this whether you've heard other things in 5.1 or not.

"I saw Gentle Giant 5 or 6 times in the 70's, and they used an unusual (for the time) sound system that had 'speakers in the back' - mostly for Ray Shulman's violin, but also his acoustic guitar and I think Kerry Minnear's Mellotron at times. It blew us away. Nobody DID that! Not Yes, or Genesis - or anybody. And while I've listened to all kinds music through surround sound systems since, nothing has ever approached the definition of their tour system.

"This is the first true 5.1 mix I've ever heard - and that's a good thing, because it sounds so much like their concert sound I just sat with my mouth open for 3 or 4 songs. Gentle Giant has always sounded, to me, like the band is playing in your living room. Every instrument was originally recorded clear, crisp, and defined - like you are **very** close to each instrument or amplifier. The production, engineering and mix was consistent from album to album, which is very unusual for any band - and always the same, 'close' sound. There are a few 'echoes' and reverb'd vocals that sound far away - but mostly like speakers in a back room were suddenly let loose that were run through an Echoplex tape delay. They never seemed to resort to 'studio tricks' that sounded nothing like a live concert, rehearsal - or living room show!

"Steven Wilson has taken that 'close' sound and made it sound like you're sitting in front of the band with some of the PA speakers to the side and some behind. But still in a living room - not a huge concert hall. Nothing is lost and **everything** is gained, because Wilson - who could have only heard them live as a child - has managed to nail a 'Gentle Giant Concert' concert sound for those of us who **do** remember how they sounded.

"Wow. Like I said, buy this. Even if you lovingly prefer your vinyl copies (I did, emphasis on 'did'), original CDs or one of the newer remixes, trust me, you WANT this."

2. "Steven Wilson does it again. The Blu-Ray 5.1 mix is very revealing and involving. GG fans should consider this set an essential purchase.

“And as a bonus, every song is accompanied by a computer animation displaying the lyrics in innovative ways. I’ve never seen anything like it. Someone sure put a lot of work into those. There are also instrumental versions, but surprisingly the lyrics don’t appear while those are playing, which I think was a poor decision, (not that these make for great Karaoke songs).

“I’d like to mention one thing (not that this should dissuade anyone from buying this excellent set). The discs themselves are defaced with the most obnoxious FBI anti-piracy warning I’ve seen yet. It takes the form of an ugly thick black band around the circumference of the label side, with white text in bold:

“FBI Anti-Piracy Warning: Unauthorized copying is punishable under federal law.’, followed by the fine print: ‘This CD is the Property of the record company and is licensed to the intended recipient for personal use only. Acceptance of this CD shall constitute an agreement to comply with the terms of the license. Resale or transfer of possession is not allowed and may be punishable under federal and state laws. This CD may be watermarked to identify the intended recipient.’

“But wait there’s more. In even finer print: ‘The copyright in this recording is owned by Alucard Publishing Limited. © 2014 Alucard Publishing Limited. © Alucard Publishing Limited. All rights reserved. Unauthorized duplication is a violation of applicable laws.’

“Unreal. It’s like reading the label on a Dr. Bronner’s soap bottle. And did they really tell me that I don’t actually own the discs that I just bought, and that can’t ever sell or give them to another person?! Oh please!

“I love Gentle Giant dearly, and want to see them well paid for their music, but I’ve gotta say that this crap makes me want to make copies out of spite.”

3. “A lot consider this Gentle Giant CD not one of their best, but for me it is. I am so happy to see Steve Wilson turning his attentions toward this amazing, overlooked band. Hopefully he will be turning more Gentle Giant works into surround sound.

“The new mix is noticeably different in 3D sound. I can hear more parts of the puzzle than I ever could before here.

“My sons hate Gentle Giant. This is not usually a band you just pop in and like right away. But musically, and on a scale of complexity, hardly any progressive band came close. I’m not blasting those other bands—after all music is music not gymnastics—but this band took some very real chances. They worked as hard as hell just to play these arrangements. It still amazes me.

"I always loved 'So Sincere' as a song. It is full of dis-chord [sic] though. 'The Face,' and 'Cog in Cogs' are amazing. The guitar solo in 'The Face' especially is perfection itself—all gritty and dirty feedback perfection.

"Do your homework. Earn your ear for this band. Once you do, you will wonder how you lived without them."

4. "*The Power and the Glory* was my first exposure to the music of Gentle Giant back in 1974 and quickly became one of my favorite albums and has remained so. I'm a sucker for a good hook and I feel this record is a near perfect blend of prog and pop. I've got nearly all the other Gentle Giant albums but this one really stands out for me and is sacred ground. In the 1979 edition of *The Rolling Stone Record Guide* reviewer A.N. awards *The Power and the Glory* 1 star and calls this the bands most irritating and least listenable record. In the revised 1983 edition the same review appears but the record is reduced to 0 stars meaning worthless. How the hell one man can get a record so wrong is way beyond me. A.N., if you are still above ground would you care to explain yourself? This Blu-ray presentation has it all. The 5.1 DTS Steve Wilson mix is stunning with bonus track 'The Power and the Glory.' The videos that go along with each track are pretty good and very well done but only distracted me from the 5.1 marvel going on around me. Ignore the pretty lights and listen in the dark. Also, on the Blu-ray is a high-resolution Steve Wilson stereo instrumental mix of the album w/screensaver and bonus tracks 'The Power and the Glory' and an 'Aspirations' out-take. These instrumental versions really allow the superb musicianship to show through and are quite revealing. Again, ignore the pretty lights. If that's not enough you also have a high-resolution version of the original 1974 stereo mix. What more could you ask for? How about a CD with the Steve Wilson stereo mix including bonus tracks 'The Power and the Glory' and an instrumental out-take of 'Aspirations' As for the packaging, it's pretty decent but as others have stated the graphics on the disc's are ugly with the scary FBI Anti-Piracy Warning stating I do not own this but am only licensed to listen to it. I am unable to sell or even lend it. Really? If you love this album and can play it properly in 5.1 you need this release. A big thanks to Steve Wilson for helping keep the surround format alive. I hope to someday hear some 10cc in surround. Did I say I love a good hook?"

5. "This 1975 [sic] prog rock classic is Gentle Giant's masterpiece! For those who are fans of this band, this platter is a no brainer in your collection but for the uninitiated, it's a fine place in their career to jump in and get acquainted! Wilson's remix/mastering brings out the best of the source tapes, and the 5.1 is stellar!! I had a German import disc of this album for years thinking it was perhaps the best it was going to get but the bar has now been raised! Wonderful writing, playing and production by whom I've always thought was the definitive Prog band! Get this one immediately!"

