

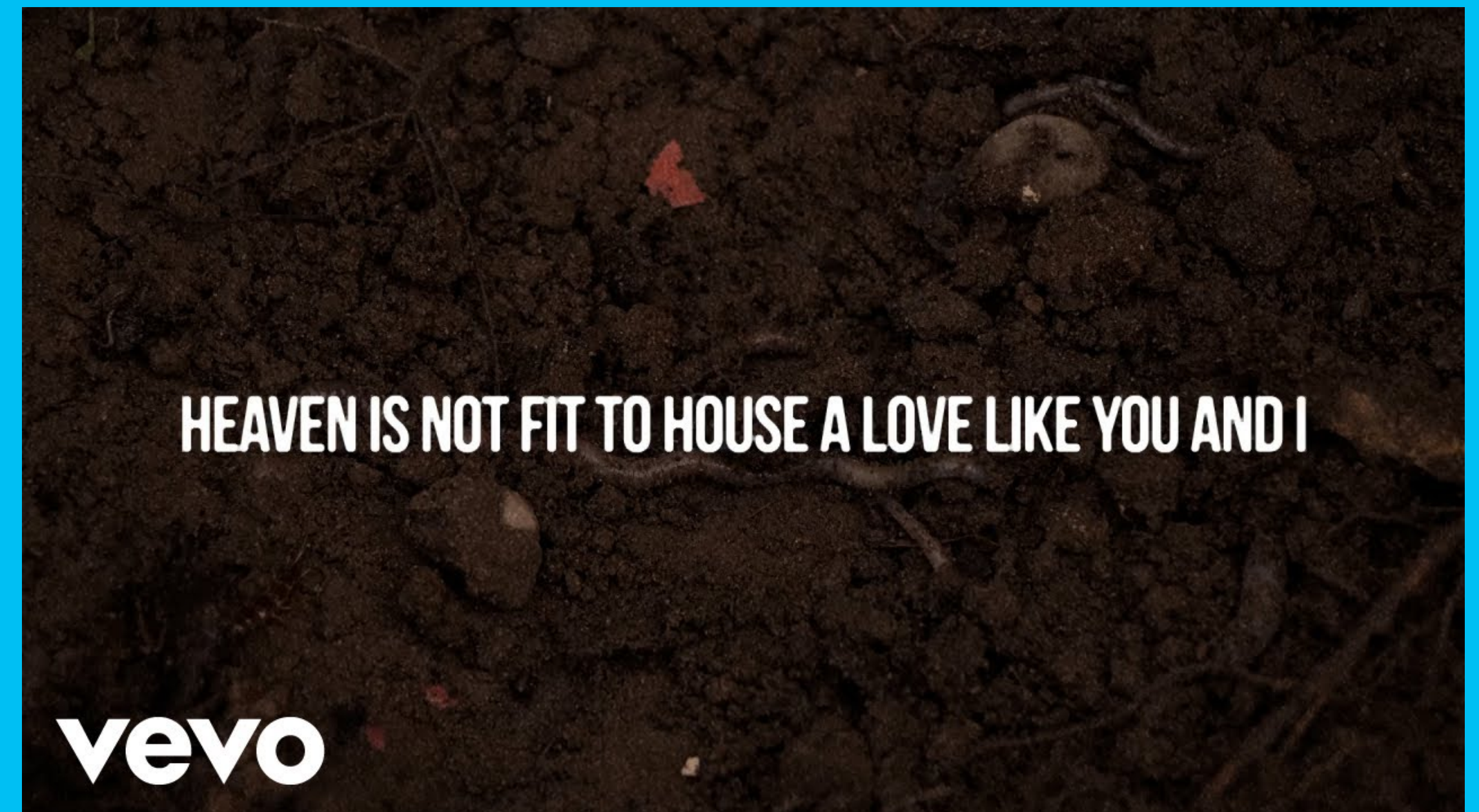
**ANNOUNCEMENTS?**



# GUEST DJ

- Francesca is from the studio album Unreal Unearth by Hozier. This album, and the tracks in it were heavily inspired by Dante Alighieri's Divine Comedy. Each song correlates to a deadly sin connected to a circle of hell.
- This track represents the second circle, the sin of lust, where people are described to be forever stuck swirling in a hurricane for the sin of being swept off their feet in life. The song is written from the perspective of the protagonist, Francesca.
- Francesca da Rimini was a 13th century Italian woman who was arranged to marry Gianciotti Malatesta, when she sees the carriage and its rider arrive to retrieve her she falls in love at first sight... with his brother Paolo who was actually there.
- They fall madly in love with each other, but she's still forced to marry the brother, thereby making her an adulterer and when her husband discovers the affair he murders both of them and they are cast down into hell to spend eternity in a whirlwind being pulled apart.
- And yet...
- "If someone asked me at the end
- I'll tell them put me back in it
- Darling, I would do it again, ah, ah
- If I could hold you for a minute
- Darling, I'd go through it again, ah, ah
- I would still be surprised I could find you, darling
- In any life
- If I could hold you for a minute
- Darling, I would do it again, ah, ah"

