

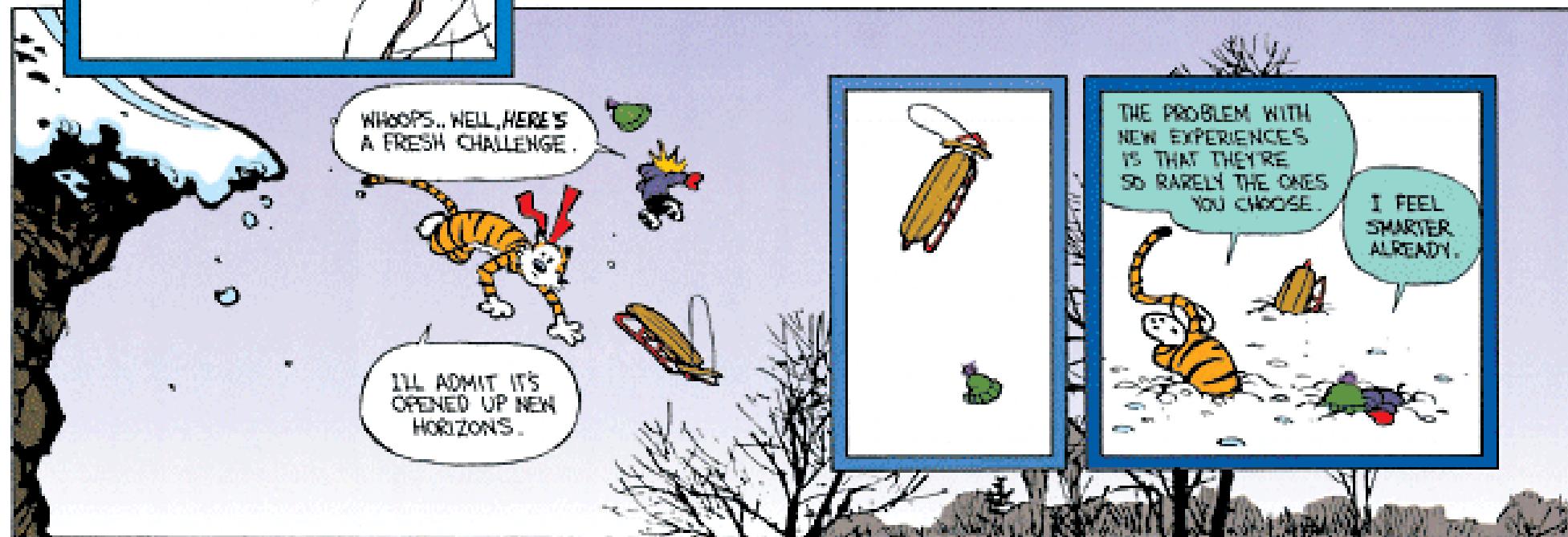
# Mu 101: Introduction to Music

Instructor: Dr. Alice  
Jones

Queensborough  
Community College

Spring 2020

Sections M1 (M 6:10-  
9p), C3A (W 9:10-12p),  
H3A (W 2:10-5p)



# Discussion circle #1: Aesthetics

- Activity prep
  - What can we do as a class to make sure everyone gets as much out of this activity as possible?
- Cody Delistraty, “The Beauty-Happiness Connection” (2014)
- Tuomas Eerola, “Who Enjoys Listening to Sad Music and Why?” (2016)

# Discussion circle #1: Aesthetics

- What do you think you contributed to today's discussion circle?
- What did someone else do that was helpful in today's discussion circle?
- What was exciting about today's discussion for you?
- What was challenging about today's discussion for you?