6. "This is one of the best mixes and presentation in a Blu-ray Audio I have ever owned to date. The last two Yes album mixes by Steven Wilson were really mediocre in my opinion. They had the clarity, but the bass and impact of the pieces were just not there. Here SW whether inadvertently or by intention finally got the key ingredient he had missing. Tracks now bristle with clarity where one can pick out the multiple instruments and at the same get some real bass flowing out the woofer. Gentle Giant was not very well known as their contemporaries Yes, Genesis or ELP from what I have read (I did not exist in their time). But they were no less talented. Their unique calling is the ability make some wonderful yet at times some disjointed music challenges the listener. But the reward is evident on upon repeated listening. There is so much going on in the background that this recording will reveal. Please do yourself a solid by purchasing this Blu-ray take some time to listen to the music. Enjoy the wonderful animation that comes accompanies the music it to give you an almost psychedelic experience. Musicianship and musical output like this far outlive, if listeners like you and me support them instead of the current disposable Taylor Swift hating her boyfriend songs."

7. "Gentle Giant is an acquired taste and most will either love them or hate them but careful listening will reveal some of the most brilliant rock music ever created. Think Arnold Schoenberg and Franz Liszt starting a band. In addition to astonishing compositions Gentle Giant original vinyl records (not the re-releases) had perhaps the purest analog sound ever recorded and were a pleasure to hear even if the listener found the music too esoteric. In particular the drums were recorded dry (no reverb) and serve as a fat warm centerpiece for most of the compositions. The acoustic instruments were also exceptionally well captured and are warm/textured and are free from additional outboard processing.

"Their original records were analog at its best but the problem with digital is it usually doesn't sound analog. This is where the breakthrough happens. Somehow the DTS 5.1 master audio transfer sounds (dare I say) analog. The drums retain their original warmth and punch with no signs of digital limiting or compression. They sound like they're in the room with you. The rest of the band is distributed around the 5-channel mix and give the listener more insight into the complex texture of these works than do the 2-channel recordings. This is a masterful achievement and if you're a fan of analog or Gentle Giant it's a must have disc. More please."

8. "This and *Free Hand* are what I consider to be the best of Gentle Giant and I have not cared for much of their other work. In my youth, I really liked mid-Genesis (without Peter Gabriel and before they went Pop), Yes, Emerson, Lake and Palmer. All are a bit similar in their sound style. I recently rediscovered Gentle Giant and since most of my music catalog is on vinyl and CD, got the CD's of both. Found out I still like them and added the two CDs to my MP3 player. May have to buy a PC capable turn table so I can load my album collection onto my pc. Never been crazy

about having to buy the same music over and over plus the sonic differences of vinyl versus digital file.”

9. “Not many rock fans are aware of this gem, but it’s a classic. Gentle Giant had their own sound, with odd time signatures, instrumental virtuosity, lush vocal harmonies, and plenty of almost Zappa-like quirkiness. *The Power and the Glory* was a concept album, and the album that really solidified their identity. Mr. Wilson does a great job on the remix here. Highly recommended!”

10. “*Octopus, The Power and the Glory, and In a Glass House* is where you can have a great collection if you cannot purchase all Gentle Giant albums. Each is different but allow the listener to experience the quality and completeness of this band from the past. Glad I was able to see them many years ago.”

11. “Okay, this is probably not the GG album for newbies. I was a fan before, and it took me a while to get into some of the cuts (‘So Sincere’ sounded like it was being played at the wrong speed for my first 20 or so listenings!), but it just grew on me until it became my favorite GG album. Gentle Giant was easily the finest and most intelligent band of the ‘prog-rock’ era, and this one is just incredible. From the opening ‘Proclamation’ to Derek Shulman’s primal scream of ‘Must be a REASONNN why things HAVE turned around’ on the final cut of ‘Valedictory,’ it just doesn’t get any better than this. For the uninitiated, try *Free Hand* first. If ‘Just the Same’ and ‘On Reflection’ don’t grab you, save your time, you’ll never appreciate these guys. Spectacular musicianship, great non-danceable songs (what in the HELL kind of time signatures do they use???), smart, bitter and satirical lyrics...AHH! Gotta go and play the CD!! I was so happy when this and other GG was released on CD, as my vinyl copies are about worn out. Others worth acquiring (other than the aforementioned *Free Hand*) are *Gentle Giant, Acquiring the Taste, Three Friends, Octopus, In a Glass House* and *Playing the Fool*. Interview is not bad, but after that BEWARE!”

12. “This was Gentle Giant’s first ‘full-concept’ album, and it was very impressive in its day. The story of the unnamed, newly elevated ruler, his initial aspirations for his people and his nation, his burgeoning love of power and rationalizations for his excesses, and his descent into rigid dictatorship was ambitious and riveting—if one took the effort to follow it carefully.

“The music was very much of the kind GG was known for, both before and after this album: complex, experimental and challenging, but never so outre as to alienate the listener who approached it with an open mind and ear.

“*The Power and the Glory* wasn’t Gentle Giant’s high-water mark—I’d award that distinction to *Octopus*—but it was an outstanding work issued at a time when a

great malaise had begun to creep over popular music. Even today, nearly thirty years since its release, it stands well above the mass of small-group contemporary music—and it's an important foundation stone for much that followed it."

13. "In many ways, a breakthrough for this underappreciated quintet, Gentle Giant seemed poised to take on the mainstream with this, their first release on Capitol Records in 1975. They even enjoyed their first (if not only?) airplay on L.A.'s KMET with the song 'Playing the Game.' Despite other reviewers' claims of more dissonance than other albums, that is maybe the case on the first two songs, but the rest of this collection is pretty solid, funky, more repetitious and accessible than this exceptionally creative group had been up to this point. For more dissonance, check out the later release *Interview*.

"Further clarification is in order: One reviewer claims this to be GG's first concept album. That claim belongs to *Three Friends*, released two albums previously. Others have compared GG on this release to Pink Floyd and Van Der Graaf Generator. They are nothing like either of those groups, though I can hear a slight similarity between the openings of 'Aspirations' (a beautiful, reflective, jazzy piece) and [Van Der Graaf Generator's] 'A Plague of Lighthouse Keepers.' But to lump Gentle Giant in with other styles of prog of that period...uh-uh. They had a sound unto themselves, a deliriously syncopated, hard rocking blend of medieval madrigal and funk, and seemed to have more fun playing this highly complex hybrid of sound than many of their self-serious contemporaries. If you asked them what music they enjoyed, they would drop names like War, Funkadelic and Rufus...you get the idea.

"Back to this album: Yes, there is a concept, and it does tell a very political tale of rise to power, ideals, confidence, manipulation, compromise, betrayal and abuse. Interestingly enough, *The Power and the Glory* came out towards the end of the Nixon Watergate scandal...heard in that context, there's a whole other idea of why this album was well-received. Political implications aside, the music is perfectly performed (with just the right amount of dirty edge), cleanly recorded and, as stated before, contains a musical freshness and energy like few others before or since. It's kind of sad that something released nearly 30 years ago can be so much more alive and innovative than current fare, but I guess that really depends on what kind of ears one brings to it.

"Ultimately, if YOUR ears are starved for something classic that sounds new, recorded at a time when notes and musical knowledge mattered, plug this one in, turn it up loud, and prepare for some serious (but fun) jaw-dropping ecstasy. 'The gentlest music I've 'eard...aside from thunderstorms.'"

