

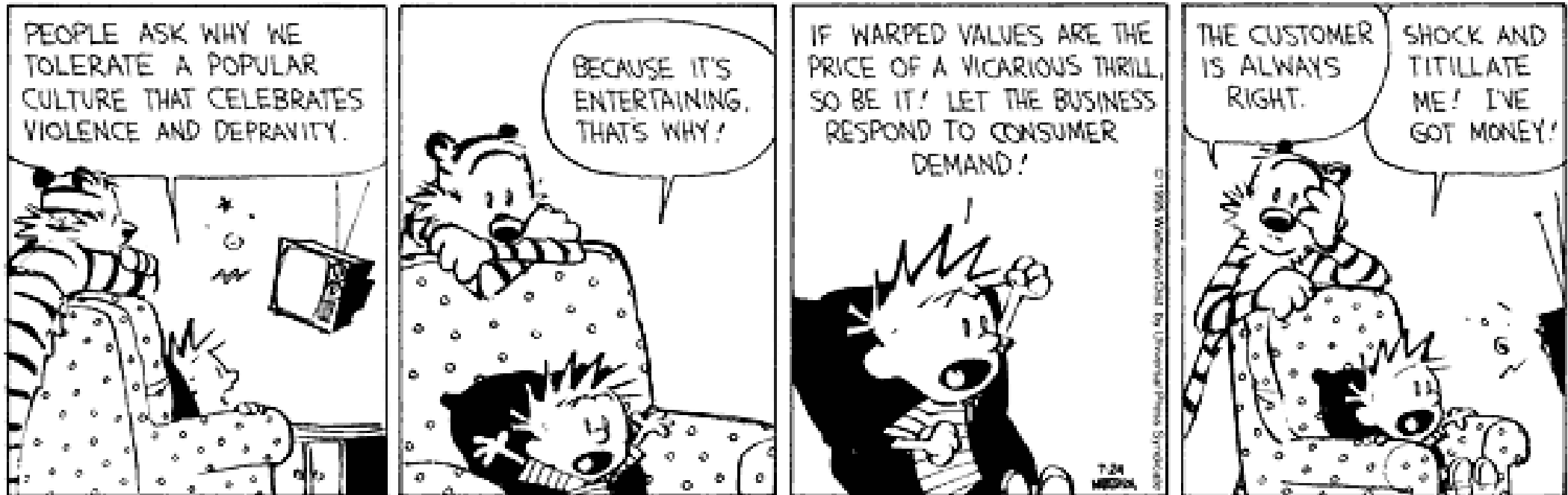
Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Spring 2016

Sections F5A (Fridays 12:10-3) and J5 (Fridays 3:10-6)



Student Blog Posts

- I've given you rubrics and comments on your comments on SBP#1 (if you did the assignment)
 - Rubric grades are just a guideline for how your writing is meeting expectations and how to improve going forward— if you did the assignment fully, you received a grade of 100; if you did half of it you received a grade of 50; if you did none of it you received a grade of 0
- SBP #2 is live until the end of Saturday! – you only have to comment on the post for your section
 - Section F5A: Arrina M. on James Bay
 - Section J5: Giovanni C. on Kanye West
- Double check blog schedule
- Blog participation counts for 20% of your final grade. It is not optional, and it is extremely unlikely that you will pass this class if you do not participate in it fully for the rest of the semester.

Updates to the website

- Music we study in class
 - Top blue navigation bar – Listen
- Additional reading questions
 - Top blue navigation bar – Questions
- Additional blog posts that you may find interesting but are not required to comment on
 - Last week: Harmony
 - This week: Musical expectation

Grade status reports – we're 1/3 done!

