

# Mu 101: Introduction to Music



Instructor: Dr. Alice Jones

Queensborough Community College

Spring 2019

Sections C3 (W 9:10-12), C5 (F 9:10-12), F5 (F 12:10-3)



## Round table #2: Warm-up writing

What do you do differently to prepare for a class like today's compared with a "normal" (non-roundtable) day?

What's something you're planning on doing differently today that you didn't do during the previous articles roundtable discussion?

What are our best practices to make sure everyone gets as much out of this activity as possible?

# Round table #2: Reconnaissance

- Group 1: Individual musicians
- Group 2: NYC classical music organizations

# Round table #2: Reflective writing

What was the most interesting or surprising thing you learned from the discussion today?

Break

Jules-Alexandre Grün (1868-1934),  
*Chamber Music Concert*



# Recap

- Musicology
- Musical analysis
- Franz Schubert (1797-28), *Gretchen am Spinnrade* (1814)
- Careers of composers:
  - Johann Sebastian Bach (1685-1750)
  - Ludwig van Beethoven (1770-1827)
  - Clara Schumann (1819-96)
  - Julius Eastman (1940-90)

# Recap: Luck

- Skill and success and fame aren't the same thing
  - Defined differently in different time periods
  - Defined differently in different genres of music making
  - Defined differently by different individuals within the same time period or genre of music making
- What we have access to as listeners is determined by factors other than skill alone – but the way we talk about music often makes it seem like skill = success, skill = fame, and that if we're hearing something it must be the “best”
  - What about luck?

# The Baroque attitude

- Belief (and expectation that) music can express a wide range of emotions, not just accompany dancing or religious services
  - Word painting, affect, moving the listener's emotions

Key

Tempo

Rhythms

Melodic figures

The Residenz of the Prince-Bishop  
of Würzburg, built 1720-44





# Genre: The madrigal

- Secular vocal music (not religious)
- Entertainment for noblemen
- Composers try to depict the meaning of individual words, not just their overall mood
- Music imitates spoken language, sensations, and emotions – music as imitation of the real world

# Claudio Monteverdi (1567-1643)

- Worked as a court musician in for the Gonzaga family in Mantua, Italy
- Well-known across Europe due to publishing of his works
- Moved up from performer (1590) to *maestro di cappella* (1601)
- *Maestro's* duties: teach voice lessons, conduct ensembles, compose music, play violin
- Composed his first opera in 1607: *Orfeo*





# Claudio Monteverdi (1567-1643)

- Monteverdi composed secular music at the duke's court and sacred music at the cathedral
- 1613: became the *maestro di cappella* at St. Marks Cathedral in Venice
- Allowed to freelance and solicit patronage from the aristocracy of Venice



St. Marks Cathedral,  
Venice, Italy

# Claudio Monteverdi (1567-1643), “Sì, ch’io vorrei morire” (1603)

- Language: Italian
  - Translation: “Yes, I would like to die”
- Instrumentation: 5 voices (all male) *a cappella*
- Genre: madrigal
  - Madrigal – sophisticated vocal polyphony that seeks to mirror and intensify the imagery and emotional content of a poem
  - Word painting or madrigalism – translating the meaning of the words into musical sounds
- Music allows for multiple layers of communication simultaneously

Sí, ch'io vorrei morire,  
ch'io vorrei morire,  
ch'io vorrei morire.

“Sigh” figure

ora ch'io bacio, Amore,  
la bella bocca del mio amato core.

Ahi, cara e dolce lingua, (Datemi  
tant'umore)  
datemi tant'umore,  
che di dolcezz'in questo sen  
m'estingua!

Ahi, vita mia,  
a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
(Ahi bocca, ahi baci, ahi lingua)

Ahi bocca, ahi baci, ahi lingua; torn' a  
dire:  
“Sí, ch'io vorrei morire!”

Yes, I would like to die,

Love, now that I kiss the beautiful lips  
of my beloved sweetheart.

Ah, dear, sweet tongue,  
Give me kisses so moist  
That I perish from their sweetness  
upon her breast!

Ah, my life,  
please crush me  
To your white bosom until I faint!