14. "I have just sat down and listened to the Steven Wilson remix in DTS 5.1. I have been reduced to tears.

“First impression: Gentle Giant has never sounded so wonderful. The audio is superlative. Nuance and subtlety, great power and complexity are brought out clear and free. It was literally an eargasm.

“The surround is not remotely gimmicky. I was never surprised by anything unexpected coming from the surround rears. What I did feel is that the band was right there in the room with me, and it was palpable.

“I have a decent system, not top of the line Krell, but a serviceable 100 watt-per-channel Panasonic 7.1 receiver set up for 5.1. The blu ray player is a mid-level Samsung 3D unit, connected to the receiver with a digital coaxial cable (I’m only 5.1 anyway, and the Pioneer won’t pass 3D through its HDMI, so HDMI from the player goes direct to the TV. The speakers are a small matched JBL set, very flat and clean from about 90 Hz to 18 Khz. The pride of my system is an astonishing 39’ SVS cylinder subwoofer with a built in 500-watt amplifier that goes down flat (full power) to 22 Hz. It’s nicely calibrated into the sound field and never dominates the tonal color of the music or film. As a bass player, it’s a joy.

“That said, I have rarely heard my system sound so wonderful as it just did. It was a treat, and I will be rediscovering this album quite a bit in the next few months. As other have reported, there are phrases and nuances of which I was unaware. John’s drums are likely the greatest improvement. The kick on the bass drum was gorgeous. Kerry’s keyboards seemed cleaner. Ray’s bass, powerful as it was on the previous mix, was nothing short of a revelation. I heard octave jumps I’d missed. Gary’s guitar was perfect, ringing out so clearly and thrilling me with his truly passionate performances. Vocals were also revelatory: dang, Derek did a great job on this album. The whole thing felt like a cohesive, consistent, musically stunning live performance.

“The animations that accompany the music are excellent. While thematically similar, they amplify the words and music nicely. There are several instances where each instrument has its own matching animation, and it’s great! ‘Cogs in Cogs’ was just that, a giant labyrinthine set of gears and wheels. It’s a treat for the eyes whilst the ears are being pleased.

“So, in closing, I just had a most profound aural gratification. This one’s going to be seeing a lot of time in the player.

“Please Steve, do *Free Hand! Octopus! In A Glass House!* Gentle Giant deserve this level of respect. Thank you!”

15. “Incredibly accessible in sound. One of the top 3 Gentle Giant albums behind *Acquiring the Taste*, and their self-titled [debut] album. At times breaking from jam

sessions for quiet and somber introspection, ending with a severely heavy jam in 'Valedictory.'"

16. "Time has revealed that Gentle Giant wrote music that is a bit like classical music in that its musicality continues long past the dictates of musical fashion. Pop music, Classic Rock, and Progressive Rock have all had certain styles and dictates that waxed and waned over time. Gentle Giant's music casts a very long shadow because it is perhaps even more powerful today when you hear it. They used angular melodies, dissonance in harmony, and driving complex rhythms to make a music that took a while to digest. (I sometimes think how unique Debussy must have seemed in 1914) I admit sometimes Gentle Giant pushes the angular melodies and dissonant harmonies too far for me to like every single piece they wrote. But most of their songs are so musical, melodic, and such great fun to listen to that I like Gentle Giant even more now than when I first heard them in 1973. And the recent re-masterings make these recordings a sonic treat to hear over and over again."

17. "*The Power and the Glory* is a wonderful musical ride. If you love listening to music, music of any kind...you will enjoy Gentle Giant's 1974 masterpiece! The album cover art work is the cherry on top complimenting the musical art that's inside. Some call this progressive rock [maybe] all I know is whatever they've conjured up it works period."

18. "Wow. I remember a time, not so very long ago, when the compact disc was relatively new, and my friend and I eagerly scoured the various trade magazines, and record store bins, hoping to find our favorite 70's prog albums on cd. No pops, no crackles, no surface noise, no tracking distortion.

"Of course, some sounded amazing. The ones lucky or studious enough to track down the proper, first-generation, non-vinyl masters, sounded wonderful. An enormous improvement on the old records. Far too many however, were simply old, 2nd or 3rd (or even 4th), generation production masters, with compression and equalization intended for vinyl. Regardless of what the angry, old hippies tell you, vinyl is an extremely limited and comparatively primitive medium, and it requires an enormous amount of eq'ing in order to even vaguely resemble the original master tape. Treble especially is boosted, which explains why so many of the early cd releases of back catalogue titles sounded harsh and unnatural. Many have mistakenly made this an 'analogue vs. digital' debate, which is really inaccurate. Any recording engineer will tell you that analogue is fine. You'll never hear a better source of reproduction than a pro-level analogue tape machine. However, a piece of vinyl being read by a needle is not the same thing as a Studer 1' mastering deck.

"I know, all this sounds off-point, but the reason for the quick primer in mastering is to give some understanding of why these Steven Wilson remixes are such a great

thing. 'Remasters,' as anyone, regardless of technical acumen knows, are a spotty business. Many sound much better than previous releases, far too many sound little or no better, and a disturbing amount sound even worse.

"In order to really understand why, you have to know a little about how albums were made in those days. An album was generally recorded on a 24-track tape machine. A large, 2-inch wide tape held 24 separate tracks of sound. Guitar on one, bass on another, singer on another, etc. When all the instruments were recorded and all the effects and balancing of sounds were complete, they had to be 'mixed.' Since your stereo at home doesn't have 24 speakers to play all those tracks, they need to mix the 24 instrument tracks down to just the 2 your stereo can play. Left and right. That first 'stereo' tape was the 1st generation master. It's the best sounding stereo source you can ever have, because it came straight from the original multi-track recordings. In order to keep this tape safe, it was generally the practice to make more copies from that copy. A vinyl master was a copy made from the original and then eq' and processed for pressing the records from. Typically, another copy was used to make cassettes from, etc. Often masters were lost or misplaced, and copies were made of the copies. With analogue, every time you make a copy of a copy, you add noise and lose quality. Which is why so many releases of classic albums sounded awful. They were only as good as the tape they were taken from, and as you can imagine, not a lot of effort was taken in the early days to track down the best tapes, with profit minded companies assuming no one would know the difference.

"Well, finally getting to the point, these 5.1 releases are, or at least should be unless handled by complete idiots, the best sound physically possible, because unlike a 'remaster,' a legitimate 5.1 release requires going back to the original, multitrack tape. There is no better source than the big 2' tape the instruments were recorded directly to.

"Well luckily for us, Mr. Wilson is certainly no idiot. He's a remarkable musician and engineer by any standard, and so far, I've enjoyed all of his releases. But this, to my ears is probably the finest, at least the basic sonics are. The sound quality is simply stunning. The fidelity is basically what you would be hearing if you were at the studio with Gentle Giant back in '75 listening to the playbacks. A prog fan and audiophile can hardly ask for more than that.

