

Reading/attendance quiz!

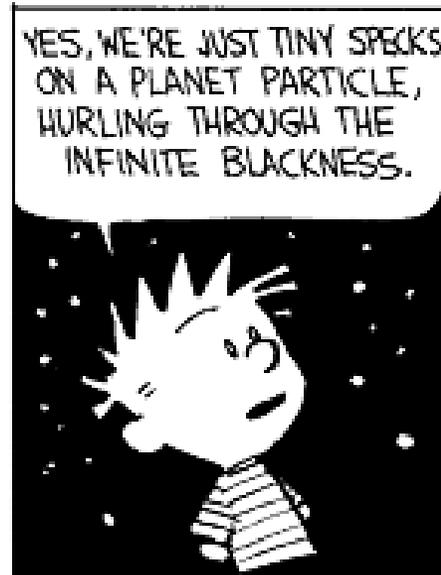
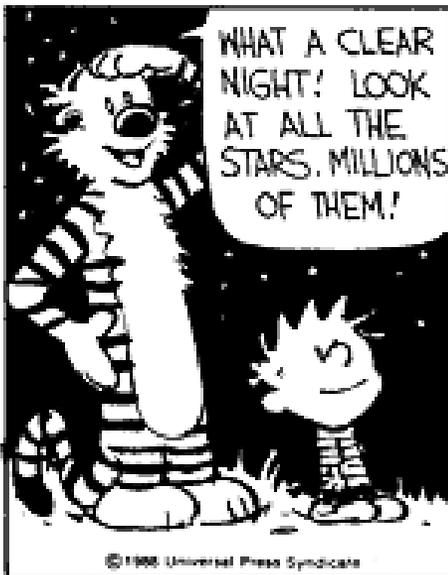
Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2016

Sections C5A (Fridays 9:10-12) and F5A (Fridays 12:10-3)



Recap

- Minimalism – stripping away the pretty surface (melody in music, realistic depiction in visual art) to reveal fundamental structure or essence
 - Often hypnotic
- John Cage, Philip Glass, Steve Reich, Frederic Rzewski
- Pop song form – form is the pattern of repetition and contrast within a piece of music

Musical analysis is hard

- That's why you're enrolled in this course: to force yourself to develop new skills and learn how to do new things
- Listening
- Deciding
- Describing
- Prioritizing
- Imagining

Warm-up writing: Compositional control

1. What does each of these people do during a musical experience? List their activities in the left column.
2. What past experiences, knowledge, or other factors influence how each person fills their role? List examples in the middle column.
 - Discuss with your group and add to your list.
3. Of these activities fulfilled by each person involved in a musical experience (left column), which of them is out of the hands of the composer? Mark them (circle, star, underline, etc.)
4. Can you think of anything else about a musical experience that might be out of a composer's control?
5. 7-minute free-write about compositional control

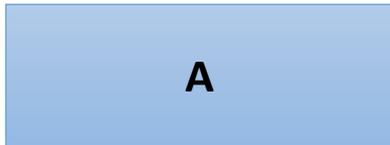
Form

- Noticing simultaneous changes (or lack of changes!) in multiple musical features
- Repetition and contrast
- Patterns that are used by many musicians creating similar pieces of music

