

MSC 1003 – Music in Civilization Fall 2018

Prof. Smey

Class 7, Tuesday Sept 25

In this session we continued the discussion of Duple and Triple meter, and then we dug into our new unit, the Baroque.

I. Return to Musical Meter

Here I went back to the topic of duple and triple meter and tried to talk about some more advanced topics. Some of these ideas are a bit difficult to explain on paper!

The psychological factors that make our patterns

Up until now I've been pretty vague about how you know whether a pattern is duple or triple. I say things like "test out our patterns and see which one fits." Some students find this frustrating! It seems like there should be something more scientific and objective that we could focus on to prove that a piece is duple or triple.

The problem is that there are multiple factors in music that suggest these patterns. In class I tried to demonstrate this by setting up a mock psychology experiment with electronic stimuli that played some simple patterns. I asked the class to decide whether each stimulus was in a duple or triple meter.

The patterns demonstrated different properties that create meter. One stimuli exploited loud notes (making every third blip louder than the others), one used long notes, and one used a deeper bass note to establish the beginning of the pattern. In addition, I had one called "pattern change" which is hard to explain here, a "mystery pulse" in which all the sounds were identical (and most people would automatically default to duple just because it's easier), and one that exploited chords that shifted back and forth.

The point is that there are many possible factors at work, and a composer will sometimes intentionally play one factor against another. Thus, there is never going to be a simple, all-purpose explanation for what makes a piece duple or triple. It's best to keep it intuitive – find the beat and let the pattern come to you. Think as though you are going to dance to the music – when would you put your foot down (= the strong beat) and what kind of motion would you make.

This discussion will eventually make a dynamite youtube video, but until then these notes are the best I can do. 😊

Conducting patterns

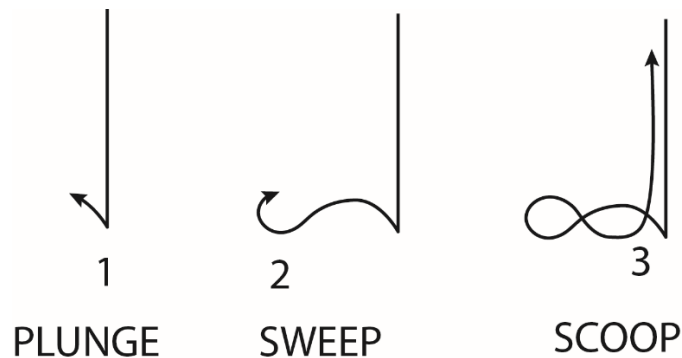
While you work on your meter homework I hope you'll spend some time tapping along with the music on your own and testing out different patterns. You can make up your own simple movements to do along with the music – in class I suggest “windshield wipers” for duple and a “triangle” for triple.

Optionally, you could try to conduct like musicians do. These are very satisfying, fluid movement patterns that (after a little practice) kind of feel like you are dancing to the music (only with your hand, not your whole body.)

Conducting in 3

First we learned the triple motion. It's kind of like a triangle but each part has a different dynamic character.

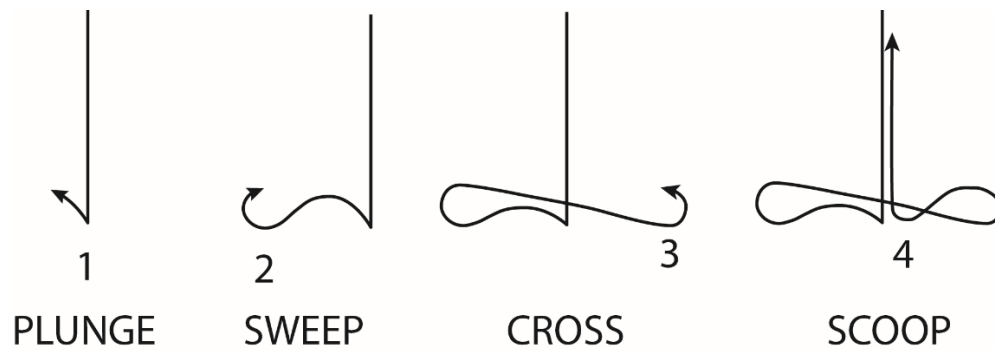
- 1) PLUNGE down and bounce. This is your “downbeat.”
- 2) SWEEP to the side. This is beat two. You could sweep in either direction but it makes more sense to go towards the center of your body here.
- 3) SCOOP upwards. This is your “upbeat.”