"The Blu-ray comes with both the 5.1 surround mix, as well as the 2-channel stereo mix for those who either don't have a surround setup, or simply don't care for such a radically different version of what they are used to hearing. There are really two schools of thought on surround mixes of music recordings. The first, and most often held by audiophiles, is that the rear channels should simply provide ambient information. Just the reflections and echoes that you would hear off the side and rear walls during a performance. This ideal assumes that the pinnacle of sound reproduction is to accurately reproduce a band's live performance. Any other use is considered gimmicky and unnatural.

“The second view is basically ‘Look sparky, I paid a lot for all these channels and speakers, and by gum I want to hear some stuff flying around the room.’ Which is fair enough I suppose. I tend to be a fan of the former generally, but I don’t stick to it like dogma. It depends on the style and intentions of the artist. ELP and Pink Floyd tended to be very flamboyant with their sound, and even used their quad PA systems to quite intentionally ‘make stuff fly around the room.’ Other artists with more austere and naturalistic sound and style, probably would be better served with a less ‘showy’ mix (it’s hard to imagine a Neil Young album sounding right with his guitar whizzing around the rear speakers).

“Steven Wilson, as a long-time prog musician and fan, seems to instinctively understand this, and strikes a nice balance between the two. I will admit, with GG being one of prog’s less show-bizzy bands, I rather expected a fairly subtle mix, but he surprisingly opted for a little bit of multi-channel fireworks. The rear channels are pretty active with directed guitar and keyboard parts, and there is quite a bit of separation in the various channels. Not a complaint, but a mild surprise. And if you tend to dislike all the whizz bang, you still have the new plain, stereo mix, which is pretty faithful to the original, but with superior sonics. It’s a win/win for sure.

“As others have mentioned, you also get new animated graphics that appear as the album plays. I personally, find it distracting, and prefer to just close my eyes and listen, but it’s there for those who might enjoy it.

“Overall, for only slightly more than the price of a CD at the mall, you get one of the greatest albums ever made, sounding better than you ever imagined it would. It doesn’t get better than that. Until he decides to do *In a Glass House*, that is.”

19. “Never thought Gentle Giant could sound that good—5.1 and Steven Wilson what a good combination!”

20. “In my opinion: this is easily the best Gentle Giant album. Their creativity is at its height here, very impressive music.”

21. “Very hard to find locally. Thanks. This was the one I was missing in my Gentle Giant Collection.”

22. “Have not yet listened to the Blu-Ray (in between players) but I must say the remastered CD that is included is phenomenal. Steve Wilson is so talented (buy his music too) and what he accomplished with this GG album is fantastic. *The Power and the Glory* has never sounded better; and as usual, Steve stayed true to the original intent. So, if like me, you love this album, this is a purchase! Buy it and enjoy Gentle

Giant as never before. Now guys, let Steve do your *In a Glass House* album and I will be an even happier camper.”

23. “Utterly fantastic: the 5.1 remix uses the full sound-stage dramatically, and the accompanying animations are simple but well-fit to the music. And it’s my second favorite Gentle Giant album of all time (*Free Hand* holds first place, but doesn’t exist in a DVD remix, yet).”

24. “This CD was great. I love the innovation of Gentle Giant’s work. I listen as a musician mostly, so appreciating the complexity of the style.”

25. “Best arrangement, best sound, like Genesis’ *Selling England by the Pound*, Pink Floyd *Dark Side of the Moon*, ELP *Brain Salad Surgery*, Gentle Giant *The Power and the Glory* is one of greatest prog rock album ever. AMAZING!”

26. “Gentle Giant is one of the most underrated prog rock groups of all time. However, their body of work is more impressive than Genesis, ELP and Jethro Tull (at their peak).”

27. “Not sure what the reviewer who said there were no melodies failed to hear, but as a musician and fan of both Gentle Giant and melodies in general (from the Beatles to Prokofiev) I say this is a wonderful record. With shorter and tighter ‘songs’ *The Power and the Glory* makes a marvelous progressive rock entry with, at least, an attempt at a cohesive theme running throughout, back when they did those sorts of things (*Tommy*, *Thick as a Brick*, *Tale from Topographic Oceans*, etc.) Listen to ‘Aspirations’ or ‘No God’s a Man’ and then decide if there are no melodies. One of my top 3 favorite Gentle Giant records.”

28. “This is the best music Blu-ray ever! The music may or may not be to your liking- if you like Prog, you should like this. But the production on this Blu-ray really shines. The 5.1 mix is incredible- par for the course for Steven Wilson. But what makes this really special is the included video. The lyrics are presented in a unique way— woven into the visuals and timed w/ the music. I really think all music DVD’s and Blu-rays should have onscreen lyrics; it adds so much to the experience. But the way these lyrics are presented is incredibly creative. The visuals are compelling and move in time w/ the music. They add depth to the music but are never distracting.

“As a Prog fan, I’d tried Gentle Giant in the past but never really gotten into them; I hadn’t put in the time and effort that is often required to appreciate Prog classics. I’d never heard this album, but bought it based on my excellent experience w/ SW 5.1

mixes. When I first put in this Blu-ray, it really blew my mind. Had I listened to this in stereo, I doubt I would have enjoyed it much at first. But w/ the great 5.1 mix, the entrancing visuals and especially the ability to read the unfamiliar lyrics, I not only got into the complex music, it was a true revelation. I've never had as deep an experience with my first listen of an album, except for the first time I heard *Close to the Edge* decades ago. I now have another band to delve into, thanks to this wonderful disc opening my eyes to the power and glory of Gentle Giant. Really looking forward to SW's next GG 5.1 mix."

29. "I grew up after the wave of incredible Beatles and others' music with the need for more. Gentle Giant helped fill the void with incredible creations with interesting scales, compositions, instrumentation, harmonies, voices, sweet guitar, fiddle, keyboard solos...*The Power and the Glory* remains as one of my favorites after all these years...up there with *Free Hand* and *Interview*...fun listening always. As my favorite classical composer is Prokofiev, I can see now how Gentle Giant would fit the same mold...stretching from beautiful, calm, sweeping sections of luxurious, peaceful restraint to jarring, stirring and quaking explosions of delightful color and energy."

30. "This work contains a lot of classic stuff such as 'Proclamation,' 'No God's a Man,' 'The Face,' which are fine and solid tracks, these songs being immortal classics... you find also the typical polyrhythms parts and the multi-vocal section, which make this album a classic among others, and a 'GENTLE GIANT TRADEMARK'. Their love for madrigals, mixed sometimes with a baroque sound typical of the keyboard-oriented TRIO (more ELP oriented), make almost their works original and memorable (along with *Octopus*, *Free Hand* and the majority of *In a Glass House* too, this latter the most original work!!).

"But talking about *The Power and the Glory*, this concept album is very interesting: it tells the story of an unnamed ruler, who in appearance took care of the important values of a nation, including its culture and historical tradition, but when He began to savor the taste of POWER, He started to forget his previous attention to this patriotic sense, by appreciating only his status-quo!! You don't find here the same taste for the experimentations like in *Acquiring the Taste*, but naturally it's less boring and more pleasant in comparison to their second work, even though They maintain a certain experimentation with dark mood in the track 'Aspiration', which was also an important reference to V.D.G.G. [Van der Graaf Generator] in the album *Pawn Hearts!* Highly recommended!"

