

## MUSIC APPRECIATION ORIGINAL ONLINE RECITAL FORM

1. Download this to your computer and save it as “**(Your Name) Online Recital Summer 2020.**”
2. **Open it and type your answers directly into this form.** PLEASE do not type your answers on a separate document.
3. When you are done, use this to write your **Written Critique.**
4. Once you have done both, upload **both** of them to the proper folder in D2L.
5. NOTE: the works are not long, so please listen through completely **once** before you start to answer the questions. There is about 25 minutes of music here, a lot less than if you had to go to a recital.

1. WORK: “**Finale**” from the *William Tell Overture* by Rossini.  
<https://www.youtube.com/watch?v=j3T8-aeOrbg> **Time: 3:25**
  - a. Upon hearing this, what comes to mind?
  - b. What main element changes at all of these points - 0:36, 0:53, 1:05, and 1:25?
  - c. At 1:11, what do you notice about how the cello players (cellists) are playing?
  - d. What do you notice at 2:02 that you had not *seen* earlier?
  - e. Anytime you can see a group of violins (on the front left) playing, what do you notice about their bows?
2. WORK: *Emmanuel* by Michel Colombier – performed by Branford Marsalis <https://www.youtube.com/watch?v=kgxwJO-01Iw> **Time: 3:00**
  - a. After listening to this through the first time, what do you think the composer was trying to “say” through this work? Another way to ask this question is as follows: as you listened, what picture did the music put in your mind, or how did it make you feel?

- b. What instrument do you think is performing the melody in the beginning? (it is not a clarinet)
  - c. When does the *timbre* of the melody change?
  - d. When the timbre changes, which instrument(s) are playing the melody?
  - e. At which point do you think is the most emotional? This would be the “climax” of the music. In this case the climax is not very loud, it is more emotional.
3. WORK *Imperial March* by John Williams

<https://www.youtube.com/watch?v=YMvcCfs8mf8> **Time: 3:00**

You have all heard this in the movies, but now you will “see” it performed with the composer, John Williams, conducting the orchestra.

- a. At the :13 second mark, which instruments are playing the *melody*?
- b. What changes at the :50 second mark (which elements change)?
- c. The melody returns around the 1:08 mark. From 1:01-1:42, what instruments are playing the melody for the first 20 seconds?
- d. At that same point, 1:08-1:42, how is the melody presented differently from the beginning? Think of *form*.
- e. What happens at 1:42 and 1:47 – how does the music seem to change? (This may be a little challenging, so if you do not use the exact musical terms, I will understand)
- f. You have heard this in the movies, now you have seen it performed by a symphony orchestra. What did you notice in the video performance that you would not have if you only heard it?

4. WORK: ***Do You Know What It Means to Miss New Orleans*** Eddie DeLange and Louis Alter. This is a performance by one of the greatest jazz singers of all time, **Billie Holliday** with jazz great **Louis Armstrong** on trumpet. This is the first time it was presented to the public, in the movie *New Orleans*. <https://www.youtube.com/watch?v=m4jU8IQK5b0> **Time: 2:00**
- Listening to this work, what did you notice about the particular style?
  - Explain how the singer's style differs from the operatic styles that you hear through our text and the singing you hear in popular music.
  - Watch the drummer from 40-50 seconds. What do you notice about his drumming that you do not usually see?
  - Can you try to explain how this song was "constructed," in other words, explain the form? (look for sections that repeat, or contrast)
5. WORK: *Hungarian Rhapsody No.2 in C sharp minor*, Franz Liszt  
<https://www.youtube.com/watch?v=6oGEN7oS2z4> **Time: 5:00**
- As you listened to this, explain the main thing that caught your attention.
  - The beginning of this piece is in a rubato tempo, meaning that there is no steady beat. Around what point can you find a steady beat?
  - What happens around 1:19 in the music?
  - Between 2:00 and 2:10, notice the performers right hand. What is your impression of what her is doing?

