

"GET CLASSICAL

by Paul Campbell

It is often useful, when embarking on a new field of activity, to have some sort of idea of the experiences of others. Since I don't have anything particular which I feel driven to write about this week, and since my son, Christopher, is home on his March break from Carleton this week, I asked him to write for me. Although he grew up in a home where both his mother and father liked classical music, neither he nor his sister paid much attention to that, and went the ways of their friends tastes. Sound familiar? However, things are starting to change for Christopher, as they may for you. Here's how it looks to him:

As a layman when it comes to classical music, I sometimes find myself overwhelmed by the complexity of the music and as a result think that I can't enjoy it. Something

I've discovered in the past year, though, is that I am not alone in this. In fact, Tolstoy wrote about music (art in general, in fact) that if it were too complex, if it required education to be appreciated, then it wasn't good, in fact it wasn't art. I find myself having to disagree, however. Although I may not understand each subtle detail of classical music, I can enjoy the general sounds (of some pieces, at least) and appreciate the musical genius in my own, limited way. My personal preference for music is a bit more in the current mainstream, perhaps not top 40, but not classical, either. Yet there are times when classical is what I crave. At these times I have a couple of CD's which I throw on and sit back and enjoy. Something I've noticed is that the more often I hear them, the more I enjoy them, since I am noticing

more and more in the music. This is a bit different from what I'm used to - ie. usually after three or four listens to my regular music I know all the words and there are no more surprises - the complexity of classical is a benefit in this way (you don't need to buy as many albums to keep enjoying the music!). I think a lot of people worry about people thinking that they're listening to muzak when they listen to classical. I worry about those people (who confuse muzak and classical), since muzak is watered down pop, which in many ways is watered down classical. Classical music has always been more taxing on the brain than pop music, even more so than something like Bauhaus or Red Hot Chili Peppers. Classical music relies on a melody, or melodies, which the composer plays with and alters to create a piece.

Pop music, on the other hand, relies on one or two short phrases, which are modified (usually not very much) and repeated several times (often too many for the songs own good). So when you listen to classical, often you'll lose the melody (since the variations can be so different as to sound like new melodies, but that's

O.K., too), but at least you're not being bored silly. I noticed in high school that the best way to study was to listen to pop music (the Pretenders, usually) that I was very familiar with, very loud, and that this would take my mind off anything but what I was reading. Other people tell me that listening to classical is the

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CHSR-FM PLAYLIST TOP 40: Week Ending February 25th

TW	LW	ARTIST: Title (Label)	WO	HP
*1	5	LESLIE SPIT TREEO: Dont Cry Too Hard (Capitol)	10	1
*2	4	JOHN BOTTOMLEY: Library Of The Sun (Latent)	6	2
*3	3	VARIOUS ARTISTS: CFNY - Modern Music (CFNY)	6	1
*4	2	THE DOUGHBOYS: Happy Accidents (Restless)	8	1
*5	1	BLUE RODEO: Casino (WEA)	7	1
6	8	MORRISSEY: Bona Drag (Sire/Reprise)	2	6
7	11	JESUS JONES: Doubt (Capitol)	3	7
8	6	POP WILL EAT ITSELF: Cure For Sanity (RCA)	4	6
*9	7	SKINNY PUPPY: Too Dark Park (Nettwerk)	10	1
10	26	DANIEL ASH: This Love (Beggars Banquet)	5	10
*11	NE	THE TRAGICALLY HIP: Road Apples (MCA)	1	11
12	10	DREAM ACADEMY: A Different Kind Of Weather (Reprise)	6	10
*13	NE	DREAM WARRIORS: And Now The Legacy Begins (Island)	1	13
14	23	HELL TOUPEE: Hell Toupee (Groovelocity)	4	14
15	27	SHRIEKBACK: The Dancing Years (Island)	4	15
16	36	RIDE: Nowhere (Sire/Reprise)	2	16
*17	14	JERRY JERRY: Battle Hymn Of The Apartment (Capitol)	7	5
18	13	MEAT BEAT MANIFESTO: 99% (Mute)	6	7
*19	15	LEFTOVERS: Leftovers (Aggression)	5	15
20	12	HAPPY MONDAYS: Pills, Thrills, And Bellyaches (Elektra)	6	5
21	NE	INFORMATION SOCIETY: Hack (Tommy Boy/Reprise)	1	21
*22	24	THE SCARLET DROPS: Sweet Happiness - 7" (Harriet)	3	22
23	18	LUSH: Gala (4AD)	9	10
24	40	HAWKWIND: Space Bandits (GWR/Cargo)	2	24
25	33	GODFLESH: Streetclean (Combat)	5	25
26	25	BRENDA KAHN: Goldfish Dont Talk Back (Community 3)	7	7
27	19	VARIOUS ARTISTS: Give Peace A Chance (Virgin)	3	19
28	20	PIGFACE: Spoon Breakfast (Invisible)	5	20
29	9	VARIOUS ARTISTS: Red Hot And Blue - A Tribute To Cole Porter (Chrysalis)	12	2
30	37	AMBITIOUS LOVERS: Lust (Elektra)	2	30
31	22	KMFDM: Naive (Wax Trax)	8	5
32	30	EXENE CERVENKA: Running Sacred (RNA)	4	30
33	NE	NAIVE: Switch Blade Knaife (Maximum Rock N Roll)	1	33
*34	NE	BRETT RYAN: The Answers Electric (Bratt)	1	34
35	NE	FRONT 242: Tyranny For You (Epic)	1	35
36	NE	PAUL SIMON: The Rhythm Of The Saints (Warner)	1	36
37	NE	HINDU LOVE GODS: Hindu Love Gods (Giant)	1	37
38	16	VARIOUS ARTISTS: Selections from Rubaiyat (Elektra)	11	5
39	17	THE SCREAMING TREES: Something About Today (Epic)	6	17
40	21	POGUES: Hells Ditch (Island)	13	1

* = Canadian Content

TW = This Week, LW = Last Week, WO = Weeks On Chart, HP = Highest Position
Chart Compilation based on frequency of airplay. Music Director: Dave Keighley



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