

Guest DJs

- La Santa Cecilia, "Nuestra Señora la Reina de Los Angeles," *Treinta Días* (2013)
(this album won a Grammy Award for Best Latin Rock, Urban or Alternative Album in 2014)
- LA-based group; "I met Pepe Carlos on Olvera Street," lead singer Marisol "La Marisoul" Hernandez recalls. "I was busking with the older musicians — my teachers who I learned all that beautiful, traditional Latin-American music from — and Pepe was busking with his little brother on the other side of the street."
- They formed a connection, and years later Hernandez roped in her friend, Oso, along with Alex Bendaña, to create La Santa Cecilia, a band "where we could make our own music, write about our own experiences [and] experiment with our influences," she says. Those influences were vast. They heard Mexican accordions and horns in mariachi bands and fused those sounds with bossa nova, jazz and pop—listen for cumbia, Afro-Cuban, bossa nova, folk, mariachi, rock, blues, bolero, rancheras, norteño and jazz in their works.
- On the same album, listen to "Losing Game" featuring Elvis Costello and "Ice, el Hielo," a moving song about ICE (Immigration and Customs Enforcement) and the experience of being undocumented—video is in collaboration with National Day Laborer Organizing Network



From left, Marisol "La Marisoul" Hernandez, Miguel "Oso" Ramirez, Alex Bendaña, Jose "Pepe" Carlos.