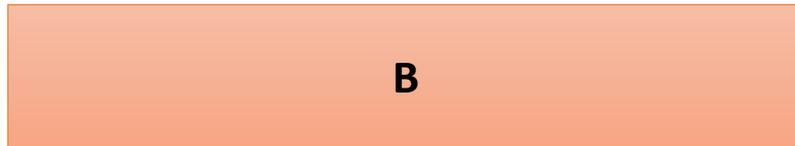
Form



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



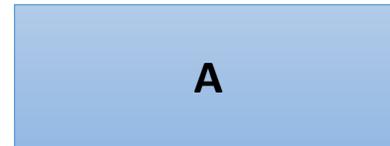
Up above the
world so high



Like a
diamond in
the sky



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

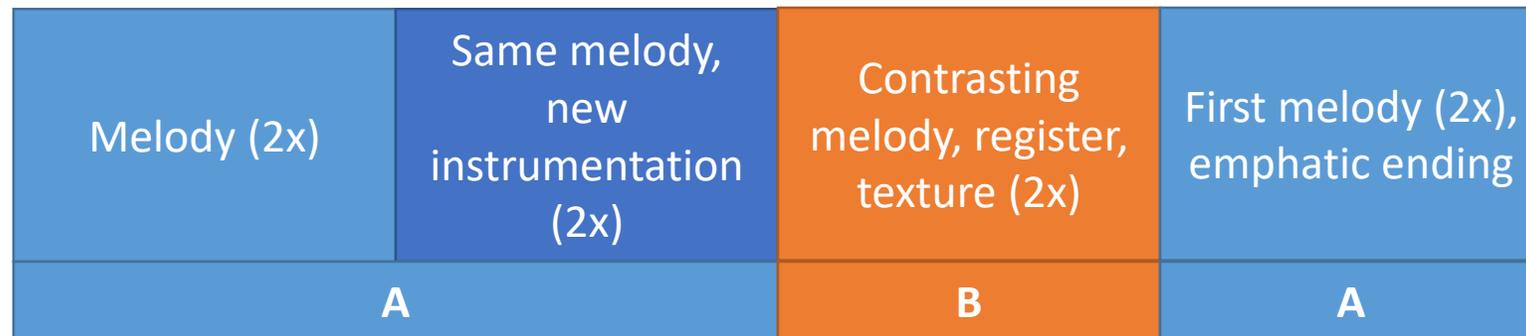


Form

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



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



Forms

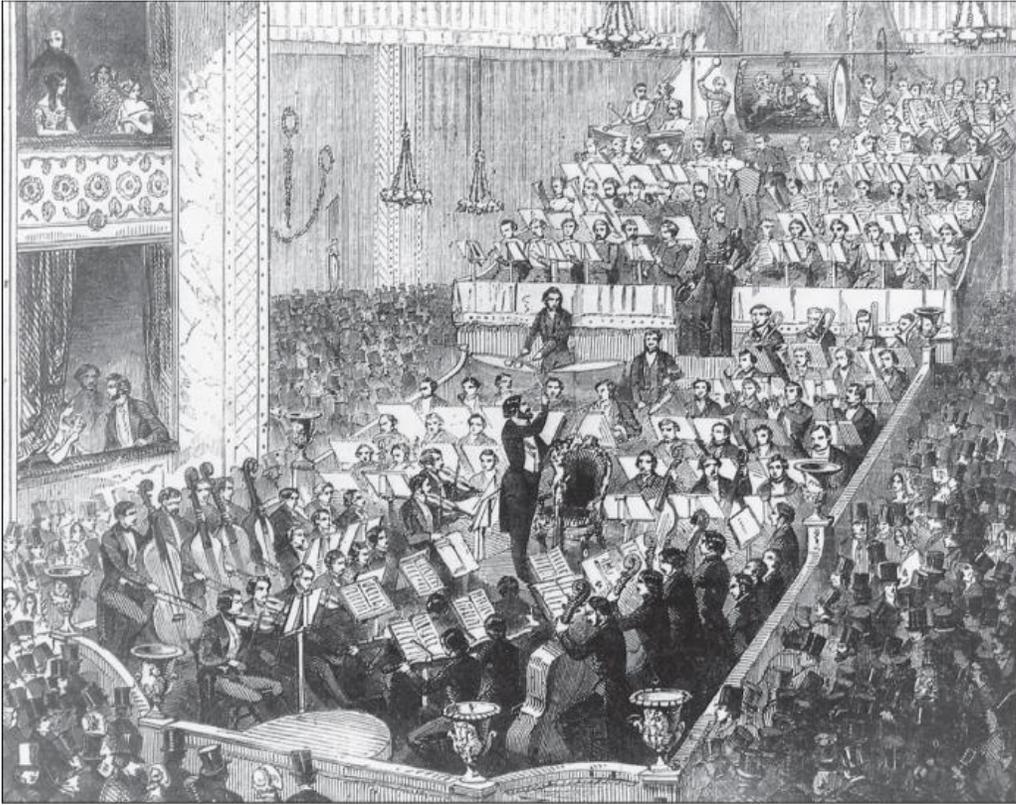
Binary

Ternary

Call and response

Strophic

The symphonic tradition



Covent Garden Theater, London (1846)

- Multi-movement (usually 4) work for orchestra
 - I. Sonata allegro
 - II. Slow movement
 - III. Minuet (or scherzo)
 - IV. Rondo
- Conductor
- Performed in public concert halls
- Serious
- Art
- Developed during the Classical era

The symphonic tradition

- Wolfgang Amadeus Mozart, Symphony No. 25 in G minor, K. 138, I. Allegro con brio (1773)
- Ludwig van Beethoven, Symphony No. 7 in A Major, Op. 92, IV. Allegro con brio (1812)
- Johannes Brahms, Symphony No. 3 in F Major, Op. 90, I. Allegro con brio (1883)
- William Grant Still, Symphony No. 1 in A-flat Major “Afro-American,” I. Moderato assai (1930)

William Grant Still (1895-1978), Symphony No. 1 in A-flat Major “Afro-American,” I. Moderato assai (1930)

“I knew I wanted to write a symphony; I knew that it had to be an American work; and I wanted to demonstrate how the blues, so often considered a lowly expression, could be elevated to the highest musical level.”



