

THE FOUNDATION OF MUSIC

by

Jean Pierre Castillo

A Senior Honors Project Presented to the

Honors College

East Carolina University

In Partial Fulfillment of the

Requirements for

Graduation with Honors

by

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Approved by:

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Abstract

Music is a powerful tool that can be heard all over the world. It is used as a means of expressing emotions, overcoming obstacles, and establishing an identity as an individual and as a culture. I plan to create a program that includes music from different areas of the world along with music that was written over a range of a few hundred years. This program will be unique and with the pieces I select I will demonstrate to the audience how although all the pieces are different they share a very common foundation. This presentation will be beneficial primarily to people who are not expert in the field of music. These people will learn that although music may come from different places and even different times they all share a common foundation or sets of rules.

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Introduction

Music is a powerful tool that can be heard all over the world. It is used as a means of expressing emotions, overcoming obstacles, and establishing an identity as an individual and as a culture. I plan to create a program that includes music from different areas of the world along with music that was written over a range of a few hundred years. This program will be unique and with the pieces I select I will demonstrate to the audience how although all the pieces are different they share a very common foundation. This presentation will be beneficial primarily to people who are not expert in the field of music. These people will learn that although music may come from different places and even different times they all share a common foundation or sets of rules.

Background

Tonal classical music can be dated as far back as the 12th century, but this music is usually connected with a learning process for religious purposes. It was not until the 15th and 16th century, a period known as the renaissance, that music began to take on a sound that our ears consider as “harmony”. It is not until the 17th century, the baroque era that the foundation for classical music is laid for the next 300 plus years. Although other music exists, such as atonal music, this performance and research will revolve around tonal music.

Purpose

The purpose of this project is to demonstrate that no matter how different classical music is around the world, it shares a common foundation. This demonstration will help non-experts in music better understand how music is interconnected.

Approach

I will use the information that I have obtained through the study of music theory to analyze works of music from around the world and from different time periods. I will research and listen to music in order to select anywhere from six to ten pieces to learn. Before finalizing any decisions I will consult my mentor, Dr. Frank, to see if he has any suggestions as far as musical selection goes. During the remainder of the semester I will learn the pieces and play them for Dr. Frank to receive feedback and refine each piece. Along with the verbal explanations that I will be giving to the audience in-between pieces, I will also provide extended program notes so that the audience has some background information available to help grasp the information I will be providing.

Closure

This project will not only benefit the audience in better understanding the connection between different styles of music but it will also benefit me in the way of increased knowledge and exposure to different styles of music. Although my research will not officially begin until my

senior year, I plan to start exposing myself to different styles of music so that I have a general understanding of the different options available to me. I will present this information and performance during my senior recital, which will take place towards the end of the Spring 2018 semester.

Semester One	Goal(s) for the weeks	Broad Goal
Weeks 1-3	Research different styles of music Pick 20 potential pieces	Gain knowledge of music styles
Weeks 4-6	Narrow pieces down to 6 to 8	Focus attention on a few pieces
Weeks 7-9	Learn 1 piece a week (3 total)	Learn, practice, and refine
Weeks 10-12	Learn 1 piece a week (3 total)	Learn, practice, and refine
Weeks 13-16	Refine pieces and have them ready to perform	Have piece ready for juries
Semester Two	Goal(s) for the weeks	Broad Goal
Weeks 1-3	Begin researching composers and pieces	Gain insight into composers life and reasons for composing
Weeks 4-6	Complete half of the program notes	Have all the notes written but not finalized
Weeks 7-9	Finalize extended program notes	Refine notes and complete program

Weeks 10-12	Present Senior Recital	Practice Senior Recital
Weeks 13-16	Written document finalized and uploaded to Vireo and submitted to the Honors College for approval for graduation. Final projects and papers uploaded to Vireo will be submitted to the Institutional Repository, ScholarShip, at the end of the semester	



Jean Pierre Castillo

in senior recital

Saturday, April 21
A. J. Fletcher Music Center
5:00 p.m.

