

Attendance/Reading Quiz!

Mu 110: Introduction to Music

Instructor: Dr. Alice Jones
Queensborough Community College
Spring 2017
Sections F1 (Mondays 12:10-3) and F4 (Thursdays 12:10-3)



Recap from last week

- What is music?
 - The writing process: tackling a BIG question from multiple angles, breaking it apart into manageable questions
- Melody (most prominent line)
 - Cadences, contour
- Texture (context or interaction of parts)
- Form (musical structure)
 - We notice form when we notice that multiple musical features are changing simultaneously (our listening experience changes)

Warm-up writing

What are you most looking forward to or excited about in the concert today?

What are you most nervous about or not looking forward to in the concert today?

Post-concert writing

Write a letter to your past self from one hour ago, assuaging their fears and guiding their excitement. What do you wish you had known before going to the concert?

Rhythm and meter

- Rhythm is closely related to physical movement
 - Tapping, clapping, snapping, or dancing
- Duration = length of individual notes
- Organizing musical time
 - Meter – the regular groupings of strong and weak pulses
 - A measure contains a strong beat followed by weak beat(s)
- The beat (pulse) is like the heartbeat of a piece – steady, ongoing, unique for every piece
 - Groove (meter) – predictable rhythmic repetition of strong and weak beats
 - Not every beat is equal in terms of weight (accent)
- Duple (quadruple) meter = Strong-weak, strong-weak
- Triple meter = Strong-weak-weak, strong-weak-weak

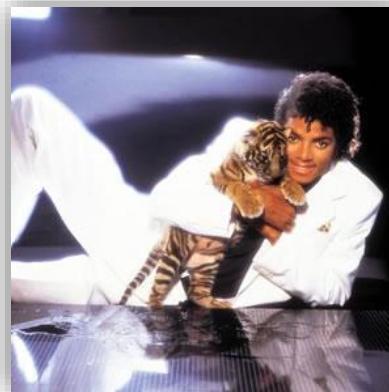
Listen for changes in the bass (lowest parts) + accents in the melody + events in the percussion = meter

Rhythm: duple or triple meter?

Listen for changes in the bass (lowest parts) + accents in the melody + events in the percussion = meter



The Village People, Y.M.C.A. (1978)



Michael Jackson, *Billie Jean* (1983)



Jimi Hendrix, *Hey Joe* (1966)



John Philip Sousa, *Stars and Stripes Forever* March (1896)



Joseph Haydn, Symphony No. 100, "Military," II. Allegretto (1794)

Wolfgang Amadeus Mozart, *Eine Kleine Nachtmusik*, III. Menuetto (1787)



Rhythm: playing with expectations

- Meter can change
- Syncopation – accented notes occurring in between stronger beats, deliberate upsetting of the meter
 - Playing “against” the beat
 - Lively and temporarily unsettling quality
 - Rhythmic interest and vitality



Band of Horses, *I Go to the Barn Because I Like the* (2006)



Glenn Miller, *Sing Sing Sing* (1936)



Dave Brubeck Quartet, *Unsquare Dance* (1961)