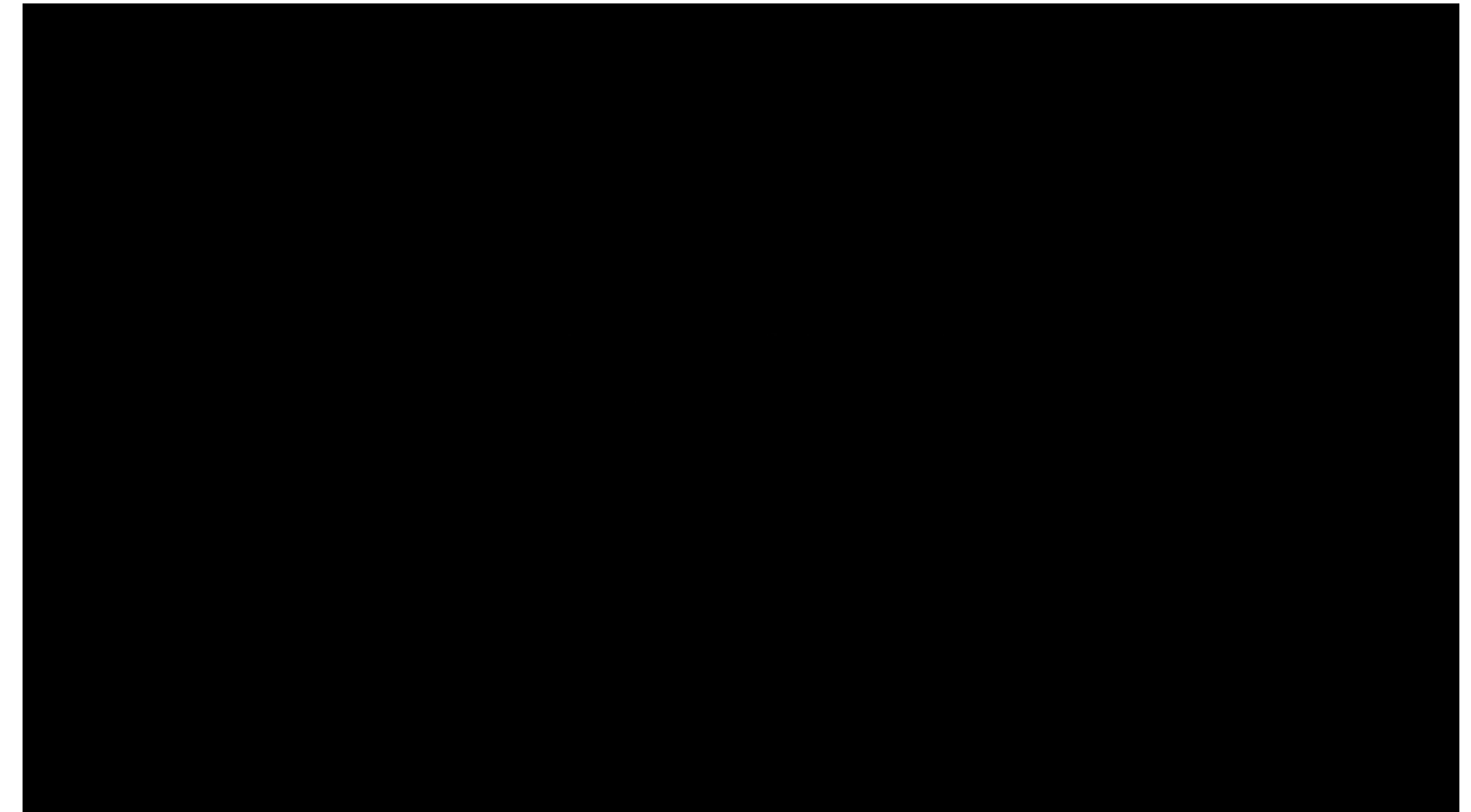


<https://www.youtube.com/watch?v=8nWYJlh9DuU>

El sol se despide; amarillo, azul, morado
Las palmeras se derriten
Va un sueño despertando mientras otro en el asfalto ya se está
esfumando
Por una promesa muchas almas llegan desde muy lejanas tierras
Bienvenido sea, al que se lo crea, la suerte ahora empieza
Ella pisa las estrellas, todo te lo dá y pronto te lo quita
Por los callejones donde nada brilla quedan los recuerdos de la
reina
Todo lo dejé por llegar a ella
Nunca encontré aquella promesa

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Guest DJs

- For a class which you serve as guest DJ:
- Sign-up sheet is going around....make sure to make note of your day. I'll try to remind you as well.
- you'll send me one musical selection the day before your assigned date (sometime before 11:59 pm). Email works!
- feel free to send me a Youtube link, Spotify link, Apple Music.....whatever. Hopefully it'll load okay.....I'll keep you posted if I have issues
- What can you pick? It can be any time period, any piece of music you find intriguing (picking something is not a declaration that it's your all-time fave)
- When sending me the link, tell me the artist and title and year of the piece.
- In addition to your selection, include a short paragraph explanation of what you find intriguing or something to listen for.....

MUSIC HISTORY III: WEEK 2

1895-1909

Piano Works of the
fin-de-siècle

— September 8, 2021



CÉCILE CHAMINADE (1857-1944)

Piano Sonata, Op. 21 (1895)

Allegro

Movement I from Sonata in C minor for piano

Cécile Chaminade

Allegro appassionato. $\text{♩} = 76$

PIANO.

Ped.

m.d.

cresc.

mf

cresc.

s

Ped. *

Ped. * Perl. *

Perl. * Ped. * Ped. * Ped. *

Original edition Paris, Enoch et Cie., 1805. Reprinted from the 1905 edition.

Original edition Paris, Enoch et Cie., 1895. Reprinted from *Cécile Chaminade. Three Piano Works* Da Capo Reprint edition, 1979. Public domain.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Features a treble and bass staff. The treble staff begins with a *dim.* (diminuendo) instruction. The bass staff has a *Ped.* (pedal) instruction. A *mf* (mezzo-forte) dynamic is marked. The system concludes with a *marcatissimo.* (marked) instruction.
- System 2:** Continues the musical piece. The treble staff has a *cresc.* (crescendo) instruction. The bass staff has a *Ped.* instruction. A *mf* dynamic is also present.
- System 3:** The treble staff has a *Con fuoco.* (With fire) instruction. The bass staff has a *Ped.* instruction. A *mf* dynamic is marked.
- System 4:** The treble staff has a *Ped.* instruction. The bass staff has a *Ped.* instruction. A *mf* dynamic is marked.
- System 5:** The treble staff has a *Ped.* instruction. The bass staff has a *Ped.* instruction. A *mf* dynamic is marked.
- System 6:** The treble staff has a *Ped.* instruction. The bass staff has a *Ped.* instruction. A *mf* dynamic is marked.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a *Tranquillo.* (Tranquil) instruction and a *mp* (mezzo-piano) dynamic.

I. Allegro appassionato

- no traditional form, some hints of sonata form in the three-part scheme and recapitulation of opening theme in tonic key at m. 159
- interesting use of key—seems to return to tonic C minor *many* times *and* in weirdly unexpected places
- fugue starts in m. 36, C minor again
- end of first major section at m. 133 is again a cadence in C minor
- overall, unusually little key contrast in this movement
- some types of Liszt-like thematic transformation

GENDER AND MUSICAL FORM: WEIRD IDEAS FROM THE PAST TO THE NOT-SO-DISTANT PAST

In this pair of themes...the first theme is the one determined at the outset, that is, with a primary freshness and energy—consequently that which is energetically, emphatically, absolutely shaped....the dominating and determining feature. On the other hand, the second theme..of a more tender nature, flexibly rather than emphatically constructed...is the idea created afterward, serving as a contrast, dependent on and determined by the former—consequently, and according to its nature necessarily, the milder idea, one more supple than emphatically shaped, **as if it were the feminine to the preceding masculine.**