31. "What can I say about one of the best British prog albums of the 70s? Well, for one thing, it doesn't sound like other British prog. Gentle Giant is a lot less bombastic on the whole, and employs their chops towards a more fusion-esque angle with tight arrangements, catchy riffs in odd meters, and uniformly great

vocals. Unlike their peers in the symphonic prog world, Gentle Giant doesn't really sound 'symphonic,' instead their roots are more in 15th, 16th and 20th century classical music, as well as jazz-fusion and English folk. And while the music is complex and unusual, they never seem to forget about having fun—the songs have an infectious energy to them, and they are catchy as hell.

"The songs are all very good, unlike other GG discs where there is an 'ehhh' song or two. The opener 'Proclamation' is a really funky rocker with a powerful middle section of heavy electric organs and dissonant vocals. 'The Face' has some really catchy violin and guitar jamming with a propulsive rhythm. 'So Sincere' has addictively strange, dissonant chord progressions, weird meters, and jumpy vocal melodies. 'Playing the Game' has delicious main instrumental lines that remind me of the soundtrack from *Doki Doki Panic* [video game] (well, to some people that would be a bad thing). Life has suddenly taken an unexpected twist and I can't really concentrate on this review anymore. So just take my word for it that all the other songs are really good. This is a must-have."

32. "Gentle Giant's sixth studio album *The Power and the Glory*, released in 1974, finds the band delivering a new dimension of their trademark chaotic Progressive Rock style. For some the style may be an acquired taste (the band even named an album in reference to that fact) but anyone interested in Prog Rock should give them at least a chance, and will probably find themselves hooked.

"The trademark Gentle Giant style is a mixture of complex time signatures, multiple musical changes and interweaving vocal patterns, coupled with excellent drum work that holds the songs together and prevents them from sounding too bizarre. There are all sorts of stringed instruments and tuned percussion mixed in with the rock line up. The most definitive feature of the band's sound however is a spirit of exploration and variety.

"*The Power and the Glory* features some of the band's most interesting lyrics, as it is a concept album telling the story of a leader's rise to power and how it affects them and their people. As with all Gentle Giant music, singer Derek Shulman has an astounding voice (in fact all the members do) and the superb Hendrix influenced wah-solos from guitarist Gary Green lend a great rock flavour to the multifaceted and explorative music.

"On this album tracks such as 'Cogs in Cogs' and 'So Sincere' push the band's formula into more noisy and dissonant territories than ever before, creating a harsh and heavy listen in places that is refreshing and a little challenging. Luckily however, on tracks such as the stand out opener 'Proclamation' and the haunting ballad 'Aspirations' the band also balance things out with more instantly enjoyable material too, creating a best of both world situation overall.

“In summary, Gentle Giant are on top form here and deliver a mixture of the hard rocking, the funky, the beautiful and even the downright weird aspects of their sound on occasion. The production is crisp, the lyrics are memorable and the vocals are great. This is a very strong album from one of the genre’s finest ever bands in their creative prime. If you like the band this album is an absolute must own.”

33. “1974’s *The Power and the Glory* was the closest Gentle Giant ever got to mainstream success, as it remains their only album to make it into the US Top 50. It is also their masterpiece. After five albums of mostly intricate progressive rock, Gentle Giant simplified things *just a bit* for *The Power and the Glory*, making an album that still contained the classic Gentle Giant prog rock sound of yore, but also had a refreshing, slightly more accessible, mainstream feel at the same time. Giving the listener the best of both worlds, the band came up with their greatest album to date. Several GG classics on this one, including ‘Proclamation’ and ‘So Sincere,’ the very beautiful ‘Aspirations’ and ‘No God’s a Man,’ and the fun ‘Playing the Game.’ The band sound truly inspired on this one, their performances outstanding. *The Power and the Glory* is Gentle Giant at their very best.”

34. “For those of you who don’t know, Gentle Giant is an indescribable and unique melding of jazz, rock, classical, English folk music and a number of other musical genres. This is one of the essential albums from a period where they could do no wrong as a progressive rock band. Their best albums are: *The Power and the Glory*, *Free Hand*, and *Octopus*. The next best (still better than 99% of what was produced during this time period) are *Interview* and *In a Glass House*. But any studio albums they recorded up to and including *Interview* are worth owning. There is also a live album called *Playing the Fool* that is mostly of interest for completists. 8/18/2004 update: apologies to those readers with delicate sensibilities who bought this cd on my recommendation. I failed to mention in my initial review that some of the music here is incredibly dissonant and difficult (for example, ‘So Sincere,’ IMHO the high point of the album). Less adventurous listeners would be better off starting off with *Free Hand*, then *Octopus* before trying *The Power and the Glory*.”

35. “1974, hmm, what a year for ‘rock’ music THAT was!! I was there! Many ‘progressive’ rock bands will remain forever as true musical ‘giants’ (Caravan, King Crimson, Yes, Genesis, Tull, Gong, etc.)—Gentle Giant were definitely one of THE most talented/memorable(their ‘time signatures’ alone!). I remember the shock & absolute hoy, when first hearing tracks off the *Three Friends* album (still one of their BEST albums, by the way). From then on, there was no stopping me (and a LOT of my friends). I simply bought them ALL!!! Anyway, this particular release of *The Power and the Glory* was, as others have remarked on this site, one excellent album! ‘Proclamation’ is an excellent album opener (Hail to power and to glory’s way!). ‘Aspirations’ by keyboard wizard Kerry Minnear (now a bona-fide Christian, like me!) was/still is my favourite song on this album—pew, what an atmospheric

piece it is still! And, what a great voice Kerry possessed, too! However, Mr. Shulman (Derek), as usual steals centre-stage, with that amazing sound his voice possessed! (Derek, re-form THE GIANT immediately!). Oh, to return to those blissful 70's sounds, today's music just CANNOT compete! I digress... 'Cogs in Cogs', this song-piece was truly Gentle Giant in FULL flow-no-one else really sounded like this!!! The Title cut, 'The Power and the Glory' I remember getting on a 7' single (not on the orig. album)—a great, great title song, a Giant masterpiece. This album, along with perhaps 'In a Glass House', I would consider their finest stuff. A thoroughly recommended album! Come back Gentle Giant (buy their NEW DVD In Concert release, too!! Most excellent!"

36. "Gentle Giant hit their musical peak about the time they put this record out. Kerry Minnear is just an astounding keyboard artist. I wish there was more to hear from this time period of this band. The entire band just come together on this record in ways no one could have predicted. This record has some of the band's hardest edged stuff GG has done as well as some of the most melodic tunes they ever wrote—'Cogs in Cogs,' 'Aspirations,' 'Proclamation,' etc.

"There is a box set called, *Under Construction*. It has a couple of Minnear improvs from 1974. *The Power and the Glory* is a melding of talent, compositional chops musically package in a way that is complicated, interesting and at times beautiful. Next to *In a Glass House* this is my personal favorite. Awesome spin!"

