



Attendance/Reading Quiz!



Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Spring 2019

Sections C3 (W 9:10-12), C5 (F 9:10-12), F5 (12:10-3)

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 /S
THE ULTIMATE WINTER WEAPON!



YES, THIS MARVEL OF
CRYSTALLINE ENGINEERING WI-



ANOTHER CASUALTY
OF THE SEDUCTION
OF ART.



Recap

- Melody
 - Line or tune of music
 - Often the highest or most prominent line in a musical texture (but not always!)
- Music of the Medieval (ca 400-1200) and Renaissance (1400-1600) periods
 - Much music that is available today from these time periods is religious
 - Attitudes about music changed over time, and the style (sound) of music changed too
- Music can communicate several ideas simultaneously
 - Symbolism

Recap: Other music of the Medieval and Renaissance periods

- Sacred music is used for religious worship and rituals
 - This is music that would have been sung during a Mass (holy high point of prayers during the week in Catholic faith)
- Secular music is anything that's not intended for religious purposes
 - This is music that likely would have been danced to



Johannes Ockeghem, *Missa prolationum*, Sanctus (ca. 1460-97)



Anonymous , "Entre Av'e Eva" from the *Cantiga de Santa Maria* (compiled in the 13th century)

Why sing?

- Singing is a way to remember many prayers (mnemonic device)
- Singing feels good
- Singing creates a sense of community

Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let every thing that hath breath praise the LORD. Praise ye the LORD. (King James Bible, Psalm 150:1-6)

Why dance?

- Fun, exercise
- Display of talent
- Celebration
- Ritual
- Cathartic escape from daily life
- Community-building and community-defining



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



Blue



Blue



Blue



Blue

Another approach to music education: the Suzuki Method



Blue



Blue



Jello



Blue

Another approach to music education: the Suzuki Method



Blue



Jello



Blue



Blue

Another approach to music education: the Suzuki Method



Blue



Watermelon



Blue



Blue

Another approach to music education: the Suzuki Method



Blue



Jello



Watermelon



Jello

Another approach to music education: the Suzuki Method



Blue



Blue



Shh



Blue

Another approach to music education: the Suzuki Method

1.



Blue



Watermelon



Blue



Jello

2.



Blue



Blue



Shh



Blue

Another approach to music education: the Suzuki Method

[illegible]

Rhythm and meter

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

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)



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



Ewe people (Ghana), *Kinka*



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)

Break

Johann Franz Hormannsperger,
Ballroom with Musicians (1736)



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

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



La Belle Danse (Toronto), 2008
Jennifer Fell and Catalina Fey, dancers

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



Versailles

“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

The patronage system

- Patrons support the arts because it gives them lasting influence and prestige
- Music is a social commodity – patrons displayed their wealth, power, and sophistication by associating themselves with fine artistic production
 - Employ musicians as composers, performers, and private teachers
 - Hire musicians for special events
 - Buy sheet music, instruments, and other artistic works
 - Document musical performances in word, in tapestry, and in painting
- Major patrons used music to display their wealth:
 - The Catholic Church
 - The upper classes (nobility, aristocracy, royalty)
- Music makes events more lavish and impressive (both secular and sacred)
- The patronage system is the means through which most musicians earned a living until the 19th century



Anonymous, *Concert of Women* (ca. 1530-40)

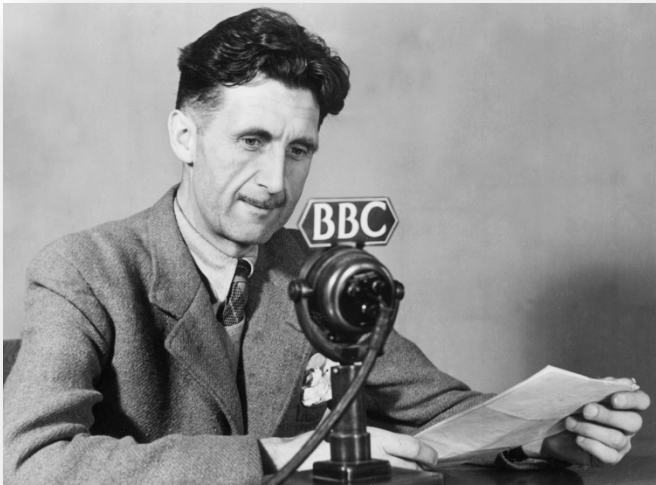
Thinking like a musicologist (somebody who studies music)