**NOTE: Just FYI** - Around 2:10, the music presents the most famous theme from this piece. Audiences at a classical-style performance rarely clap in the middle of

*the work, but it seems appropriate at this point.*

- e. Around 2:40, something in the harmony starts changing. Can you explain what is happening in the harmony here?
  - f. What did you think about the performer?
  - g. Watch about a minute of this:  
<https://www.youtube.com/watch?v=WqGEeymMzQM>  
 Videos of this nature were commonplace in the 1940's, 50's and 60's because studios would use classical style music as entertainment. Do you think this is a good way to introduce classical music to children?
6. WORK: "Hornpipe" from *Water Music Suite* HWV 349  
<https://www.youtube.com/watch?v=1h4mAceHmrl> **Time: 3:00**  
 (this is not the same hornpipe that we study in our text)
- a. After listening to this, what type of feeling do you think Handel was trying to create?
  - b. If this was in a movie, what would be happening in this scene?
  - c. Do you think you have heard this somewhere before?
  - d. In the beginning almost the entire orchestra was performing. Which family of the orchestra was not performing in the *very* beginning?
  - e. At 0:17, there is a change because the melody is now in the brass. This means that which *element* changed?
  - f. What do you notice about some of the instruments (especially the brass)?

- g. What happens around 1:00 minute into the piece?
  - h. What happens at 1:53 in relation to the previous minute?
  - i. What do you think the form of this piece is?
  - j. What do you notice about the conductor?
7. WORK: “In the Hall of the Mountain King” from the *Peer Gynt, Suite No. 1, Op. 46* Edvard Grieg  
<https://www.youtube.com/watch?v=XTXNqfUWT5E>    **Time: 3:00**
- a. What kind of “mental picture” does this music paint in your mind?
  - b. What elements kept changing from the beginning to the end?
  - c. Do you know which woodwind instrument is playing the melody for the first minute? (it is trading the melody with other strings at times)
  - d. If this selection was in a movie, what do you think would be happening? (fell free to be creative, or ridiculous, if so desired)

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An **arrangement** of a work is a version of the work that is different from the original and has been specifically written for a specific purpose

***This next work is an acapella work***, meaning voices without any instrumental accompaniment. Since there are no instruments, the arrangement of the music has to maintain the attention of the listener in different ways. AS YOU LISTEN to this next work, try to notice how many times the music changes some element to keep the song interesting. After you complete the questions, you should have an idea of the form.

8. WORK: *Veni, veni Emmanuel* traditional, sung by *The King's Singers*.

<https://www.youtube.com/watch?v=MSRocN1dTrM> Time: 3:22

*(note: this was the wrong link)*

- a. For the first 39 seconds, do you hear anyone singing harmony? What is the *texture* for the first 39 seconds? (this section represents the entire melody sung through once).
- b. From 0:40 to about 1:00, what can you say about the performance with regard to *texture, pitch level, dynamics*, and any other aspect you notice?
- c. From 1:02- 1:14, what changed from the 0:40-1:00 mark? (The time from 0:40 -1:14 represents the 2<sup>nd</sup> time the song has been sung completely through.)
- d. From 1:16-1:28, as the 3<sup>rd</sup> time the melody is presented, what is the texture?
- e. From 1:28-1:35, as the two singers on the left sing the melody, what do the other singers sing (until 1:35)?
- f. From 1:55-2:20, how would you explain the relationship between the melody (sung by a soloist) and the other singers?
- g. How does this change at 2:21?
- h. How many times do the singers sing the song through *completely*?
- i. Do the singers end last time the music is sung completely through, or does something else happen?
- j. Now that you have examined all of the different ways this simple song was presented, what do you think of the overall arrangement?