Conducting in 4

Four is basically the same as three, but we will insert one more motion in there.

- 1) PLUNGE down and bounce. This is your “downbeat.”
- 2) SWEEP to the side. This is beat two. Go towards the center of your body.
- 3) CROSS to the other side, away from your body. This is beat three.
- 3) SCOOP upwards. This is still your “upbeat.”



Study Tip

So one way you could practice these patterns is to do them *after* you've entered your answer into the online homework. Especially if you got the answer wrong, use that opportunity to replay the track and conduct along – see if you can fit the correct pattern to the music. In studying for the test it wouldn't hurt to go through the answers one more time and practice conducting along to all of the examples.

II. The Baroque (1600-1750): Cultural Background

Up until now I've emphasized that political power in Medieval and Renaissance Europe is very much concentrated at the local level. Whoever you were, chances are what affected you the most was the town you live in and your local Baron who governs it. In the Seventeenth Century, however, some national governments begin to consolidate massive power. The general philosophy of the day is referred to as **absolute monarchy**, the belief that Kings receive the right to rule directly from God and cannot be challenged.

The most emblematic figure of the age is undoubtedly Louis XIV, the "Sun King," who ruled France from 1643 to 1715. He built a spectacular Court at Versailles (just outside Paris), a mini-city which employed hundreds of people.

In general, the arts were usually supported by this ruling class, who commissioned works that would flatter them and reinforce their place in society.

Incidentally, this was also a good time for science and philosophy, with major works by Galileo, Newton, Francis Bacon, and Descartes. (That doesn't result in much impact on the musical world, however.)

Baroque as a negative term

As artistic techniques became more advanced (and elite society more wealthy) the visual arts reached a peak of complexity, luxury, and emotional expressivity. However, to the generations that followed in the Eighteenth century this all seemed somewhat excessive and even "trashy." The word "Baroque" was originally coined as a negative term, to characterize this stuff as weird and overly complicated.

(Now we have a more objective view of the 1600s to mid-1700s and can appreciate this era for its positive qualities as well as the negative. But people still do use the word “Baroque” to mean unnecessarily complicated, sometimes.)

The Musical Revolutions of 1600

Around 1600 we see some dramatic changes in the way music is made and how it sounds.

- the rise of instrumental music
- the development of a new texture called monody, the *basso continuo*, and a new interest in chord progressions
- a focus on just two kinds of scales, the *major* and *minor*
- the invention of opera

The Rise of Instrumental Music

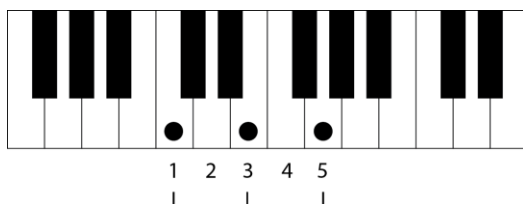
The instrumental music we’ve looked at from the Medieval and Renaissance periods was all written to be somewhat generic – nobody really cared what instrument you would be playing it on. The *Musicque de joye* anthology which provides our Renaissance Pavane and Galliard, for example, advertises on the cover page that the pieces will work well with any instruments or even singers.

In the Baroque era music that is written for specific instruments (especially violin and keyboard instruments) becomes very common, and the pieces are composed with features that will only work well on these instruments.