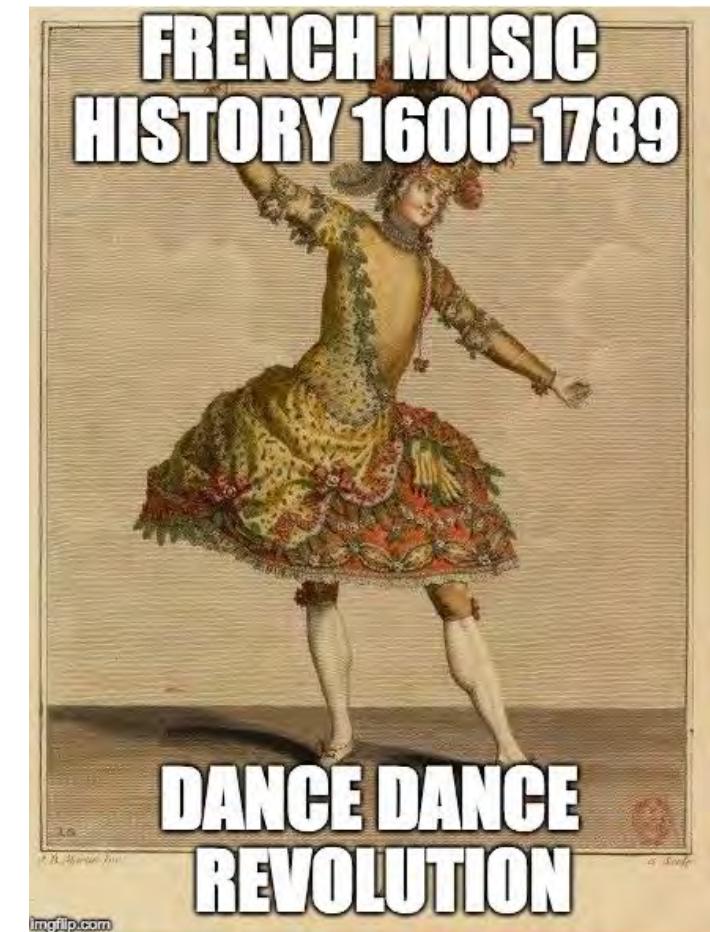
Break

Keith Haring, *Pop Shop Quad 1* (1982)



# Recap

- Rhythm
- Dancing of the Renaissance and Baroque periods
  - Rameau, “An account of dancing at Versailles” – this could be inspiration for Writing 4
- 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



# Claude Debussy (1862-1918), *Syrinx* (1913)



Debussy at the piano (1893)



Debussy and his daughter,  
Claude-Emma, on a picnic (1916)



Debussy photographed  
by Félix Nadar (1908)

Valerie Coleman (b. 1970), *Danza de la Mariposa* (2011)



# 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?



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



Michael Jackson, *Billie Jean* (1983)

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



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



Jimi Hendrix, *Hey Joe* (1966)



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



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)

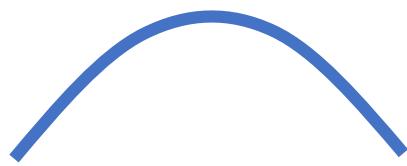


Ewe people (Ghana), *Kinka*

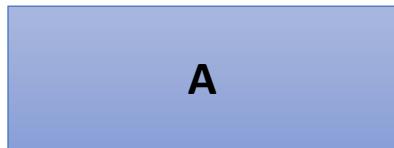


Dave Brubeck Quartet, *Unsquare Dance* (1961)

# Form



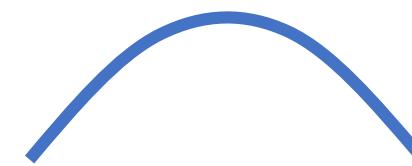
Twinkle, twinkle  
little star  
How I wonder  
what you are!



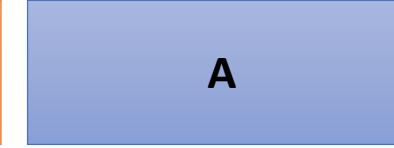
Up above the  
world so high



Like a  
diamond in  
the sky



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

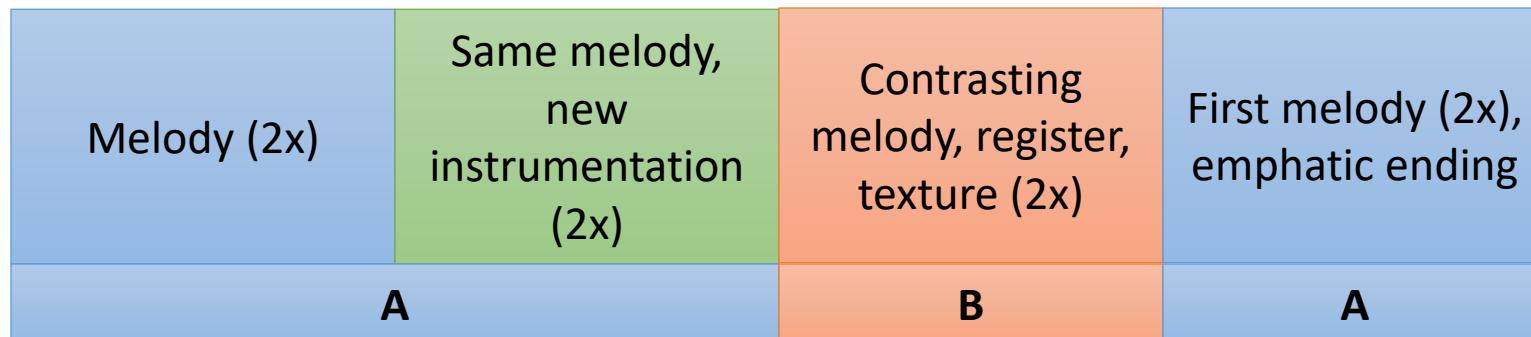


# Form

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

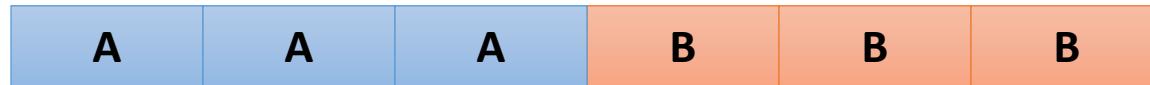


Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Trepak (1892)