37. "Gentle Giant's *The Power and the Glory* epitomizes the blending of English cultural and music history with fusion rock. Musicians who have studied music will especially appreciate the fascinating harmonizing and timing arrangements in their songs. The music on this album was way ahead of its time - not to mention way ahead of the present pop music scene! The band members are extremely talented and skilled musicians and their free-flowing arrangements give evidence to open-minded, eclectic music scene of the mid-70s. When you listen to this album you can see how musicians then could play what they feel (and turn it into an album) rather than worry about appeasing a narrow-minded 'teeny-bopper' market. Every song is a classic and any curious listener who has not heard this band before, or has not bought one of their albums yet, has to start here. This is the best of the best. American listeners will find no other band that compares."

38. "I love this album and consider it to be one of the best albums from one of the best bands ever, Gentle Giant. I remember seeing them do some of the songs from this album live on Don Kirshners Rock Concert many, many years ago. I had never heard of them before that but after seeing them I immediately went out and purchased this album afterwards. The album describes the red tape of politics as well as the widening struggle between the classes. Having played guitar since 1973, teaching myself how to read and write music and play classical guitar my sincere

appreciation for the classical beauty that this band possessed has just grown. There has never been a band like this since and may never be another one this good again.”

39. “If you understand prog-rock music then this album is for you!! If you are looking for more commercial fare look at the newer Giant albums. This album has the band in rare form. If you wanted to pick their 4 top albums, choose this and *In A Glass House* and (although not the best recorded album) *Gentle Giant Live—Playing the Fool and Free Hand*. This album has so many nuances and gets better each time you hear it. Take note that this came out around the time of the Nixon tapes etc. The musicianship is awesome and is one of their best vocal albums.

“I own all the aforementioned Gentle Giant albums and THIS ONE is my favorite!”

40. “Gentle Giant’s *The Power and the Glory* is a prog masterwork. ‘Proclamation’ starts the CD out in great fashion. The song ‘Playing the Game’ is a great song that kind of reminds me of Chris Squire’s great solo work. Its melodic and complex in a good way. Once again, these guys are a prog treasure. Hail!”

41. “Beautiful, well-crafted, skillfully performed, and full of energy. This is a masterpiece of progressive rock; and what a fabulous guitarist in Gary Green, check out the double lead on ‘No God’s a Man.’ A beautiful renaissance-style song with a hard-rocking jam in the middle, that song alone is worth the price!”

42. “I heard of Gentle Giant in 1973. Finally saw them twice in one night (thanks to Bill Graham) we were too high to drive home. So, he gave us dinner seats at 555 Battery Street (I forgot the name of venue). They blew ME and everyone away. I was on my toes the whole first show. I just wish I would have seen them while I spent 4 years in the military in Germany. Saw plenty of obscure bands there so I have no regrets (Steve Hillage and GONG).”

43. “A great offering from the progressive group Gentle Giant!!! 8 Great tracks. Great for prog-rock fans!!! ‘Proclamation’ and ‘Cogs in Cogs’ are my faves, but the rest is great too!!! A seventies classic!!! A+”

44. “Believe it or not, yes, there *was* a title track for this album. In typically perverse Gentle Giant style that track was omitted from the original release. However, it was restored with the 1992 Terrapin Trucking re-issue of this album (TRUCK CD 002 - [5-027569-000222]). It’s a pity EMI didn’t follow their lead.”

45. "Excellent Giant album. One of their best. Buy it."

46. "Great album (now a CD), especially considering it's 40 years old. If you're into prog rock (progressive rock) then this is a classic. Started to set the standards in the early 70s, similar to the way *Sgt. Pepper's* did in the later 60s.

"'Cogs in Cogs,' is a MUST HEAR for those into this kind of music.

"Too bad they're are not touring like they used to!"

4 Star Rating

1. "Dang it guys! I really wanted *The Power and the Glory* to be one of my favorite albums ever, but giving it another chance 9 years later, I reeeeeeeally don't think it's gonna happen. I want it to, though! I'll just keep hoping and looking to the stars for spiritual guidance and hope one day my prayers will finally be answered.

"The title song sounds so unbelievably simple and melodic that the characters on Sesame Street should be out in the streets and dancing together as part of a big Muppet party (perhaps to celebrate their 100th year anniversary, whenever that is). Actually... hold on a minute! I don't think that show is anywhere NEAR ready to celebrate 100 magnificent years entertaining children worldwide. Well, enjoy Big Bird anyway.

"Let's get back to the title song... unless you enjoy my rants? You know you like them. The verse melody AND the chorus are both super melodic, but... some people might really hate it. Yes, it's one of THOSE type of songs. Ugh. I guess I like it... sometimes. Sometimes you feel like a nut, sometimes you don't! Depending how I feel as I get my lazy butt out of bed determines its place in my world. That's about the best way I can put it.

"The best song is 'Proclamation' because it would fit in perfectly with my favorite album of theirs, *In a Glass House*. Yes, the super bizarre and almost unlistenable nature of THAT album should definitely have a song like 'Proclamation' on it. Now when I say 'unlistenable' that's actually a compliment when it concerns Gentle Giant, because what I really mean is 'not for the general public'. You knew that, right? Of course you did! If not, I guess you hadn't been paying attention. :)

"'So Sincere' makes me think about funerals and crying and rainy days. Just a whole bunch of sad emotions rushing through my brain at once. Imagine a gigantic radio up in the sky somewhere and playing 'So Sincere' nonstop all across the world? Everyone would be cutting their depressed faces off. I want to live!

“‘Aspirations’ is just a softly performed little...ballad? Is this a Gentle Giant ballad? Wait, CAN a band like Gentle Giant create believable ballads? Or is it just another trick of theirs to make you believe you should be crying over a tearful vocal melody when in fact you should be feeling a completely separate emotion? So many questions. Answers? Questions! Questions? Answers! Oh wait, that’s a Focus album sorry, he he. Check out Focus by the way. That’s actually their band name—Focus. Just look them up here on amazon if you don’t believe me.

“Alright, ‘Playing the Game’ should NOT exist. No, it’s not a bad song, but it’s just... so quiet... and overlong. Quiet enough that most weird people (like myself) don’t have the attention span for it, basically making it pure pointless background music. No, Gentle Giant should not be writing songs like these. No way! Just... NO! And it’s over 6 minutes long! Get out of town, and take this song with you. Yes, that’s right—physically rip this specific song off the plastic on the disc and get it out of here. Just don’t get so angry you hurt the rest of the album.

“‘Cogs in Cogs’ is a super melodic slice of fun, written in a similar fashion to the title song. Again I have to ask the million dollar question—is it super melodic in a way I *like?* I think so, yeah. Or it melodic in a way that makes me blush? Ask me again tomorrow when I wake up on the wrong side of the bed, and I might just change my constantly confused little mind, he he.