Program

Suite del Recuerdo Jose Luis Merlin (1952-)

Evocation

Zamba

Chacarera

Carnavalito

Evocation

Joropo

Suite in E Major Johann Sebastian Bach (1685 – 1750)

Prélude

Loure

Gavotte en Rondeau

Menuets

Bourrée

Gigue

Sonatina Federico Moreno Torroba (1891 – 1982)

Allegretto

Andante

Allegro

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in
Music Performance*

Program Notes

Suite del Recuerdo | Jose Luis Merlin (1952-)

Jose Luis Merlin was born in Buenos Aires, Argentina in 1952. Merlin's own story has been affected by geographical upheaval, and the refrain of the immigrant is a recurring theme in his music. His Jewish grandparents together with his then father resettled in Argentina after escaping persecution in Odessa, Ukraine in 1912. As the youngest of five children he listened to his older sisters learned the piano and his father encouraged him to study guitar. It was love at first touch, and Merlin began taking lessons from guitarist and composer Vicente Degese. He composed his first series of songs with the rhythm of Zamba for solo guitar at age nine and in 1972 began working on an arrangement for guitar of "4 Seasons in Buenos Aires" by Astor Piazzolla. Often referred to as a "poet of the guitar," Merlin becomes one with his instrument during concerts and recitals.

Argentinian guitar composer Jose Luis Merlin's Suite del Recuerdo is dedicated to the memory of many thousands of "disappeared ones" from the days of the military junta in Argentina. The five pieces entitled Evocation, Zamba, Chacarera, Carnavalito, and Joropo are based on typical South American folk dances and melodies. Merlin has a dedication page in Spanish that translates to:

"This is an homage to memories, my memories. To the collective memories of my people living in nostalgia, tormented, anguished, happy and hopeful. Memories from the country, in San Luis, with all the smells and sounds of the country. It is like looking inside yourself in very profound silence. Memories of afternoons with grandparents, aunts and uncles, parents, brothers, sisters, cousins. All enjoying each other, sharing our feelings and playing guitar, sitting in the backyard drinking wine, under the vines. Lots of them are not here anymore. They are in my memories"

Suite in E Major, BWV 1006a | Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach was born in Eisenach (Germany) in 1685. Johann was one of eight siblings and as a child, he was taught violin, harpsichord, and music theory. As a young adult, his reputation as a keyboardist spread, allowing him many employment opportunities. He worked primarily as a church composer but also taught privately. Over his 65 years, he composed 1128 works, according to his directory of works (BWV). Bach died in 1750, after complications from an unsuccessful eye surgery to correct his blindness. Bach's legacy has established him as one of the greatest Baroque composers to have ever lived.

This Partita is the last of six violin Partitas that Bach wrote for the violin. The suite comprises of dances that originated from France: Prelude, Loure, Gavotte en Rondeau, Menuets, Bourrée, and

Gigue. The traditional suite consists of Allemande, Courante, Sarabande, and Gigue, which makes this suite unique, as it contains none of the traditional movements besides the Gigue. The Prelude consists of almost all sixteenth notes. The Loure is a slow jig in 6/4 time. The Gavotte is set up as a rondo, with the opening theme repeating itself between contrasting episodes. The two Menuets are traditionally played da without breaks in a da capo style. The Bourrée is short and fast. The Gigue ends at a fast tempo to bring the E major Partita to a close. The original 1006 Partita was transcribed to the lute and is known as BWV 1006a.

Sonatina in A Major | Federico Moreno Torroba (1891 – 1982)

Federico Moreno Torroba born in Madrid, Spain in 1891. He was a composer, conductor, and theatrical impresario. He is remembered for his important contributions to the classical guitar repertoire in the 20th century. He composed nearly 100 works for guitar solo, quartet, and guitar with orchestra. Andres Segovia helped establish Torroba's reputation as one of the leading composers of the classical guitar. In 1975 Torroba became the president of the Sociedad de Autores Españoles. Torroba continued to write ballets, choral and orchestral music, piano concertos and solos, a variety of songs and miscellaneous other works, as well as numerous guitar pieces, until his death at the age of 91 in 1982. Torroba's music shows excellent craftsmanship and a true mastery of careful attention to dramatic and musical detail.

Torroba's three-movement Sonatina for guitar was composed in 1924. The movements are composed in a fast-slow-fast arrangement of movements. The first movement, Allegretto, opens with a melody in an animated rhythmic pattern that is repeated throughout the piece in both the melody and accompaniment. The theme continuously repeats itself all the way to the end of the movement. The second movement, Andante, is composed like a Spanish romantic. The melody is delicate and demonstrates the composer's mastery of lyricism. The movement is much slower than the other two movements giving a feeling of a peaceful, serene atmosphere. The third movement, Allegro, returns the work to the energy it had in the opening movement. Torroba makes use of compositional technique known as cyclicism which is the borrowing of a melodic theme from another movement. In this case the theme from the second movement is used in the third movement to create a short moment of stillness before returning the tempo to Allegro and ending the piece with a celebratory chord.