Triads

Medieval and Renaissance composers mostly thought of polyphonic music as a web of individual lines, and the task of composing was about weaving them together in an interesting way. We talked about how Medieval composers tend to put parts together to make *fifths*, and the Renaissance composers discover that they really prefer the prettier, fuller sound of *thirds*.

As composers pack more and more lines together it becomes necessary to consistently use both the fifth and the third simultaneously. People in the later Renaissance start to recognize that this combination of three notes is a standard building block of music – most music from the Late Renaissance up to the present day tends to be based on these chords, which we call *triads*.



In the Baroque period, composers really start thinking about these chords all the time, and they change their whole approach, often planning out a *chord progression* rather than focusing on weaving lines together.

A new texture: Monody

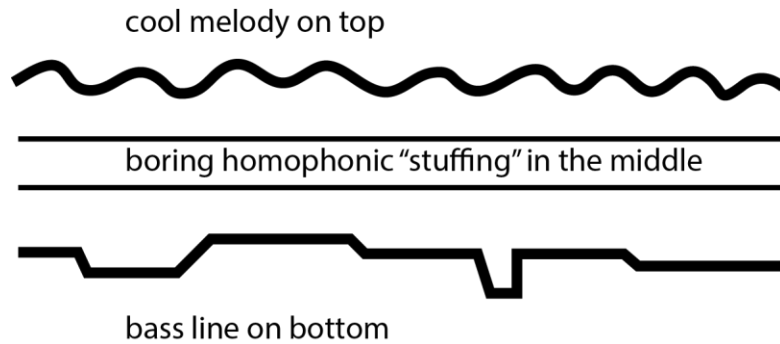
Up to this point we've learned about three basic textures, monophony, polyphony, and homophony. The Baroque sees the development of a complex hybrid of homophony and polyphony which we (somewhat annoyingly) call "monody." This is music that features an interesting melody at the top, a strong bass line on the bottom, and generic, homophonic "stuffing" in the middle.

We can understand the evolution of monody by first thinking back to how a composer like Josquin approached music. Again, he generally wove a complex web of polyphony out of four or five equal voices. All the parts act the same way and none of them really get "top billing." Here is a frame from the Josquin animation we've watched, with four parts knit together into an imitative, polyphonic texture.



As we get into the Baroque, people started to realize that these parts were not equally perceivable (or equally "salient" as they say in psychology.) The topmost part and, to a lesser extent, the bottommost tend to "stick out." The middle parts, on the other hand, can be very difficult to pick out and follow.

Thus, Baroque composers started to spend most of their effort on the top and bottom of the texture. They realized that they could create exciting and interesting melodies in the top part. The middle parts were filled with homophonic chords as a sort of "stuffing" that doesn't necessarily call attention to itself. Finally, they realized that a strong *bass line* on the bottom could make the music sound anchored, substantial, and clear. Listening to the bass line is usually the best way to figure out what is going on with the overall chord progression.



In class I played the middle movement from [J. S. Bach's Keyboard Concerto No 4 in A Major, BWV 1055](#) as an example of a "support system" with a pretty melody on top.

Also, I noted that this is still the normal way to make music today. I played a bit of Broken Bells, "After the Disco" as an example of a pop tune with clear melody on top, strong bass line on bottom, and fairly generic "stuffing" in the middle. The basic formula for a song is still melody, chords + bass line.

The *basso continuo*

In Baroque music, this new support system is usually provided by the *basso continuo*. This is a team of two musicians: one that plays chords, and another that plays a bass line.

The chordal part is usually played on a harpsichord, but lute or organ are possible. Anything that can play chords will work.

The bass line can be covered by an old-school *viol*, by a modern cello or double bass, or by a giant bass lute called a *theorbo*.