- Adolph Bernhard Marx, Discussion of Sonata Form, 1838

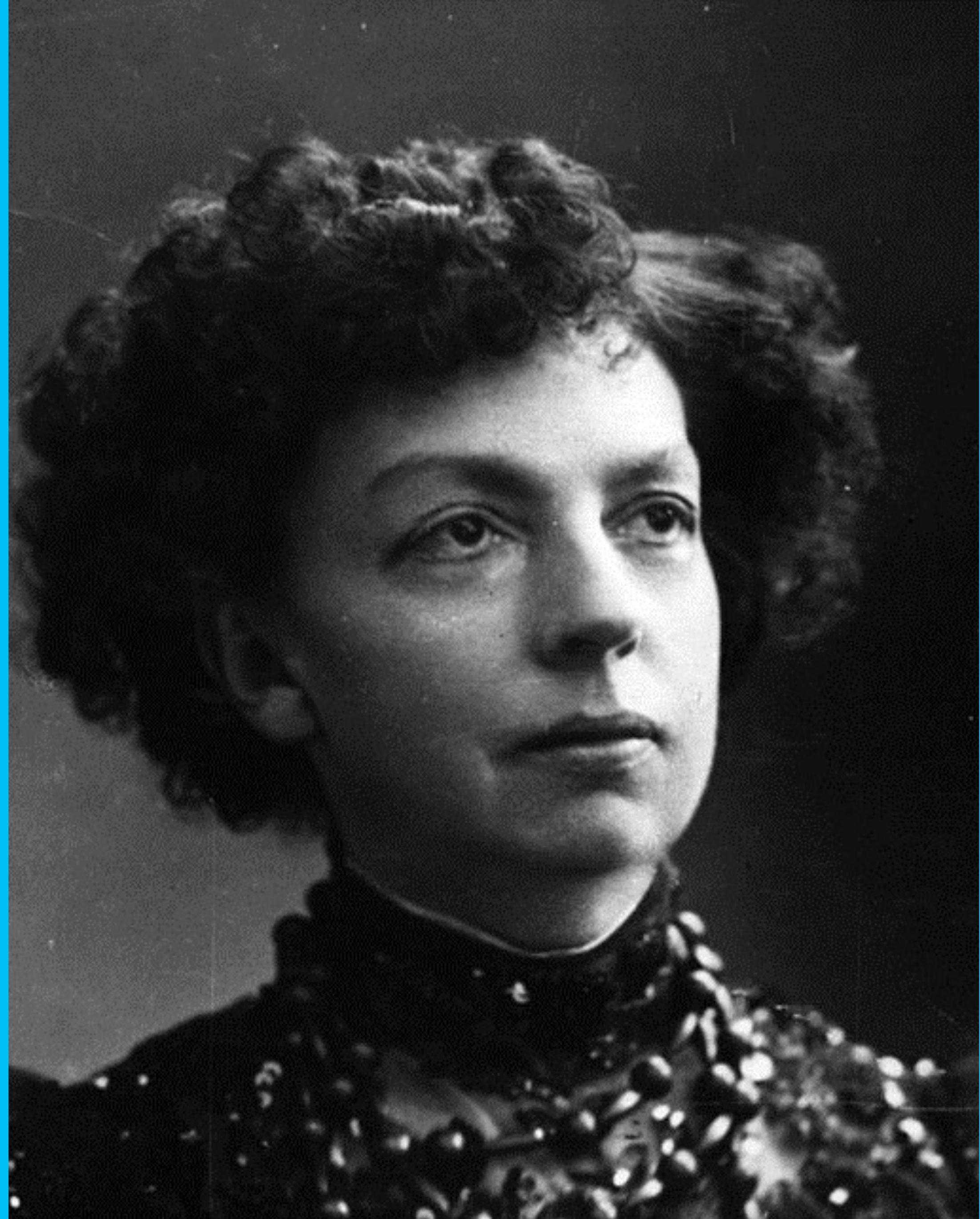
Masculine, feminine cadence: A cadence or ending is called “masculine” if the final chord of a phrase or a section occurs on the strong beat and “feminine” if it is postponed to fall on a weak beat. The masculine ending must be considered the normal one, while the feminine is preferred in more romantic styles.

