

Attendance /
Reading Quiz!

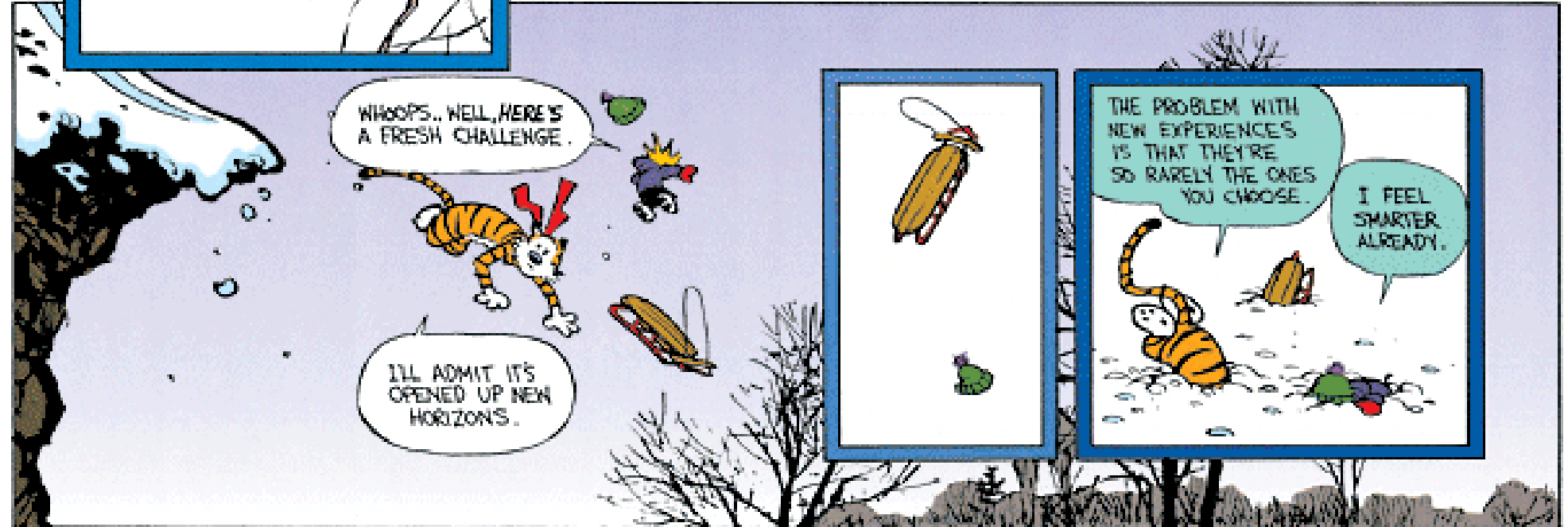
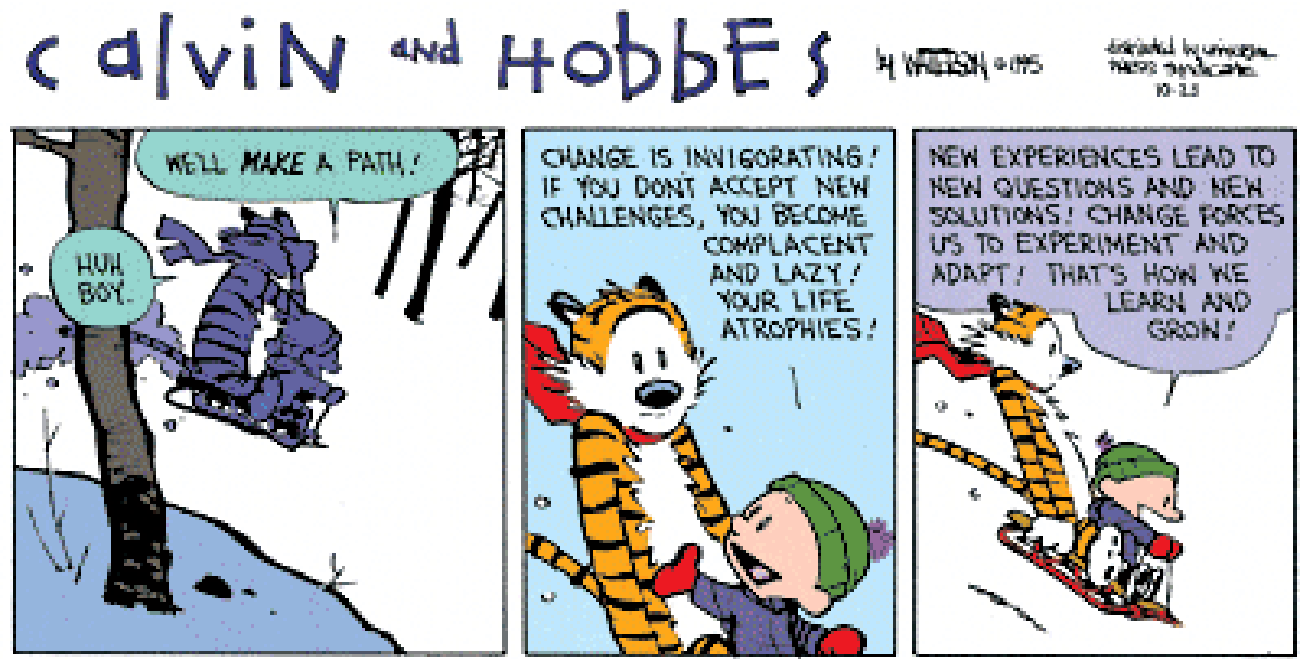
Mu 101: Introduction to Music