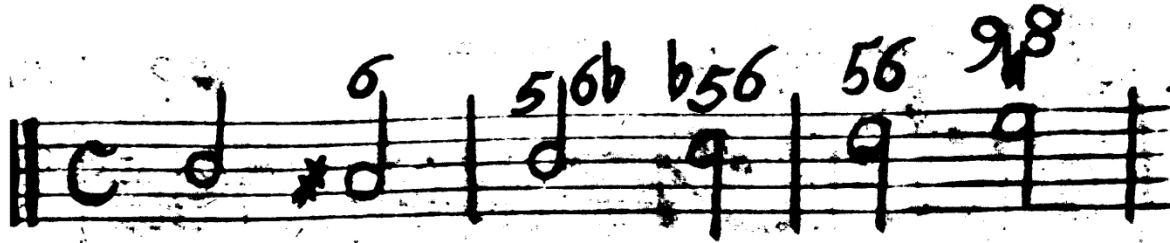
The *basso continuo* is almost always in the background of Baroque music, plugging away. It is the "backup band" that supports the other parts. The constant presence of harpsichord is a signature sound that makes Baroque music sort of "crunchy."

A similarity between Baroque music and jazz

(I skipped over this bit in class, and it's not on the quiz, but if you want to really geek out about chord progressions this is for you.)

I think the *basso continuo* is actually very similar to the rhythm section (piano / bass / drums) in jazz, so in class I sometimes play a clip of the Charles Mingus sextet performing "Take the A Train." We look at how a "lead sheet" in jazz specifies what chords need to be played. It's the rhythm section's job to read these symbols and make up a supporting layer of chords + bass line.

Then we go back and looked at a Baroque *basso continuo* part. I'll put a fragment of *basso continuo* music here:



The bass instrument (your *viol* or cello or what-have-you) will play these notes, and the keyboard player's job is to look at the combination of the notes and the little numbers and translate that into chords. It's a pretty complicated system that requires a lot of training!

Why the basso continuo is important:

Again, this is evidence that Baroque composers are thinking about their music in terms of chord progressions. With Medieval and Renaissance music, any chords that are produced seem incidental, as a sort of accidental by-product of the polyphonic web. But now the chord progressions are definitely planned out.

With this kind of harmonic "padding" supporting the music Baroque composers are also free to write wilder and more exciting melodies. They know that the *basso continuo* will fill out the middle and keep things grounded.

(So *monody* and *basso continuo* are related but conceptually distinct terms. Monody is an abstract texture. The *basso continuo* is a specific team of players that Baroque composers often use to make monody.)

III. Loop-based compositions

Pachelbel Canon, Bach Passacaglia, Purcell's "When I am Laid in Earth"

We looked at a few new Baroque pieces, with an eye toward their **form**. Generally speaking, form is the way a piece is organized in time – describing a form usually involves identifying the different sections of a piece and the way they function. Taking apart a piece and looking at how it is planned out can add a whole new dimension to our listening experience, as what might otherwise sound like a bunch of undifferentiated blah blah blah is revealed to be a kind of musical story that you can follow.

Perhaps the simplest kind of musical story is the **loop**, in which a composer simply selects some musical material that will repeat itself, over and over. Usually this is a bass line or chord progression. The general strategy is usually to build things on top of the loop which gradually increase in intensity and sophistication over the course of the work.

Pachelbel's Canon

Our first official quiz piece of the Baroque period is **Pachelbel's Canon in D**. We looked at how the bass line and chord progression from the *Basso continuo* run on a constant, two-measure loop.

Also, the violin parts follow each other in a *canon*. A canon is an extreme kind of imitation, in which one part echoes another for a long period of time. (So “row, row, row your boat” is a kind of *canon*.) Canon is Latin for “law,” which emphasizes the strictness of this relationship.

So, the first violin is the “leader” in this relationship. Over the course of the piece it slowly introduces new musical ideas. These ideas then spread through the other parts, due to the echoing relationship of the canon.