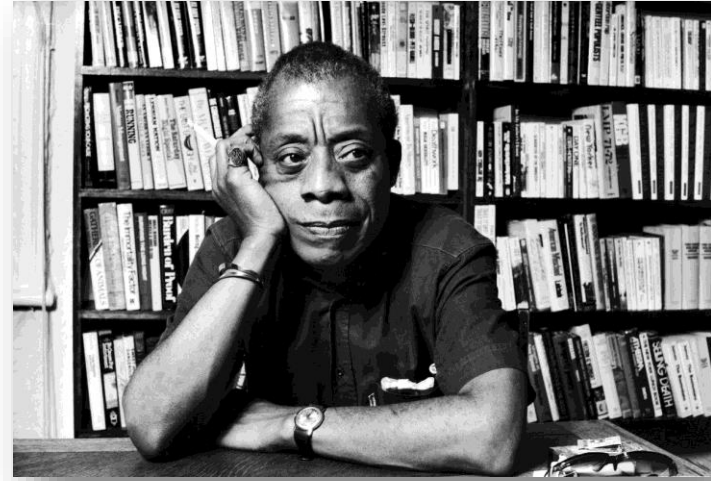
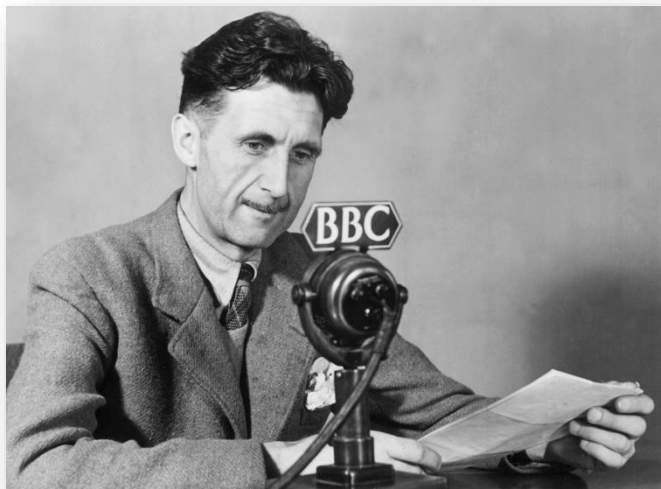
- I will be emailing you (Starfish?) your current grade in the class by the end of the weekend.
- So far, we've only had participation grades, but participation counts for 50% of your overall grade
 - 10% -- In class (attendance, coming prepared, not using your phone, participating meaningfully in discussions)
 - 10% -- In class writing
 - 10% -- Weekly emailed reading questions
 - 20% -- Online blog participation

Next class (March 4) will be a shortened class. There will be a required online class discussion March 5-9.

Telling stories

“Who controls the past
controls the future. Who
controls the present controls
the past.”

—George Orwell (1903-50),
1984 (1949)



“The great force of history comes from
the fact that we carry it within us, are
unconsciously controlled by it in many
ways, and history is literally present in all
that we do.”

—James Baldwin (1924-87),
*The Price of the Ticket: Collected
Nonfiction 1948-1985*

Telling stories

- Who is in power?
 - What is the author's relationship to that power? Why is this story being told and not another one?
- What historical forces are influencing this telling of history?
 - What long-term changes or forces are at play that we know about but the author might not see or articulate?
- What/who is left out of this depiction?
 - What perspectives are missing?

Historical periods in Western music

Baroque

- 1600-1750
- Polyphony!

Classical

- 1750-1825ish
- Homophonic textures

Romantic

- 19th century
- Intense, often emotional

20th century

- Too soon to make generalizations
- Wide range of experimental sounds

Composers of the same time period often generally share stylistic traits, even if they didn't know each other personally. Example: Bartok and Stravinsky

