

Attendance/Reading Quiz!

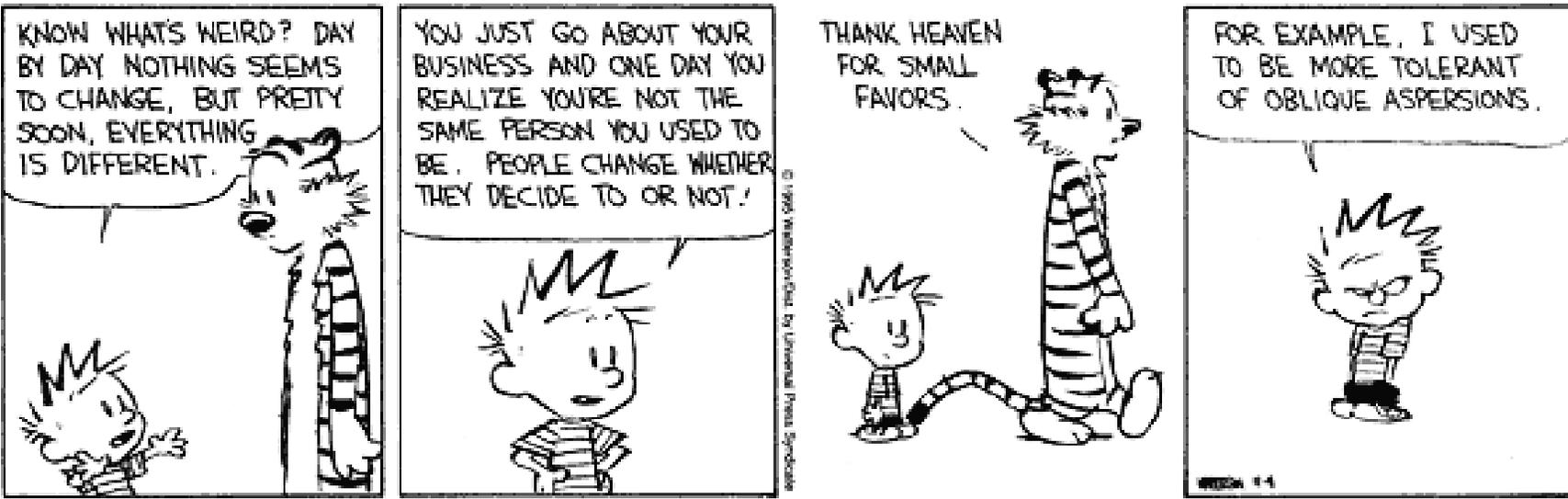
Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2016

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



Recap

- Patrons of the Renaissance, Baroque, and Classical eras included the Catholic Church and the upper classes
 - Several ways they patronized music and the other arts
- Musical taste and musical history is shaped by the people and groups that had the economic power and resources to support, produce, and preserve the arts
- Musicians' employment under the patronage system was dependent on their musical abilities as well as their likeable personalities and obedience to their employer

In-class writing: The patronage system and taste-makers

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

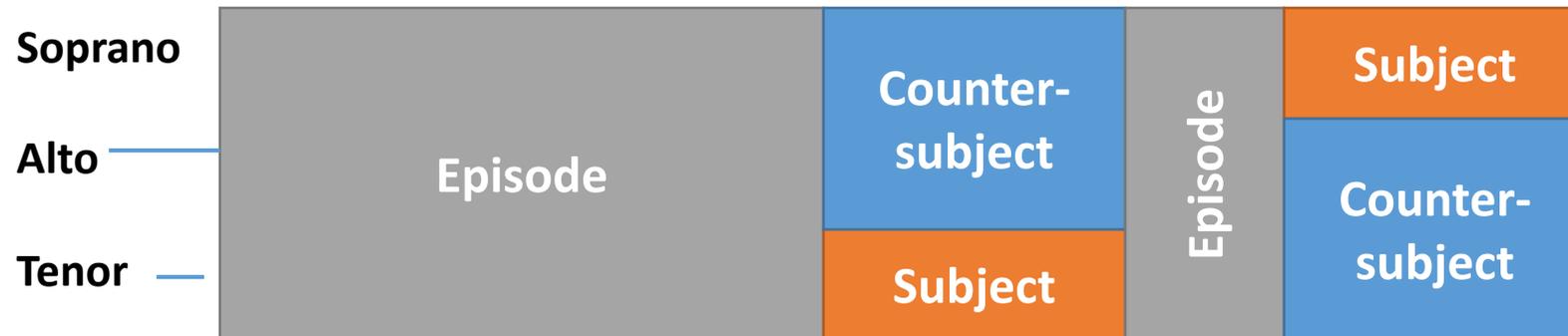
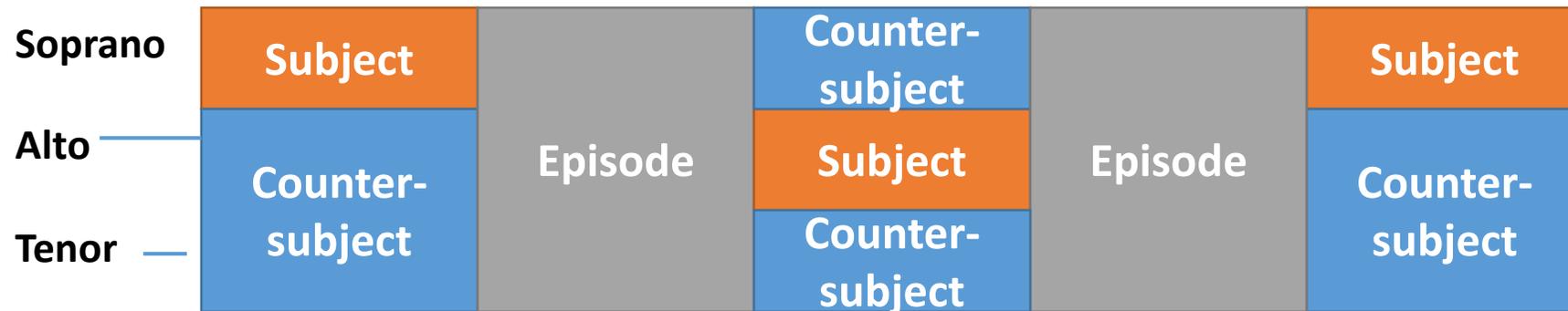
J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)