Instructor: Dr. Alice
Jones

Queensborough
Community College

Fall 2019

Sections F2 (T 12:10-3),
J4A (Th 3:10-6), M4 (Th
6:10-9)



calvin and hobbes

BY WATSON 1995

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10-25

Reading quiz

Repetition, contrast, and variation are the basic elements of form and are only found in classical music.

- a) True
- b) False

Reading quiz

A tradition or canon refers to which of the following?

- a) The best masterworks of a particular style
- b) Pieces of music that have always been well-received
- c) A set of musical pieces that people have crafted historical narratives or stories around, excluding others that don't fit the storyline
- d) A neutral, agenda-less understanding of history

Reading quiz

Allegro refers to a fast tempo.

- a) True
- b) False

Reading quiz

Music making and musical styles almost always align with geographical and political (national) boundaries in Europe.

- a) True
- b) False

Reading quiz

What was the most interesting or surprising thing you learned from the reading(s) this week?

Recap

- Dancing of the Renaissance and Baroque periods
- Telling music history, creating music, and listening to music
 - Power: Not all things are possible (resources, censorship, economic limitations, political concerns)
 - Structures: We inherit and live in a world that is shaped by what has come before us (style, taste, structures, systems)
 - Personal biases: As we know from our soundscape activities, we (and artists, too!) are biased – Where we are, what we pay attention to, what we care about



Recap: Samson “Music history”

- Avoid the temptation to place undue weight on what just happens to have survived
 - E.g., People weren’t necessarily more religious during the Medieval period than today just because most of the music we can now listen to from that time period is sacred
- “Tradition” is the selecting of details and crafting a story or narrative around those details, placing other details either within or outside the tradition
 - The more we tell ourselves these stories, the truer they *feel*
- Present-day political borders do not have permanent meaning; they weren’t always meaningful to the people who lived in those places
- Not all words have always existed in the dictionary and the meanings of words change
- All histories have agendas; there is no neutrality in the telling of any story

Recap: End quiz

1. All music has a sense of beat or meter.
a) True b) False

Some music is non-metric (no pulse, no sense of meter). Much of the religious music we've listened to is an example of this.

2. Dancing at parties is something people first started doing in the 20th century.
a) True b) False

We read an account of dancing at a party in the 17th century in class.

