

Attendance/Reading Quiz!

Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2016

Sections C5A (Fridays 9:10-3) and F5A (Fridays 12:10-3)

THIS IS THE FINEST
SNOWBALL EVER MADE!



PAINSTAKINGLY HAND-
CRAFTED INTO A PERFECT
SPHERE FROM A SECRET
MIXTURE OF SLUSH, ICE,
DIRT, DEBRIS AND FINE
POWDER SNOW, THIS IS
THE ULTIMATE WINTER WEAPON!



YES, THIS MARVEL OF
CRYSTALLINE ENGINEERING WI...



ANOTHER CASUALTY
OF THE SEDUCTION
OF ART.



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Recap from last week

- Not all music is created for the purposes of self expression. Music makers' choices are often shaped by the forces around them
- Musical differences across time within Catholic music
 - How the music was made
 - Who made it
 - Where it was made
 - Desires of people in power
- Musical differences across religious faiths during the Renaissance
 - Differences in people's world views determine what kind of music is "right"

French court dance music

- Jean-Baptiste Lully (1632-87), Gavotte from *Atys* (1676)
- What makes this music good to dance to? What makes it good for entertainment?



Bouncy, mostly small intervals (steps)
Major harmonies
Piano

Bouncy, mostly small intervals (steps)
Major harmonies
Piano

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

Smooth, some large intervals (leaps)
Major harmonies
Forte

Smooth, mostly small intervals (steps)
Minor harmonies
Forte

Music in the French royal court at Versailles

- King Louis XIV (r. 1643-1715)
- King Louis XV (r. 1715-74)
- Versailles
 - *Château* (palace)
 - Home of the French royal family, 1682-1789
- Employed 120 musicians
- Music for dancing, concerts, balls, eating, and waking up



King Louis XIV of France, portrait
by Hyacinthe Rigaud, 1701

Music in the French royal court at Versailles

- Audiences for court events were often foreign dignitaries (princes, ambassadors)
- German noblemen hired French musicians as performers and teachers and composers'
- French was considered the most sophisticated language and culture in the Baroque era



Versailles

“Nothing marks the greatness of princes better than the buildings that compel the people to look on them with awe, and all posterity judges them by the superb palaces they have built during their lifetime.”

–Jean-Baptiste Colbert (1619-83),
minister of finance to Louis XIV



Fashion: from the French court



- (Red) high heels and culottes
 - King Louis XIV was an excellent dancer and had well-defined calf muscles which he liked to show off
 - Looking taller
- Wigs
 - Lice control
 - Louis XIII (r. 1610-43) went prematurely bald
 - Physical grandeur and expense

King Louis XIV of France dressed as Apollo, 1653

The patronage system

- Patrons support the arts because it gives them lasting influence and prestige
- Music is a social commodity – patrons displayed their wealth, power, 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
- Major patrons used music to display their wealth:
 - The Catholic Church
 - The upper classes (nobility, aristocracy, royalty)
- Music makes events more lavish and impressive (both secular and sacred)
- The patronage system is the means through which most musicians earned a living until the 19th century

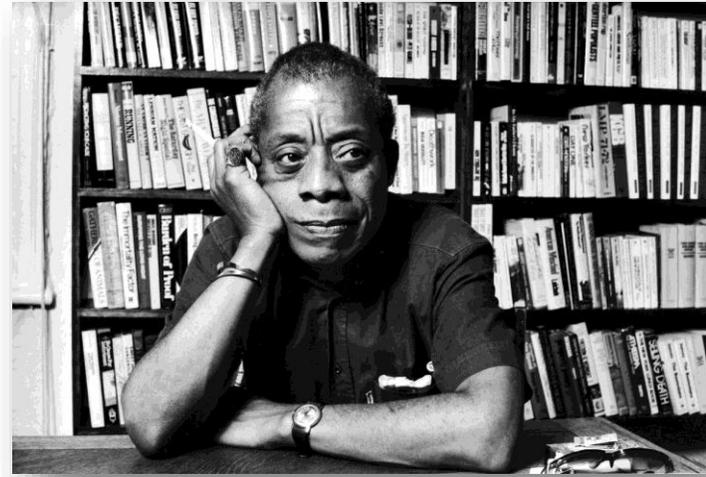
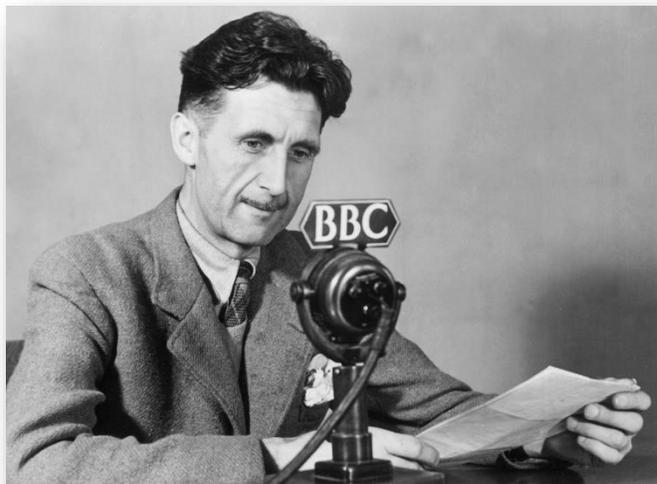