9. WORK: *Future Shock* N. Boumpani GSC New Music Ensemble 2016-2017  
[https://www.youtube.com/watch?v=\\_MC7dCdcBjE&t=196s](https://www.youtube.com/watch?v=_MC7dCdcBjE&t=196s) 4:42 minutes

- a. Since the music does not really contain a video, what kind of images does this put in your mind?
- b. What musical element(s) changes at 0:51?
- c. The “melody” in this section of the piece comes in at 0:51, and it repeats at 1:20. What is different the second time the A section is performed?
- d. How would you explain the changes at 1:48? (What started, what stopped, how does the music “feel” at this point, etc.)
- e. At 1:55, *the melody* that enters was borrowed from Johann Sebastian Bach. If you did not know this, would you believe that this melody was written over 250 years ago?
- f. This piece was performed, recorded and produced by Gordon State College students under my direction. We had a clarinet, violin, piano, trumpet/trombone, bass, guitar, and a few people playing light percussion instruments (like the triangle), who all signed up for band that year. Since this is what we had, this is what we created. We got the lemons and made our own lemonade. With this in mind, what is your overall impression of the work and the performers? (please be honest – you can say you did not like it). Please explain.

Once you have completed this, you can start to write your critique. It might be a good idea to do this questionnaire one night and the written critique the next. It would not be wise to let too much time go by in between the questionnaire and the written critique because you may forget much of it.

## MUSIC APPRECIATION REFINED ONLINE RECITAL

6. Download this to your computer and save it as “**(Your Name) Online Recital Summer 2020.**”
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9. Once you have done both, upload **both** of them to the proper folder in D2L.
10. NOTE: the works are not long, so please listen through completely **once** before you start to answer the questions. There is about 25 minutes of music here, a lot less than if you had to go to a recital.

10.WORK: “**Finale**” from the **William Tell Overture** by Rossini.  
<https://www.youtube.com/watch?v=j3T8-aeOrbg> **Time: 3:25**

- a. Upon hearing this, what comes to mind?
- b. What main element changes at all of these points - 0:36, 0:53, 1:05, and 1:25? (Please focus on what changed at all of these points)
- c. At 1:11, what do you notice about how the cello players (cellists) are playing?
- d. What do you notice at 2:02 that you had not **seen** earlier?
- e. Anytime you can see a group of violins (on the front left) playing, what do you notice about how their bows move?

11.WORK: **Emmanuel** by Michel Colombier – performed by Branford Marsalis <https://www.youtube.com/watch?v=kgxwJO-01Iw> **Time: 3:00**

- a. After listening to this through the first time, what do you think the composer was trying to “say” through this work? Another way to ask this is as follows: as you listened, what picture did the music put in your mind, or how did it make you feel?



- b. What instrument do you think is performing the melody in the beginning? (it is not a clarinet)
- c. When does the *timbre* of the **melody** change?
- d. When the timbre changes, which instrumental section is playing the melody? Please note: this is the same melody that you heard in performed in the beginning.
- e. At which point do you think is the most emotional? This would be the “climax” of the music. In this case the climax is not very loud, it is more emotional.

12.WORK *Imperial March* by John Williams

<https://www.youtube.com/watch?v=YMvcCfs8mf8> Time: 3:00

You have all heard this in the movies, but now you will “see” it performed with the composer, John Williams, conducting the orchestra.

- a. At the :13 second mark, which instruments are playing the *melody*?
- b. What changes at the :50 second mark (which elements change)?
- c. The melody returns around the 1:08 mark. From 1:08-1:42, what is the main instrument playing the melody?
- d. At that same point, 1:08-1:42, how is the melody presented differently from the beginning? What I want you to think about is how the main melody is being performed. Is it being played the same way as it was performed when it first came in at the 0:13, or is there something different about how it is presented?
- e. You have heard this in the movies, now you have seen it performed by a symphony orchestra. What did you notice in the video performance that you would not have if you only heard it?

