

## Lamento della Ninfa:

Particularly interested in the down beat, Lamento della Ninfa is organized so that the primary vocalist, the men harmonizing and the accompaniment are creating coinciding wave-like structures. The bass laments, descending repetitively, giving into ornamentation occasionally but maintaining emphasis on this four note descent. The down beat exposes itself. It is alone for the first measure before other instrumentations fill the spaces it creates. And it is not the only beat being adhered to; the vocalist adds her own timing that can confront or complement the down beat, often what sounds like a harpsichord is playing in between and skipping over it. But the down beat remains as a structural element that can not be ignored. I can't help but wonder if the change of pitch and the lament descending is adding to its power. So I found versions of the Lamento with minimal accompaniment. I found that as the primary vocalist began the male voices harmonizing still held a remanence of down beat. Before this point it was difficult to discern that there was a guiding beat at all. Then, listening to the vocalist alone there is still a beat hidden within her somewhere. I am wondering if the longing, gasp, emotional nature of the piece requires that there be a beat to disguise human response and storytelling as music. If adding the element of timing, repetitive timing, respected timing, emphasized timing is a musical necessity.

A rhythmic element that helps to create the effect of sobbing, gasping...?

A breath or sigh at the beginning of the measure?

ooh, interesting!

Mx. FACIAN

## Lamento Della Ninfa

We talked in class about the embellished basso continuo in the *Lamento Della Ninfa*. The difference between basso continuo and motif came up. Part of the difference seems to be simply where the motif occurs, <sup>this is part of the distinction?</sup> whether in the bass or in the higher voices/instruments. One suggestion is that the movements revolve around the motif <sup>of pitches, etc. or sections of the song?</sup> in a way that they don't need to with the basso continuo, <sup>continuo as more independent</sup> there doesn't necessarily need to be that relationship. Though I'm not sure if that's true, especially in this song. The main difference to me, whether this is true all the time, seems to be that the basso continuo is repeated exactly the same, whereas the motif is a unit that is changed and built on <sup>oh, interesting! can be implied?</sup> and doesn't necessarily even need to be played itself.

Here, however, I think the basso continuo could be taken as the main motif in the piece, which doesn't change or build on itself, but is <sup>I agree!</sup> referenced in the singer's movements. I see this in <sup>(measures)</sup> sections 35-38, where the high voice descends in a way that mimics the unembellished version of the basso continuo. It starts two notes higher, then descends through the basso continuo movement to one note lower, then breaks the pattern by rising. This was the most interesting part of the piece to me because of the recognizable pattern that <sup>effect of the technique!</sup> caused me to relax, and the final twist which was startling. We talked in class about the tension between the descending bass part and the ascending movements of the high voice. I thought of this as a pitiful and useless hope constantly <sup>och!</sup> crushed by the basso continuo. In this moment in section 38, the singer takes their most powerful stab at the hopelessness.

I love how you've  
set these terms up as  
a meaningful experience,  
and description of your  
own interest/connection to  
the piece!





Tell us which piece!

pitch/tonal tension? (cool!)  
rhythmic tension

departure from the key/mode

Also consider the diff between referring measure numbers v. time in a recording...

Can tension and resolution exist in both the sound of notes and the length of notes? Tension is created when something is collapsed or stretched, giving it a kinetic energy that you anticipate releasing, or resolving. Tension and resolution normally refer to the sounds of notes. Either in reference to intervals in a scale which are intuitively unnatural, like the interval of the 7th in the diatonic order. Or, a tense sound might come with a sharp or flat, notes which are not in the mode that the rest of the piece is in. We get a tense sound, a moment of pitch-related tension, in the violin part before 0:25. It is a tension which is reaching for something, it wants to be resolved at a higher pitch. And at 0:25 when the notes/sounds feel resolved, the tempo speeds up. In this condition of resolution, we as listeners feel satisfaction that we don't want to lose. I assume the performer shares in this feeling. When one of the violin parts finds resolution in a series of notes, it desperately attempts to maintain the resolved condition and by consequence, the tempo of the resolved notes speed up with the performer's urgency. At the same time the other violin part interjects infrequently with a dissonant sound. Why is he unconcerned with resolution but the other performer is concerned with resolution? Here we see resolution in pitch which leads to a natural speeding up of the more resolved tone and a slowing down of the less resolved tone (maybe this is music natural selection). The tempo difference creates even more distance between the two parts. The more distance, the better the resolution. Another form of temporal, rather than pitch-related, resolution/tension is made by elongating certain notes. It feels like resolution in that elongation feels like taking a breath. This happens at 1:44, where one part of the violin is playing just a little too fast for the listener to understand the harmonic motion which the faster tempo implies as desperate to be conveyed, but the 2nd violin part interjects with a buh buh, a slowing down, a catching of the breath, a re-centering which is satisfying for the listener.

an experience

unnatural = unresolved?

listener v. performer experience

tension bet two parts (violins)

I love the exponential language you use to describe tension/resolution. And you use this to account for compositional aspects of the piece. Usually it's the other way around - composition produces an effect. But this is so much more compelling!