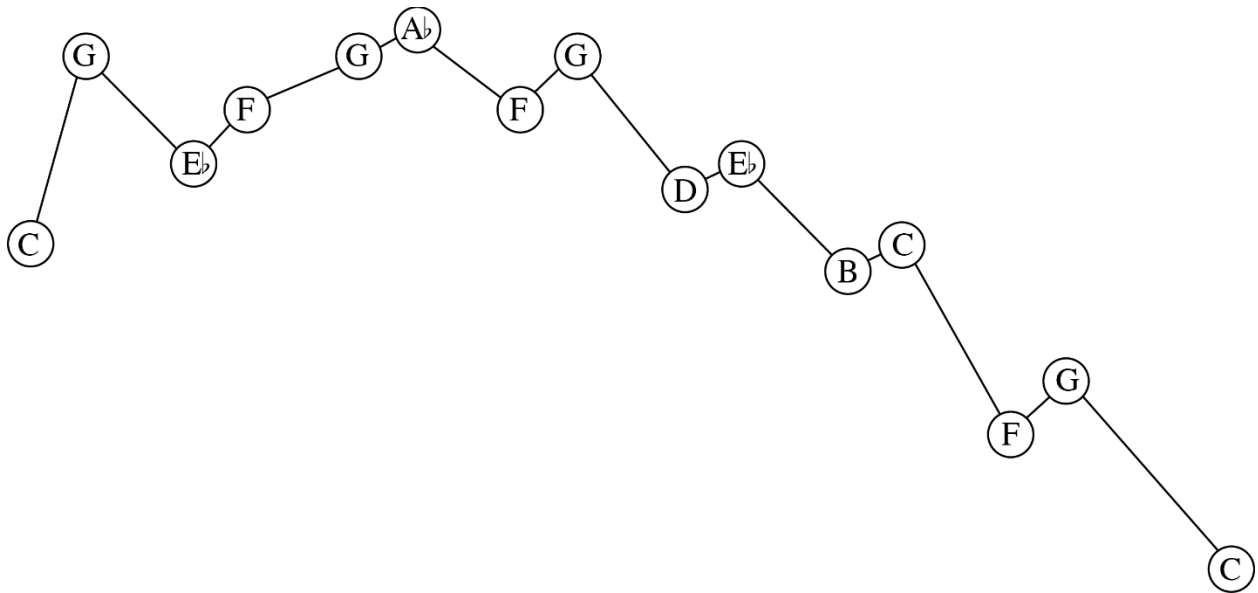


The overall trend in the piece is towards increasingly rich and complex material, though Pachelbel stops building and kind of “fades out” at the end rather than making a big grand finale.

I have [an animated video of the piece](#) which demonstrates all of this.

Bach Passacaglia in C Minor for organ, BWV 582

Next I played a “bonus” loop-based piece, J. S. Bach’s **Passacaglia in C Minor** for organ. This has a fairly long, arch-shaped bass line like this:

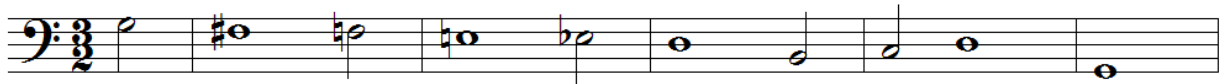


We followed a few passes through the bass line and observed the various things Bach does on top. (Also, the bass line occasionally rises to the top of the texture and becomes a melody, and Bach does

new things underneath it.) Towards the end he works hard to make the last few loops as intense as possible. This is not a quiz piece.

Henry Purcell's *Dido and Aeneas*

Finally, we looked at the aria "**When I am Laid in Earth**" from Henry Purcell's opera *Dido and Aeneas*. This also has a looping bass line which I showed in musical notation:



As this falling bass line repeats over and over, Dido's part often makes phrases that intentionally cross over the boundary between the end of one loop and the beginning of the next. She'll start a new idea just as the loop is arriving at its close on the home note. This makes the whole thing sound very fluid and creates nice forward momentum.