20th-century aesthetics

- Finding beauty (meaning) in the “unbeautiful”
- Reshaping and reconceiving older ideas
- Reacting against Romanticism, tradition, or pretension
- Escaping from refinement
 - Primitivism
 - Spontaneous and uninhibited styles
- Using non-Western and non-traditional sources of inspiration



Pablo Picasso (1881-1973), *Don Quixote* (1955)

Indian classical music (Hindustani)

- Raga – similar a scale but is also the aesthetic that melody should capture
 - Players emphasize particular pitches with pitch bends or slides
 - Players keep the aesthetic or character of a raga in mind and try to bring it to life in their playing
- Tal – rhythmic cycles (total number of beats and proportions within the cycle)

Performers weave rhythms and melodies within the rhythmic pattern and arrive on beats together

25-90% of what is played is improvised



Sitar



Tabla



Tanpura

Raga Jogiya

- Raga structure: 3 movements or parts that progress from rhythmic and melodic freedom to more fixed patterns

“Fixed composition” – in a particular *raga* and *tal*



Sitar solo over tanpura drone

Tabla joins

Progressively more virtuosic

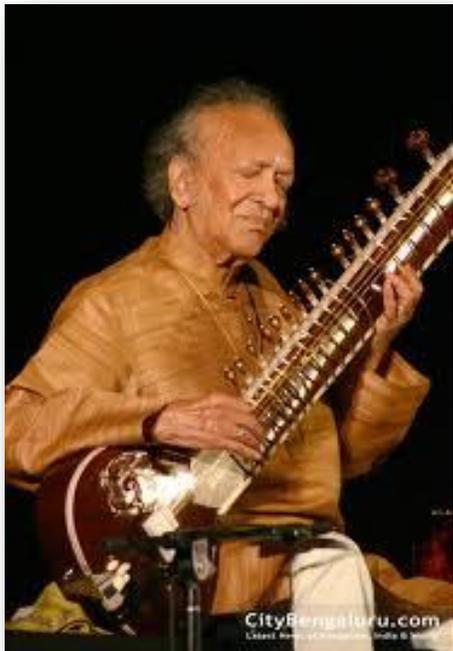
Invocation, warming up, develops the raga

Melodic fragments begin to weave together into longer lines (*gat*)

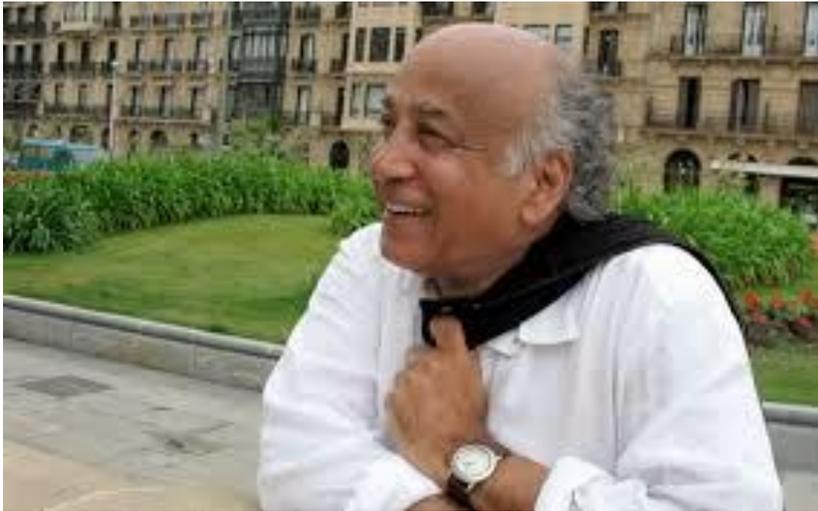
The rhythmic aspect of the music overwhelms the melodic component

Improvised and rhythmically free

Performers: Ravi Shankar (b. 1920), sitar; Alla Rakha (1919-2000), tabla (recorded 1964)

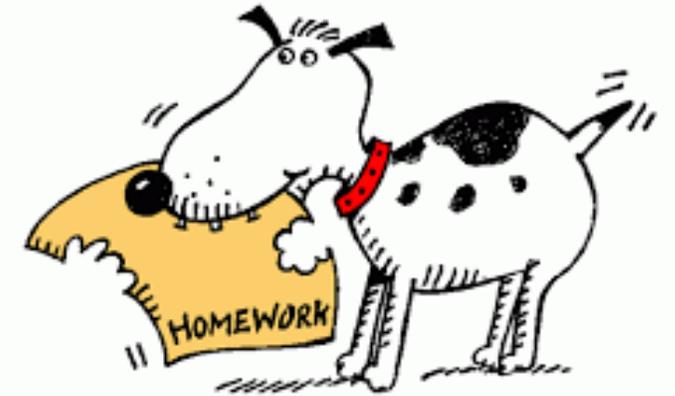


Shirish Korde (b. 1945), *Anusvara* (2008)



Homework and reminders

- 12/4-10: Final (!) Online Class Discussion: #8 How to make a living as a classical musician
- Due 12/7 by 5pm: Email me one question for the review session (12/9) – no late questions accepted
- Course evaluations in class on 12/9
- 12/16:
 - Concert Response Essay
 - Final exam
 - Extra credit project



End quiz

1. Only Western classical musicians think about form when writing or improvising a piece of music.
 - a) True
 - b) False
2. All people from the same country share the same musical culture (i.e., they make similar-sounding music).
 - a) True
 - b) False
3. Name one way in which a composer can create a piece of music that is multi-cultural.