- **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



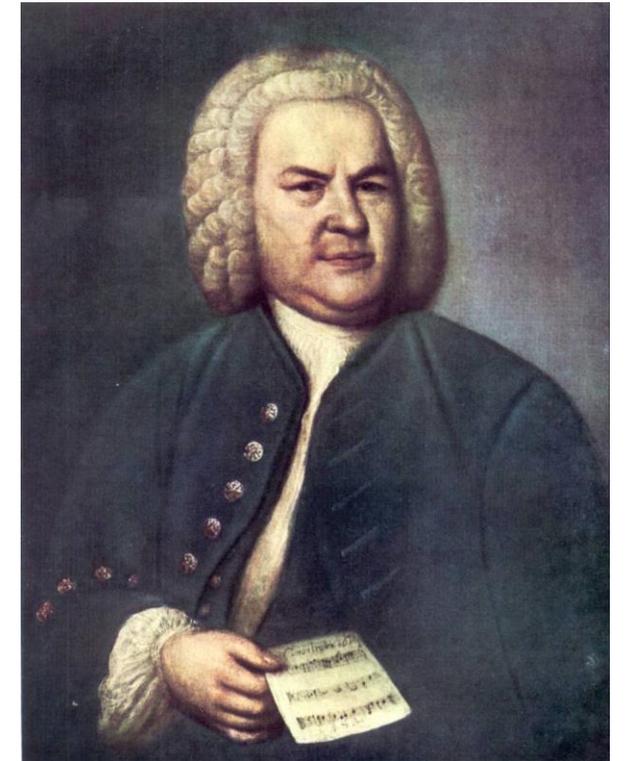
Wassily Kandinsky (1866-1944), *Fugue* (1914)

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



Johann Sebastian Bach and the Enlightenment

- Hard-working musician
 - Over 1,128 works in his oeuvre
- Polyphony implies seriousness
- Musical order is a devotional act towards God
- Bach's music...
 - ...is carefully planned
 - ...is difficult to play well
 - ...requires listening to many different layers simultaneously



Johann Sebastian Bach and the Enlightenment

“I was obliged to be industrious; whoever is equally industrious will succeed equally well.”

—J.S. Bach, attrib. in *The Harmonicon*
(June 1823)

“Enlightenment is man’s release from his self-incurred tutelage. Tutelage is man’s inability to make use of his understanding without direction from another... its cause lies not in lack of reason but in lack of resolution and courage to use it without direction from another... Laziness and cowardice are the reasons why so great a portion of mankind... remains under a lifelong tutelage, and why it is so easy for others to set themselves up as their guardians.”

—Immanuel Kant, “What is Enlightenment?” (1784)