Anonymous, *Concert of Women* (ca. 1530-40)

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

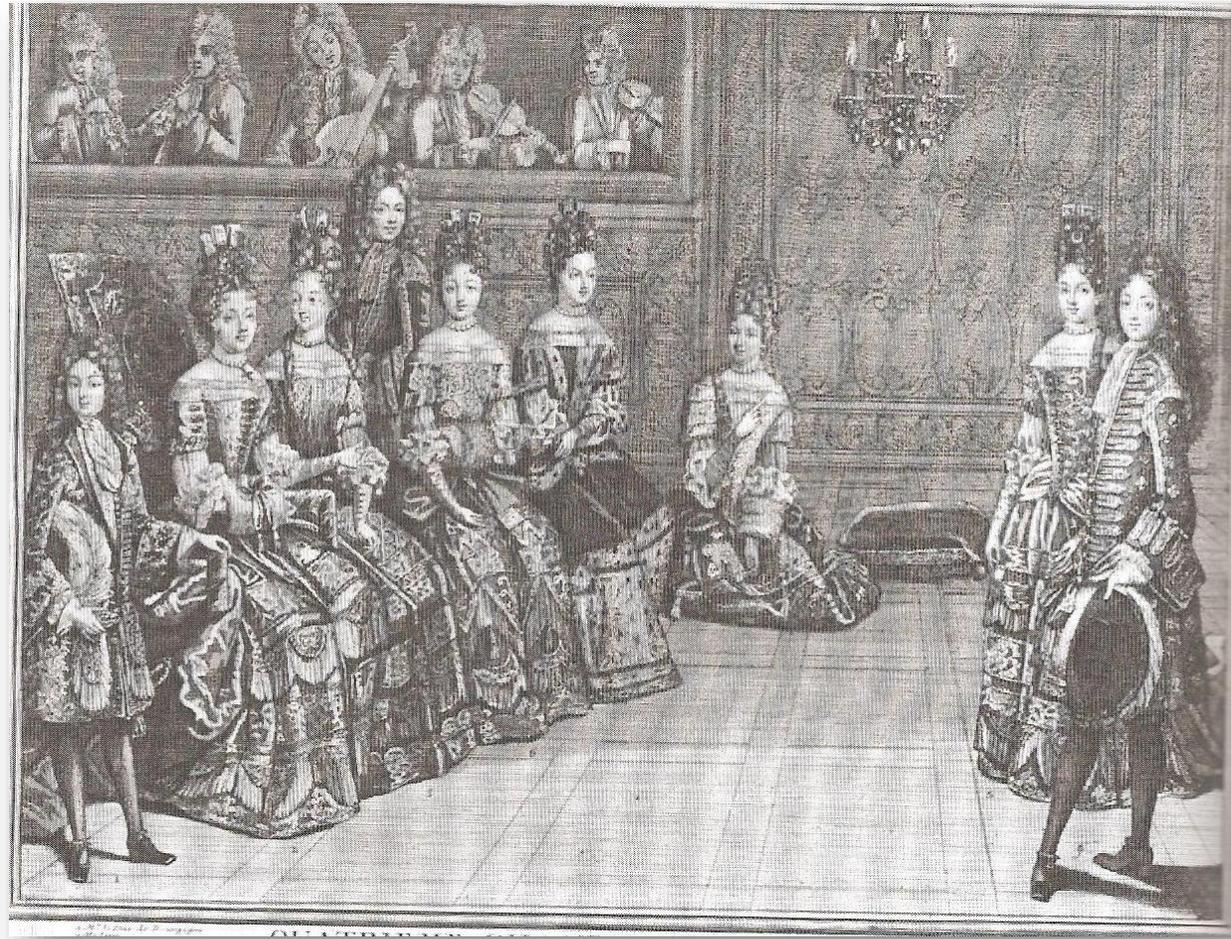
Telling Stories – questions to ask yourself