Indira N-G

## Words and Music week 4

I frequently find solace in listening to Bach's "Chaconne," especially during moments of sorrow and sadness. Writing a little page on Chaconne seems to be a great chance for me to analyze this captivating piece from a more rational music-theoretical perspective.

The aspect I wish to delve into is why the melody Chaconne by Bach sounds so mysterious or, in a more accurate word, unpredictable. Initially, I did not like Chaconne, and even felt annoyed and physically nauseous when I first listened to it because I felt lost about where this melody is going. This reaction can likely be attributed to the piece's dramatically variable melody.

*→ Emotionally?*  
The main reason for my reaction probably is that its melody is dramatically variable. I perceive a certain inclination in Bach's "Chaconne" where, once he establishes the theme in the opening sentence, <sup>phrase, measures</sup> the melody progressively becomes more intricate until transitioning from D minor to D major. However, even after the tune switching, the first sentence <sup>or statement</sup> in the D major is simple and bright, but the same pattern just happens again, the melody varying swiftly and unpredictably with a tendency of increasing complexity.

Upon Comparing Chaconne to another violin solo piece by Bach, Sonata for Violin Solo No. 1 in G Minor, BWV 1001, I noticed that Sonata seems to have a repetitive melody. This melody appears throughout the whole piece, creating a sense of familiarity and anticipation with each recurrence. Conversely, Chaconne, representing a Partita, generally avoids repeating an identical melody. The melody in the Partita appears to be more akin to a dance, continuously evolving based on the preceding phrases, occasionally punctuated by sudden and significant changes. The form of Partita offers Chaconne the freedom and variability of its melody, which can be counted as a reason for the unpredictability of Chaconne's melody, broadly.

*You use some terms that invite further unpacking, like "dramatically variable" and "increasing complexity". Is major/minor shift related to the dramatic effect? Feature of the violin part to the complexity? It may be worth slowing down, really zoning in on one aspect that you experienced, and begin to look into its details!*



Peng

World and Ethnic History 4

I am writing this paper in order to discuss the role of the Chinese diaspora in the United States. The Chinese diaspora has a long history in the United States, and it has played a significant role in the development of the country. The Chinese diaspora has contributed to the economy, culture, and society of the United States. The Chinese diaspora has also faced many challenges, such as discrimination and exclusion. The Chinese diaspora has been a part of the American dream, and it has helped to shape the American identity.

The Chinese diaspora has a long history in the United States. The first Chinese immigrants came to the United States in the mid-19th century. They were mostly men who came to work on the railroads. The Chinese diaspora has since grown and diversified. There are now Chinese communities in many parts of the United States. The Chinese diaspora has contributed to the economy, culture, and society of the United States. The Chinese diaspora has also faced many challenges, such as discrimination and exclusion. The Chinese diaspora has been a part of the American dream, and it has helped to shape the American identity.

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One thing I was able to recognize by listening to the song and looking at the score of "Flow, My

Tears" was that the Lute plays both mode of Major and Minor.

*overall feeling of the song*  
(At first, I thought the mode was minor.) This was because it did sound minor, but also the fact that we are listening to Lament gesture did make me think it must be a minor mode. *! expectations*

Yet, as I was following the score and listen to the song, I heard a point where the tone of the song seems to be changing. And as I heard it again, I was able to tell it resolved into major mode. Moreover, the more I listen to it, I could hear Lute playing major cord here and there. *but still mixed with minor!*

One striking part was where the singer plays the exact same two note of G# to A, but the Lute *or a single note?*

*intensity!*  
plays the different mode. Then, it was like the reverse of how different starting note of the same shape created a different mood and mode. *ah, different modes, same note. cool!* Though the singer was singing the same note

the Lute playing different note made it sound very different from each other. This made me wonder how this piece would sound if I were to just here the singer singing the song, or the Lute alone playing the song.