“‘No Gods a Man’ features haunting and relatively complex acoustic playing, and it’s neatly layered throughout the song like a homemade quilt. The vocals make it feel like a dream too (no, not the kind of dream that makes you think someone is calling your name on the other side of the door right before you fall asleep so you jump awake and respond ‘Yes?’ but rather, a different kind of dream). Really neat song.

“Now what in the WORLD is ‘The Face?’ What is that musical instrumental that reminds me of a farm, and specifically Charlotte’s Web? Do you hear that? I hope you know what I mean. It’s no buttermilk bath for Wilbur, that’s for sure. Instead it’s an insultingly articulate and grammatically correct slice of perfection designed for Charlotte herself! Just kidding about that, but gee—why did they have to go and make Charlotte so smart? Not exactly a confidence booster for people around the globe who struggle to put sentences together. Hearing Charlotte speak doesn’t make us wanna learn—it makes us wanna give up instead.

“Anyway, let’s return to discussing that weird part of ‘The Face.’ Maybe it’s just a harmonica playing two notes back and forth over and over again, I don’t know. I GUESS that’s a harmonica. I can’t stop listening to it though, whatever it is. It’s permanently burned into my big empty head forever and ever. Just when I completely forget about this song, BAM! Here I am 9 years later with the same addiction to it all over again. How could I possibly forget it in the first place! The violins are quite lovely too. Too bad the vocal melody lets me down like I’ve just been dumped by the hottest girl in class...at the prom...with all her friends watching. Bummer.

“So...what have we here? ha-ha. Gentle Giant definitely attempted to release a commercial album with *The Power and the Glory* and obviously they didn’t succeed or else classic rock stations would be playing THIS 24 hours a day instead of Boston’s debut [album] and the Eagles Greatest Hits, but luckily the band bounced back with a significant improvement with *Free Hand*.

“Yes, my friends, I fall under the ‘I don’t get it’ camp when it concerns this album. Is it prog? Is it pop? Is it a commercial direction? A camp of misfits perhaps, or a camp of geniuses. You decide.”

2. “Gentle Giant were born about four centuries too late. It was only when I heard one of the best CD releases of 1999, John Surman’s [recording of Dowland’s] ‘In Darkness Let Me Dwell,’ that I realised that this was really Gentle Giant’s territory. With hindsight, Gentle Giant seem now to have been an amalgam of John Dowland (the Elizabethan composer/lutenist) and ELP.

“*The Power and the Glory* is one of their very best recordings, rivalled only by *Free Hand*. The CD edition I have was minted by Capitol Records—excellently re-mastered, but with sod-all sleevenotes. As another reviewer says here, the first four tracks are outstanding. The third track, ‘Aspirations,’ sounds uncannily like Van Der Graaf Generator’s *Pawn Hearts*, also an outstanding record which appeared a couple of years earlier.”

3. “This was one of the last Gentle Giant CDs I bought, and I’m glad. If I had walked in and picked this CD up before any of the others, I may not have given it that second or third listen.

“I struggled through the first track Proclamation. It seemed to me a lot ‘busier’ than most the Gentle Giant songs I had heard before. And then came track two, ‘So Sincere.’ Oh boy, this song just annoyed me. As the rest of the CD played on and eventually finished, I was left with a kind of bad taste in my mouth. As another reviewer states below, keyboards play a more prominent role on this album, and it took some getting used to.

“So, I played it again, and again, and again and again. And again! Boy, does it grow on you!

“Now, it’s probably one of my most played CDs in my collection, though, as the 4-star rating I gave it indicates, it’s not my favourite GG cd. I just seem to be in the mood to listen to it more often than with their other albums.

"If you haven't heard Gentle Giant before, it's probably best you don't start here. Get one of their 'easier' to get into CDs, like *Octopus*, *Three Friends* and *Acquiring the Taste*."

4. "Superb remastering by Steven Wilson and the deep encoding and storage capabilities combine for easily the best sounding Gentle Giant release currently on the market. Yes, at the risk of blasphemy, this sounds even better than the original vinyl.

"Docked 1 star for the quality of the actual music, I personally don't think this is GG's best album. It is certainly one of their most difficult albums, upon originally listening to it I found it hard to get past the dissonance of the first two songs. However, it's grown on me over the years, helped no less by this excellent release. I find it a bit odd that this was the first album that was selected for release as a Blu-ray. I would have expected *Octopus* or *Free Hand* to be better candidates."

5. "Don't worry, you won't find the ramblings of Yes, the overblown melodrama of Genesis, the bombast of ELP here. This is my favorite of the Gentle Giant albums I've heard—it doesn't have the excessively 'proggy' sound of *Octopus*, or the 'too-clean' feeling of *Free Hand*, and it's got a lot more juicy dissonance than *In A Glass House*. The textures are highly contrapuntal and complex, and incredibly clean, because they're not smoothed over or sludged up by any attempt to sound 'symphonic.' It opens with 'Proclamation', possibly the best song I've heard from GG, which is a complicated, funky song with an 80's-sounding vocal line, and whose middle section contains some of the best stacked dissonant vocal chords this side of Thinking Plague's *In This Life*. 'So Sincere' is one of GG's most avant-sounding songs—it's polyrhythmic and incredibly frenetic. 'Aspirations' sounds like a jazzed-up English folk song, and provides a beautiful moment of rest after the first two hyperactive tracks, without ever getting 'too pretty.' 'Playing the Game' is very jazz-inflected and reveals the Renaissance influence in its middle section, and it's followed by the amazing 'Cogs in Cogs', which includes a mind-blowing Stravinsky-like mobile involving two voices and two instruments playing and singing short ostinatos in four different time signatures at once. 'No God's a Man' might be the weakest track, with an annoyingly '70's' sound to the vocals, but it's certainly not bad. 'The Face' is more straightforward in structure than most of the album, but it's got an excellent guitar solo by Gary Green and lots of fun time-signature changes. The album closes with the brilliant 'Valedictory', a reworking of 'Proclamation' in a different tempo and rhythm and with different instrumentation, and when this song crashes into a sputter of rewinding tape just as a third batch of those big dissonant chords are about to come in, you don't feel like speaking for a while afterwards."

6. "How does this compare to the original? I heard some things in the Steven Wilson mixed version that I hadn't heard before. A good investment for Gentle Giant fans. I

bought the LP so I may not have received all the extras included with the SACD version. I don't have a SACD player so there was no need to purchase that one. The LP version sounded good."

7. "One of Gentle Giant's underappreciated albums gets the deluxe treatment. Steve Wilson (of Porcupine Tree and who has done a series of marvelous remixes for bands like XTC and King Crimson) has tackled *The Power and the Glory* in both CD and a beautifully done 5.1 remix. When I interviewed Derek Shulman a couple of years ago he mentioned they were working an animated video to go along with this album I wasn't aware that it would be for a 5.1 Blu-ray remix at the time.

"The DTS 5.1 mix is exceptional sounding giving additional detail, depth and sound stage to the album. The Blu-ray also features animated segments tied into the theme of the album and compliments the music.

"We also get a flat transfer of the original stereo tracks on the Blu-ray as well as the instrumental backing tracks with screen saver. All of these are at 96/24 LPCM. The single/title track 'The Power And The Glory' is included for the Blu-ray remix as well as the CD.