Judith Leyster, *Boy Playing the Flute* (1660)

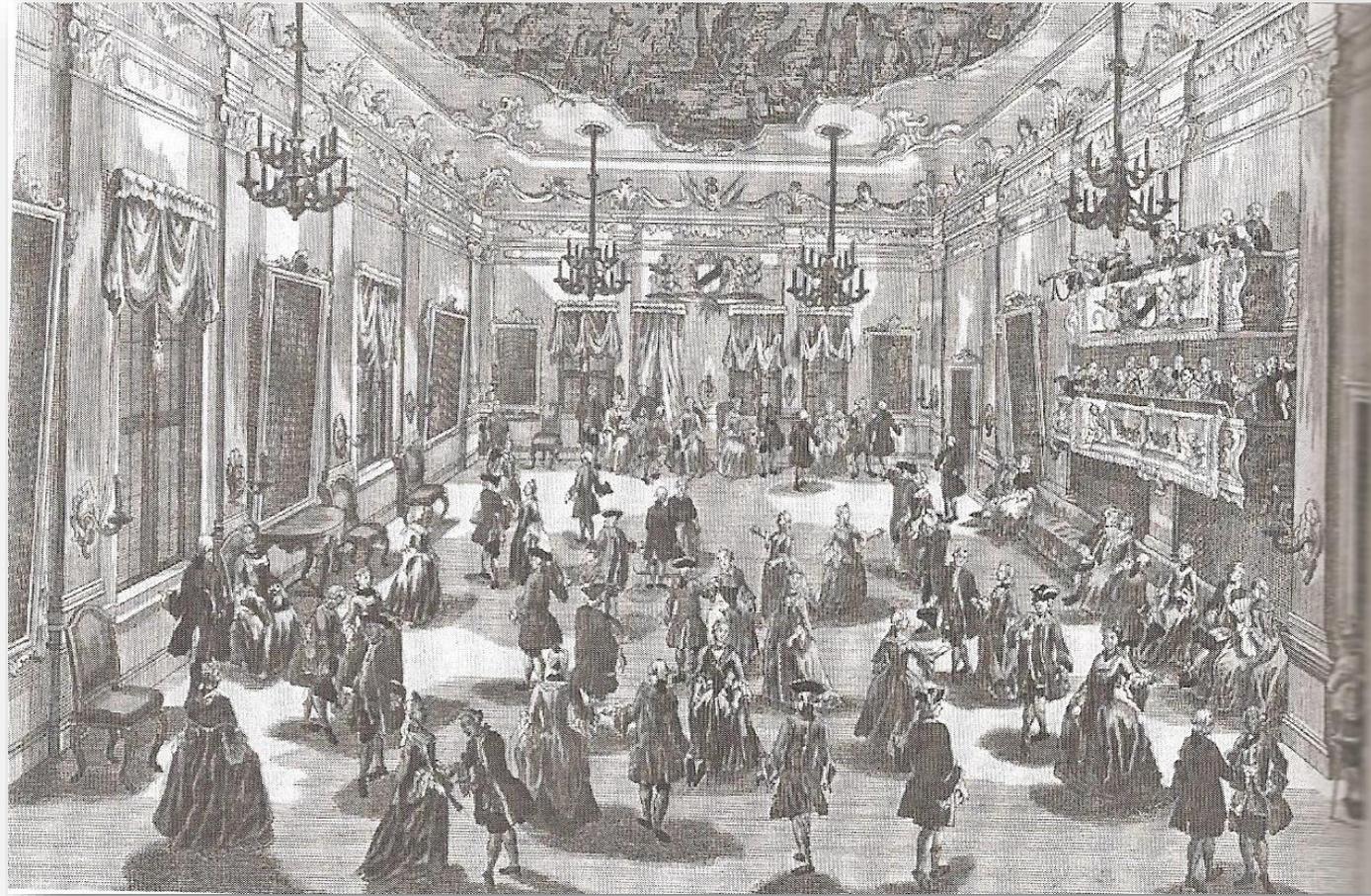
- Who is in power?
 - What is the author's relationship to that power? Why is this story being told and not another one?
- What historical forces are influencing this telling of history?
 - What long-term changes or forces are at play that we know about but the author might not see or articulate?
- What/who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