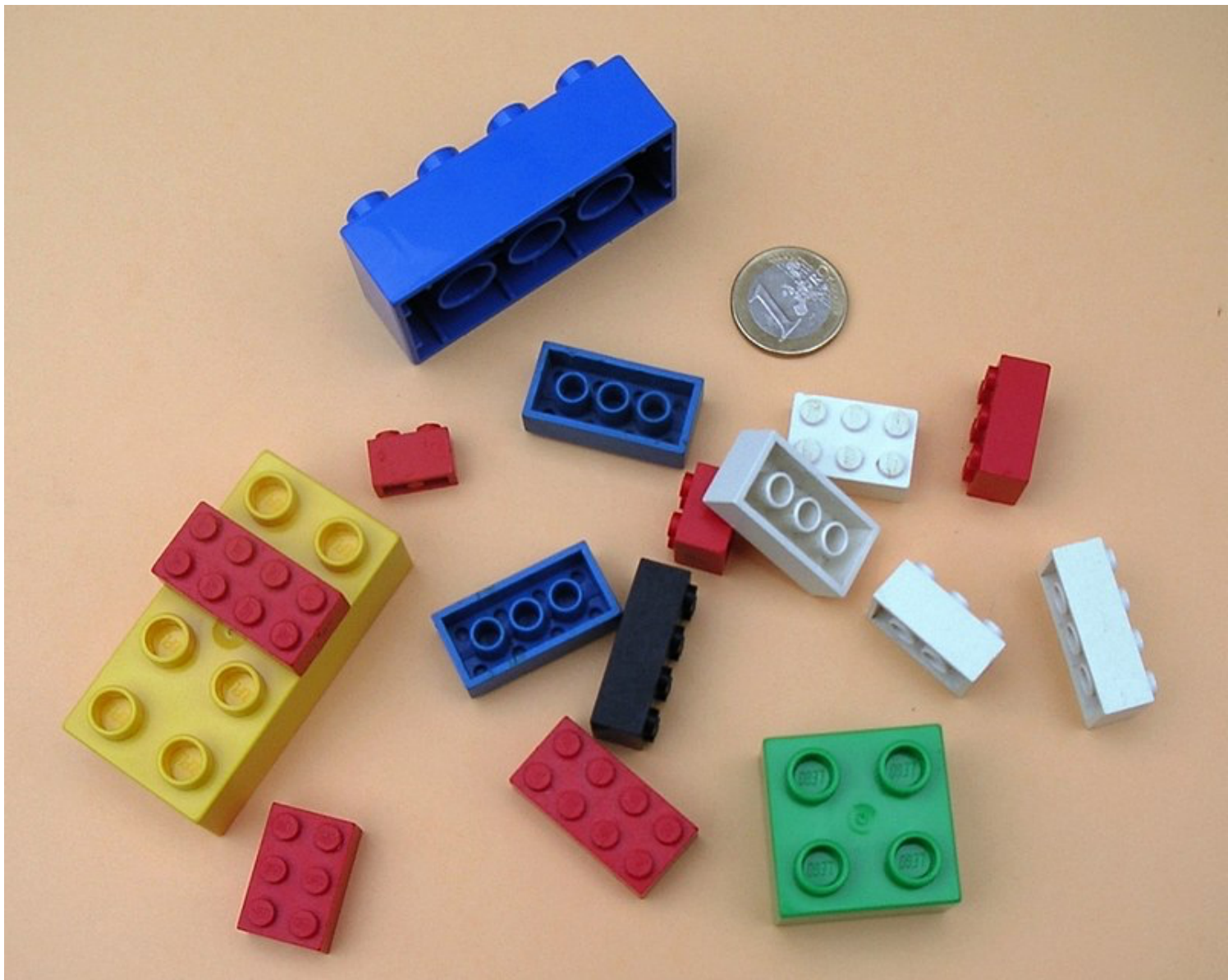
- Harvard Dictionary of Music, 1970 edition (Willi Apel, editor)

CÉCILE CHAMINADE (1857-1944)

"Perhaps Chaminade's first movement avoids establishing a contrasting key and hence a second theme-group because it wishes to evade the gendered categories. If one major element is left out, in this instance the theme group gendered "feminine," the gendered interplay and its associations of hierarchy are not engaged. A new narrative scheme is suggested, and perhaps this is one with which the composer (and her audience) might have been more comfortable. Of course, this is merely an analysis of possibility, one that offers an added perspective from which to view this rich work."

- Marcia Citron, from the *New Historical Anthology of Music by Women*, 245.



