

MUSIC

A Social Experience

Steven Cornelius

Boston University

Mary Natvig

Bowling Green State University

PEARSON

Boston Columbus Indianapolis New York San Francisco Upper Saddle River
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montreal Toronto
Delhi Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

CHAPTER GOALS

- To examine concert traditions of different genres and cultures.
- To learn about different performing forces and styles of music.
- To examine significant works from three concert traditions.

ACTIVITIES AND ASSIGNMENTS

- Share your concert experiences with others in the class. What are the commonalities? The differences?
- Attend a variety of concerts and observe the customs and behaviors of performers and attendees. How does musical style relate to concert ritual?

Singer Ashlee Simpson (b. 1984) stood ready to perform as the *Saturday Night Live* cameras rolled. The band started—the audience heard Simpson’s voice—but her lips didn’t move. It was SNL without the L. Something had gone terribly wrong.

The idea had been for the band to play live along with a prerecorded rhythm track while Simpson sang or lip-synched along with a prerecorded vocal track. Because the band was live, the audience would never know that Simpson was not. Or that was the idea, anyhow. The prerecorded tracks started as planned, but it was the wrong song—the same one the band had played earlier in the show.

It was an unforgettable moment, one not unlike the little dog Toto pulling open the curtain to reveal the not-so-great-after-all Wizard of Oz. Simpson did not even pretend to sing. She bounced around for a few moments—she later called it a “hoe-down”—then got off stage. As the band played on, the show’s director quickly cut to a commercial.

Live performance is not for the faint of heart. Consider the famous case of tenor Jerry Hadley (1952–2007), who in 1979 made his New York City Opera debut as a last-minute replacement. Not having had a chance to rehearse on stage, Hadley’s first gaffe occurred when he caught his sword in the rungs of a chair. Moments later Hadley got too close to a candle that turned the plume of his hat into a torch. Every

performer hopes to “catch fire,” especially in a debut performance, but not like that.

While things do go horribly wrong—they can also go wondrously right, such as when a speaker captures the heart of a crowd or a band finds the perfect groove. When a great performer is “on,” witnessing the event can be transformational. In this chapter, we focus on performance and present music as it might be heard in concert, that is, in musical events where the music itself is the focus and in which the audience sits and listens rather than actively participates. We begin with a mock program by a symphony orchestra. Next we downsize and look at chamber music, works written for small ensembles. From there we travel to South India to study an improvisatory musical form called *kriti*. The chapter closes with a selection from a mock jazz concert, a performance of trumpet master Miles Davis’s (1926–1991) modal composition “So What.”

As you work through this material, keep in mind the concepts you have learned in previous chapters. Issues of identity—whether seen through the lenses of ethnicity, nation, gender or spirituality—are invariably playing in the background. Remember, even events in the concert hall are about more than musical tones. Concerts reflect attitudes about the way people expect society to function. Paying close attention to these actions and attitudes can tell us important things about who we are.

“What we play is life.”

—Louis Armstrong
(1901–1971)

QUESTIONS FOR THOUGHT

- Rock bands rarely play “live” on television. Singers often lip-synch “live” performances, especially when their acts include dance routines. Does this information make a difference in your appreciation of the artist’s performance?
- How does your familiarity with a band’s recordings affect your live performance expectations?

(Continued)

QUESTIONS FOR THOUGHT (Continued)

- Why bother to see a band live? After all, the recordings will present a more polished sound. And they are error free.
- The band Milli Vanilli achieved infamy when it was revealed that Fab Morvan (b. 1966) and Rob Pilatus (1965–1998) did not actually sing on their recording. Their 1990 Grammy Award for Best New Artist was revoked and the band's popularity went into a tailspin. Were these consequences fair?
- Think back to a concert that you particularly enjoyed. What elements made the event so special? What elements impacted your feelings about a concert that you did not enjoy?

MUSICAL LIVES

PERFORMING THE AMERICAN DREAM

American Idol, which debuted on June 11, 2002, offers a piece of the American Dream. On *Idol*, even a girl from tiny Checotah, Oklahoma (2005 winner Carrie Underwood, b. 1983), or a former paint salesman (2010 winner Lee DeWyze, b. 1986) can become an international star.

Doors also open for those who don't win top honors, such as Clay Aiken (b. 1978), Chris Daughtry (b. 1979), or Adam Lambert (b. 1982). In 2010, the fantastically successful show was broadcast to 113 countries; the franchise included over 40 similar shows worldwide.