Dancing at the court of Versailles



Dance ensemble at Versailles, 1696 by Antoine Trouvain

Dancing at balls



Dance ball in Augsburg, Bavaria, 1750, by G.B. Probst

Telling stories



Jan Steen, *The Merry Family* (1668)

Johann Sebastian Bach (1685-1750)



- From a family of musicians
- Became a master of organ building, maintenance, and performance
- Taught keyboard and composition throughout his career
- 19 children; 4 were composers
- Organ virtuoso and composer: Court of Duke of Weimar, 1708-17
 - New cantata every month for four years
- *Kapellmeister*: Court of Prince of Cöthen, 1717-23
 - Prince loved music
 - Composed chamber music for skilled musicians
- Kantor: St. Thomas Church in Leipzig, 1723-50
 - Composed and directed music for 4 town churches

Johann Sebastian Bach, Brandenburg Concertos

- While Bach was employed at Cöthen (1717-23), the Prince married a woman who was unmusical and persuaded the Prince to spend less time on his musical pursuits
 - Prince disbanded his orchestra
 - Bach started looking for new employers
- Bach sent a set of 6 concerti as a gift to Christian Ludwig (Margrave of Brandenburg-Schwedt)
 - Written for the 17 instrumental players Bach worked with in Cöthen – each piece features a small group of soloists
 - Ludwig didn't have the musicians to perform the pieces
 - Manuscript was lost and forgotten until 1849

J.S. Bach, Brandenburg Concertos – Dedication to Christian Ludwig, March 24, 1721

As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness designed to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.

St. Thomas Church, Leipzig – Bach's duties as Kantor, 1723-50

- In charge of the music in the town's 4 main churches
- Run the collegium musicum (public concert series)
- Instruct schoolboys in music (both vocal and instrumental)
- Be an upstanding citizen and show respect to the town council at all times



Thomaskirche, Leipzig

Joseph Haydn (1732-1809)



- Trained in music from an early age (singing, violin, keyboard, composition)
- Kapellmeister for the court of the Duke of Esterházy (Hungary, outside of Vienna, Austria), 1761-1809
 - Allowed to travel to London and promote his music (1790-92 and 1794-95)
 - Cared for by the court as his health declined and he couldn't perform his musical duties
- Friend of Mozart, teacher of Beethoven
- Musical style is intended to please both amateurs and connoisseurs

Joseph Haydn (1732-1809)



Esterházy (country home of Haydn's patron)