The patronage system

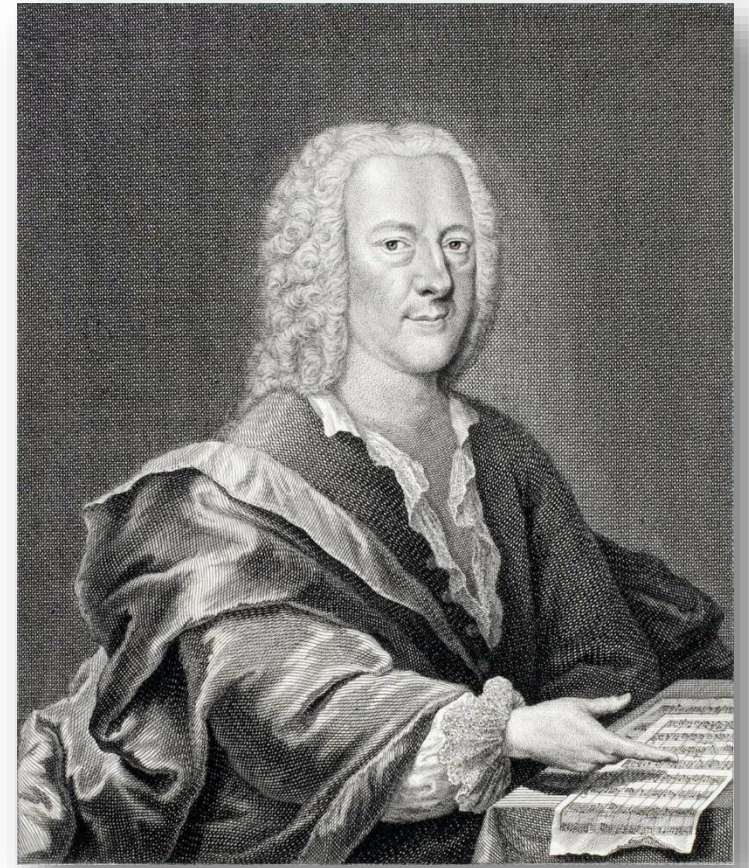
- Patrons support the arts because it gives them lasting influence and prestige
 - Supporting the arts is a means of displaying one's wealth and power
- Major patrons used music to display their wealth:
 - The Catholic Church
 - The upper classes (nobility, aristocracy, royalty)
- The patronage system is the means through which most musicians earned a living until the 19th century
- Music makes events more lavish and impressive (both secular and sacred)
- Music is a social commodity – patrons displayed their wealth and sophistication by associating themselves with fine artistic production
 - Employ musicians as composers, performers, and private teachers
 - Hire musicians for special events
 - Buy sheet music, instruments, and other artistic works
 - Document musical performances in word, in tapestry, and in painting



Anonymous, *Concert of Women* (ca. 1530-40)

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

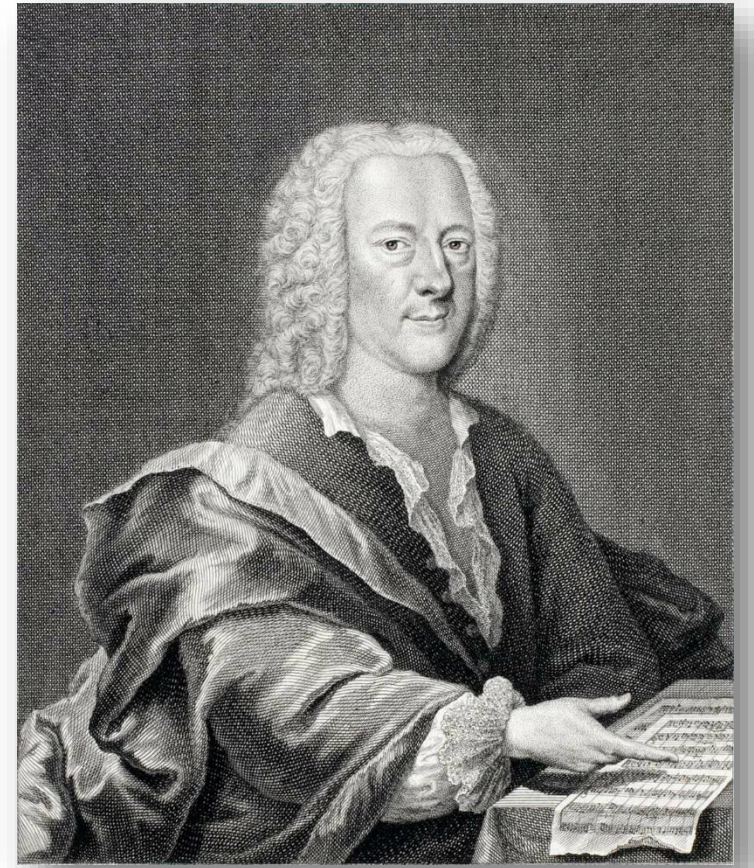
- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister
 - 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 (1733)

