

## Attendance/Reading Quiz!

# Mu 110: Introduction to Music

Queensborough Community College

Instructor: Dr. Alice Jones

Spring 2018

Sections H2 (T 2:10-5), H3 (W 2:10-5), L3 (W 5:10-8)

THIS IS THE FINEST  
SNOWBALL EVER MADE!



PAINSTAKINGLY HAND-CRAFTED INTO A PERFECT SPHERE FROM A SECRET MIXTURE OF SLUSH, ICE, DIRT, DEBRIS AND FINE POWDER SNOW, THIS IS THE ULTIMATE WINTER WEAPON!



YES, THIS MARVEL OF CRYSTALLINE ENGINEERING WI-



ANOTHER CASUALTY  
OF THE SEDUCTION  
OF ART.



# Reading quiz

1. All music has a sense of beat or meter.
  - a) True
  - b) False

# Reading quiz

2. Which of the following is an example of the material culture of music? Circle all that apply.

- a) Musical instruments
- b) Printed music (scores and sheet music)
- c) Physical movements
- d) Genre
- e) Style
- f) Portraits or photographs
- g) Aesthetics

# Reading quiz

3. Which musical feature provides a sense of tension and release?
  - a) Melodic climax
  - b) Rhythm
  - c) Texture
  - d) Harmony (consonance and dissonance)

# Reading quiz

4. What does measure or meter refer to?
  - a) How long a note lasts.
  - b) How fast or slow a piece of music is.
  - c) The way beats are grouped into a regular pattern.
  - d) The way a beat is subdivided into shorter notes.

# Reading quiz

What was the most interesting or surprising thing you learned from the reading this week?

# Recap

- Melody (most prominent line)
  - Cadences, contour
- Texture (context or interaction of parts)
- Course Intro Essay
  - Good writing = good thinking

# Melody – listening for contour and cadences



Frédéric François Chopin (1810-1849),  
Mazurka Op. 17 No. 2 in E minor (1833)



Motive



Repeated lower  
and embellished



Contrasting  
idea



Contrasting  
idea, extended

# Listening for musical details: Texture, dynamics, and tempo

Edvard Grieg, *Peer Gynt* Suite No. 1, Op. 46 (1875)

I. Morning Mood

IV. In the Hall of the Mountain King

Bassoon and  
*pizzicato* strings  
(6 times)

Violins and woodwinds  
with syncopated accents  
(6 times)  
Gradual *accelerando*

Tutti, *forte* (6 times)  
“Whirling” accompaniment  
Adds cymbals and brass  
*Accelerando*