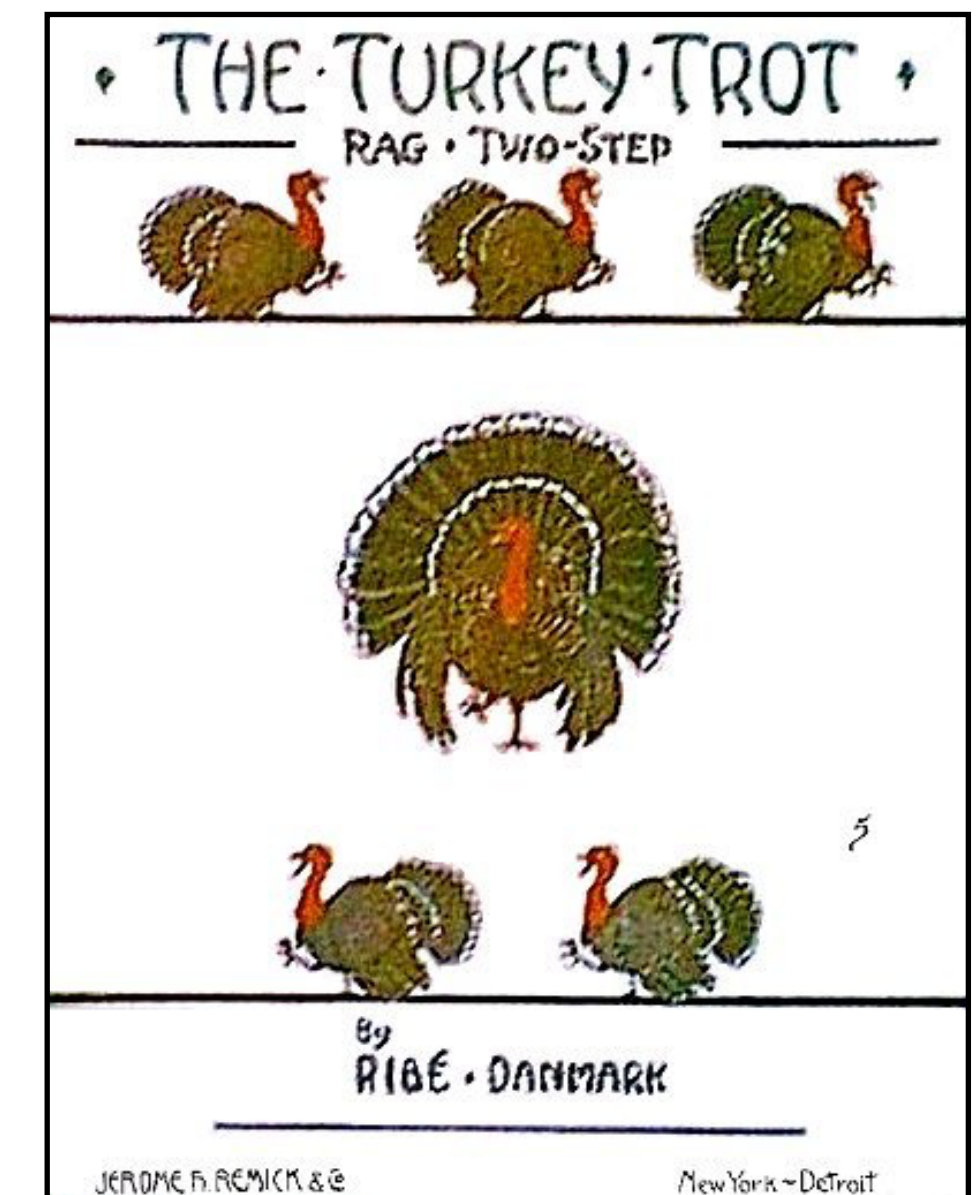


United States

The Ragtime Craze: 1896-1918



Scott Joplin (ca. 1867/8-1917)



Scott Joplin (1867/8–1917)