3. People were more religious during the Medieval period than they are today, which is why all the music created then was religious.
a) True b) False

Religious music is just what exists from the Medieval period—other music is lost or was never written down





Recap: Baroque clothing

Versailles, uniform (coat) of the grand livery of the royal household



Recap: Baroque clothing

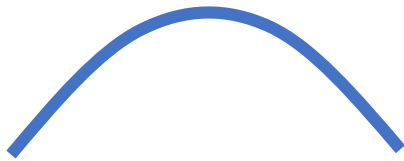
Versailles, hunting costume



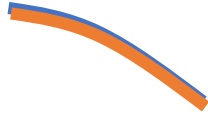
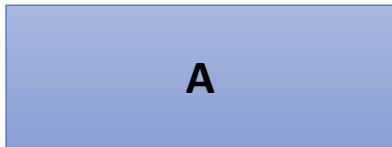
Etienne
Allegrain,
View of the
Chateau de
Versailles
and the
Orangerie
(c. 1695)



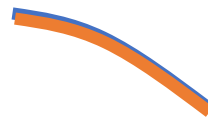
Form



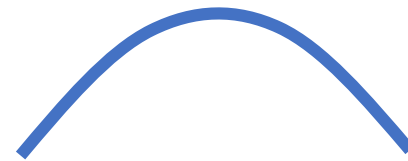
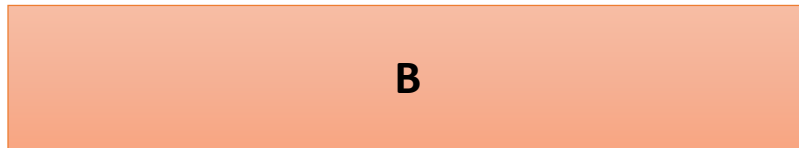
Twinkle, twinkle
little star
How I wonder
what you are!



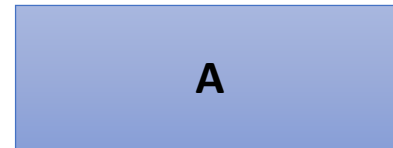
Up above the
world so high



Like a
diamond in
the sky



Twinkle, twinkle
little star
How I wonder
what you are!

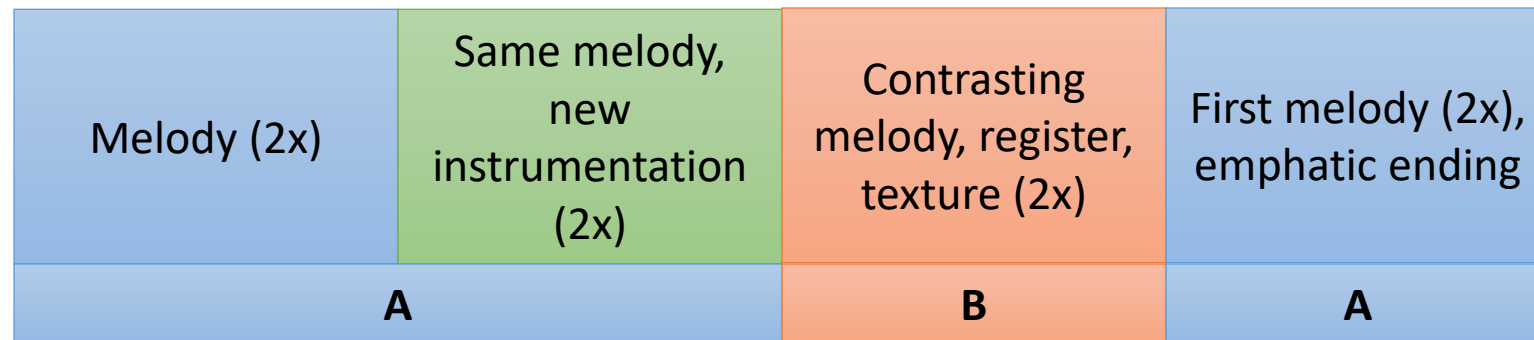


Form

- Significant changes in melody, harmony (mood), and texture indicate new sections of a form



Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Trepak (1892)



Form

Anonymous, *Kyrie eleison*



Listening for musical details: Texture, dynamics, and tempo

Edvard Grieg, *Peer Gynt* Suite No. 1, Op. 46 (1875)