1/20

Listening to Dido's Lament for the first time, I was struck by the <sup>harmonic progression?</sup> (musical progression) of the introduction. There are many things that make these first nine measures beautiful and fascinating, but two that stand out to me are the chromaticism and the shifting of the anchor note. The vocalist begins singing on C and progresses nearly an entire octave down the scale to D, touching every half-step in between. <sup>crisis!</sup> The chromaticism from the introduction is then echoed in the basso continuo, played first as a cello solo and then repeated throughout the entire piece. Intertwined with this chromaticism is the progression of the anchor note. The very first note sung is a C, supported by a C minor chord in the continuo, which leads the listener to believe that this is the anchor of the piece. The vocalist progresses down the scale, however, landing on an A natural at the beginning of the third measure, the continuo demonstrating the anchor note to now be F. This pattern occurs three more times in the introduction alone! By measure five, the anchor has shifted again, this time to E flat. Measure seven shows the anchor to now be C, similar to the very first note, but this time supported by a major chord instead of a minor. In measure nine, the anchor is G, finally reaching here the G minor key of the rest of the piece. To my ears, the skill with which the composer is able to change the entire anchor of the piece so completely and beautifully is a testament to his talent.

Btw "anchor" is a less standard (though more experienced) term than, say, "tonic" etc...

This makes me wonder about the focal center of a chord (or chord change) vs. of the piece overall. When you experience a shift in the feeling of anchor to F, is the piece still somehow in C? (because it will eventually return there?) or is that too theoretical to align with experience. Would you say, in other words, that the piece changes key, or chords?

Gray



introduced? returns in different ways?

In *Flow My Tears*, a particular motivic unit is used and modified in a way that alters the emotional resonance of the song. This unit is present from the very first measure of the song: an descending order of A, G, F, and E, which is followed up by an ascending G. This same relationship can be observed in some form or another throughout the song. In measure four, the basic pattern of four descending notes followed by a high one is replicated with the exception of the first note being flat, the fourth being flat, and the high note being four notes from its predecessor rather than six. There is also less time following the high note before the next note than there was previously. Both the lessened jump between notes and its lack of emphasis makes for a less dramatic moment in the music than was experienced in the very first measure. In measure six, the pattern holds except for the high note being three notes from its predecessor. Holding the final note for a longer period of time holds here as it does in the first measure. This creates a feeling of return to the first measure. In measures seven and eight the pattern is stretched out, as the same pattern now takes a longer period of time to be completed. This makes the music feel more contemplative, while also keeping us in the overall feeling of the piece.

emphasizes becomes familiar

The repetition of this motivic unit creates a recognizable melody. This fall and rise is a resonant part of the music which will stick with the listener. Its repetition throughout the music creates a stable base for the piece to play around with for changes to the sound of the piece. The nature of this melody helps to create the mood of the piece. The descending four notes are a part of the grief in the lament, while the rising of extension of the final note is a way in which that suffering is being emphasized and exulted by the singer.

When you start to write in this kind of technical detail, stay extra conscious to how each detail supports the effort, experience, quality you're trying to convey overall. Details like which notes are flat, the distances between notes, etc... so they don't feel like a digression into theory-talk... (you're doing quite well with this - just keep it in mind!)

nice work getting into a technical description of the motive!  
L  
is trying it into the effort it creates

time interval emphasis

with the listener?

Miles Barth

Pitch and anticipation, *Dido's Lament*.

a technique frequently used

this is a nice way of  
bringing your reader into  
a specific moment of  
the piece!

In *Dido's Lament*, anticipation is frequent, specifically in measures 33 onwards, as Dido begins to implore "Remember me, remember me, but ah! Forget my fate." Immediately, some sense of urgency is felt, the vocals beginning an eighth note before the end of the measure, an unwillingness to even wait for the song itself. This "remember me," and the one following are all sung in a single pitch, diluting the urgency with a restrained sorrow. As the lyrics continue, "but Ah," this <sup>(literally!)</sup> monotony is broken, the pitch fluctuating, dipping and rising twice, ending a note lower than before, an oppressive sorrow. It then raises with "forget my fate," each set of syllables a note higher than the one proceeding, ultimately returning to the pitch from measure 33. The composure is cracking, the rising pitch betraying a further desperation cutting through the despair.   
an emotional progression

The lyrics repeat, starting at the same pitch as before, once again an eighth early, and after, rising even further, jumping drastically and holding for the rest of "remember me." The composure is gone, the sorrow drowned by this need, this plea. Remember me. The second "remember me" is fully lost to anticipation, our early eighth leading directly into the latter half of the lyrics. The pitch starts lower than before, and though it rises at first, the passion is gone, it falls, further and further, the need, the desperation, sinking deeper and deeper into sorrow. With our final note comes resolution, acceptance. Resignation.