Coda  
Sudden  
chords

Creepy, dark  
Not pretty  
Tempo: *moderato*

Gathering forces –  
more insistent and  
scary

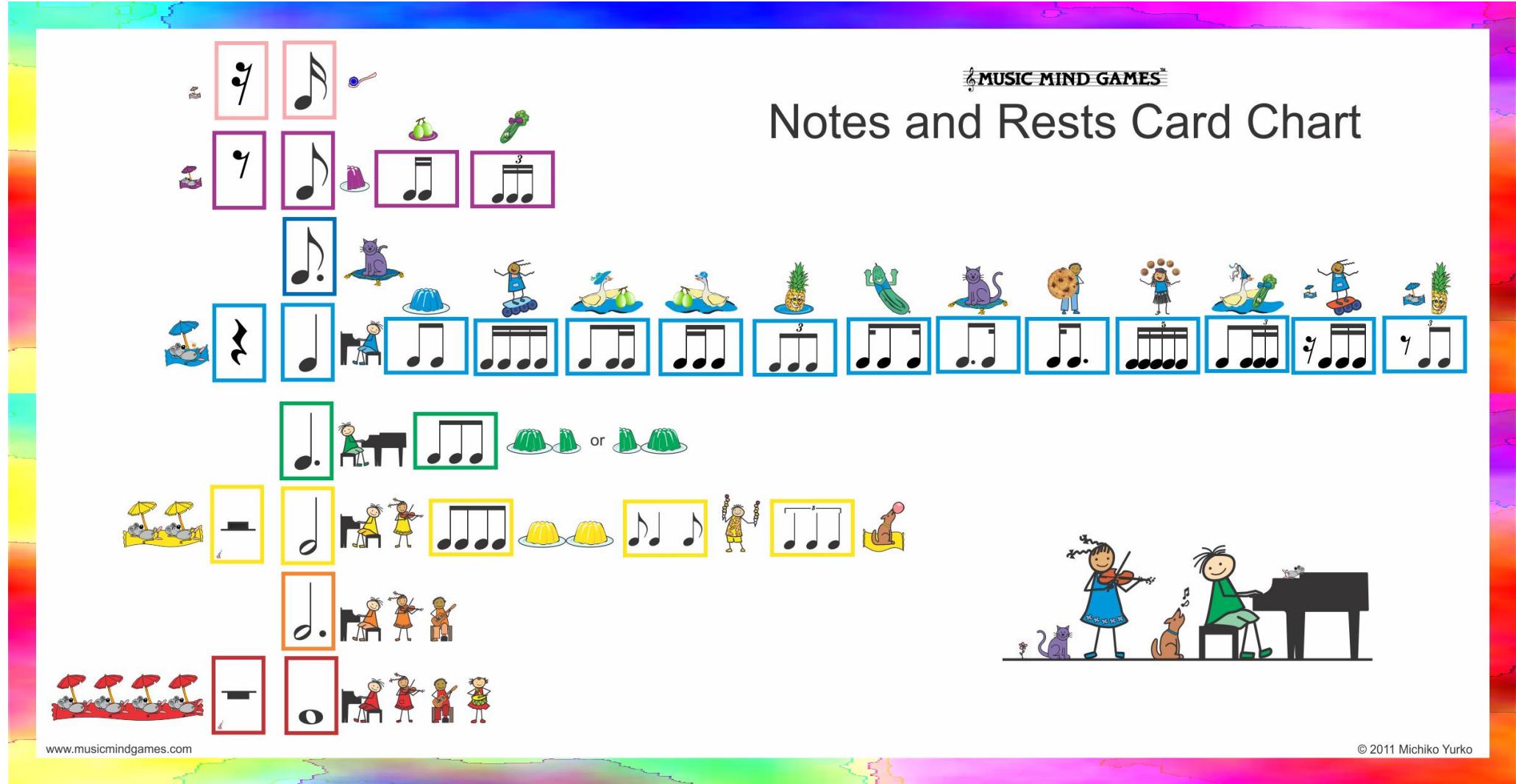
Increasingly unsettling,  
disorienting, out of control  
Tempo: *prestissimo*

Theatrical ending  
(the mountain  
crashes on the trolls)

# Rhythm

- Closely related to physical movement (pulse)
  - Tapping, clapping, snapping, or dancing
- Length of individual notes (duration)
- Rhythm is a means of organizing musical time (meter, measure)
  - Meter – the regular groupings of strong and weak pulses
  - A measure contains a strong beat followed by weak beat(s)
- Rhythm propels music forward

# Another approach to music education: the Suzuki Method



# Rhythm and meter

- 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 the pulse + changes in the bass (lowest parts) + accents in the melody + events in the percussion = METER

# Rhythm: duple or triple meter?

Listen for pulse + 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)

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



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



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



Jimi Hendrix, *Hey Joe* (1966)



# 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)



Ewe people (Ghana), *Kinka*



Dave Brubeck Quartet, *Unsquare Dance* (1961)

# Harmony

- Adds color, taste, or motion to a melody
- The notes included in a piece, section of a piece, or a chord are determined by a scale
  - Scale – a series of notes that define a key
  - Key – all the notes in key revolve around a central pitch (note)
- Scales in Western classical music are usually major or minor
- Example:
  - Beethoven, Symphony No. 5 in C Minor
  - Mozart, Piano Concerto in G Major