I. Morning Mood

IV. In the Hall of the Mountain King



Bassoon and <i>pizzicato</i> strings (6 times)	Violins and woodwinds with syncopated accents (6 times) Gradual <i>accelerando</i>	Tutti, <i>forte</i> (6 times) “Whirling” accompaniment Adds cymbals and brass <i>Accelerando</i>	<u>Coda</u> Sudden chords
Creepy, dark Not pretty Tempo: <i>moderato</i>	Gathering forces – more insistent and scary	Increasingly unsettling, disorienting, out of control Tempo: <i>prestissimo</i>	Theatrical ending (the mountain crashes on the trolls)

Melodic structure – listening for contour and cadences



Frédéric François Chopin (1810-1849),
Mazurka Op. 17 No. 2 in E minor (1833)



Motive



Repeated lower
and embellished



Contrasting
idea



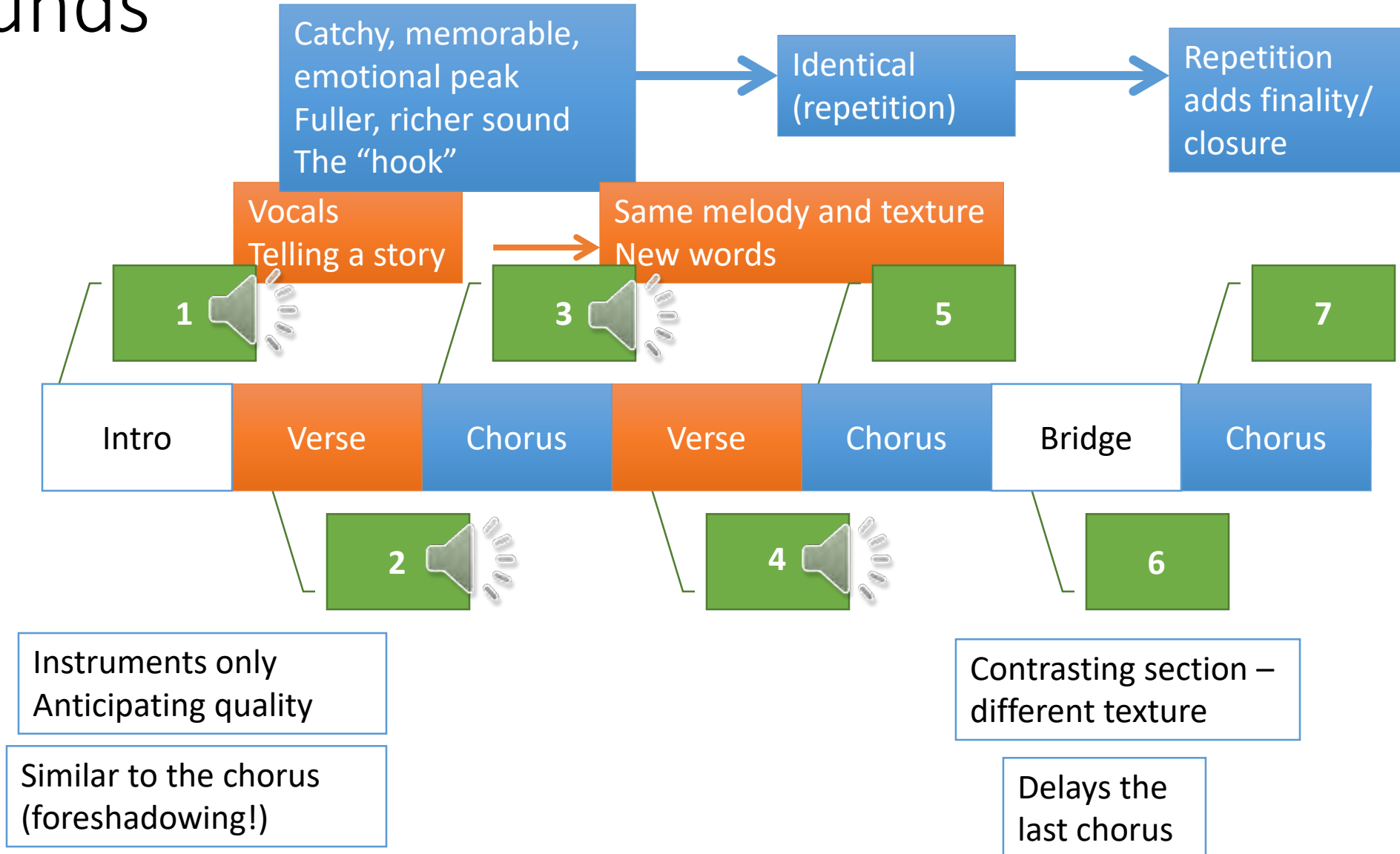
Contrasting
idea, extended

Form

Repetition—Contrast—Variation

- Form is a paradigm (convention or pattern) that is effective and has persisted through time
 - We internalize forms that we hear often – we (unconsciously) expect them
- Different sections of music are differentiated by the presence of simultaneous changes in multiple musical features (melody, rhythm, dynamics, tempo, texture, harmony, and instrumentation)