Maple Leaf Rag

Piano rag

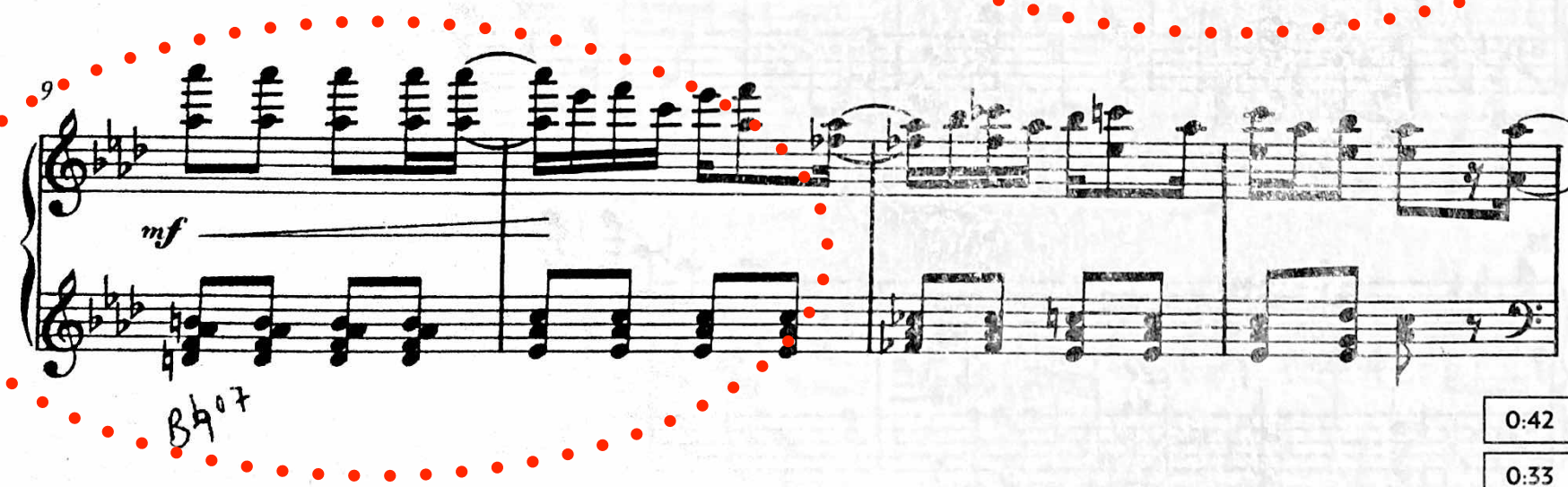
1899

164

(Joplin recording) 0:00

(Morton recording) 0:11

Tempo di marcia.



1. Colorful harmonies:

- m. 5: lowered VI chords
- m. 7: shift to minor mode
- m. 9: diminished 7th chords

Scott Joplin (1867/8–1917)

Maple Leaf Rag

Piano rag

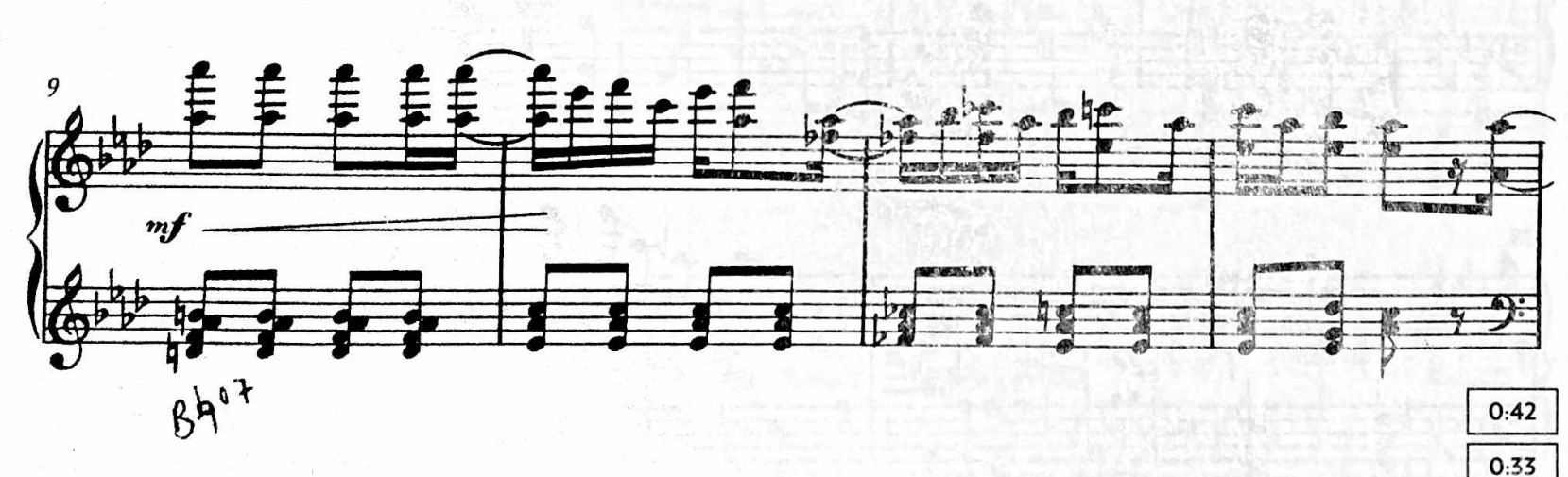
1899

164

(Joplin recording) 0:00

(Morton recording) 0:11

Tempo di marcia.