Ah, lips, ah, kisses, ah tongue, I say  
once more:  
“Yes, I would like to die!”

Homorhythm



Dissonance

Each voice  
echoes the  
previous  
(imitative  
polyphony)

Palestrina-like  
smooth polyphony  
and imitation

Polyphony gives  
way to  
homorhythm



# The Artusi-Monteverdi controversy

- Divergence of secular and sacred styles
  - Sacred music – preference for more conservative sound (later composers imitate Palestrina)
  - Secular music – more experimental
- Giovanni Artusi (c. 1540-1613)
  - From Bologna, Italy
  - Conservative music theorist
- Dissonances are the “problem” in Monteverdi’s music



# The Artusi-Monteverdi controversy

- Monteverdi calls his style “the second practice” (*seconda pratica*) – it is different from the “first practice” of Palestrina
- Text is mistress of the music, not its servant
- Monteverdi justifies his musical decisions in the name of text expression and imitation of reality

This new style of music is best appreciated “by loftier spirits with a better understanding of true art [than by people like Artusi].”  
–Monteverdi’s brother, 1605



# Round table #3: Music criticism, Apr 5/10

- You'll be assigned to read three sets of music criticism about different music/composers and listen to the music being criticized
- Listening through another person's ears
- Listening and reading with your historical knowledge
- How do their ideas connect to other things you've seen or read?

# Ludwig van Beethoven



Ludwig van  
Beethoven  
(1770-1827)

- An inspiring and intimidating Artist (with a capital 'A')
  - Changed the way people think about music and specific genres of classical music (symphony, sonata, string quartet)
- Central figure in the canon of Western music
  - Student of Mozart and Haydn
- His life has been much studied (and much overexaggerated), and his music has been played constantly, since his lifetime
  - Sketches, conversation books
- Batman

# Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, II. Andante con moto (1808)



- Form: theme and variations
  - Typically light and unimportant
  - Here: ruminative, cycling, obsessive, desperate – variations are like a journey
- Recalls military funeral marches
  - Funeral processions during the Napoleonic Wars (1799-1815)
  - Timpani, brass, march-like or processional sound



Jacques-Louis David (1748-1825), *Napoleon at the Saint-Bernard Pass* (1801)

# Ludwig van Beethoven, *Heiligenstadt Testament* (1802)

- Deafness
  - End of his career as a virtuoso pianist
  - Threatens his compositional career
- Moral artistic obligation to society
  - Cut off from society but linked to it as well

“But what Mortification if someone stood beside me and heard a flute from afar and *I* heard *nothing*; or someone *heard a Shepherd Singing*, and I heard nothing. Such Happenings brought me close to despair; I was not far from ending my own life—only Art, only art held me back. It seemed impossible to me that I should leave the world before I had produced all that I felt I might.”

—Heiligenstadt Testament

# Beethoven's Legacy

- Beethoven embodies musical art
- His music never left the concert halls – played continuously to present day
- Heroism: loud, brass and timpani, military connotations, struggle against a persistent problem, triumph
- Emerging Austro-Germanic self-consciousness and self-championing
  - Celebrating the German-ness of German composers
  - Serious compositions (symphonies, string quartets)
  - Lofty and moralistic



# Clara Schumann



Clara Schumann  
(1819-96)

- Not the first person who comes up if you Google “Schumann”—you’ll get her husband, Robert
- As a composer, her music was ignored until the last few decades, and it’s still most often performed by women or as part of celebrations of music by women

“We have had an abundance of famous pianists here, but what have we heard? Frightful noise, cannon salvos, difficult things that merely astounded; and what touched the heart? In point of fact, very little... we soon forgot that they had ever visited Moscow and not one of us remembers their playing. Can we say the same of Clara Schumann? Absolutely not!” —review, Moscow, 1844

