



Attendance/Reading Quiz!

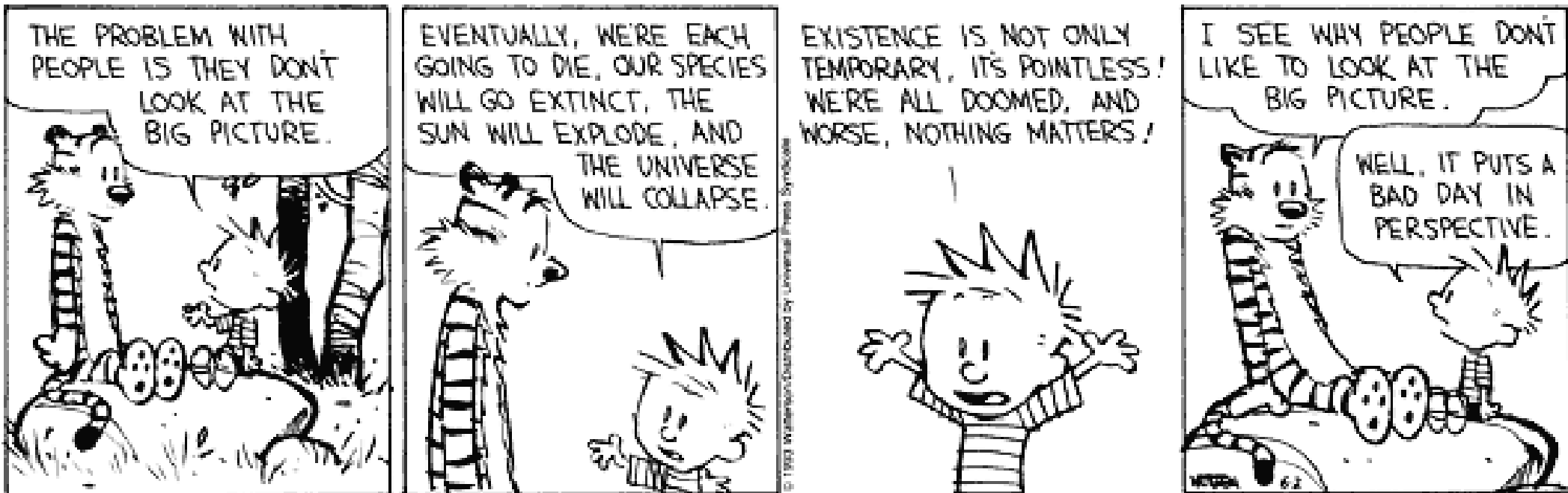
# Mu 102: Principles of Music

Instructor: Dr. Alice Jones

Borough of Manhattan Community College

Fall 2018

Sections 0701 (MW 7:30-8:45a), 2001 (TTh 8:30-9:45p)



# Reading quiz

Repetition, contrast, and variation are the basic elements of form and are only found in classical music.

- a) True
- b) False

# Reading quiz

If you're listening to an example of popular music you can often expect to hear which of the following musical features?

- a) Duple (or quadruple) meter, homophonic texture
- b) Triple meter, homophonic texture
- c) Duple (or quadruple) meter, polyphonic texture
- d) Non-metric, no texture

# Reading quiz

Allegro refers to a fast tempo.

- a) True
- b) False

# Reading quiz

Which of the following best describes the music excerpt being played?  
[Listening question]

- a) Duple (or quadruple) meter
- b) Triple meter
- c) Non-metric



# Reading quiz

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

# Recap

Jean-Baptiste Lully (1632-87),  
Gavotte from *Atys* (1676)



- Meter (review)
- Telling music history, creating music, and listening to music
  - Power: Not all things are possible (resources, censorship, economic limitations, political concerns)
  - Structures: We inherit and live in a world that is shaped by what has come before us (style, taste, structures, systems)
  - Personal biases: As we know from our soundscape activities, we (and artists, too!) are biased – Where we are, what we pay attention to, what we care about

