

piece's constant underlying wave movement, not as part of it.¹¹⁷ Obviously, *Olwen* contains no such sudden or sporadic 'fluttering'.

Another reason for respondents imagining little or no fluttering or rustling in connection with *Olwen* is that fluttering and rustling both entail series of small, quick sounds at quite *high* pitches, while all of *Olwen*'s small, quick sounds are found in the much *lower* register covered by the pianist's left hand. The pitch differences between onomatopoeic consonants in verbs denoting the sounds in question substantiate this observation: 'rustle' and 'flutter' sound less like the *Olwen* pianist's left hand than do 'ripple' and 'babble'.

Sextuplet summary

It seems, then, that the *Olwen* pianist's left hand arpeggios function on two semiotic levels, one genre synecdochal, the other anaphonic. The piano arpeggios act as a genre synecdoche, rather like the m⁶ crisis chord, by presenting a style reference to romantic piano concertos and their clones, especially those produced contemporaneously with *Olwen*. This style reference then acts as synecdoche for the complete paramusical semantic field generally associated with the style as a whole, i.e. in dramas of great romance and emotion, with the love interest frequently sited in such locations of leisure as large rooms in manor houses, in gardens, parks, summer meadows, woods, lakes, sailing boats and the seashore. At the same time, it also appears that the *Olwen* arpeggios act as highly stylised sonic and kinetic anaphones, homologous with the smooth and consistently wavy activity of a wide stretch of seemingly fluid mass, such as the sea, a lake, woods or an area of longish grass, within the duration and amplitude of whose waves it is possible to perceive much smaller and quicker rippling movements that supply a tactile element of tingling, tickling, titillation, perhaps of pleasant shivers up and down the spine, to the larger waves of sighing hearts and surging feelings.

Gestural common denominators

This section summarises our discussion of *Olwen*'s semiotics and attempts to explain how its layers of musical 'waves' are synecdochally and anaphonically decodable in terms of romantic love. In order to complete this account we need to look at one final batch of IOCM connected with legato piano arpeggios: lullabies.

Lullabies, children and love

Although *Olwen* beat all other tunes in undulatory category 5411, none of our respondents mentioned lullabies. This failure to allude to what must be one of the most widespread functions of swaying motion in music — rocking a little child to sleep — might seem strange for three reasons: [i] all *Olwen*'s pleasantly littoral and pelagic VVAs imply waves which own some gentle lulling qualities; [ii] the lullaby concept of 'rock-a-bye baby on the tree top' aligns well with everything undulatory mentioned in the pastoral and horticultural departments of *Olwen* VVAs; [iii] many well-known lullabies, such as those shown in example 1:112 (p.250), feature arpeggio figures spanning the same sort of pitch range as the *Olwen* pianist's left hand.¹¹⁸ So why did our listeners not associate in this direction? Two interrelated sets of factors can help explain this dilemma.

117. Thanks to Rob Orledge (Liverpool) for supplying the Satie IOCM.

The first set of factors is musical-structural and can be summarised as follows: [i] the lullaby arpeggio surface rate is much slower than *Olwen*'s; [ii] the lullaby melodies are much simpler, more conjunct, and consist of shorter phrases; [iii] the lullaby harmonies are less complex, often featuring droned chord shuttles, and modulate less; [iv] *Olwen*'s dynamics feature overall crescendo and diminuendo swells (bars 6-15) while lullaby dynamics are either constantly low or restricted to small, regularly repeated fluctuations, as in ex. 1:112c.

1:112 Lullaby arpeggio figures: a) Fauré (1896): *Berceuse*; b) Iljinsky: *Berceuse*
c) Wright: *Lullaby*; d) Sokolowski: *Sérénade*

The second set of factors is paramusical and relates to the sort of lullaby situation illustrated at the end of this line. As parents we assume that complex melodies including ‘difficult’ intervals, frequent modulation, dramatically swelling crescendi, romantic piano concertante arpeggios, etc. are all somehow unsuitable for lulling a little child to sleep. However, just as there are musical similarities between ‘big concerto movie love themes’ for grown-ups and lullabies for little ones, there are also, as the ubiquity of ‘baby’ in US pop lyrics suggests, patent similarities between being passionately in love and singing a little child to sleep: both involve intense love, deep feelings, great tenderness and bed. Such similarities can also be understood in gestural, tactile and kinetic terms, for example the smooth, rounded movement of a caress, or the similarly curvilinear envelopment of an erotic embrace or of pulling up the bed covers round a sleeping child’s shoulders to provide warmth and comfort, or the to-and-fro of your body gently rocking your ‘baby’ or *the* baby, or being rocked *by* your ‘baby’, or memories of being rocked *as* a baby, etc.¹¹⁹



Of course, all these common denominators of gesturality can become a minefield of incestuous confusion — a topic too complex to be discussed here — if no distinctions are made at an early stage in life between these patently interrelated areas of tactile and kinetic experience. Such distinction is rarely expressed in words and is learnt through gestural and tactile cognition. In musical terms, then, it should come as no surprise that sinuous melodies containing intervallic sighs, dramatic

118. The Fauré example was title music for the BBC’s lunchtime children’s story spot *Listen with Mother* in the late 1940s. The other three examples are all incipits from pieces in the Lullabies section of *Rapée* (1924).

119. It is interesting to note that the Swedish word for cradle – *vagga* – resembles the word for wave(s) – *våg(ar)*. We have not been able to confirm if the two words are etymologically related.

modulation and the tingling titillation of *Olwen*-style sextuplet swell are all absent from lullabies: those sounds and gestures seem to belong to the realm of consenting adults, so to speak. Indeed, only one of 607 respondents (one tenth of the average) mentioned any children at all in conjunction with the piece,¹²⁰ whereas love story and lover VVAs all exceeded the average by a factor of three, romance by a factor of six, and couples by ten.¹²¹ Does all this mean that *Olwen* has sexual overtones?