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



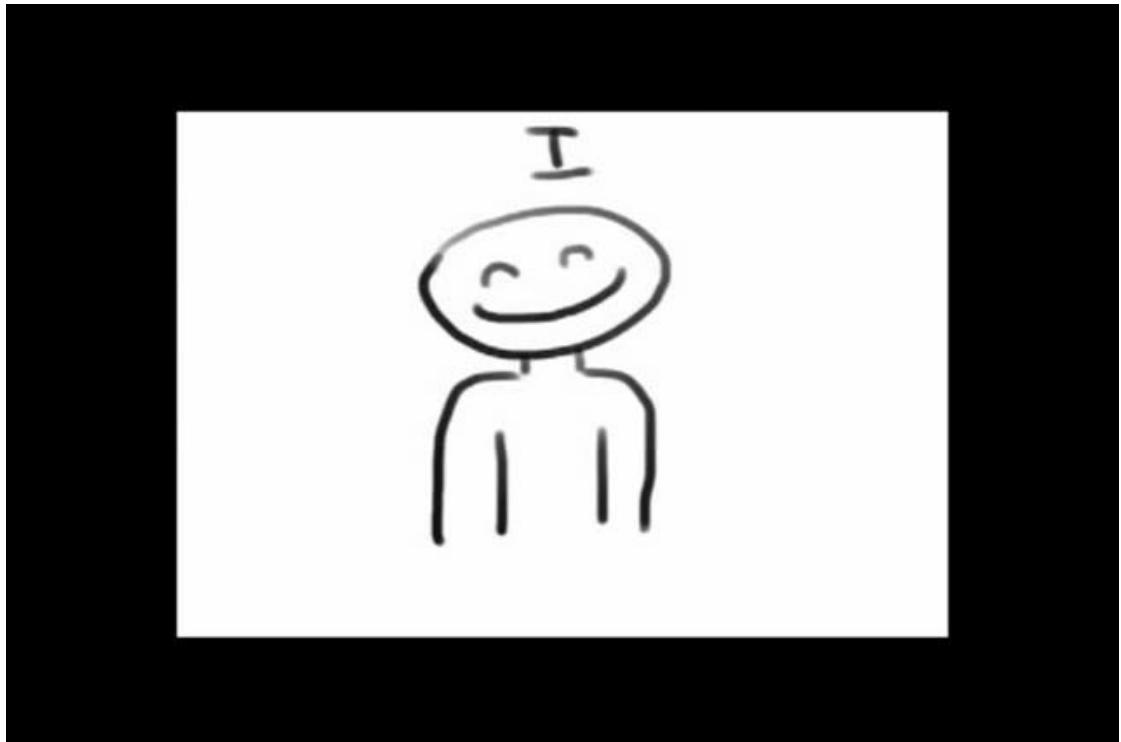
# Harmony: active and rest chords

- Consonance: Intervals that sound pleasant together
  - i.e. “the harmony is consonant”
  - Calmer, more relaxing, more stable
- Dissonance: Intervals that clash with each other produce dissonances
  - i.e. “the harmony is dissonant”
  - Instability
  - Needs resolution (relief)
- Chords provide a sense of motion and return
- This “traveling” creates musical space
- Rest chords – points of cadence
  - Calmer, more stable, more consonant
- Active chords – more tension and energy
  - More dissonant



# Harmony: active and rest chords in a major key

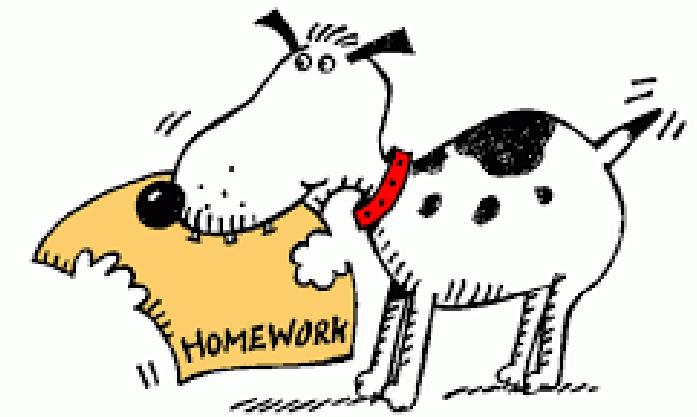
- Chords provide a sense of motion and return
- This “traveling” creates musical space
- Major keys often have a bright quality



Wolfgang Amadeus Mozart (1756-91), Sonata No. 16 in C Major, I. Allegro, K.545 (1788)

# Homework and reminders

- Online Discussion #3 (Music and religion) is happening this week!
  - Ends Sunday, February 18
- Online Discussion #4, February 19-25
- Assigned reading for next class is available online
  - Rhythm (review)
  - Instruments
  - The Baroque period (1600-1750)
- Course Intro Essay first draft due next week
  - H2: via email
  - H3 and L3: in class
- Have a great week!



# End write

Imagine you're a composer. Describe a piece of music you could create to capture the feeling of a particular season. What will it sound like? What will a listener hear? Why will you choose those sounds? Remember to use the musical vocabulary you already have (melody, texture, harmony, rhythm)!