

Lecture 9: Music and Dance 1

NOVEMBER 7, 2016

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Musicals

musical (comedy) – a popular form of musical theatre of the 20th century, developed chiefly in the US and England. It features spoken dialogue developing dramatic situations appropriate for song, ensemble numbers, and dance.

Fred Astaire's dance style: casual sophistication, transparent rhythmic intricacy, apparent ease of execution, and consummate musicality

Cole Porter, *Night and Day* from *The Gay Divorcee* (1932 Broadway play)

Astaire's vocal style: ability to relate rhythmic freedom to a strong sense of pulse; crisp yet relaxed enunciation; slightly nasal pronunciation; use of portamento and ornaments

portamento – a continuous movement from one pitch to another through all of the intervening pitches



32-bar popular song form – a standard song form, usually divided into shorter sections, such as AABA or AAB

Introduction Like the beat, beat, beat of the tom-tom;
When the jungle shadows fall,
like the tick, tick, tock of the stately clock.
as it stands against the wall.
Like the drip, drip drip of the rain drops,
When the summer show'r is through;
So a voice within me keeps repeating
you, you, you.



A Night and day you are the one,
only you beneath the moon and under the sun.
Whether near to me or far, it's no matter darling where you are
I think of you, night and day.



A Day and night why is it so,
That this longing for you follows where ever I go?
In the roaring traffic's boom, in the silence of my lonely room,
I think of you, night and day.

B Night and day under the hide of me,
there's an oh, such a hungry yearning, burning inside of me.
And this torment won't be through, 'til you let me spend my life
making love to you.
day and night, night and day.



Swing

Swing – jazz from the period 1935–45, usually known as the Swing Era; the standard instrumental combination for swing music is the big band

Big Band Ensemble (players are grouped into instrumental sections):

rhythm – piano, guitar, string bass, drums

brass – trumpets (2-5), trombones (1-5)

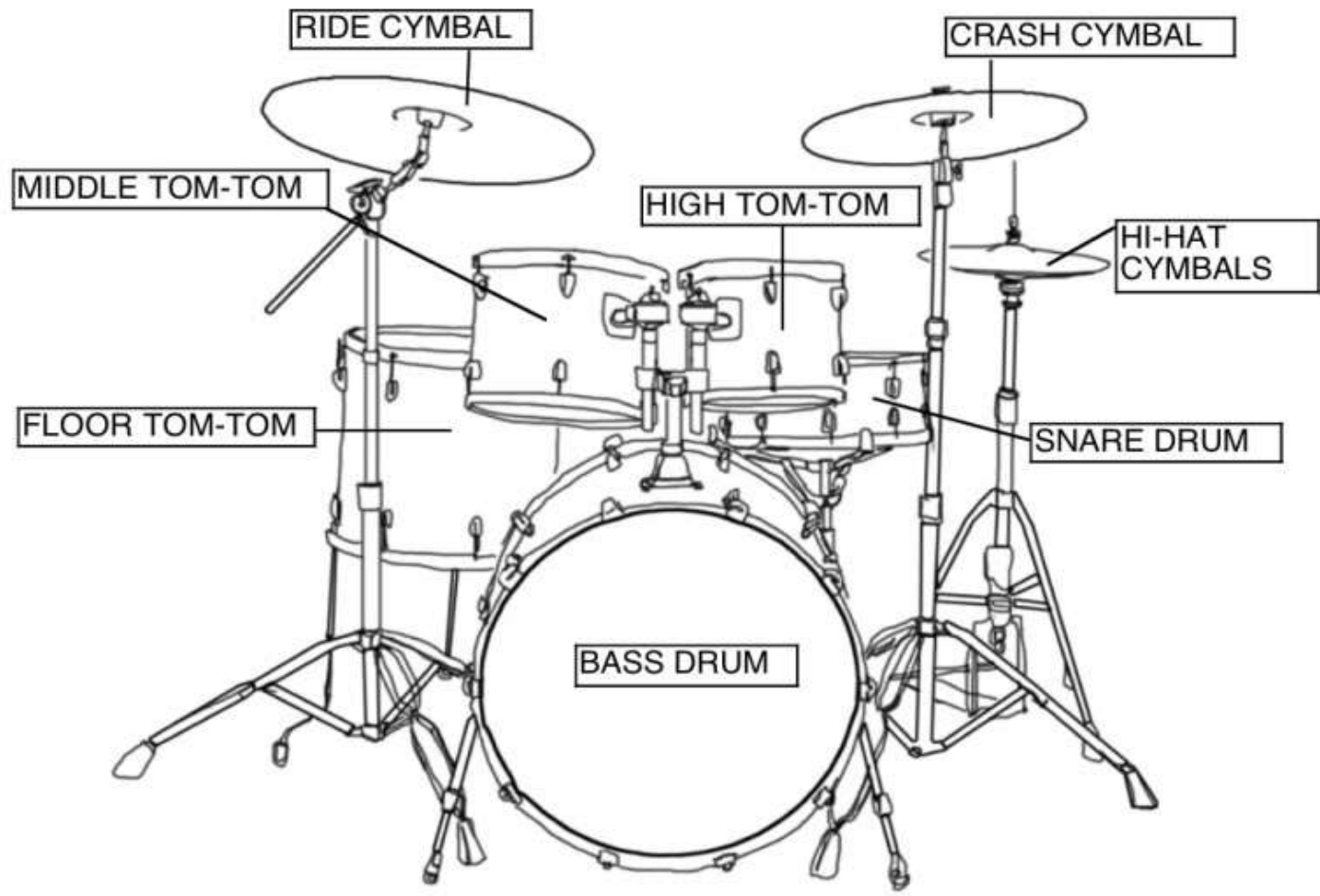
reeds – saxophone (3-5) (most saxophonists played the clarinet as well); alto and tenor saxophones most frequently used but by late 1930s baritone also found