2. Varieties of syncopations:

- m. 1: left hand on the beat with chords on offbeats; syncopations in right hand
- m. 9: suddenly steady 8th notes in both hands, then syncopations in r.h. at the end of the measure
- some pretty cool implications: is it 2/4 in L.H. against 3/16 in R.H. in m. 1?

Serge Rachmaninoff (1873-1943)



Rachmaninoff plays for his granddaughter Sophie around 1927

Serge Rachmaninoff (1873–1943)

Prelude in G Minor, Op. 23, No. 5

Piano prelude

1901

169

A
marchlike
Alla marcia (♩=112)
drumrolls
p
just G minor
cresc.
dim.

1. Opening melody in the bass:

- mostly just G minor arpeggiated triad
- but: striking rhythm and sixteenth-note decorations make it memorable
- marchlike, perhaps suggestions of drumrolls

0.39
motion up circle of 5ths
5ms
20

2. Measures 17-21:

- the contrasting "b" within the overall A section opening
- motion up the circle of 5ths here sort of **suggests** a modulation, but we're not really ever leaving the tonic of G minor in the A section (unusual)

B
Un poco meno mosso
rolling accompaniment
35
37
39
cresc.
mf

3. Overall B section, measures 35-49:

- The big middle contrasting section here, lyrical and passionate in character
- rolling arpeggiations—this looks a lot like Chopin or Liszt
- focus on dominant 7th chord, very limited used of harmonic movement (all we really do is move to the dominant here!)

Serge Rachmaninoff (1873-1943)

Some big picture questions:

1. What is Russian musical style?
 - as opposed to German musical style or French musical style?
 -brings up our questions of nationalism in music
2. How does Rachmaninoff reference the past in his piano preludes?
 - Modeled to some degree on Chopin's *Preludes* and Bach's *Well-Tempered Clavier*
3. Looking back to your quiz question: if "Rachmaninoff **was not the innovator in harmony** that his contemporaries Strauss, Debussy, Scriabin, and Schoenberg were" what **was** individual, recognizable, and exciting within his musical language rooted in Romanticism?
 - Answers?
 - Why are we so obsessed with harmonic innovation anyway? Is this mainly what we obsess about in music courses? Is this how music histories are written? What are missing if this is how we tell history?



Rachmaninoff plays for his granddaughter Sophie around 1927



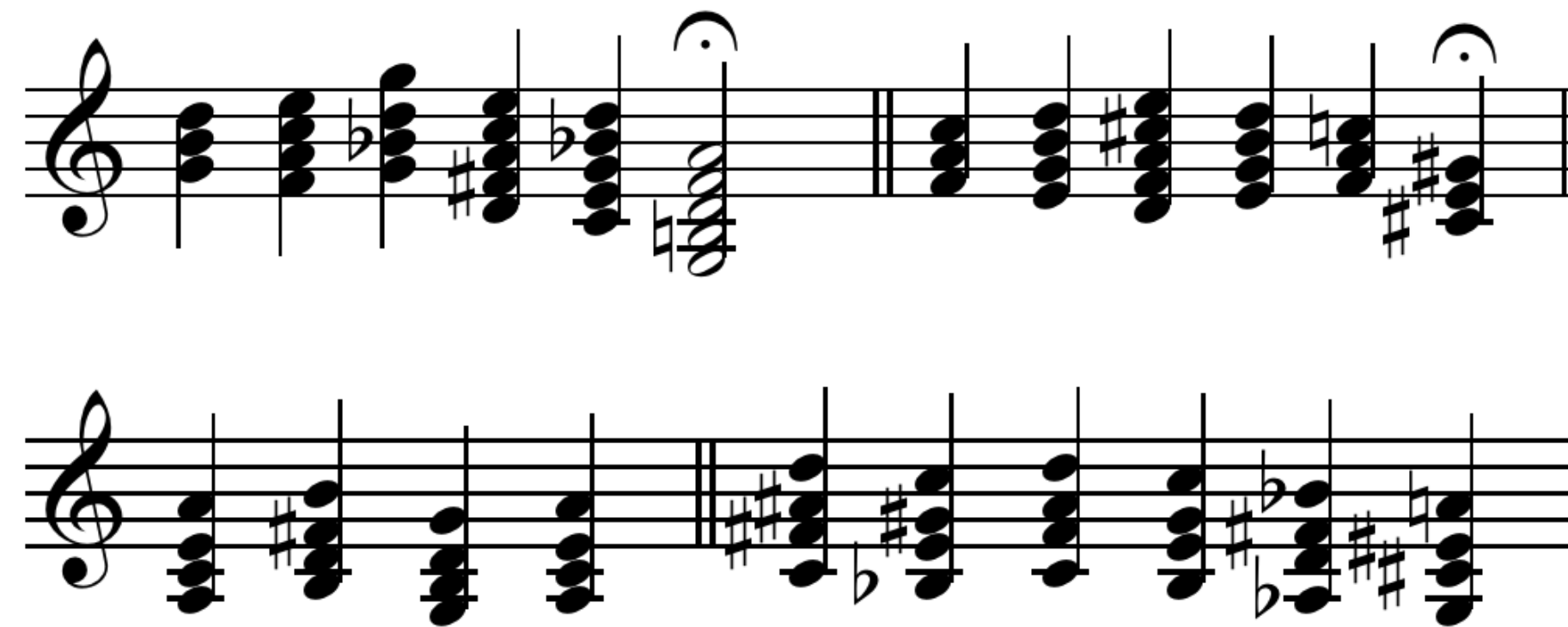
Claude Debussy (1862-1918)