 - One way to listen for form: focus on one musical feature and notice how it changes (or doesn't change!) as a piece unfolds
- Each section produces a different effect on the listener because of its different musical features and place within the form

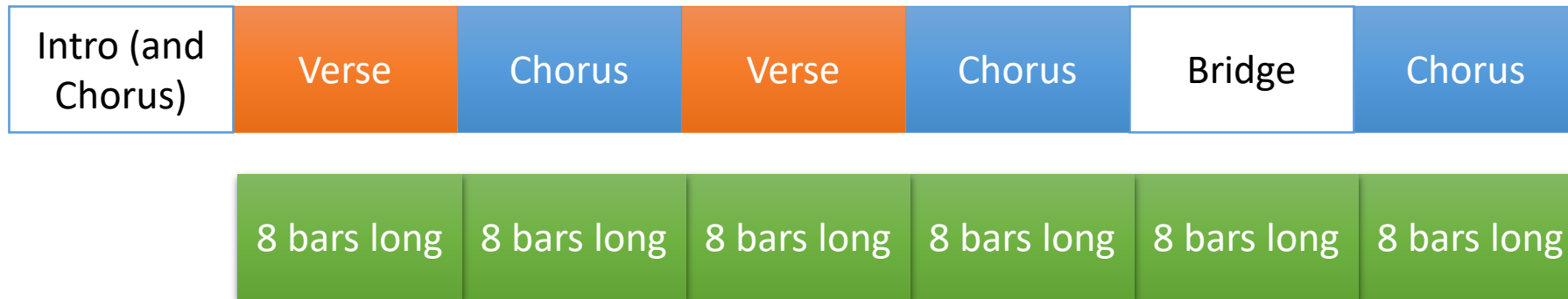
Pop song form: noticing changes in musical sounds



Music sets up expectations



Musical analysis: If we notice something, then it matters. Our job is to figure out why it matters.



Does having our expectations as listeners fulfilled reflect in some way on the world in which we live?

A sampling of Baroque music

- Jean-Baptiste Lully (1632-87)
- Johann Sebastian Bach (1785-1750)
- Georg Philipp Telemann (1681-1767)



Teatro Argentina, Rome 1729 - Giovanni Paolo Pannini (1691-1765)

French court dance music



Rondo form
(ABAC....A)



- Jean-Baptiste Lully (1632-87), Gavotte from *Atys* (1676)



Bouncy, mostly
small intervals
(steps)
Major
harmonies
Piano

A

Smooth, some
large intervals
(leaps)
Major
harmonies
Forte

B

Bouncy, mostly
small intervals
(steps)
Major
harmonies
Piano

A

Smooth, mostly
small intervals
(steps)
Minor
harmonies
Forte

C

Bouncy, mostly
small intervals
(steps)
Major harmonies
Piano and
pianissimo

A

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)



