

parts played by Eno, consisting of long held notes that move rhythmically in tandem with one another, setting up a series of harmonic intervals. The almost child-like simplicity of this succession of different intervals succeeds remarkably in establishing a musical setting of variety within unity. The screeching tone color and sliding attack of the guitar lines is ingeniously offset by the restfulness of the actual lines they are playing: Eno may have been inspired by the guitar work of Procol Harum's Robin Trower, who often used a similar paradoxical technique – something like Jimi Hendrix in slow motion.

It is probably songs like this that led some critics to speak of a certain “unfinished” quality in *Another Green World*: to “finish” this song, how easy it would have been to make the guitar and piano strumming continuous instead of stop-and-start, add a drum track, add instrumental solos over the wordless verses. The result of such finishing, though, would be a typically cluttered, undifferentiated, more faceless pop song, and not the economical, justly proportioned, and delightfully minimal piece “Everything Merges With The Night” in fact is.

Hymn-like Songs

Hymn-like sonorities are far from rare in rock, once more, Eno can be credited not so much with creating as with developing a particular idiom. The Beatles used organ sounds both ironically and sincerely (in “Dr. Robert” and “Let It Be,” by Lennon and McCartney respectively), the quintessential “Bach rock” group Procol Harum used the Hammond organ as one of the main constituents of their early sound, their 1967 hit “Whiter Shade of Pale” containing a stepwise descending bass line and organ obbligato derived from Bach, and Emerson, Lake & Palmer came up with a synthesizer-rock version of the Anglican hymn by William Blake, “Jerusalem.”

“Spider And I” (*Science*) is a good example of an Eno “hymn”: utterly consonant, stately and majestic, electronically produced but evocative of a Baroque organ in a vast cathedral, words both incongruous with and strangely linked to the religious connotations of the music. Again, one reason Eno stopped writing songs with words was so that he could allow himself and the listener to bask in such glowing sonorities without being simultaneously forced to activate the verbal, analytical part of the brain. Be this as it may, the images he chose for this song manage to evoke an air of grand mystery, in spite of – or even because of – the inexplicable reference to the geometrical arachnid universe.

Instrumental Pieces

Nine of the eleven instrumental pieces on Eno's progressive rock albums occur on *Another Green World*, giving that record a very special character. Of the remaining two, “Here Come the Warm Jets,” which closes out the album of that title, is a set of instrumental variations in a pop/rock style in which distorted electric guitar sounds saturate the acoustical space without much textural variation (if some of Eno's songs were “instrumentals with words on them,” this piece could have benefitted from some verbal interest), and “Energy Fools the Magician,” from *Before and After Science*, is a short discreet jam on one basic chord.