13.WORK: *Do You Know What It Means to Miss New Orleans* Eddie DeLange and Louis Alter. This is a performance by one of the greatest jazz singers of all time, **Billie Holliday** with jazz great **Louis Armstrong** on trumpet. This is the first time it was presented to the public, in the movie *New Orleans*. <https://www.youtube.com/watch?v=m4jU8IQK5b0> **Time: 2:00**

- b. Listening to this work, what did you notice about the particular style? Please do not say it is a jazz style, explain what you hear in this style as opposed to even modern songs.
- b. Explain how the singer's style differs from the operatic styles that you hear through our text and the singing you hear in popular music.
- c. Watch the drummer from 40-50 seconds. What do you notice about his hands that you do not usually see?
- d. Can you try to explain how this song was "constructed," in other words, explain the form? (look for sections that repeat, or contrast)

14.WORK: *Hungarian Rhapsody No.2 in C sharp minor*, Franz Liszt  
<https://www.youtube.com/watch?v=6oGEN7oS2z4> **Time: 5:00**

- h. As you listened to this, explain the main thing that caught your attention.
- i. The beginning of this piece is in a rubato tempo, meaning that there is no steady beat. Around what point can you find a steady beat? Please take note: The first time there is a steady beat, it does not have to be fast – just even.
- j. What is the main element changing between 1:12 and 1:19 in the music?

- k. Between 2:00 and 2:10, notice the performers right hand. What is your impression of what her is doing?

**NOTE: Just FYI** - Around 2:13, the musical theme is perhaps the most famous theme from this piece. Audiences at a classical-style performance rarely clap in the middle of the work, but it seems appropriate at this point.

- l. Around 2:40, something in the harmony starts changing. Can you explain what is happening in the harmony here? Remember, when we talk about harmony, we are talking about the sound of the music that accompanies the melody.
- m. Explain something that the performer did during this work that surprised you, or you found most interesting.
- n. Watch about a minute of this:  
<https://www.youtube.com/watch?v=WqGEeymMzQM>  
 Videos of this nature were commonplace in the 1940's, 50's and 60's because studios would use classical style music as entertainment. Do you think this is a good way to introduce classical music to children?

15.WORK: "Hornpipe" from *Water Music Suite* HWV 349

<https://www.youtube.com/watch?v=1h4mAceHmrI> Time: 3:00

(this is not the same hornpipe that we study in our text)

- k. After listening to this, what type of feeling do you think Handel was trying to create?
- l. If this was in a movie, what would be happening in this scene?
- m. Do you think you have heard this somewhere before?

- n. In the beginning almost the entire orchestra was performing. Which families of the orchestra were not performing in the *very* beginning?
- o. At 0:17, there is a change because the melody is now in the brass. This means that which *element* changed?
- p. What do you notice about some of the instruments (especially the brass)? Go back to the Imperial March and pay particular attention to the brass instruments, then watch a little of the brass in this work.
- q. Listen to the entire work again. Notice the beginning. Does this music repeat at some point in the music? If so, how much of it repeats.
- r. At the 1:00 minute mark, how many elements seem to change.
- s. After listening to this work carefully, noticing the repetition, and the contrast, can you tell the overall form of this piece? Please remember form from the Classical era text.
- t. What do you notice about the conductor?

16. WORK: “In the Hall of the Mountain King” from the *Peer Gynt, Suite No. 1, Op. 46* Edvard Grieg

<https://www.youtube.com/watch?v=XTXNqfUWT5E>      **Time: 3:00**

- e. What kind of “mental picture” does this music paint in your mind?
- f. What 3 main elements kept changing from the beginning to the end? Please note: you must listen to this all the way through to understand this. Do not listen to just the beginning and end.
- g. Do you know which woodwind instrument is playing the melody for the first minute? (it is trading the melody with other strings at times)
- h. If this work was in a movie, what do you think would be happening? (feel free to be creative, or ridiculous, if so desired). Please make sure

you take into consideration the elements that were changing as this piece progressed as you explain your “movie script.”