- Thinking about music like a musicologist means addressing implicit questions in a text
 - “Text” = written words, a piece of music, an image
- Biases determine how we read a text
 - Power
 - Systems and structures
 - Individual biases (of the author/creator, and your own biases as a listener/reader/viewer)

Biases

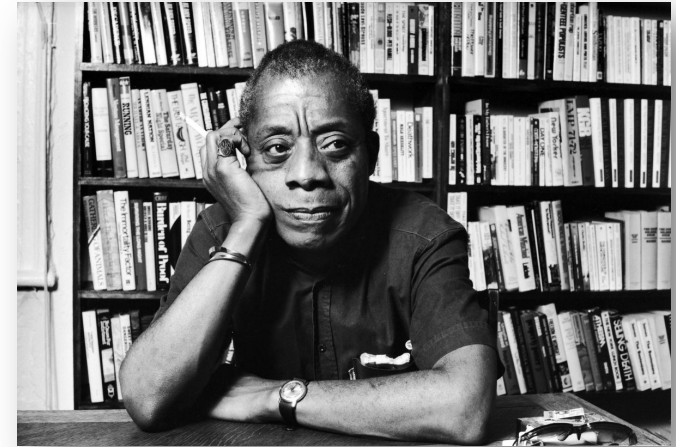
“Who controls the past controls the future. Who controls the present controls the past.”

—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



“We do not see things as they are; we see things as we are.”

—Anaïs Nin (1903-77),
The Seduction of the Minotaur (1961),
after the Talmud



An account of dancing at Versailles by Pierre Rameau

- What do we learn from this text?
- Who is there?
 - Who is there but isn't mentioned in the text?
- Who was the intended audience of this text?
- What do we know about the author?
- What questions do we still have (what are the limits of our knowledge)?

Music under the Sun King

During the seventeenth century, which the French still call their "grand siècle," music attended the French kings everywhere. They rose in the morning to the sound of the oboes and brasses of the Great Stable (Grande Écurie), they danced to the music of their famous "twenty-four violins" (also known as the Grande Bande), and were regaled at meals by a smaller band of fiddlers, known as the Petits Violons. In the Royal Chapel they heard the crowning musical expressions of their majesty and power: the *grands motets*, often sung by a choir of sixty, accompanied by an orchestra to match. At its height under Louis XIV, the royal musical establishment at Versailles numbered some 120 musicians. The description given by Pierre Rameau, dancing master to Louis XV, of a court ball suggests some of this splendor, and also the rigid formality that governed the proceedings. The dances came in a prescribed order, as in the standardized instrumental dance suite established by the lutenists and harpsichordists of Louis XIV's time.

Of the Ceremonial Observed at the King's Grand Ball

I believed it impossible to give a description more likely to inspire regard for the ceremonies and rules of private balls than first to attempt some brief account of the King's Grand Ball, since it is the most important of all such functions and should serve as a model for private balls in regard to the order of the proceedings, and the respect and politeness to be observed thereat.

In the first place, none is admitted to the royal circle save Princes and Princesses of the Blood Royal, the Dukes and Peers, and Duchesses, and afterwards the other Lords and Ladies of the Court according to their rank. The Ladies are seated in front, while the Lords are placed behind them. Nevertheless, I have ventured to represent the latter standing [see the illustration], to avoid confusion in my figures, and to make them more easily seen.

Everyone being thus placed in order, when His Majesty wishes the ball to begin he rises, and the whole company does likewise.