# Form

Anonymous, *Kyrie eleison*

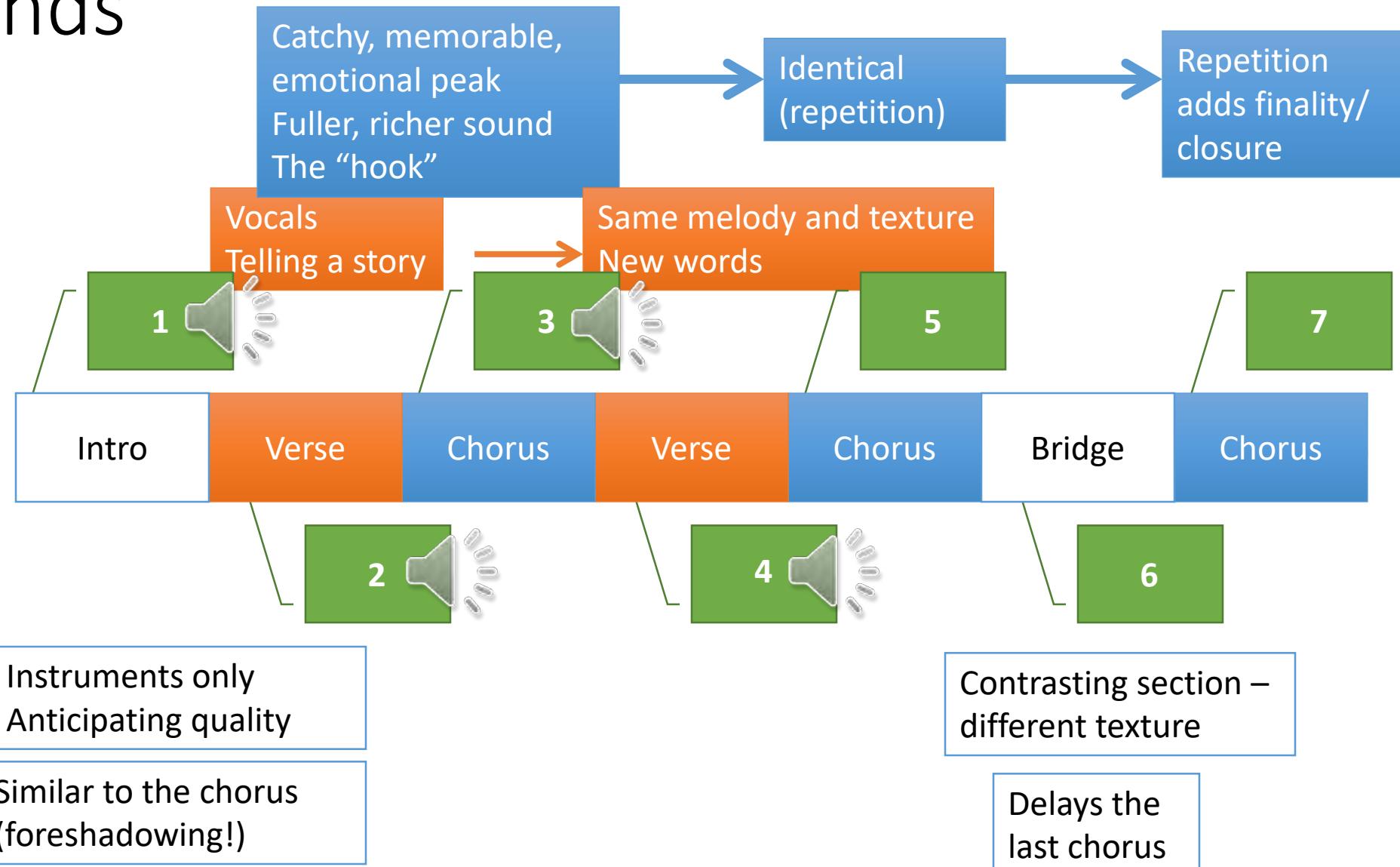


# Form

## 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

# Pop song form: noticing changes in musical sounds



# Reminders

- Good weekly habit: Review lecture notes and previous assigned reading the day *after* class
- Assigned reading is available online: musical elements (scales/harmony, texture) sociology and music, censorship
- Online Discussion #6 (Music and disability) ends Su Mar 8 (informal writing grade)
  - Online Discussion #7 starts M Mar 9
- Writing 2 due M Mar 9 / W Mar 11
- Exam 1 due M Mar 16 / W Mar 18
- Have a great week!



# End quiz

1. Draw a diagram, image, or picture that shows how either a binary or ternary form is built.
2. How are the sections of pop song form different from each other (how can you tell by listening what each section is)?