# Clara Schumann (1819-96), Piano Trio in G minor, Op. 17 (1846)



# Schumann's touring

Table 2. Countries where Clara Schumann performed on foreign tours, 1832–1888

Year	Country
1832	France
1837–38	Austria, Hungary
1839	France
1842	Denmark
1844	Russia
1846–47	Austria
1853	Holland
1854	Belgium
1855	Holland
1856	Austria, Hungary, England, Denmark
1857	England, Switzerland
1858	Switzerland, Austria, Hungary
1859	Austria, England
1860	Holland, Austria
1861	Belgium
1862	Switzerland, France, Belgium
1863	Holland, France, Belgium
1864	Russia
1865	Bohemia, England
1866	Austria, Hungary
1867	England
1868	Belgium, England, Austria, Hungary
1869	Holland, England, Austria
1870	England
1871	Holland, England
1872	England, Austria, Hungary
1873	Belgium, England
1876	Holland, England
1877	Holland, England, Switzerland
1879	Switzerland
1880	Switzerland
1881	England
1882	England
1883	Holland
1884	England
1886	England
1887	England, Switzerland
1888	England

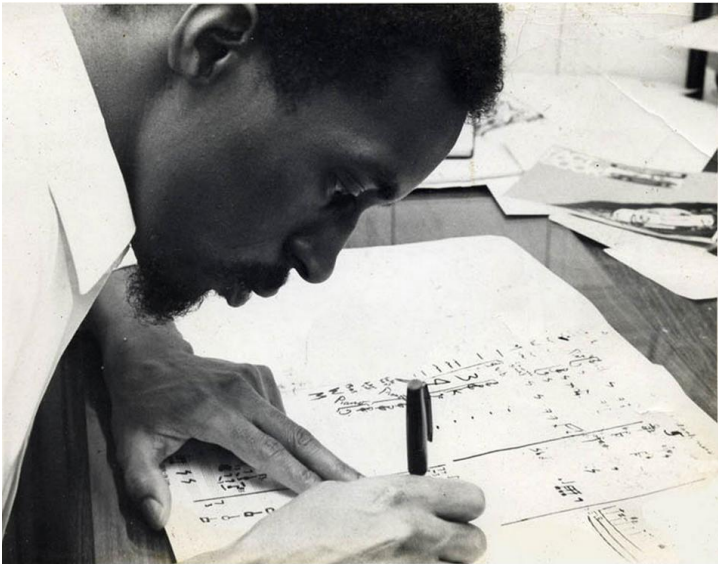


# Julius Eastman (1940-90)

- Graduated from Curtis School of Music (Philadelphia) and SUNY Buffalo
- First male singer in Meredith Monk's ensemble
- Puts his racial and sexual identity front and center in his music after he moves to New York City



# Julius Eastman (1940-90)



- Put his racial and sexual identity front and center in his music making
- Illustrates the problem of telling history and the limitations of record keeping
  - Each trivia tidbit or anecdote or quote about Eastman seems so weighty because there's so little to go on—similar to studying a Medieval musician for whom records are lost

Julius Eastman  
(1940-90)

“What I am trying to achieve is to be what I am to the fullest. Black to the fullest, a musician to the fullest, a homosexual to the fullest.” —Julius Eastman, 1976 interview

“Not that many people are banging on my door for this or for that so I'm mostly writing imaginary music. No one's really commissioning me.” —Eastman, 1984

# Julius Eastman (1940-90)

“Not that many people are banging on my door for this or for that so I'm mostly writing imaginary music. No one's really commissioning me.”

—Eastman, 1984

“Julius showed up at my door,” remembers Di Pietro. “He was homeless and looking for bus money to get to California. I gave him what I could, offered to make him an omelette, buy him cigarettes and drive him to the station. He was wearing this oversize jacket with all these pockets. They were stuffed with miniature scores. He pulled out this Brahms lieder, sat at my piano, and played. He was singing full-force. It was unbearable. He still had such a wonderful voice. I never saw him again. A year later I heard he was dead.”

—Rocco di Pietro, on seeing Julius Eastman in April 1989

# New York City

What makes NYC special or unique?