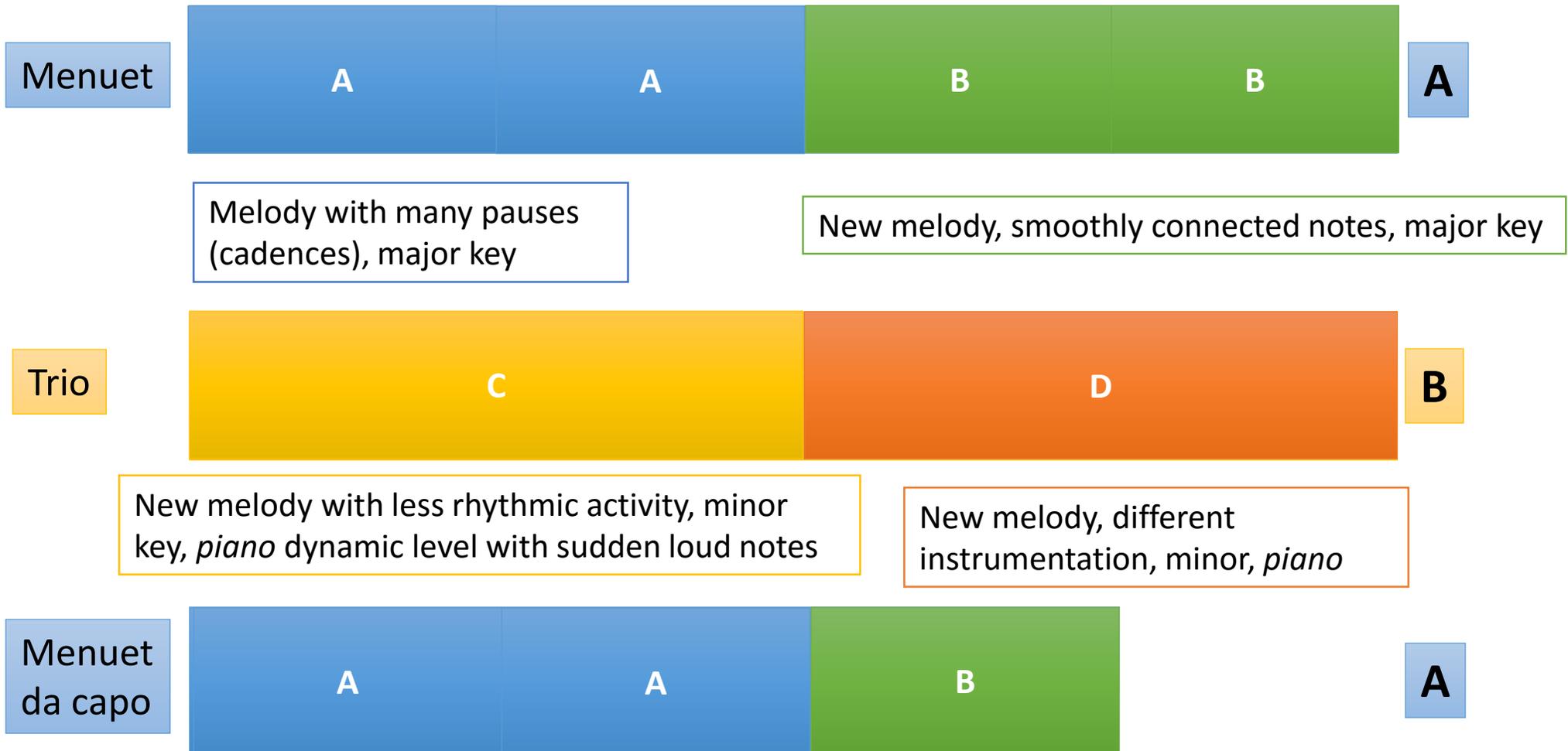
Concert hall in Esterházy

Joseph Haydn, Symphony No. 46 in B Major, III. Menuet (1772)



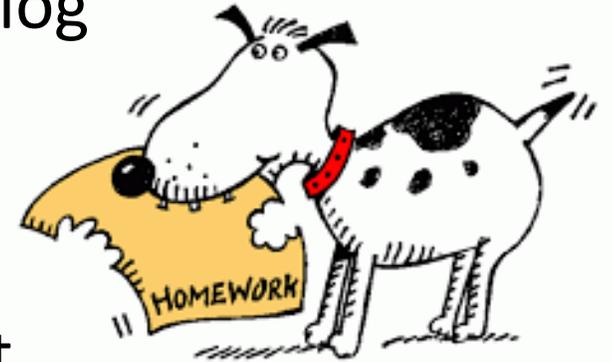
- Symphonies usually have four movements, each with a distinct mood, tempo, meter, and melodies:
 1. Sonata-allegro
 2. Slow movement
 3. Minuet (or scherzo)
 4. Finale (usually a rondo)
- The minuet was a popular court dance in the Baroque period (1600-1750)

Joseph Haydn, Symphony No. 46 in B Major, III. Menuet (1772)



Homework and reminders

- Weekly reading is available on the website (Course Materials – Assigned Reading)
- No Online Class Discussion this week – the Student Blog Posts begin!
 - SBP #1 Sunday-Wednesday
 - SBP #2 Wednesday-Saturday
- Have you sent me your WordPress user name? I can't grade your comments if I don't know who you are!
- Have a great weekend!



End quiz

1. Musicians employed under the patronage system only needed to be musically talented in order to be successful.
 - a) True
 - b) False
2. If you want to figure out the form of a piece, which musical element can you listen for to guide you?
 - a) Melody
 - b) Harmony
 - c) Texture
 - d) All of the above
3. Name one way a wealthy person, court, or religious group in the Renaissance, Baroque, or Classical eras could patronize music.