# 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



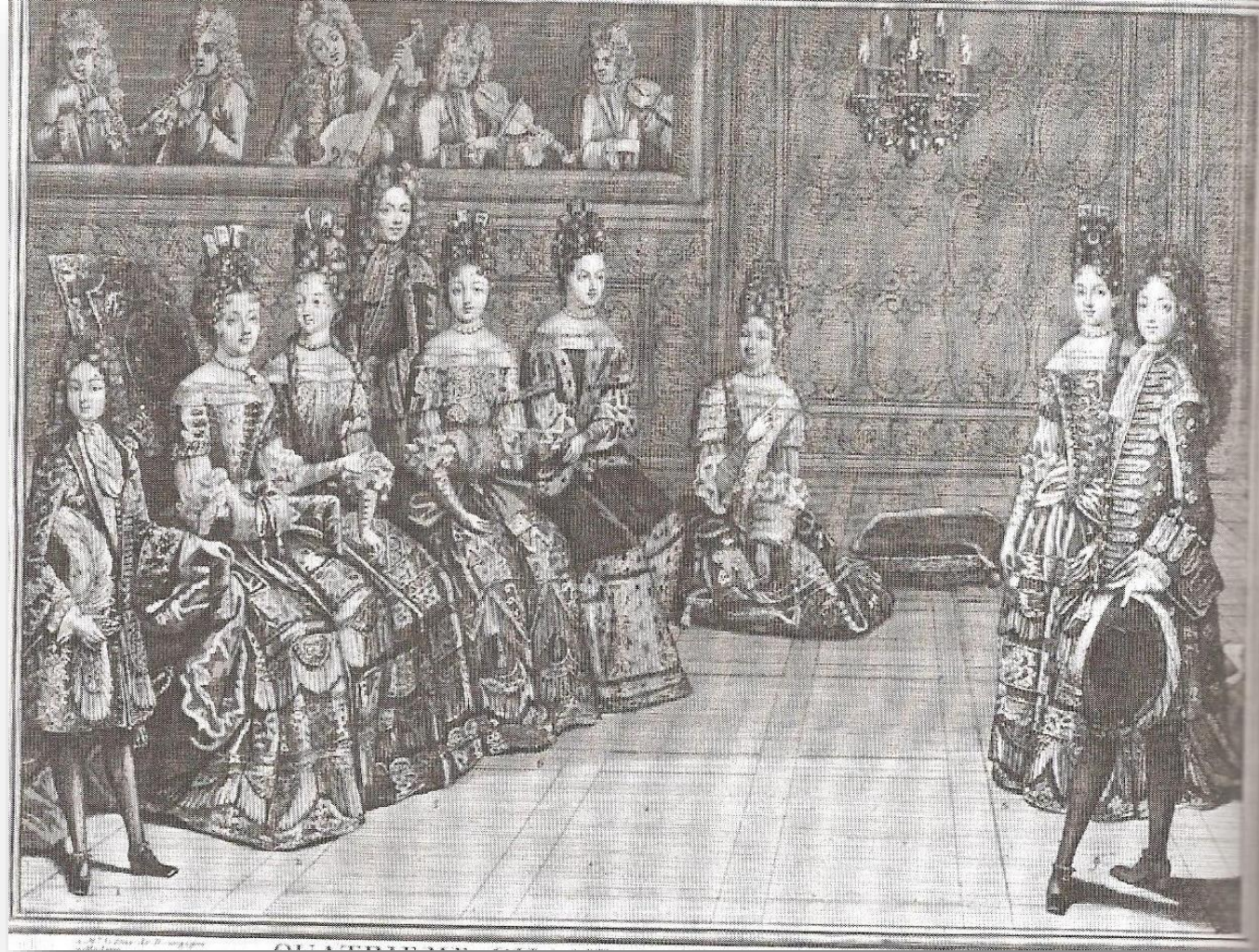
“Nothing marks the greatness of princes better than the buildings that compel the people to look on them with awe, and all posterity judges them by the superb palaces they have built during their lifetime.”

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



# Dancing at the court of Versailles

Iconography –  
the study and  
interpretation  
of visual  
images



Antoine Trouvain, dance ensemble at Versailles (1696)



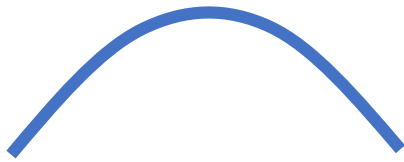
# A Baroque concert

Iconography –  
the study and  
interpretation  
of visual  
images



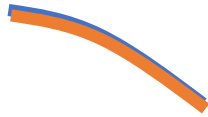
Francesco Guardi (1712-93), *Concert in a Girls' School, Venice*

# Form

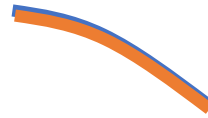


Twinkle, twinkle  
little star  
How I wonder  
what you are!

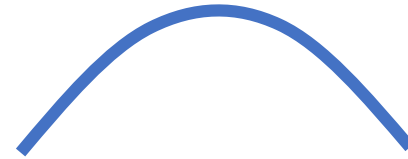
**A**



Up above the  
world so high



Like a  
diamond in  
the sky



Twinkle, twinkle  
little star  
How I wonder  
what you are!