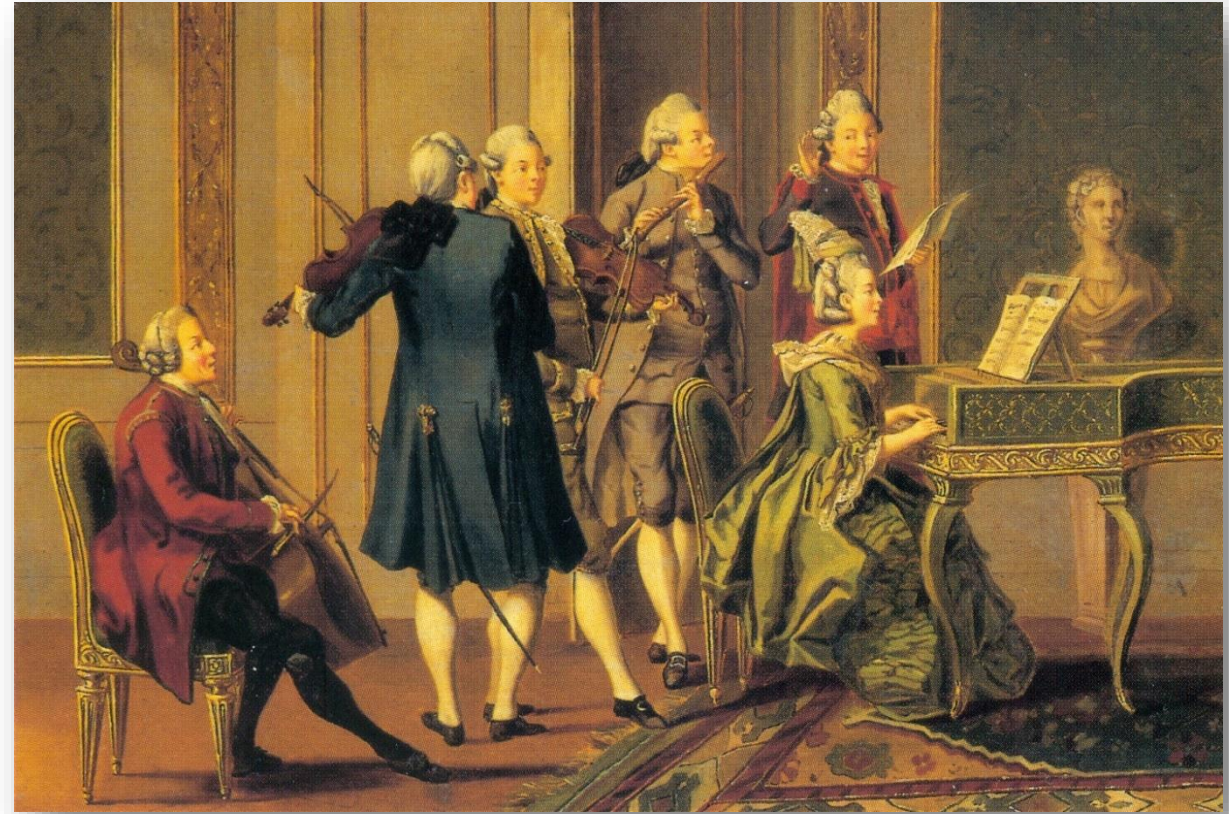
- Music for feasts or banquets
 - Meant to accompany a meal
- Played by professional musicians or by the aristocrats themselves
- Sheet music sold as a subscription to wealthy Europeans in three large installments
 - Each set contained several multi-movement pieces: Orchestral Suite, Quartet, Concerto,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



Portrait of Telemann by George Lichtensteger, c. 1745

Music making as home entertainment for aristocrats

- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled pianist
 - Practiced 3 hours per day



Joseph Haydn (1732-1809)



Esterházy (country home of Haydn's patron)



Concert hall in Esterházy

Joseph Haydn (1732-1809)



Anonymous, *Haydn Playing Quartets* (before 1790)

- Kapellmeister for the court of the Duke of Esterházy (Hungary, outside of Vienna, Austria)
- Friend of Mozart, teacher of Beethoven
- Musical style is intended to please both amateurs and connoisseurs
- Johann Wolfgang von Goethe (1749-1832): a string quartet is “a stimulating conversation between four intelligent people”

Who tells history?



Jan Steen, *The Merry Family* (1668)

The 19th century and the arts

- 1750-1850 – Industrial Revolution
 - Industrialization and mechanization of trades (textiles, manufacturing, agriculture, transportation)
 - Larger cities, impersonal factories
- End of the patronage system and decrease of influence of aristocracy
 - Artists are free to produce whatever art they choose
 - The free market determines if they are successful or not
- Art is the opposite of mechanization: it is an escape
 - After a meaningful artistic encounter, we emerge feeling better and more profound because we have experienced such deep and true things.



