

**Listening for Time: Warped Realities, “Hearing” Strategies,  
and Corigliano’s *Of Rage and Remembrance***

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## ABSTRACT

### Listening for Time: Warped Realities, “Hearing” Strategies, and Corigliano’s *Of Rage and Remembrance*

Music exists in linear time. Yet, music’s temporalities are quite varied and even nonlinear. Music can evoke continuity, interruption, timelessness, acceleration, fragmentation, progression, regression, or even a multiplicity of simultaneous temporalities. Imagine, for instance, how music can emulate a flashback. The most clichéd musical accompaniment to a theatrical flashback, non-diegetic sweeping harp glissandos accompanying a sudden foggy reminiscence of a past event or dream, functions as a real and metaphoric interruption that clearly transports the listener back in time with the character. Not all temporal directions are so clear-cut, but they are experienced in limitless compositions. As a listening strategy, experiencing music in time and the time of music can deepen one’s understanding of a composition. Corigliano’s symphony, dedicated to friends and loved ones who died from AIDS, presents a variety of temporal dualities. The title *Of Rage and Remembrance* introduces a set of binaries that serve as a musical-temporal guide of various moments throughout the work:

Rage	Remembrance
Present	Past
Active	Passive
Body	Mind
Clock time	Non-linear time
Acceleration	Deceleration, Stasis, Eternity

Drawing from various temporal concepts set forth in Jonathon Kramer’s *The Time of Music*, I will lead participants through different time-experiences in John Corigliano’s First Symphony with listening and visual examples. From the simple act of “remembering”(a multiply-directed temporal state represented by the juxtaposition of the orchestra against a piano), to AIDS-induced schizophrenia (signified by rapidly changing rhythm and meters), to the memories of holding a deceased one in an endless chaconne, the concepts presented in this paper will provide participants with an interesting mode of listening that not only offers an interpretation of this symphony, but supplies musicians and non-musicians alike with a new mode of hearing that can apply to a variety of musical styles.