Misc notes on Mary Eleanor’s style

4/22/16 (esf) This is a pretty good guide to what she does generally

**Give me a rainbow (September 2005), lyrics by Sylvia C. Chisholm**

**harmonic vocabulary: I,I#5-7, I7, I9, II, II#3, II7dim, ii9, II#3#7, IV, IV9, V, V7, V#5-7, v, VI#3, VI7, VIdim7, [18 chord varieties]**

melodic vocabulary: diatonic, chromatic, (major tonality): **linear harmonic detail**

Meter: 3/4, QQ r8 n8 pattern at some cadences, fermatas; M=130

ABA structure with instr intro and coda, ritards, dynamics

Glissando at and of B, 8ve

Intro = 6 bars

A section with intro = 48 (A A1 )

B section = 16; glissando + transitional fermata-ed chord=2

A recap = 24 (phrases are 6 each)

Coda = 6

Literature consulted:

Brain Cogn 2014 Aug 12;90C:174-180   
The effects of musical practice on structural plasticity: the dynamics of grey matter changes

**Groussard M, Viader F, Landeau B, Desgranges B, Eustache F, Platel H**  
1INSERM, U1077, Caen, France; Université de Caen Basse-Normandie, UMR-S1077, Caen, France; Ecole Pratique des Hautes Etudes, UMR-S1077, Caen, France; CHU de Caen, U1077, Caen, France. [groussard@cyceron.fr](mailto:groussard@cyceron.fr)

Finding: musical training could induce dynamic structural changes.

Julene Johnson, Semantic memory for music (Alzheimer’s study), CCRMA 2011

Semantic memory for music (Alzheimers’ control)

Findings: non-verbal vs verbal: 1of 3 kinds

Cf. Omar Oman brain 2010, Archive neurology

Musical semantics preserved in semantic dementia

Tests:

Mel discrimination

Pitch discrimination

Pitch errors in familiar music (accented)

Song titles in familiar music

Non-musical auditory tasks

Omar, Rohani, Julia C. Hailstone, Jane E. Warren, Sebastian J. Crutch, and Jason D. Warren [2010], “The cognitive organization of music knowledge: A clinical analysis: Brain: A Journal of Neuorbiology 133 (2010): 1200-1213 [doi:10.10-3/brain/awp345]

Findings: cognitive organization of music as non-verbal knowledge is little studied, despite large amount of neuroscientific investigation. Focus on two expert musicians with semantic dementia and Alzheimer’s disease. Subjects have contrasting profiles—one with well preserved recognition but little emotional response, the other with impaired recognition of compositions but good recognition of style and emotional response intact. First 56, trumpet player; other = 67 former music librarian and musicologist, also oboist. Range of all subjects -49-78.

[I sent ME cover pictures from sheet music of the 1920s]

She does well in math skills and sequential memory (digit-span) tests.

**Can she identify timbres??**