"The CD sounds very nice as well with solid dynamic range and Wilson's remixes remain very faithful to the originals although some new detail does creep in now and again and the resolution is improved over the original analog mixes. As mentioned 'The Power and The Glory' IS included as a bonus track as well as the instrumental out-take of 'Aspirations'.

"I'm not a fan of cardboard digipaks (although they are improved if they have a sleeve to house them in). This does not include a sleeve although it is a tri-fold digipak with a booklet included. The booklet features new comments from members of the band about the making of the album integrated into an article by Sid Smith (well known to King Crimson fans) as well as photos of the band in action. The lyrics are not included in the booklet.

"There have been some complaints about how tight the hubs are for the CD and Blu-ray. Evidently, those from the UK are less of a problem to get out (this edition is made in the U.S. if you are ordering it from Amazon--how can you tell? The U.S. CD and Blu-ray have FBI warning printed on the outer edge of the discs). Mine are pretty tight and the ordinary method of pushing on the hub to get it to release the disc took quite a bit of effort to the point I was afraid I might crack one of the discs. Be careful taking them out and, if you have the same problem I did, I would store them along with the booklet in a traditional CD or Blu-ray case (depends on where you want to store it of course).

"Altogether this is a handsome presentation of a classic and underappreciated Gentle Giant album. Although I would have preferred a traditional CD case, the

carboard case looks quite nice but I would store it carefully as it will show wear and tear. Highly recommended.

“The 2009 Alcuard Reissue CD review below:

‘A vague concept album inspired by Graham Greene’s novel of the same name (that focuses on the abuse of power, religion and corruption) *The Power and the Glory* followed in the wake of the band’s *In a Glass House*. Unfortunately, the band had lost some of its momentum in the U.S. when Columbia Records (their U.S. label) elected NOT to release *In a Glass House*. With a new label (Capitol at the time), *The Power and the Glory* managed to skirt the bottom end of the charts.’

“The remaster from Alucard (the band’s own label) in some ways improves on the DRT; *Glory* doesn’t sound quite as harsh here as on that reissue (the original Capitol release sounded extremely good with a smoother analog feel). Fred Kervorkian has used some compression and different e.q. [equalization] choices on this remaster. The resulting album is something of a compromise with better, richer detail than before but the use of specific band compression also means that the CD sounds less ‘natural’ than the previous Capitol version. Dynamic range is mostly kept intact which is a good thing and the remaster isn’t brickwalled as many remasters are. There is limiting applied as well as some denoising (at the request of the band) but it isn’t as obtrusive as I thought it would be. The best comparison I can think of is that this shares a lot of assets and drawbacks as The Beatles remasters.

“The one drawback is that this reissue along with the others that were previously on DRT have had all the bonus tracks removed. For some albums such as *Free Hand* that might not be all that big a deal since they were live recordings but *The Power and the Glory* DID feature the previously withdrawn title track that the band had recorded under duress as a possible single and for possible inclusion on the album. If it HAD been released when this album was, I suspect *Glory* would have sold better since the title track has a catchy riff and melody that would have earned it airplay on FM and perhaps even some AM radio stations at the time. Eliminating that track from this reissue was a mistake even if the band felt it wasn’t a great song.

“Overall the sound quality is pretty good for a reissue particularly in light of what passes for a ‘remaster’ today with harshly compressed, dynamically squashed sound. Even if this edition of *Glory* is missing the bonus title track, this version is an improvement on the DRT with much better e.q. choices and a less harsh sound. The detail is crisper, sharper here than the Capitol version of this CD which more than likely didn’t use the original mastertape (this reissue does). All hype aside (there’s hype on the back of this about it being mastered at 24 bits but the album still had to be dithered down to smaller bit size for Redbook CD), this does best the DRT and in my humble opinion does sound better than the Capitol version even if that version is warmer sounding simply because a better source tape was used for the mastering.

“Cautiously recommended because of the missing bonus tracks. *The Power and the Glory* isn't Gentle Giant's finest album, but it holds up remarkably well 35 years later.”

8. “This is a challenging album but this new remix really makes this sound new and fresh. Gentle Giant are an acquired taste but I have enjoyed their music over the past few years. I am glad I brought this BluRay/CD. The sound is amazing as is the video that accompanies the 5.1 music on the BluRay. This is how music should be done these days. Bring em' on.”

9. “Steven Wilson works his magic one again and creates a beautifully sounding 5.1 mix for Gentle Giant. Having listened now to both the new stereo and 5.1 mixes, this purchase should be a no-brainer for fans of this album. I have to admit I'm not as big a GG fan as many of you reading this, I consider the core body of their work to be the four albums starting with *Octopus* and ending with *Free Hand* and this album is my least favorite of that set. I really consider it 3 stars but with the upgraded sound it is a much more compelling listen for me. This mix stays very true to the original (sometimes I think Wilson goes a little too far with a remix) but greatly enhances the sound so you really can hear all the instruments, especially in 5.1.

“I think GG also sets a new standard for 5.1 presentation as well. The 5.1 disc (I bought the DVD version) contains a set of animated videos with the lyrics that play with the music. It's very well done and the animation tastefully complements the music. If I don't want to see the videos, I can just turn off my TV.

“And lastly, regarding the FBI warning label on the discs, yes, it is on my copy too. Remember, every CD/album/DVD/etc., that you buy is protected by a Federal piracy act. This set goes the next step by placing a banner on each disc with the standard FBI warning plus an interesting statement that reads I have only licensed the right to play this music for my personal use. Since GG owns their own music and their own label, clearly the Shulmans are responsible for the manufacturing decision to place this label on the disc. It doesn't bother me, I've already copied the stereo mix to my iPod and no one came beating down my door. If the kids want to sell all my CDs/DVDs to a used record shop after I'm dead, who is going to stop them?

“Back to the music. I'm just a casual fan of this album and I think it sounds great. If you think this is the pinnacle of their output, then you will love it. And hats off the Steven Wilson. He is on a mission to remix every classic prog album he listened to as a kid and has set the standard for everyone who follows in his steps.”

3 Star Rating

1. "To be clear I love music mixed in 5.1 surround. Since this remix was done by Steven Wilson I figured I'd give it a shot since many said the 5.1 mix was stellar. Well it is. However, the music is not. I consider myself pro-prog music but I still like the songs to have a melody that I might find myself singing or whistling as I live life. This album has no melody or memorable hooks. I suppose the best I could say is there are some attributes that remind me of King Crimson (who I like) but really, the music of Gentle Giant isn't even that accessible.

"Now back to the 5.1 mix. It was everything you want in surround mix. Steven Wilson is the man! So, my advice is, if you liked this album at all in the past, then by all means you won't be disappointed. However, if you are a 5.1 enthusiast and think you will give it a shot you might be disappointed.

"I will attempt to listen to this disc a few more times in the hope that something sticks and that it will grow on me. It has happened with other bands that I've taken a chance on so if I find that is the case I will modify this review."

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