- born in Western suburbs of Paris
- enters Conservatoire at age 11—wins just about every possible prize
- Spends summers with Tchaikovsky's patroness in 1880-1882: travels to Russia, hears Musorgsky's music and falls in love with this sound
- 1884: wins Prix de Rome (best composition prize at Conservatoire), heads to Italy for two years study
- 1888, 1889: Goes to Bayreuth to hear Wagner's music (which he will later repudiate)
- 1889: World Exposition in Paris (hears the Javanese gamelan)

Debussy's musical language

Debussy: I have no faith in the supremacy of the C major scale. The tonal scale must be enriched by other scales. Nor am I misled by equal temperament. Rhythms are stifling. Rhythms cannot be contained within bars. It is nonsense to speak of 'simple' and 'compound' time. There should be a unremitting flow of both. Relative keys are nonsense, too. Music is neither major nor minor. Minor thirds and major thirds should be combined, modulation thus becoming flexible...[Debussy plays a series of chords on the piano]



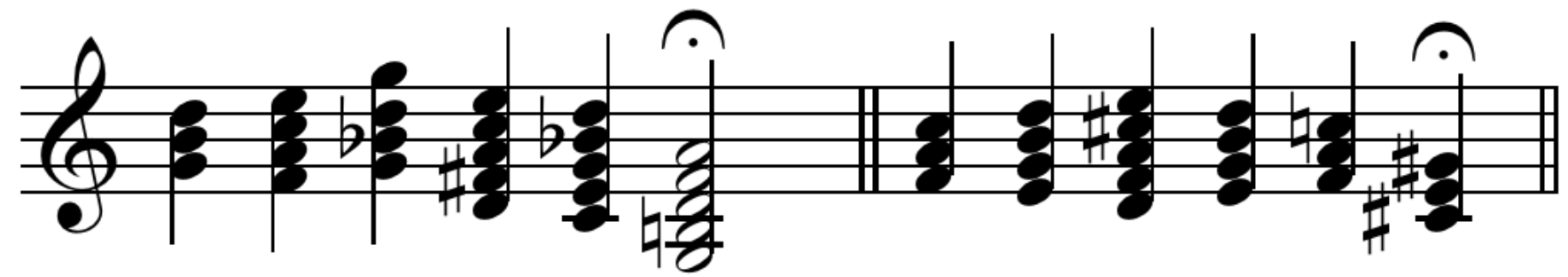
Guiraud: What's that?

Debussy: Incomplete chords, floating. One can travel where one wishes and leave by any door. Greater nuances.

Guiraud: But when I play this (Fr+6 chord on Ab), it has to resolve.

Debussy: I don't see that it should. Why?

Debussy's musical language



Guiraud: Well, do you find this lovely? (plays series of parallel triads)

Debussy: Yes, yes, yes!



Guiraud: I am not saying that what you do isn't beautiful,
but it's theoretically absurd.

Debussy: There is no theory. You merely have to listen. Pleasure is the law.

Guiraud: I would agree with you in regard to an exceptional person who has discovered a discipline for himself and who has an instinct which he is able to impose. But how would you teach music to others?

Debussy: Music cannot be learned.

Guiraud: Come now, you are forgetting you yourself were at the Conservatoire for ten years.

Debussy: [agrees and admits there can be a doctrine] Yes, this is silly. Except that I can't reconcile all of it. True enough, I feel free because I have been through the mill, and I don't write in the fugal style because I know it.