I am going to simply consider the eighth early start as anticipation, because while not contrasting a previous version that begins with the measure, it has a very similar effect caused by starting at an irregular and unexpected time, and I don't know what term would better fit.

I really like how you always follow a technical detail with an account of the emotional effect it produces.

This is very effective - and adds depth to your exploration of what might be a part of "anticipation"...

The first part of the book is a history of the  
Franken region, from the early days of  
settlement to the present. It covers the  
various tribes and peoples who have  
lived in the area, and the changes in  
the landscape over time. The second part  
is a description of the natural features of  
the region, including the mountains, rivers,  
and forests. The third part is a collection  
of stories and legends from the area, and  
the fourth part is a list of the places  
worth visiting.

The book is written in a simple, clear  
style, and is easy to read. It is a  
good introduction to the history and  
geography of the Franken region, and  
is suitable for both children and adults.  
The book is available in German and  
English, and is published by the  
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## Words and Music Week 4 - Time Signature (of Pulse) in Lamento della Ninfa

In Lamento della Ninfa, the time signature is just a three, which strikes me as unusual. *(a simple number 3)*

This time signature suggests to me that the piece will have an overall sense of "three-ness", but *late this!*  
the sensible pulse of the music feels a bit more complicated. When listening, the motif in the

bass grounds the piece in time and gives it a sense of steadiness. This line has two dotted double whole notes per measure, which could make sense in a lot of equivalent time signatures:

6/1, 12/2, even 24/4. 6/1 seems the most natural choice to me since much of the melody

moves in whole notes and it's not too fast or slow to conduct accurately. And this fits well with the sung lines, which often move in whole notes. *the symbol influences your perception - now a two groups of 3*

Listening to the piece with 6/1 in mind brings the music's "three-ness" forward, with each note of the bass line feeling like three beats, and many sections of the melody dividing nicely the same way. But if I'm counting in 6/1 and feeling a further division into three, I might just divide the measures in half and count in 3/1. This

would put the start of each dotted double quarter at the start of a measure and make counting the melody even easy. *but would create a different feeling & processing...*

This makes me wonder why the author of the score chose this time signature over any other. The most intuitive pulse, for me, is on the whole notes and in groups of three, yet I think this drawn-out time signature, dictating how the music is written down and more indirectly impacting how it is read and performed, does contribute to the mournful feel. Especially in the soprano line, the long measures and bigger groupings encourage me to hear a few sweeping motions rather than a more subdivided series of rhythms. Maybe this would also force

performers to play more this way, following the lament gesture in the bass more than a very active conductor, and letting phrases be long and heartfelt. *cool!*

*This is really effective, tying the concept of time signature into the song's meaning through the experience it creates. I'm sold!*

*Just giving "3" invites/represents an analysis of the note values!*

Brooke Nitti

In Flow, My Tears by John Dowland, I noticed the melody and the rhythm specifically. The melody of this song is melancholic. I am not saying it is sad because the melody is kind of a perpetuation of the sadness mixed with a sober cry which is making it melancholic. By melody, I understand the quality that makes a sound music or able to be sung. In this song, the thing that makes it a piece of music I would say is its melody. However, music is not built on one thing. It is a collection of multiple aspects of music and a collective outcome. Now that I have mentioned my understanding of melody let's look more into the melody of this song Flow, My Tears. It is slow and calm but at the same time, it is a lamentation. If someone doesn't know English and listens to this song without understanding the lyrics they will probably hear it as a serious melody that is calm and soothing. With melody, there is a rhythm that is also important to think about. I noticed a slow rhythm that carries the song. It holds the song together and helps to maintain the mood of the song. What if the rhythm was fast-paced and it was flowing quickly? I think it would change the song totally and even make it a different genre. That's why the rhythm in this song seems like an important aspect of it. These two things rhythm and melody work as the backbone of the song.

music  
requires  
melody?

tempo?

Do you think of the melody  
itself as having rhythm,  
or are they separate aspects  
of the song? Also, how  
do you (or do you) distinguish  
rhythm from tempo (quickness  
or slowness of the rhythm)?

Ahmed