# The arts in New York City

The artistic institutions that help define the city were shaped by wealthy 19<sup>th</sup>- and 20<sup>th</sup>-century industry businessmen [remember Orwell and Baldwin?]:

- Metropolitan Museum of Art established in 1870 by a group of wealthy Americans to create a “national institution and gallery of art” to bring art and education to the American people
- Andrew Carnegie (1835-1919), steel magnate – built Carnegie Hall in 1891
- Augustus D. Juilliard (1836-1919), textile merchant – gave money in his will that established The Juilliard School in 1905
- John D. Rockefeller, Sr. (1839-1937), John D. Rockefeller, Jr. (1874-1960), John D. Rockefeller, III (1906-78)
  - Senior was the wealthiest American of all time; founded Standard Oil and established the Rockefeller Foundation in 1913
  - III: helped found and lead the Lincoln Center for the Performing Arts, which opened in 1962 as part of an urban renewal project

# Support for the arts = access to the arts

## Current national arts funding:

- National Endowment for the Arts was established in 1965 “to nurture American creativity, to elevate the nation’s culture, and to sustain and preserve the country’s many artistic traditions.”
  - Supports arts making in all 435 Congressional districts of the country so that all Americans have access to the arts and artists working outside of big cities are able to make art
  - Annual budget is \$152.8M (0.003% of the annual US budget, \$3.899T)
- National spending on the arts, per capita
  - US: \$0.47
  - Canada: \$5.19
  - Germany: \$19.81

# Supporting the arts in New York City

- New York City is unique in its support of the arts today – arts here are better funded and more accessible than in most US cities
- New York City Department of Cultural Affairs
  - Awarded \$43.9M to 1,000 NYC cultural groups and institutions in 2018-19 (annual budget: \$198.4M)
  - Music, dance, theater, murals, arts education in schools and community centers, affordable studio and rehearsal space for artists
- NYC Cultural Plan, 2016-17
  - Asked NYC residents what culture they had in their neighborhoods, what was lacking, what help they needed to help improve the social and economic welfare of their neighborhoods
  - Plan for prioritizing funding of arts organizations going forward

# Concert programs – vocabulary

- Composer – person who composed (wrote) the music
- Performer – person who is performing the music
- Piece – a musical work
- “Song” only refers to a piece with words and a vocal part
- Opus – “work.” A composer’s pieces are numbered chronologically.
  - Example: Tchaikovsky – Concerto No. 1, Op. 23
- Movement – a self-contained portion of a larger work, usually separated from other movements by silence
- Genre
- Stylistic/historical periods
- Intermission – a 10-15 minute break





Pieces to be performed

Composer of each piece

**PROGRAM**

<u>Overture to <i>A Midsummer Night's Dream</i></u>	Felix Mendelssohn (1809–1847)
<u>Symphony No. 41 in C major, K. 551 (<i>Jupiter</i>)</u>	W. A. Mozart (1756–1791)
I. Allegro vivace	
II. Andante cantabile	
III. Menuetto (Allegretto) & Trio	
IV. Finale: Molto allegro	

***Intermission***

<u>Concerto No. 1 for Piano and Orchestra</u> in B-flat minor, Op. 23	P. I. Tchaikovsky (1840–1893)
I. Allegro non troppo e molto maestoso; Allegro con spirito	
II. Andantino semplice; Prestissimo; Tempo I	
III. Allegro con fuoco	

Barbara Allen, piano

The University Symphony Orchestra

Eugene Castillo, conductor

Performers

Multi-movement work

- Symphony No. 41 in C major, K. 551 (*Jupiter*)
- I. Allegro vivace
  - II. Andante cantabile
  - III. Menuetto (Allegretto) & Trio
  - IV. Finale: Molto allegro

Felix Mendelssohn  
(1809–1847)

W. A. Mozart  
(1756–1791)

Composer

Dates of the composer's  
entire life

Intermission

Concerto No. 1 for Piano and Orchestra  
in B-flat minor, Op. 23

P. I. Tchaikovsky  
(1840–1893)

- I. Allegro non troppo e molto maestoso;  
Allegro con spirito

II. Andantino semplice; Prestissimo; Tempo I

- III. Allegro con fuoco

II. Andantino semplice—Prestissimo—Tempo I

Barbara Allen, piano

The University Symphony Orchestra  
Eugene Castillo, conductor

Performer of a specific piece  
(soloist) who joins the main  
ensemble for that piece only