[https://www.youtube.com/watch?v=UOUXV6-\\_DyY&feature=youtu.be](https://www.youtube.com/watch?v=UOUXV6-_DyY&feature=youtu.be)





# GUEST DJ

- “Silver Springs” (Live in 1997) - Fleetwood Mac (1976)
- -B-side to “Go Your Own Way”
- Also re-released as a single from the album *The Dance* (1997)
- Group formed in London in 1967, but didn’t become a name in the United States until their album *Fleetwood Mac* (1975)
- Lindsey Buckingham and Stevie Nicks joined in December 1974 after a few different people joining and leaving and their joining changed Fleetwood Mac’s sound from British Blues to Pop Rock which led to their fame
- The A-side of the original release “Go Your Own Way” was the band’s first top-ten-hit in the United States
- Silver Springs was written by Stevie Nicks about her breakup from Lindsey Buckingham and was originally supposed to go on the album *Rumours* (1977) but was too long
- This song eventually led to Nicks leaving the group in 1990 because she wanted to release it on her solo album *Timespace* but Mick Fleetwood wanted it for the band’s album *25 Years: The Chain*

<https://youtu.be/eDwi-8n054s?si=4RWS6hyylAa7L0yv>

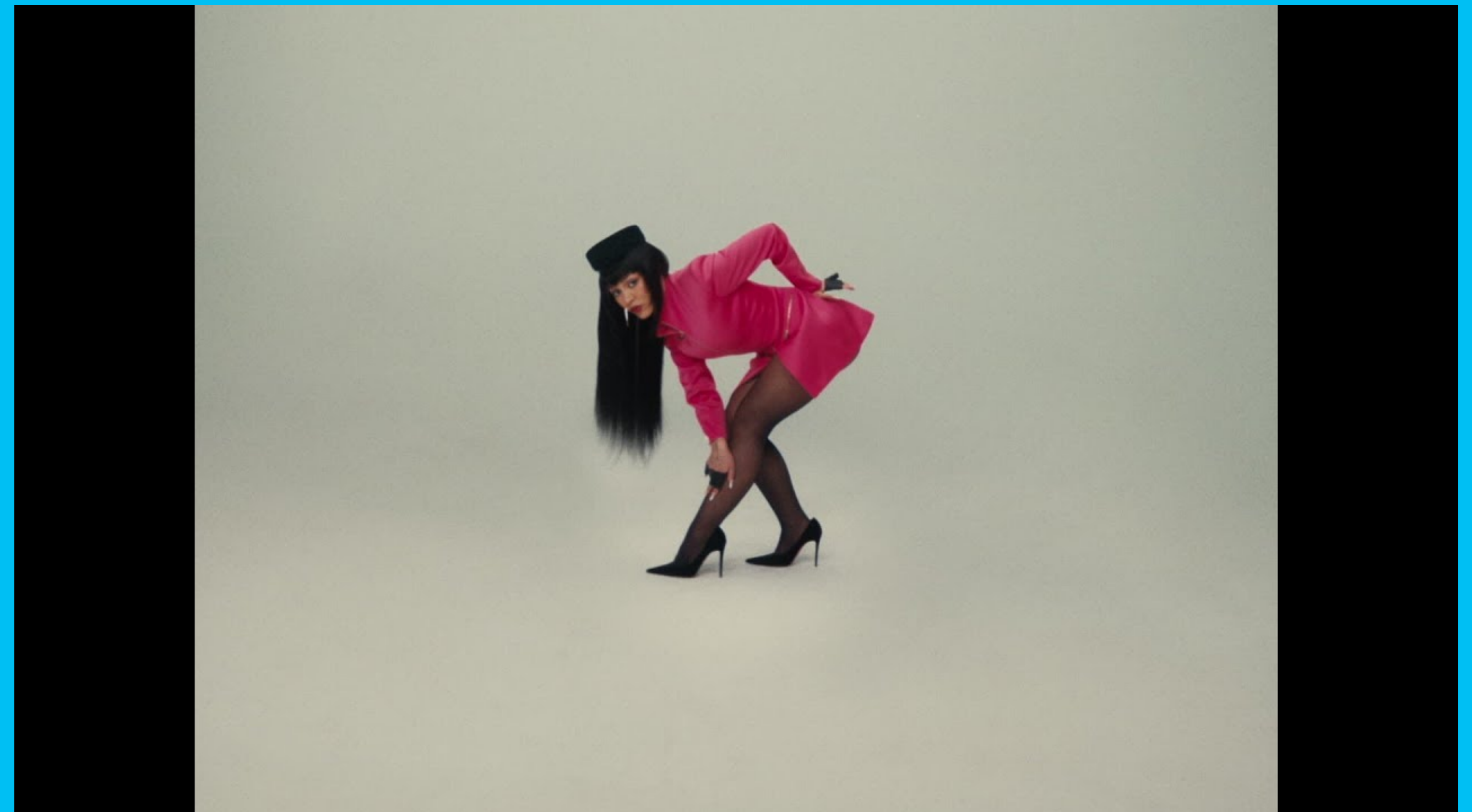




# GUEST DJ

- Song: Gorgeous by Doja Cat (2025)
- Doja Cat (born Amala Dlamini on October 21st, 1995 in Los Angeles) is a rapper, singer, producer, and songwriter. She is frequently considered the "queen of pop-rap." She has been named one of the best selling female rappers of all time, with over 34 million records sold between 2018 and 2022.
- She started her career by making music and uploading it to SoundCloud as a teenager after dropping out of high school at 16 due to her ADHD. She taught herself to sing, rap and use GarageBand while at home without a job after dropping out.
- Her song "So High" caught the attention of RCA Records, whom she signed a recording contract with prior to the release of her debut EP "Purrr!" in 2014.
- Her 2018 song “Mooo!” showcased her quirky style and went viral.
- She has released five studio albums, one extended play, 49 singles, and 40 music videos. She is known for being very versatile in sound and in her style.
- She is a classically trained dancer, and incorporates her dance experience into her performances.
- She blends many genres into her music (hip hop, r&b, alternative dance music, electro pop) and her most recent album “Vie” brings back the sound of 80’s pop music. There is use of synthesizer and layered vocals throughout the album, especially in this song.
- The song is a critique of how society punishes confidence and sexuality in women. (i.e. “its a crime to be gorgeous.”). The music video is filmed like a high end makeup advertisement from the 80’s. Her mom is in the music video!