Table 1:3 Love VVAs in *Olwen*

VVA category		%	× average
1110	amiable, loving	4.9	10.1
1111	love (unspecified)	161.5	3.9
1112	romance, romantic	229.0	5.6
1113	sensual, seductive	1.7	0.5
1117	delicate, sensitive, tender	6.6	6.6

Table 1:9 shows how respondents heard *Olwen* as imbued with amiability, love, romance and tenderness but as underachieving in the sensuality and seduction department. Other *Olwen* scores suggest a similar pattern: there was plenty of the curvilinear and prolapsual motion [c516, 5361, 541, 55] associable with love and tenderness, but well under average or none at all by way of the excitement, drama, stimulation, action, adventure, abandon [c10], asperity, simultaneity, suddenness, pulsation, eruption and tumescence [c141, 523, 543, 562] that are also associable with sex. In fact the difference between the ‘love’ in *Olwen* and that of the lullabies cited as example 1:112 does not seem to be directly related to sexuality since *Olwen* (nor, presumably, the lullabies) lead listener associations in that direction. The ‘consenting adult’ character of *Olwen* may therefore need explaining in other terms.

Checking for CHILD[REN] in appendix 3 and cross-checking with the original responses (appendix 1) reveals that the only tunes to elicit more than one unequivocal child VVA are *Monty Python* and *Sayonara*. The *Python* children are viewed in festive circumstances, in a crowd, eating ice-cream and watching a parade or circus, while the three *Sayonara* youngsters are envisaged without human company — ‘a nice film for children about a little boy and his goat’ [R14]; ‘a tragic film about a child’ [R88]; ‘a little girl longing for the countryside’ [R94]. In fact, *Python* and *Sayonara* are, along with *The Virginian*, the only tunes failing to score in EMOTIONAL ABANDON category 105. This would suggest that our listeners heard the world of children and the realm of ecstatic passion (including uncontrollable emotion, amorous oblivion, etc.) as mutually exclusive. At the same time, *Sayonara* scored significantly (90%) and *Olwen* massively (390%) on LOVE and ROMANCE [c1111, 1112], but were both beaten by the MODERN URBAN tunes (*Streetcar*, *Owed to ‘g’*, *Vice*) in terms of SEX [C1055]. This means that our listeners as a collective were, it seems, able to distinguish musically not only between an urban type of eroticism and romantic love but also between romantic and parental love.

120. R338: ‘children running through a summer meadow’. This scenario is clearly one of late teenage or adult nostalgia for childhood, rather than of dysfunction in relations with children.

121. See categories 212, 222, 841L. Note also that *Olwen* exceeded the average in category 1051 — oblivion (love), passion — by a factor of two. In this context it should be remembered that the test battery contained another unequivocally romantic example: *Romeo & Juliet*.

Now, the way in which these musically elicited distinctions between erotic desire, romantic love and parental tenderness tie in with changing patterns of gender, family and social economy constitutes the topic of another tome altogether. Suffice it here to state that music seems able to communicate clear differences of gestural, tactile, corporeal and emotional behaviour in relation to basic issues of human welfare and survival. At least our respondents were in no doubt as to the kind of love communicated in *The Dream of Olwen*.

Our musicological interpretations of similarities and differences between *Olwen* and the lullabies of example 1:112 can be summarised as follows.

- The similarities of pitch range, period and phrasing between the *Olwen* pianist's left hand and the lullaby accompaniment waves are anaphonically related to the same swaying movement of a human body gently rocking or being rocked in someone's arms or in a cradle or rocking chair, or in a boat.
- The differences in the waves' surface rates (sextuplet semiquavers in *Olwen*, much slower in the lullabies) may be linked to sensations of tingling and titillation that parents do well to avoid when trying to lull their little ones to sleep.
- Lullaby tunes, unlike *Olwen*, contain no large intervals, no sudden turns of contour, no large 'sweeps of the melodic hand', no dramatic swells of volume.
- Lullaby harmonies, like those of our lake IOCM, remain relatively static while *Olwen* relies on ii-V-i directionality and half-diminished chords as pivots to modulate to a number of different keys.

Therefore, even though the two types of left-hand accompaniment show striking similarities, the differences just listed between lullabies and romantic piano concertante music of the *Olwen* type are, it seems, more important in determining perception of a specific *type* of love. The gestural and ideological qualities of this love should become clearer after the next part of our analysis.

Waves subjective and objective

Having discussed the anaphonic character of *Olwen*'s various 'waves' in some detail, it is now time to review them in combination. Apart from the piano arpeggios, we have mentioned the piece's 'harmonic waves', the wavy contour of its melodic line and the rise-and-fall of its dynamics. We have also tried to explain links between *Olwen*'s musical waves and the remarkable number of undulatory VVAs provided by our respondents. Table 1:4 (p.253) shows *Olwen*'s permille scores for connotations of mollity, fluidity and roundness, as well as undulation.

Now, table 1:10 exhibits obvious incongruities. For example, hills are neither soft nor fluid, lakes cannot be seen to flow, the surface of inland water is seldom wavy, beaches are quite flat, long hair is often straight,¹²² air has no readily perceptible shape, and flowers or someone's hair are minuscule in comparison to broad vistas or the sea. Similarly, neither hills, valleys, beaches, scenic views nor skies can be said to exhibit any readily perceptible type of objective movement. Moreover, some of the phenomena listed in table 1:4 move about their own fixed axis (hair, dresses,

122. At least in Northern Europe, our respondents' most popular general geographical location.