Eastman Johnson (1824-1906),
The Hatch Family

The middle class of the 19th century

- 15-20% of Western Europe
- Music-making at home
- The piano became larger and more powerful because of the Industrial Revolution
 - The favorite instrument of people making music at home – can play many melodies and accompaniments at the same time
 - A favorite instrument of virtuosos
 - Status symbol in the home



Achille Devéria (1800-57) – *In the Salon*

Experiencing famous music at home

- People learned classical music by playing it themselves
 - Familiar with style and genre
 - Know how all the parts interact because they did it themselves
- Editors and composers sold arrangements of large pieces (such as symphonies) for smaller ensembles (string quartet, piano trio, solo instrument and piano accompaniment, or piano four-hands)
 - Transcription, reduction, arrangement



Bildung

- *Bildung* – lifelong project of self-cultivation through literature, poetry, and art
 - Practiced by members of the middle class in Germany and Austria
- *Bildung* circle
- Schubertiad



Mortiz von Schwind (1804-71),
Schubertiade (1868)

Franz Schubert (1797-1828)



Oeuvre

- 600 Lieder
- 9 symphonies
- Chamber music
 - 21 piano sonatas
 - 400 dances, waltzes, etc. for piano
 - 15 string quartets

Lied (plural: Lieder)

Song in German for voice and piano

Lyrical or dramatic poetic text

The composer draws out the meaning of every word through texture, form, harmony, and the piano accompaniment

"I am in the world for the purpose of composing. What I feel in my heart, I give to the world." —Franz Schubert

Franz Schubert (1797-1828), *Der Erlkönig* (1815)

- Text: Johann Wolfgang von Goethe (1749-1832)
- Singer plays multiple roles in a dramatic plot
 - Narrator, son, father, devil
- Supernatural folktale
- What is the role of the piano?
- Form?



Moritz von Schwind (1804-71),
The Elfking (c.1860)

Franz Schubert (1797-1828), *Der Erlkönig* (1815)

- What is the role of the piano?
 - Accompany the singer (pitches, background)
 - Enhances the meaning of the text: texture, harmony, galloping horse, rushing wind
- Form: through-composed (no pattern of melodic repetition)
 - Fits the plot (a journey with no repetitions)



Moritz von Schwind (1804-71),
The Elfking (c.1860)

Frédéric François Chopin (1810-1849)

- b. Warsaw, Poland
- Middle class family
- Couldn't start his career in Vienna
- 1831 – settled in Paris (home to many Polish émigrés)
- Popular piano teacher in Paris
- Hated performing in public
- Nationalistic (ethnically Polish) pieces: mazurkas, polonaises
- Salon – meeting of literary or musical connoisseurs

See Weiss 313-315



Photograph of Chopin by Louis-Auguste Bisson (1814-76), 1849

Frédéric François Chopin – Mazurka in B-flat Minor, Op. 24 No. 4 (1833)



Eugène Delacroix (1798-1863),
Portrait of Frederic Chopin (1838)

- Musical nostalgia and intimacy

Frédéric François Chopin – Mazurka in B-flat Minor, Op. 24 No. 4 (1833)

