

Lecture 15:

March 10, 2020

- Material—meaning physical form of things
- Eye witness accounts for what the music means
- Today; formal analysis.
- Methods of Historical Music Study:
- ANTIOCH; joy to the world. Look at how each versions related to each other. To get back to the composer and editor; unsuccessful in finding the original composer.
- Many ppl involved in transforming it
- Eye-witness accounts; accounts form Stravinsky; probably does contribute to our degree of interpretation.
- Deceive the public in what the music is about.
- Composers don't always fully disclose what their music is about (or fully know)
- Today; analysis; how the musical elements; listen in and describe them; take those musical elements and make sense of them in the unfolding of the work.
- How do I make sense of it for myself—or communicate it to other ppl.
- Own analysis; I say a little prayer for you. One musical element to focus on in your discussion.
- Important features of the musical element.
- **Rhythm:**
- Measured—regular, lively, free
- **Textually:**
- Bridge: anything distinctive about the bridge section—same notes—say its another verse—says one group.
- NO clear syllabic in the bridge. Closer to how we speak. Doesn't sound like poetry—comes out of our mouths normally. Textual form itself is distinctive to itself.
- Verse form; Rhythm—thinking just in terms of melody; textual structure of (chorus new A, Bs) Verse two the same structure. 6 line verse that emphasizes rhythm. Verse 1 and 2; something of repetition within verses—even though text is different—I say a little prayer for you (mantra—background mantra—also title of song—textual repetition—B becomes the thing that is most repeating—“you” remains the same every time. “you” “you” “you”. What's really being emphasised.
- **MUSIC ANALYSIS:**
- **Bridge;** same verse structure; basic harmonies but lacks the melodies; A prime—similar but different.
- **Melody:** A and B sections in terms of melody: Background singers—forming instrumental backup role. Main singer—basically solely did the melody. Verse; two small “a” that repeat. Verse goes all over—leap and up and down
- **Melody in Chorus:** B—Chorus: 3 repetitions and then a little different. Repetition of the message: “forever”—emphasized. Increasing—going up in range. Relaxed in lower range. More intensity more repetition.
- **Rhythm:** Simple—interest came from the chorus underlay. Offbeat entrances—upbeat. Syncopation. Background chorus—forever—she comes in with her forever.

- **What does syncopated mean:** syncopation—emphasizing-coming in on off beats. Basic beat layered out in base and drums—meter: 4—changes from 4/4 to 3/4/ to 2/4 (changes throughout). One bar cut short—2/4 bar. B section in chorus—I will love you—How I love you—you is a real focus of that section.
- **Upbeat song to begin with.** But when you get to the chorus—it takes a step up—happier. Make you move. $\frac{3}{4}$ --feels a little short—walking—take a step back—and then continue. On the wrong foot. A foot missing. Suddenly were thrown off balance. Unrest. Lack of stability. Obsessed with love—losing control over the tempo.
- **Harmony:** Repeat now. “I say a little prayer for you” repeated twice in verse.
- **Timbre:** Voice is very smooth. She adds more power to her voice. Smooth super bright happy tone. Major key. Distinction in timbre from verse to chorus.
- **Meaning:** happy—petty. What’s the meaning—sadder meaning lyrics wise. Music wise—groovy—so the lyrics aren’t that sad.
- Obsession that her life meaning is to be with this person. Is she with this person? No. For some reason some distance.
- Maybe guy is at war; Vietnam war.
- This is Burt Bacharach’s song. A women’s feeling during war.
- Gospel song; religious song. Jesus. Aretha Franklin began as a Gospel singer; I say a little prayer for you. Comes to us in a women’s voice. What does it say about her love feelings; I say a little prayer for you?; she’s selfishly loving.
- In culture; a concept of love that lasts longer than life itself. With love last forever? Suggestion of something that goes beyond death. Religious suggestion as well.
- What does it mean?
- Really raised to the level of religion. So apart of her life that it becomes a relationship to her God. Suddenly it’s the voice of her backup singers representing society in some way. We don’t get a sense of what the other perspective is.
- Full devotion: Joyful, happy upbeat music
- What’s missing in our Analysis:
- Analysis were doing. formal analysis; can’t answer the question how its functioning in society. We have made it function in a way that it normally doesn’t function.
- Material transmission aspects. ANTIOCH—similar to how we looked at it there.
- Historical information to 1968—what’s going on in that time period—that gives that particular song meaning (?)
- Phil Ford’s Style of Analysis:
- Were turning that musical experience into notation. Turn it into actual words to describe it.
- Musical experience; as soon as it happens its gone; notation or words makes it more real or magic
- Olivia wants to think of it in presence culture; we want to put it into meaning culture.
- What we’ve done there; try to dig down deep to make sense of it in meaning culture; that’s what we do at university. University; learn about meaning culture; not just presence culture.
- Wasn’t to erase distinction between classical and popular music.
- Any music can operate in meaning culture whenever you start to analyze it like we did
- Analyze how we did; make a map; To survey the territory.
- Creating that kind of map:

- First surveying the territory— that’s what we did when we talked about musical elements. Certain details are going to be easier to identify and pick up. Surveying territory— certain tools that are easier to use- to account for measurements of your territory. Maps don’t include every detail. Can’t account for every single aspect of your music.
- Musical elements; surveying; find the land marks that we want to communicate.
- The Map becomes the territory:
- When we change map— that changes the way we think of the territory. The map changes the way you perceive the thing.
- I say a little prayer for you; after you do analysis; you will hear it different now.
- Meaning culture; harder to maintain listening in a presence culture. (music in the background — she can’t do this— training and meaning culture does to you. Hard to listen without doing that kind of analysis in some way)
- The magic of Analysis.
- **The value of Music analysis:**
- Raises the personal music experience to a kind of universal. Subjective music experience — analyze it and communicate it in some form— common music experience to be communicated. Allows us to think about larger structures. (short 3 minute piece — but how do we think about a 10 minute piece.)
- Something that helps us understand overarching understanding of music. Didn’t use notation— still thinking of elements related to notation. Meter— relies on concepts of notation whether musicians use it.
- **Finding the Meaning in Art Music;**
- Material; physical aspects; way its transmitted
- Common experience; analyzing it; turn into notation or words.
- **Thursday: Music and Gender:**
- Listen to podcast— brief reading. (Postmodernism—
- Think about era of western history it comes from
- Structural listening; these questions in the back of your mind when you reading.
- If we are listening for story in the music are we missing something?
- Structural listening first. Then listen to podcast.
- How would Oliveros critique the “means of production”
- Soundwalk; coats; 10 mins.