<https://youtu.be/nBJRafIBDBg?si=E5jYufqTSvUEWpBD>





# MUSIC HISTORY III: WEEK 10

## MUSIC AND DANCE

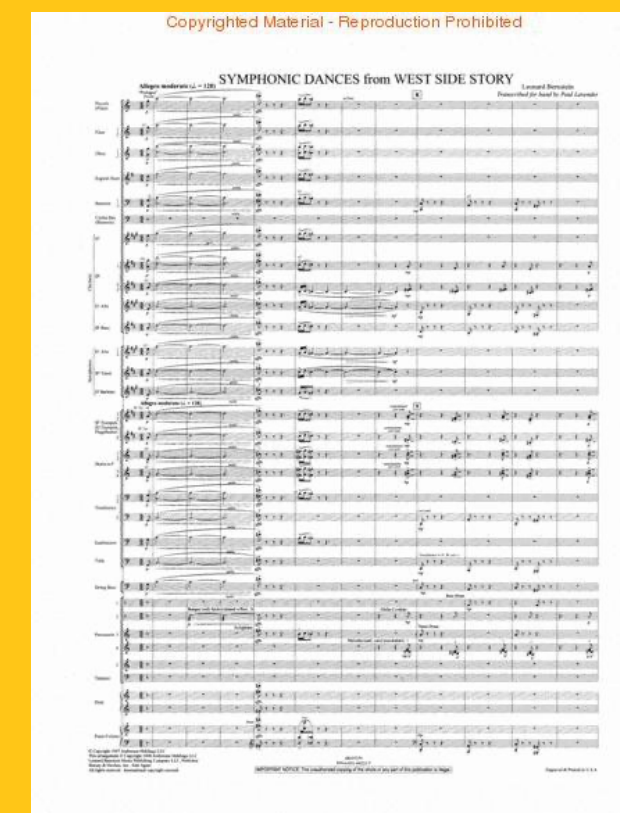


October 29, 2025



# BIG PICTURE QUESTIONS: MUSIC AND DANCE

1. How has music connected with movement throughout history? (and since 1900 especially?)
2. Is the music reflected in the movements or vice versa? Which comes first in collaborative projects? Do the dancers and choreographers always agree?
3. Are there specific qualities which are found in music for dance?
4. What is different about how we study musics of the past versus dances of the past? In terms of sources and challenges, are they the same or different?
5. Does music originally meant for dance make its way into the concert hall? How does that change it?
6. How does the body connect to both music and dance?
7. How do we see anxieties arise about the use of the body in music and dance?
  - gender? sexuality?
  - the mixing and touching of bodies (prohibitions on racial mixing and sexual mixing often involve music and dance spaces!)





Case Study #4:

Music and concert dance

Avant-garde ballet in the 1910s





Sergei Diaghilev  
(1872-1929)  
Impresario

Nicholas Roerich  
(1874-1947)  
Costumes/Set/Plot

## ***The Rite of Spring (1913)*** **Collaborators**



Igor Stravinsky  
(1882-1971)  
Composer

Vaslav Nijinsky  
(1890-1950)  
Choreographer





Théâtre Champs-Élysées  
(built 1913, site of the Rite of Spring premiere)