A Symphony Orchestra Concert

As the lights dim, the well-dressed audience in Chicago's Orchestra Hall becomes quiet. A disembodied voice requests that cell phones be turned off, and perhaps also tells patrons how to find the nearest exits. Moments later, the **concertmaster** walks on stage to polite applause. He bows, then looks at the oboist who sounds the pitch **A 440**. The orchestra tunes—first the woodwinds and brass, then the strings. This is followed by more silence and waiting.

Finally, the conductor enters. He bows to the audience, steps onto the podium, and raises his baton. Motion ceases and time seems to stop. With the wave of an arm the concert begins.

It is music from Aaron Copland's ballet *Rodeo* (1942). You probably recognize some of the melodies—perhaps from a movie soundtrack or a television commercial. Maybe you are wondering about the musical context. Why perform a ballet without dancers?

mysearchlab 13.1 What is “cowboy music” doing in a place so elegant?

There are no hard-and-fast rules about how an orchestral concert should be put together. There are, however, general models. Pops concerts, for example, usually open with

a selection of light classical pieces. After intermission, the program is turned over to a well-known pop or jazz soloist.

“Serious” orchestral concerts also have standardized programming. The most common format features three works. The program opens with an overture or light “warm-up” piece. This is followed by a **concerto**, a composition featuring a solo instrumentalist with orchestra. Then comes intermission—a chance for the audience to stretch, make social and business connections, and, if the soloist was sufficiently inspiring, perhaps even order a subscription for the upcoming season. Following intermission, the orchestra offers its most serious and expansive composition of the evening, generally a **symphony**.

Our mock concert follows the standard model outlined previously. We feature three compositions, each from a different historical period. Aaron Copland's *Rodeo* is from the mid-twentieth century. Antonio Vivaldi's *Concerto in E Major* is from the Baroque era. Wolfgang Amadeus Mozart's *Symphony No. 40 in g minor* is from the Classical era. Our concert opener, the high-spirited *Rodeo*, would fit equally well in a pops or classical concert.

The Program

Four Episodes from *Rodeo* (1942) Aaron Copland (1900–1990)
Buckaroo Holiday—Corral Nocturne—Saturday Night Waltz—Hoe-Down

Concerto No. 1 in E Major (1725) Antonio Vivaldi (1678–1741)
("La Primavera")
Allegro—Largo—Allegro

Intermission

Symphony No. 40 in g minor K. 550 (1788) W. A. Mozart (1756–1791)
Molto allegro—Andante—Menuetto—Allegro assai

LISTENING GUIDE



CD IV/Track 4
Download track 55
mysearchlab 13.2

"HOE-DOWN" FROM *RODEO*

Composer Aaron Copland

Form: Introduction/A/B/A

INTRODUCTION

| | |
|------|--|
| 0:00 | A percussive cymbal crash and swirling string pattern open the music. It is easy to imagine spinning lariats, bucking broncos, and lots of dust. |
| 0:04 | Just moments into the music, the trumpets play an angular theme that is echoed in the woodwinds and strings. Notice how impatient those trumpets are—full of adolescent energy. They play and the strings echo. Before the echo is even completed, the trumpets jump in again. |
| 0:19 | Listen to the clippity-clop of the horses and how the rhythm jumps around. Are you beginning to wonder about these cowboys' riding skills? Or are they just teasing us tenderfoots, like clowns at a rodeo? |

SECTION A

| | |
|------|--|
| 0:40 | Another cymbal crash and the strings (embellished with winds and xylophone) play a catchy country fiddle-like melody. |
| 0:48 | Dance groove appears. |
| 0:56 | The fiddle theme returns. Then it breaks into smaller fragments and expands throughout the orchestra. |
| 1:20 | Fiddles appear again. |
| 1:35 | A string flourish occurs, just like the opening measures of the introduction. This return to the opening music serves as both an exit from section A and an entrance into section B. |

SECTION B

| | |
|------|---|
| 1:39 | A trumpet solo initiates section B. Notice the colorful sound made by a snare drum. Is that a gun? A whip? Some cowboy strutting his stuff? |
| 1:48 | Oboe, followed by clarinet and violin, takes up the trumpet melody. Notice how the instruments share the melody and play off each others' ideas. It sounds like these instrumentalists are great friends, just like the happy-go-lucky cowboys. |
| 1:55 | Return to the music that opened section B. |
| 2:04 | Here begins a syncopated figure in the winds and piano that alternates four times with the strings. After the fourth wind entrance, the strings can no longer be contained. They take off in real hoe-down style. |
| 2:25 | A flourish leads to this closing section. The horse clip-clops return, but everyone seems much too tired to care. |

SECTION A

| | |
|------|---|
| 2:50 | Back to the fiddle melody for a couple go-rounds. Then a rousing finale occurs. |
|------|---|