-many big bands also featured a string section

two-beat style – playing on the first and third beats of the bar

walking bass – a bass line featuring four equal beats per bar

swing feel – a jazz-specific feeling created by rhythmic contrast within a particular rhythmic framework (usually involving a walking bass and a steady rhythm on the drummer's ride cymbal); the contrast may be manifested in a variety of relationships between long and short notes



Arrangements

Features of big band arrangements:

- melodies played by entire band in unison or harmony
- improvisations were accompanied by the rhythm section and figures scored for other members of the group
- melodies and accompaniment were distributed among sections in turn

Frank Sinatra, *Night and Day* (arr. Nelson Riddle)
-recorded Nov.26, 1956 with the Billy May Orchestra

A Night and day you are the one,
 only you beneath the moon and under the sun.
 Whether near to me or far, it's no matter darling where you are
 I think of you, night and day.



A Day and night why is it so,
 That this longing for you follows where ever I go?
 In the roaring traffic's boom, in the silence of my lonely room,
 I think of you, night and day.

B Night and day under the hide of me,
 there's an oh, such a hungry yearning, burning inside of me.
 And this torment won't be through, 'til you let me spend my life
 making love to you.
 day and night, night and day.

0:00	Introduction (not the Cole Porter introduction)
0:08	A
0:39	A
1:10	B
1:37	Instrumental interlude
2:07	A
2:37	A
3:07	B

backbeat – a sharp attack on beats 2 and 4 of a four beat bar

bel canto – a type of 19th-century Italian operatic singing that emphasized the beauty of the voice through the use of lyrical melodic lines and legato phrasing

legato – played smoothly with no separation between successive notes



Swing Fever, 1943 <https://www.youtube.com/watch?v=I9zHYkKoL4A>



Swing revival, late 1990s <https://www.youtube.com/watch?v=knW1hGwmEXQ>

Rhythm and Blues (R&B) – a term applied to certain characteristic African-American musical styles prominent during the late 1940s and the 1950s

Chicago electric blues: combined Delta (rural) blues with electric guitar and amplifier; combined the sounds of the country and the city

Atlantic Pop: featured African-American groups with a more polished and mainstream pop sound

Muddy Waters, *I'm Your Hoochie Coochie Man* (1954)

Intro

Verse 1 That gypsy woman told my mother
Before I was born
I got a boy child's comin'
He's gonna be a son of a gun
He gonna make pretty women's
Jump and shout
Then the world wanna know
What this all about
But you know I'm him
Everybody knows I'm him
Well you know I'm the hoochie coochie man
Everybody knows I'm him



Ruth Brown, *Mama He Treats Your Daughter Mean* (1952)



Rock 'n' Roll – a type of American popular music of the 1950s, based chiefly on elements of Afro-American music

Features of rock 'n' roll music:

- Often described as a merger of black rhythm and blues with white country music, with more emphasis on the contributions of black musicians
- 12-bar blues pattern
- Fast, driving quadruple metre
- Simple, repetitive harmonies
- Instrumentation: amplified and electric guitars, saxophones, prominent rhythm section of drums, piano and bass with powerful emphasis to first beat of each bar
- Produces a raw, driving, highly danceable kind of music

Bill Haley and his Comets, *Rock Around The Clock* (1954)

Intro One, two, three o'clock, four o'clock rock
Five, six, seven o'clock, eight o'clock rock
Nine, ten, eleven o'clock, twelve o'clock rock
We're gonna rock around the clock tonight

Verse 1 Put your glad rags on and join me hon'
We'll have some fun when the clock strikes one
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'till broad daylight
We're gonna rock, gonna rock around the clock tonight



Verse 2 When the clock strikes two, three and four
If the band slows down we'll yell for more
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'till broad daylight
We're gonna rock, gonna rock around the clock tonight

(Electric guitar solo)

Verse 3 When the chimes ring five, six, and seven
We'll be right in seventh heaven
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'till broad daylight
We're gonna rock, gonna rock around the clock tonight

Verse 4 When it's eight, nine, ten, eleven too
I'll be goin' strong and so will you
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'till broad daylight
We're gonna rock, gonna rock around the clock tonight



(Saxophone and electric guitar solo)

Verse 5 When the clock strikes twelve we'll cool off then
Start rockin' 'round the clock again
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'till broad daylight
We're gonna rock, gonna rock around the clock tonight

From the film *Rock around the Clock*, 1956 <https://www.youtube.com/watch?v=Am2m8wDV0xE>



Dance from the 1960s on: largely bound up with specific youth subcultures and their identification with certain popular music groups or individual vocalists



<https://www.youtube.com/watch?v=z4kfS4rQi3M>

Disco – a form of dance music that dominated popular music during the late-1970s and featured regular bass drum accents on every beat, and frequent use of orchestral instruments and synthesizers

Characteristics of disco:

- stresses every beat (**1-2-3-4**) with equal emphasis by incorporating insistent, thumping bass lines
- the driving, steady precision of the disco beat is assisted by the use of electronic drum machines, drum samples or click tracks
- minimizes the importance of lead guitar and tends to include synthesizer or electric piano
- features lavish, orchestrated passages within the music
- tendency towards soaring vocal lines
- audience orientated music for dancing

Instrumental Introduction	
Verse 1	<p>Well, you can tell by the way I use my walk, I'm a woman's man: no time to talk. Music loud and women warm; I've been kicked around Since I was born.</p> <p>And now it's all right, it's okay And you may look the other way We can try to understand The New York Times' effect on man.</p>
Chorus	<p>Whether you're a brother or whether you're a mother, You're stayin' alive, stayin' alive. Feel the city breakin' and everybody shakin', And were stayin' alive, stayin' alive. Ah, ha, ha, ha, stayin' alive, stayin' alive. Ah, ha, ha, ha, stayin' alive.</p>
Verse 2	<p>Well now, I get low and I get high And if I can't get either, I really try. Got the wings of heaven on my shoes I'm a dancing man, and I just can't lose.</p> <p>You know, it's all right, it's okay I'll live to see another day. We can try to understand The New York Times' effect on man.</p>



Chorus	Whether you're a brother or whether you're a mother, You're stayin' alive, stayin alive. Feel the city breakin' and everybody shakin', And were stayin' alive, stayin' alive. Ah, ha, ha, ha, stayin' alive, stayin' alive. Ah, ha, ha, ha, stayin' alive
Bridge	Life going nowhere, somebody help me. Somebody help me, yeah. Life going nowhere, somebody help me. Somebody help me, yeah. Stayin' alive...
Verse 1 repeats	Well, you can tell by the way I use my walk, I'm a woman's man: no time to talk. Music loud and women warm; I've been kicked around Since I was born. And now it's all right, it's okay And you may look the other way We can try to understand The New York Times' effect on man



Chorus	Whether you're a brother or whether you're a mother, You're stayin' alive, stayin alive. Feel the city breakin' and everybody shakin', And were stayin' alive, stayin' alive. Ah, ha, ha, ha, stayin alive, stayin alive. Ah, ha, ha, ha, stayin' alive
Bridge with Coda	Life going nowhere, somebody help me. Somebody help me, yeah. Life going nowhere, somebody help me. Somebody help me, yeah. I'm stayin' alive... Etc.