Count de Castellan



H.H. THE AGA KHAN

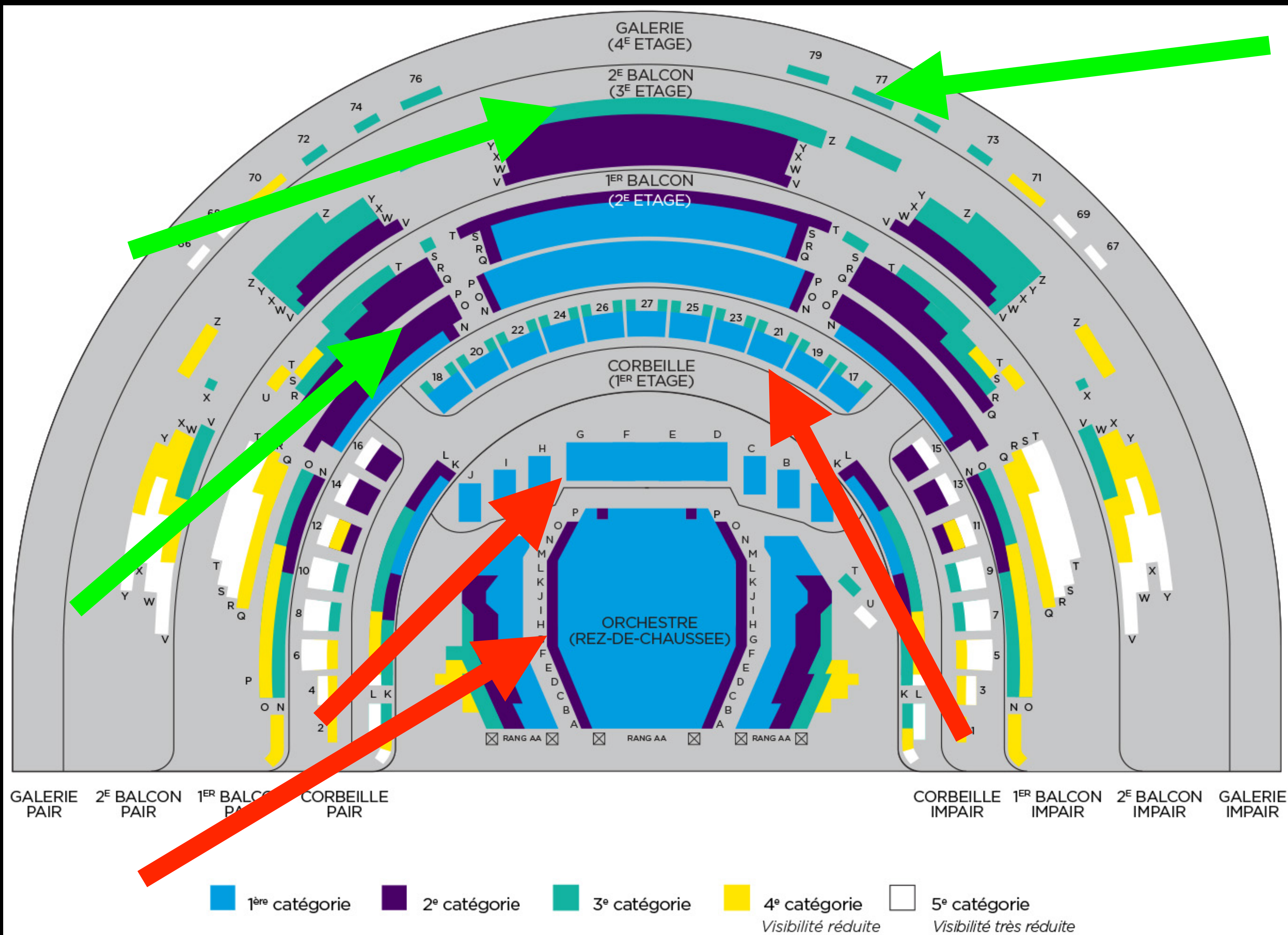




arte









# Contextualizing what happened at the May 29, 1913 Premiere: Racist and Colonialist Reactions from Audiences and Critics

## Reactions to the Ballet:

- Critic **Adolphe Boschot**: “Imagine people decked out in the most garish colors, pointed bonnets and bathrobes, animal skins or purple tunics, gesturing like the possessed, who repeat the same gesture a hundred times: they stamp in place, they stamp, they stamp, they stamp, and they stamp...Suddenly a little old woman falls down headfirst and shows us her underskirts...The dancers are up against each other, packed like sardines, and all their charming heads fall on the right shoulders, all congealed in this contorted pose by a unanimous crick in the neck...The choreographer destroys the sacrificial virgin at will; he deforms her legs making her stand still with her toes turned in as far as possible. It’s hideous....Obviously, all this can be justified: what that is is prehistoric dance. The uglier and more deformed it is, the more prehistoric.

So audiences were not shocked by NEWNESS of the ballet, but instead they thought it was “STRANGE”—in part because the ballet rejected certain ideas about Western art in the concert hall.

- At the premiere, upper-class/wealthy spectators often laughed, snickered, or whistled indicating they found the ballet funny, stupid, ridiculous or offensive.
- Nijinsky’s movement’s unsettled their Western ideas about ballet & movement, causing them to perceive the Rite as unbeautiful, uncivilized, and consequently as created by non-Europeans lesser than themselves (racist reaction).

Critics, unsure how to judge the ballet, made a specific choices: they used their preexistent colonialist frame of reference & often described the ballet (incorrectly) as “non-Western.”

Comparisons they made:

- People compared the *Rite of Spring* to dances they had seen at Worlds Fairs.