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An **arrangement** of a work is a version of the work that is different from the original and has been specifically written for a specific purpose

**This next work is an acapella work**, meaning voices without any instrumental accompaniment. Since there are no instruments, the arrangement of the music has to maintain the attention of the listener in different ways. AS YOU LISTEN to this next work, try to notice how many times the music changes some element to keep the song interesting. After you complete the questions, you should have an idea of the form.

17.WORK: *Veni, veni Emmanuel* traditional, sung by *The King’s Singers*.

<https://www.youtube.com/watch?v=5ZPlhAVsmPQ> **Time: 3:22**

k. For the first 39 seconds, what is the **texture**?

*NOTE: FROM BEGINNING TO 0:39 YOU HEAR THE COMPLETE FORM PLAYED ONE TIME THROUGH*

l. From 0:40 to about 1:03, what can you say about the performance with regard to **texture** and **pitch level**?

m. From 1:04- 1:17, what has changed in the **texture**, and **pitch levels**?

*NOTE: FROM 40 TO 1:17 YOU HEAR THE COMPLETE FORM PLAYED THROUGH FOR THE 2<sup>ND</sup> TIME.*

n. From 1:19-1:28, as the 3<sup>rd</sup> time the melody is presented, what is the texture?

o. From 1:29 - 1:35, and from 1:35-1:55, as the other singers join in, what do you notice about this section overall? Explain anything that you see or hear.

*NOTE: FROM 1:19 TO 1:55 YOU HEAR THE COMPLETE FORM PLAYED THROUGH FOR THE 3<sup>RD</sup> TIME.*

p. From 1:55-2:20, how would you explain the relationship between the melody (sung by a soloist) and the other singers?

q. How does this change at 2:22?

*NOTE: FROM 1:55 TO 2:34 YOU HEAR THE COMPLETE FORM PLAYED THROUGH FOR THE 4<sup>TH</sup> TIME*

r. When the singers come in again at 2:37, do they sing the entire song through again? If not, can you tell what they sing here?

s. Now that you have examined all of the different ways this simple song was presented and you have heard one unique **arrangement** of the work, can you see and hear how the changing of the elements at different times affects the listening experience. This is a tough question, but please try to explain how the arrangement of the song affected your listening experience.

18. WORK: *Future Shock* N. Boumpani GSC New Music Ensemble 2016-2017  
<https://www.youtube.com/watch?v=MC7dCdcBjE&t=196s> 4:42 minutes

g. Explain what you hear in the beginning section (A section) in relation to tempo, the instruments, and the overall feel of this first section. (Until 0:51)

h. A second section (B) comes in at 0:51. What musical element(s) changes at 0:51?

i. The main melody of the B section starts at 0:51 and lasts until 1:19. This melody is repeated from 1:20 to about 1:46. What is different the in the music as the main melody is repeated?

j. At 1:48, a new section begins (C). How is the music from 1:48- 1:54 different from what came before it?

k. At 1:55, **the melody** that enters was borrowed from Johann Sebastian Bach. If you did not know this, would you believe that this melody was written over 250 years ago?

- l. At 3:03 you are hearing a melody. Has this melody been heard before In this work? If so, where?
- m. At 3:32, what is the most notable change in the elements?
- n. Also, from 1:33- end, have you heard this music before? If so, where?
- o. This piece was performed, recorded and produced by Gordon State College students under my direction. We had a clarinet, violin, piano, trumpet/trombone, bass, guitar, and s few people playing light percussion instruments (like the triangle), who all signed up for band that year. Since this is what we had, this is what we created. We worked together with what we had to create music, since we did not have the instruments needed to play traditional band music. With this in mind, what is your overall impression of the work and the performers? (please be honest – you can say you did not like it). Please explain.

Once you have completed this, you can start to write your critique. It might be a good idea to do this questionnaire one night and the written critique the next. It would not be wise to let too much time go by in between the questionnaire and the written critique because you may forget much of it.