The King takes up his position at that end of the room where the dancing is to begin, which is near the musicians. In the time of the late King [Louis XIV], the Queen

Thinking like a musicologist: Questions to ask yourself



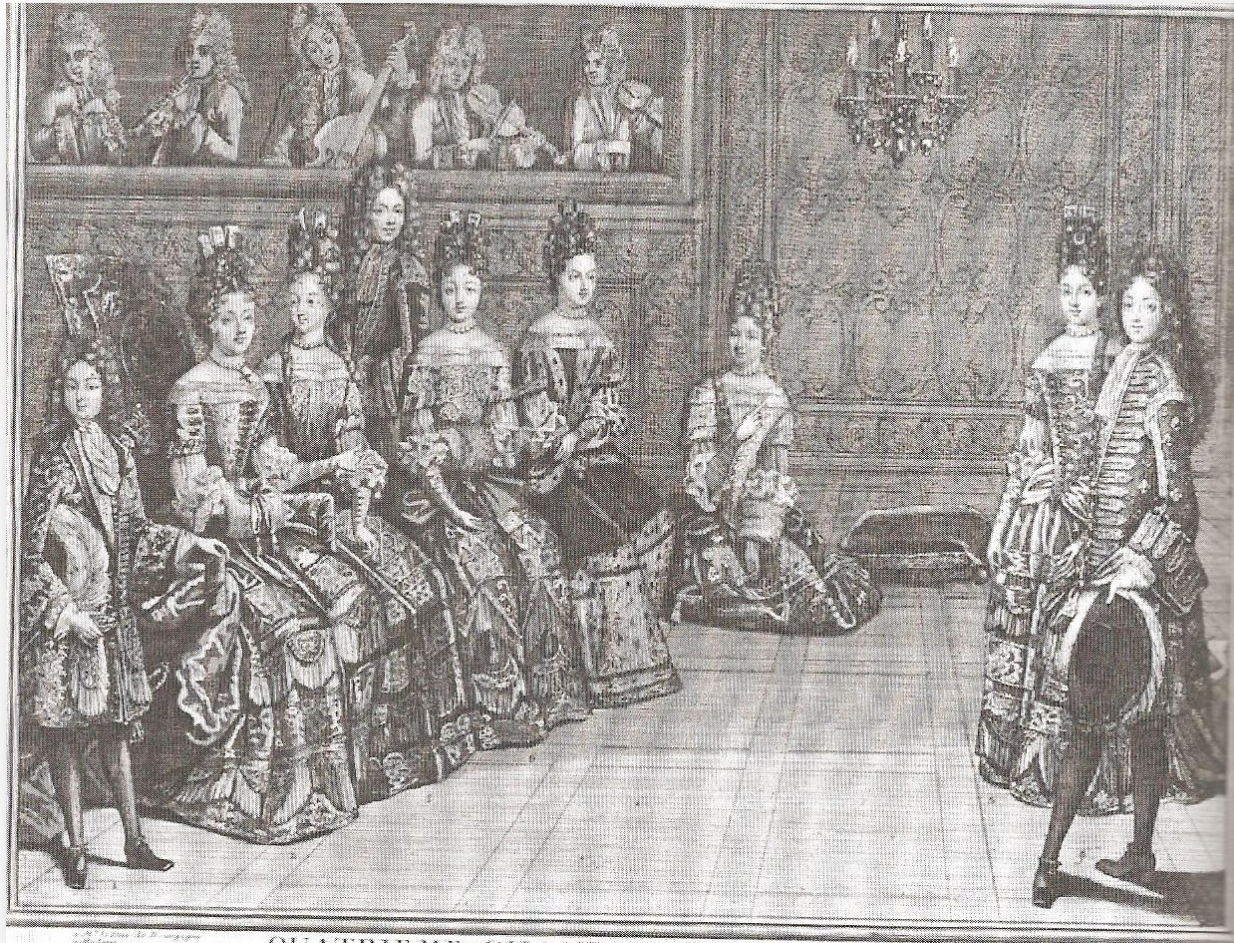
Judith Leyster, *Boy Playing the Flute* (1660)

- Who is in power?
 - What is the author's/artist's relationship to that power?
 - Why is this story being told and not another one?
- What historical/structural forces are influencing this particular 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?
- What are my limitations as a reader/viewer/listener?



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

Dancing at the court of Versailles



Dance ensemble at Versailles, 1696 by Antoine Trouvain

Homework and reminders

- The current Online Discussion (The ethos on now) ends Sunday, February 10
 - See email for this week's writing tip
 - Read the discussion post closely: Your task this week is to post anything other than music!
- Next online discussion: Music and the brain (Feb 11-17)
- Assigned reading for next class is available online: review of melody, rhythm, and introduction to harmony and form (Clark); musical form (Forney); studying music history (Samson)
- Reflection #2 is due F Feb 27 / W Feb 22
- Have a great week!