- Adolphe Boschot compared Nijinsky’s dances to Caribbeans and Kanuks. Vuillermoz compared it to Mongolian virgins and the critic Pierre Lalo to Eskimos and Maori.

For critics, putting the movements of the *Rite of Spring* in the same category as these dances allowed them to describe the ballet as “racially inferior, colonial cultural practices.” (racist reaction)



## What did they say about the Music? Not as much....

- some liked it, some did not.....here's two examples of what people who DIDN'T like it wrote:
- **Jean Chantavoine:** Stravinsky's music, written with uncommon verve and virtuosity, was purposefully and deliberately intended to be the most cruel for the ear that we ever had the chance, or had been inflicted upon us, to hear....The wrong note is its most basic material, with the most crude, raucous, and unsociable timbres
- **Leon Vallas:** "This music is sometimes truly ugly, I mean it seems this way to us, the people living in 1913."



# Where do we go from here?

## Inventing the myth of the May 29, 1913 premiere

Shortly after the premiere begins a long process of transforming the premiere's ethnic confrontation and racial intolerance into a **myth** about progressive aesthetic pleasure.

### 5 April 1914:

- Premiere of the concert version of the music at Casino de Paris, WITHOUT Nijinsky's choreography.
- Critics repeat racist critiques of choreography and also argue that Stravinsky's music was better without the dance
- **BUT now, a new point emerges:** the critics claim the elite audience members at the initial premiere were "snobs," or had bad taste or didn't understand great art
- Critics also make extremely racist, anti-Semitic, and misogynist comments claiming about those who had laughed at the Rite of Spring





# Where do we go from here?

## Inventing the myth of the May 29, 1913 premiere

- Myth of the riot really starts to emerge in the United States
- *NY Times* report adds false claims about how Astruc turned down lights to tame the crowd.