• **Subject**

- Theme

• **Counter-subject**

- Accompaniment to the subject

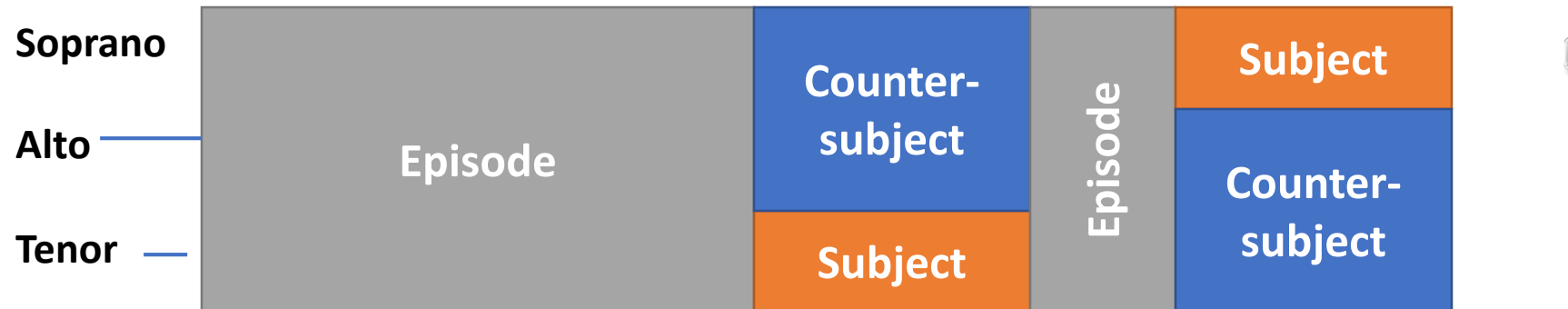
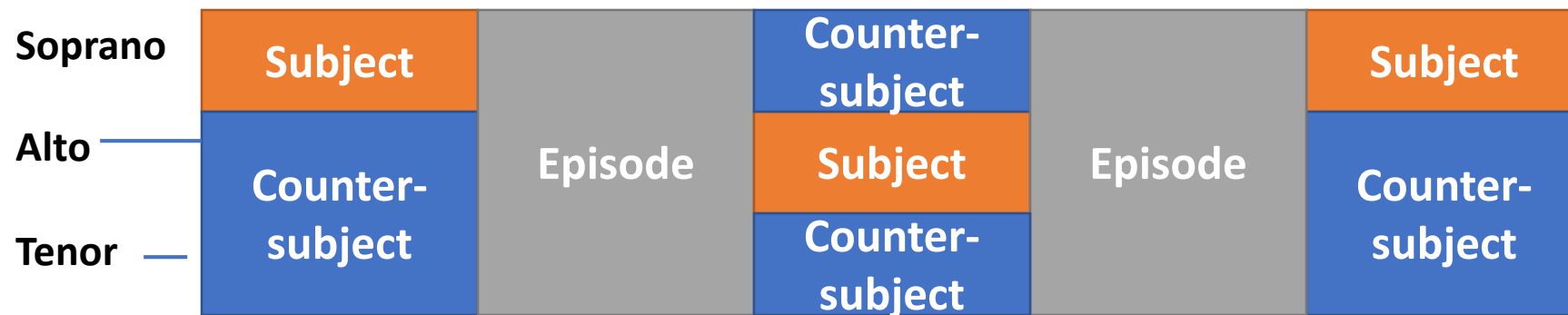
• **Episode**

- Any part of the fugue in which the complete subject is not sounding
- Sequence – short musical ideas are repeated at different pitch levels