Performer of the entire program  
(usually listed at the top of the program)

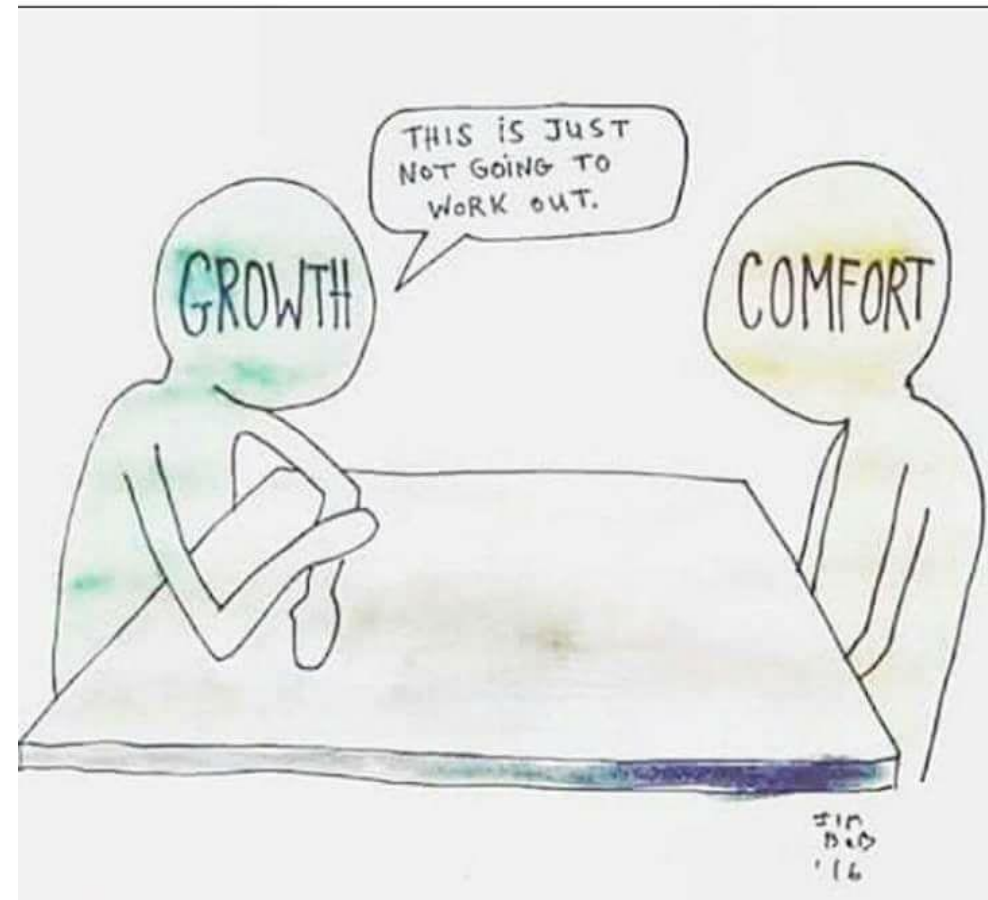
# Live music in New York City: Concert Response Essay

- Attend any classical music concert you like – there are hundreds (thousands?), and many are free
  - Calendar with concert dates, times, cost, and descriptions available online (Assignments—Concert Response Essay)
- Concert Response Essay due at the Final Exam

# Homework and reminders

- Online discussion (Music and disability) ends March 24
  - Next online discussion: Musicking (Mar 25-31)
- Reading for next class is available online: opera
- Peer critique #2, Apr 1-7
  - Excerpts from either Reflection 3 or 4 are due online by 11:59pm on Mar 30
- Round table #3: F Apr 5 / W Apr 10
- Writing Portfolio due F Apr 12 / W Apr 17
- Concert Response Essay due at the Final Exam

March 24, 3pm and March 26, 12:40pm  
Concert at St. Joseph's College (Fort  
Greene, Brooklyn)  
Free admission



End quiz: Handout