Music sets up expectations



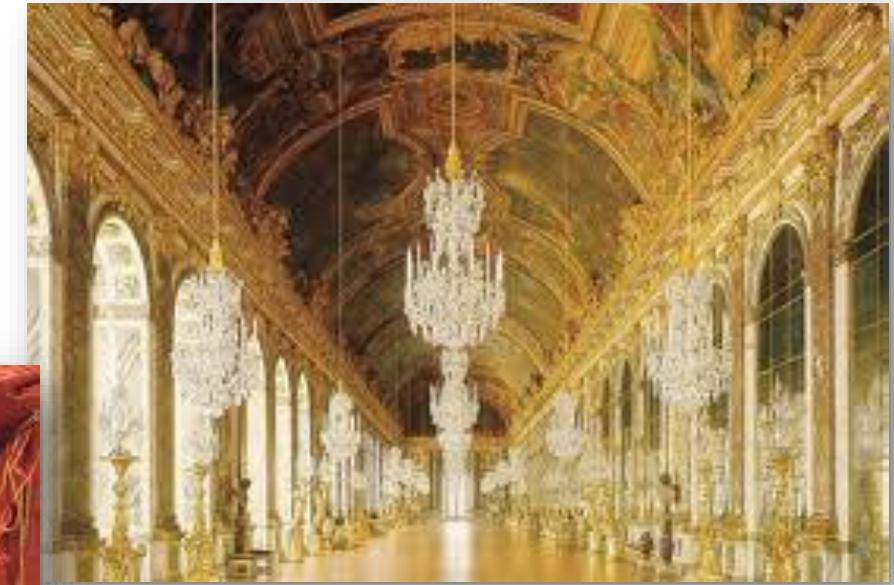
French court dance music

- Jean-Baptiste Lully (1632-87), Gavotte from *Atys* (1676)
- What makes this music good to dance to? What makes it good for entertainment?



Music in the French royal court at Versailles

- King Louis XIV (r. 1643-1715)
- King Louis XV (r. 1715-74)
- Versailles
 - *Château* (palace)
 - Home of the French royal family, 1682-1789
- Employed 120 musicians
- Music for dancing, concerts, balls, eating, and waking up



King Louis XIV of France, portrait by Hyacinthe Rigaud, 1701

Music in the French royal court at Versailles

- Audiences for court events were often foreign dignitaries (princes, ambassadors)
- German noblemen hired French musicians as performers and teachers and composers'
- French was considered the most sophisticated language and culture in the Baroque era



“Nothing marks the greatness of princes better than the buildings that compel the people to look on them with awe, and all posterity judges them by the superb palaces they have built during their lifetime.”

—Jean-Baptiste Colbert (1619-83), minister of finance to Louis XIV

Fashion: from the French court



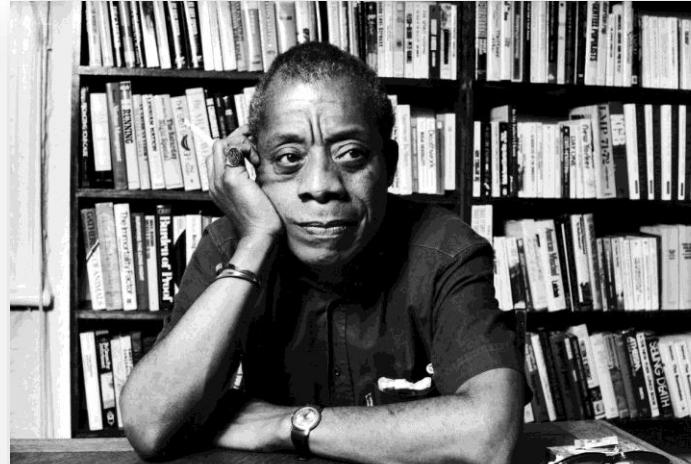
- (Red) high heels and culottes
 - King Louis XIV was an excellent dancer and had well-defined calf muscles which he liked to show off
 - Looking taller
- Wigs
 - Lice control
 - Louis XIII (r. 1610-43) went prematurely bald
 - Physical grandeur and expense

King Louis XIV of France dressed as Apollo, 1653

Telling stories

“Who controls the past controls the future. Who controls the present controls the past.”

—George Orwell (1903-50),
1984 (1949)



“The great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do.”

—James Baldwin (1924-87),
The Price of the Ticket: Collected Nonfiction 1948-1985

Telling Stories – questions to ask yourself



- Who is in power?
 - What is the author's relationship to that power? Why is this story being told and not another one?
- What historical forces are influencing this telling of history?
 - What long-term changes or forces are at play that we know about but the author might not see or articulate?
- What/who is left out of this depiction?
 - What perspectives are missing?

Judith Leyster, *Boy Playing the Flute* (1660)

Homework and reminders

- Weekly reading is available on the website
 - Forms used in classical music
 - The Classical Period
- Online Discussion #3 this week (ends Sunday)
- Online Discussion #4, February 27-March 5
- Have a great weekend!



End quiz

1. Dancing was an important social activity for members of the Baroque aristocracy.
 - a) True
 - b) False
2. If you want to figure out the meter of a piece, which musical features should you listen for?
 - a) Bass
 - b) Percussion
 - c) Accents in the melody
 - d) All of the above
3. Name one thing that you found interesting about the concert today.