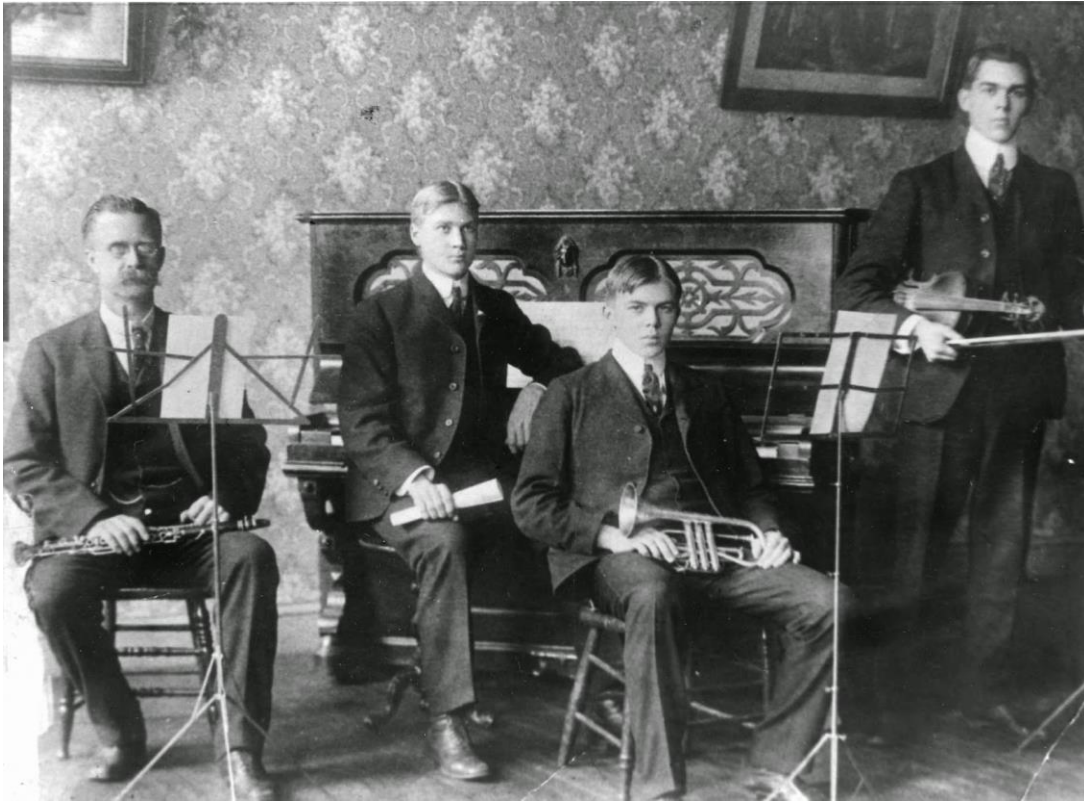
- The mazurka is a lively dance from Mazovia, Poland featuring triple meter with strong offbeat accents
- Musical nostalgia – feels like deep, personal (reluctant?) expression
 - Soft, hushed dynamic level
 - Lyrical melodies in the same range as the female voice
 - Harmony: minor (sadness, darkness) mixed with some major (sunny, happy)
 - Wandering or blurry quality – melodies don't have a clear direction or and phrases don't have emphatic cadences
 - Use of *tempo rubato* (stretching and pulling) – “robbed” or “stolen”; the performer stretches rhythms to be expressive
 - The music of Chopin's childhood



James Tissot (1836-1902), *Hush!* (1875)



Music in the home: 20th century



Family of musicians, Schenectady, NY (1901)

- Continuation of bourgeois and middle class ideals of the 19th century
- Music making at home was a defining feature of what it meant to be “middle class” in the US and Europe until WWII

Recording technology

- Technology developed in the 2nd half of the 19th century
- No longer have to *make* classical music yourself in order to *hear* it
- Classical music becomes a style for professional performance, not amateur entertainment
- Recordings cement a sound and give it a sense of authority – this is the way it's “supposed” to sound
 - Popular music: the recorded sounds are the art object
 - Classical music: less variance from one performer to the next because they're all 1) emulating the same recorded ideal, or 2) striving for the level perfectionism that we hear in a recording (editing in a studio), resulting in a safe, risk-less performance



Béla Bartók (1881-1945)

- b. Hungary
- Recorded folk music across Eastern Europe
- Composed music for professional players to be performed in concert halls

Modern home chamber music



- House concerts resurrect 19th-century traditions (but not necessarily the philosophy of *bildung*)
- Aging Baby Boomers return to skills they developed in their youth now that they have free time (and financial means)
- GroupMuse;
concertsinyourhome.com;
nyhouseconcerts.com

Music therapy

- Music is used as a therapeutic tool to create a sense of home, belonging, and well-being
 - Developmental, cognitive, neurological delays
 - Autism spectrum disorders
 - Emotional and psychosocial trauma
- Music is used as a tool to enhance well-being
 - Creative arts programs in senior centers
 - Keep aging minds agile and create life-affirming experiences
 - Build a sense of community through collective music making



Five-minute essay

- Define “home.”
 - Who makes your home your home?
 - What does home feel like?
 - What activities happen in your home?
- How does music define your sense of “home”?
 - What music happens there?
 - How does music function in your home?
 - How does music contribute to your sense of what “home” means?
- Compare and contrast how music defines your sense of home with any home-music relationship discussed in class today.