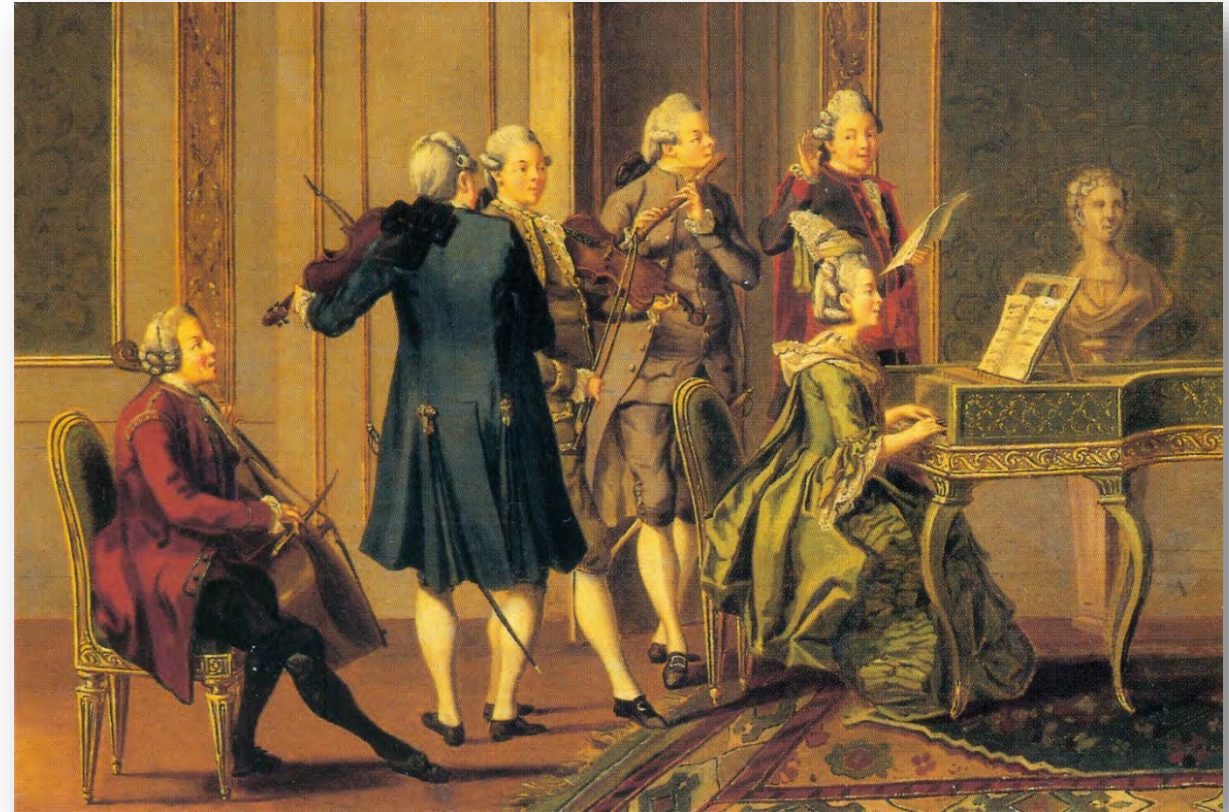
Wassily Kandinsky (1866-1944), *Fugue* (1914)

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)



Music making as home entertainment for Baroque/Classical aristocrats (and the 19th century middle class)

- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
 - Music was considered a fundamental part of a complete education by Plato in *The Republic* (ca. 380 BC)
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled pianist
 - Practiced 3 hours per day



“Music [is] the favorite passion of my soul.”
–Thomas Jefferson (1743-1826)

Georg Philipp Telemann (1681-1767)

- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister
 - Count Erdmann II of Promnitz (Poland)
 - Duke Johann Wilhelm of Saxe-Eisenach (Germany)
- Worked in churches – Kantor
 - Barfüsserkirche in Frankfurt (Germany)
 - Johanneum Lateinshule in Hamburg (Germany)



Portrait of Telemann by George Lichtensteger, c. 1745

Georg Philipp Telemann (1681-1767), *Tafelmusik*, Quartet in G Major, I. Adagio-Allegro-Adagio (1733)

- Music for feasts or banquets
 - Meant to accompany a meal
- Played by professional musicians or by the aristocrats themselves
- Sheet music sold as a subscription to wealthy Europeans in three large installments
 - Each set contained several multi-movement pieces: Orchestral Suite, Quartet, Concerto, Trio sonata, Duo, Solo, Conclusion



Portrait of Telemann by George Lichtensteger, c. 1745



Homework and reminders

- This week's Online Discussion (Instruments and voice types) ends Sunday, Sep 29
 - Peer critique #1 (Oct 7-13)
 - Music and gender (Oct 14-20)
- Assigned reading for next class is available online: Classical period, the symphony
- Share an excerpt for Peer Critique #1 by 11:59pm on Saturday Oct 5
- Writing #5 (your choice of topic) due T Oct 22 / Th Oct 17
- Midterm exam T Oct 29 / Th Oct 24
- No classes Oct 8-9 and Oct 14