### January-April 1916 and September 1916-Jan 1917:

- Ballet Russes tours United States
- American critic Carl Van Vechten wrote an article about Ballet Russes tour where he mentioned for the first time—and probably made up!— the fiction of physical violence having occurred at the *Rite's* May 1913 premiere:

“Cat calls and hisses succeeded the playing of the first few bars of music, and then ensued a battery of screams, countered by a foil of applause....Some forty of the protestants were forced out of the theater but that did not quell the disturbance. The lights in the auditorium were fully turned on but the noise continued and I remember Mlle Piltz (the sacrificial maiden) executing her strange dance of religious hysteria on a stage dimmed by the blazing light in the auditorium, seemingly to the accompaniment of the disjointed ravings of a mob of angry men and women. ...I was sitting in a box. Three ladies sat in front of me and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music.”





# Where do we go from here?

## Inventing the myth of the May 29, 1913 premiere

We also see specific context of United States racism entering the story here:

- Some worries in the US tour about interracial love in one of the ballets. Catholic church in some parts of the country takes out advertisements against the touring production.
- **31 January 1924:**
- Pierre Monteux's Boston Symphony Orchestra concert performance:
  - For the first time, American critic Olin Downes describes the May 1913 premiere as a "**riot**"—adopting a term that accentuated the *Rite*'s unique credentials as modern art yet also a term that was commonly used in the US at the time to describe violent social clashes, race and prison riots, and sports matches.
- In most subsequent coverage, the "**riot**" word is repeated over and over, and often ONLY applied to Stravinsky's music.
- Why is thinking that "modern music—music that's too sophisticated and modern for some stupid, shallow taste person to understand"—an attractive PR move for Stravinsky? Why is this an attractive story for US as musicians?
- Do we understand what is false about this myth?





# The myth of the riot persists!

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10 OMG moments in classical music

Published by  
Top 5 @ 105

Top Five Crazy Riots in Classical Music

f t e

The Ballets Russes premiere of *Stravinsky's The Rite of Spring* in Paris literally touched off a riot. It wasn't just the score's discordant harmonies and thudding drums that upset the audience but also the choreography by Vaslav Nijinski. As the ballet progressed, so did the audience's discomfort. Those in favor began to argue with those in opposition. Arguments turned to brawls and the police arrived at intermission to quiet the angry crowd. Yet as the second half commenced, police were unable to keep the audience under control and the rioting resumed.

Conductor Pierre Monteux later recalled: "One of my bass players... told me that many a gentleman's shiny top hat or soft fedora was ignominiously pulled by an opponent down over his eyes and ears, and canes were brandished like menacing implements of combat all over the theater." Stravinsky fled, saying that the noise in the house made much of the music inaudible.



Lazlow Jones, the *GTA* writer-director, says he's gotten frustrated with the level of outrage that surrounds the game. But on another level, he understands that sometimes it takes a while for the public to recognize greatness in its midst. He points to the debut of [Igor Stravinsky's](#) ballet score *The Rite of Spring*, which scandalized Paris in 1913.

"The entire hall erupted into a riot," he says, "and there were politicians and people calling for it to be banned, because it was some kind of hedonistic thing that was certainly not art."

A hundred years later, Jones observes, we look back on *The Rite of Spring* as one of the great compositions of the 20th century.

So Jones, for one, is taking the long view on *Grand Theft Auto*.



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- The Rite of Spring* (1913)
- Definite disagreement amongst Stravinsky and Nijinsky about whether the music and choreography aligned!
  - Unusual qualities of dance music in some ways, but did use a lot of repetition and emphasis on pulse
  - Much, much more difficult to figure out what the original choreography actually looked like (we have no real notation for what Nijinsky did)—relying on photographs, descriptions, eyewitness accounts, people have tried to “recreate” it based on research
  - Once this score became divorced from the ballet (played primarily in the concert hall), we developed a myth or false narrative that the “shocking modernity of Stravinsky’s music caused a riot at the premiere” (when in fact we know there was no riot and that the choreography shocked people as much or more than the music)
  - We see Nijinsky using the body in ways that directly controverted European ballet history (turning in of feet and knees, jumping with straight legs, etc)
  - In the history of this work, we see anxieties not so much about social mixing, but a LOT of very racist and colonialist reactions from both certain audience members and certain critics in that they think Nijinsky’s choreography is “ugly” and that they assume that ugliness means it is inspired by non-Western or non-European dance styles