**A**

**B**

# Form

- Significant changes in melody, harmony (mood), and texture indicate new sections of a form



Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Trepak (1892)



Melody (2x)	Same melody, new instrumentation (2x)	Contrasting melody, register, texture (2x)	First melody (2x), emphatic ending
A		B	A

# Form

Anonymous, *Kyrie eleison*



# Melodic structure – 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

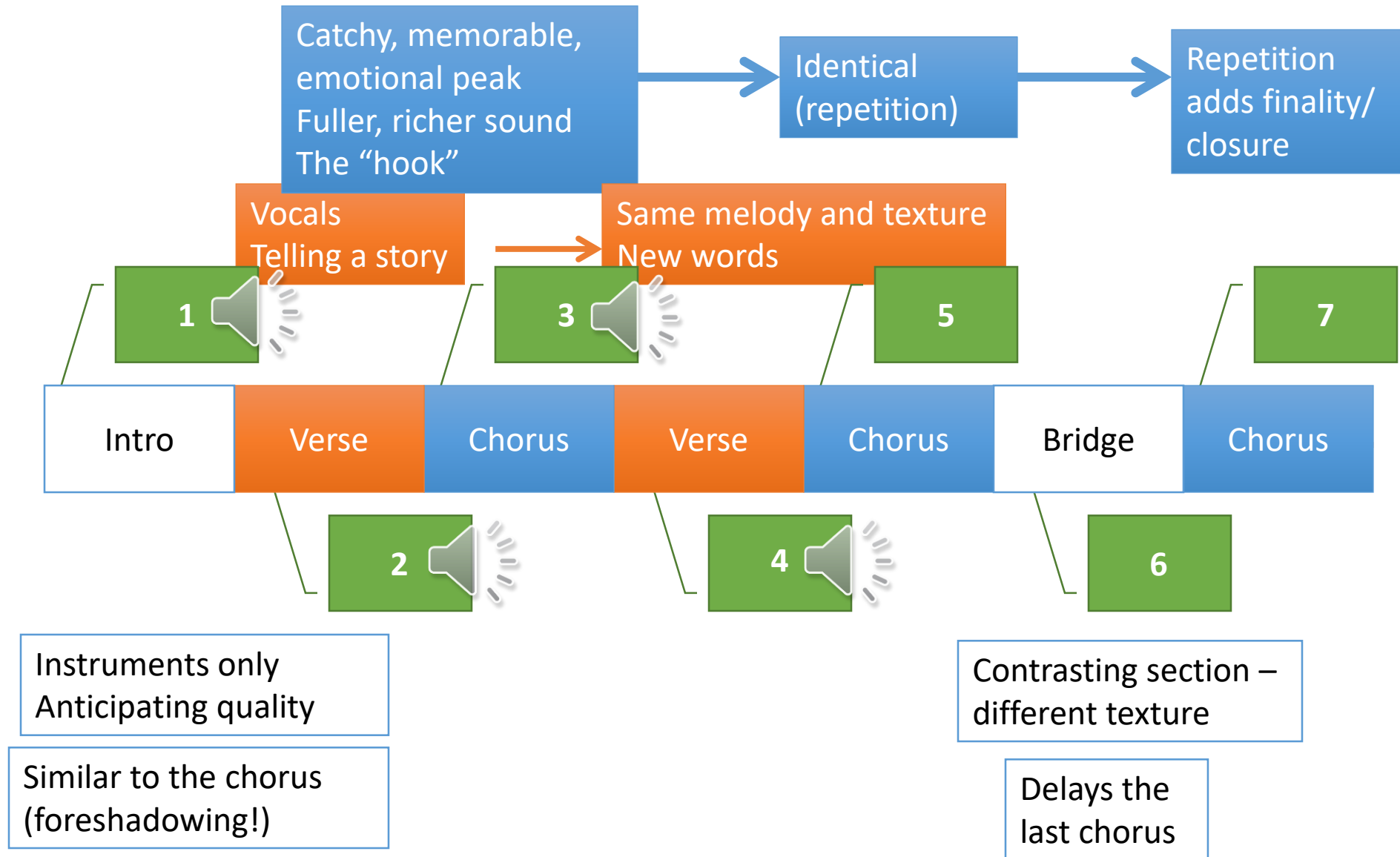
# Form

## Repetition—Contrast—Variation

- Form is a paradigm (convention or pattern) that is effective and has persisted through time
  - We internalize forms that we hear often – we (unconsciously) expect them
- Different sections of music are differentiated by the presence of simultaneous changes in multiple musical features (melody, rhythm, dynamics, tempo, texture, harmony, and instrumentation)
  - One way to listen for form: focus on one musical feature and notice how it changes (or doesn't change!) as a piece unfolds
- Each section produces a different effect on the listener because of its different musical features and place within the form



# Form: noticing changes in musical sounds



# Homework and reminders

- The current Online Discussion (Musicking) ends Sunday, Sep 30
  - Meaningful conversation = (1) Respond to the content of the post; (2) Pose questions your classmates can answer; (3) Respond to your classmates' ideas
  - Do at least 2 of these during each discussion to earn full credit
- Next online discussion: Instruments and voice types (Oct 1-7)
- Assigned reading for next class is available online: musical form
- Next class: in-class essay on ballet (Analysis #1)
  - Prompt and listening will be available online if you are absent
- See you Monday—have a great weekend!



# End quiz

What are the four sections of a pop song form?  
How are they different?