The Baroque style

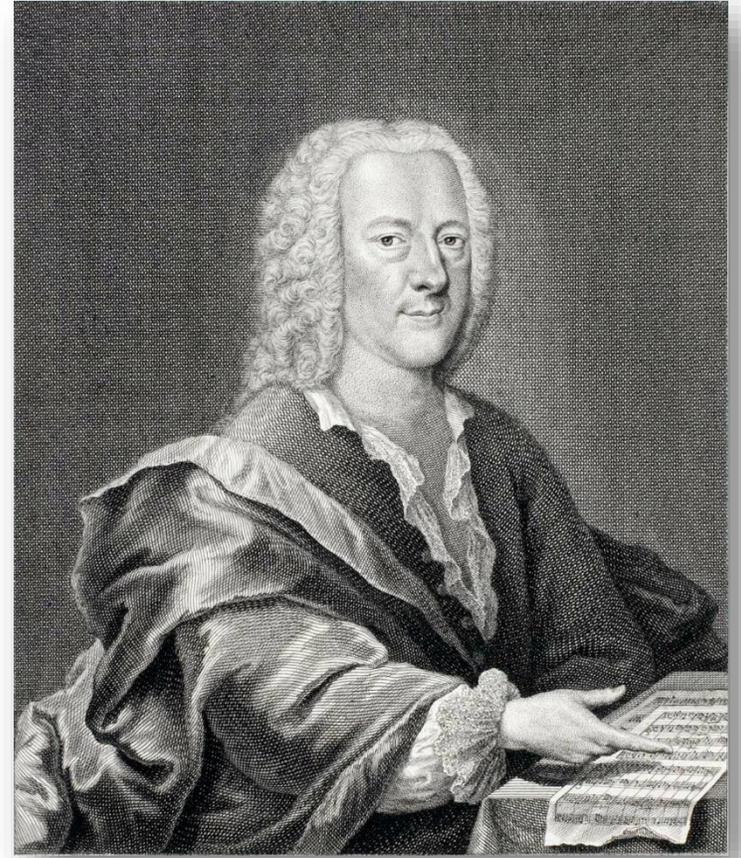
- Rationality and reason
- Music can move a listener's emotions
- Artful imitation
 - Art imitates real life (emotions, ideas, sounds)
 - Imitative musical textures
- Scientific exploration of musical sounds
- Ornate decoration



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

Georg Philipp Telemann (1681-1767)

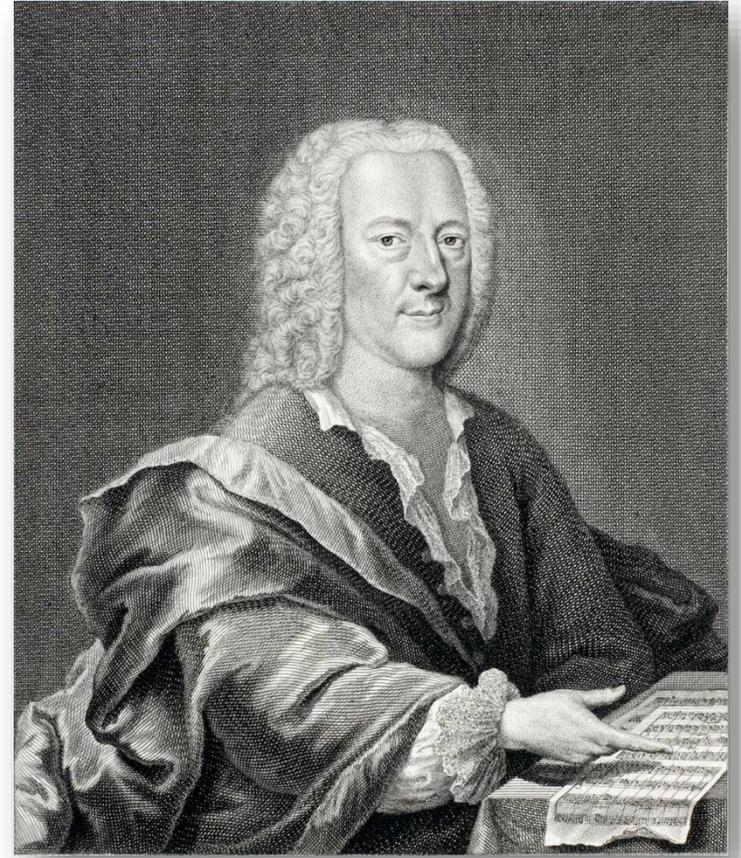
- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister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

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“Art lends nature a beauty it lacks, and increases the beauty it possesses. Now, the greater the art is—that is, the more industriously and painstakingly it works at the improvement of nature—the more brilliantly shines the beauty thus brought into being.”

—Johann Abraham Birnbaum,
1738

The Enlightenment and social class revolution

- (New) basic assumption: every person has the mental capacity to think for themselves and is capable of making the best decisions for their lives if they are educated
- Emergence of a middle class (in between the peasantry and the aristocracy) due to the Industrial Revolution
- Political revolutions: American War of Independence (1776-83), French Revolution (1789-99)



“With greater quality of education there will be greater equality in industry and so in wealth; equality in wealth necessarily leads to equality in education.”

–Marquis de Condorcet (1743-94), *Sketch of a Historical Picture of the Human Mind* (publ. 1795)

Music making as home entertainment for aristocrats (and the new 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



Joseph Haydn (1732-1809), String Quartet Op. 76, No. 3, “The Emperor,” I. Allegro (1796-97)



Anonymous, *Haydn Playing Quartets* (before 1790)

- String quartet – a multi-movement work for 2 violins, viola, and cello
 - A standard type of work that all 19th and 20th century composers write
- Johann Wolfgang von Goethe (1749-1832): a string quartet is “a stimulating conversation between four intelligent people”

Joseph Haydn, String Quartet Op. 76, No. 3,
“The Emperor,” I. Allegro (1796-97)

Joseph Haydn, String Quartet Op. 33 No. 2 “The Joke,” IV. Presto (1781)

- Rondo form
- Listening to the movement sets up certain expectations for the listener
- Rondo theme: light, *piano*, short phrases
- The rondo theme returns several times throughout the movement
 - We expect that every time we hear it will be identical
- Rest – measured silence

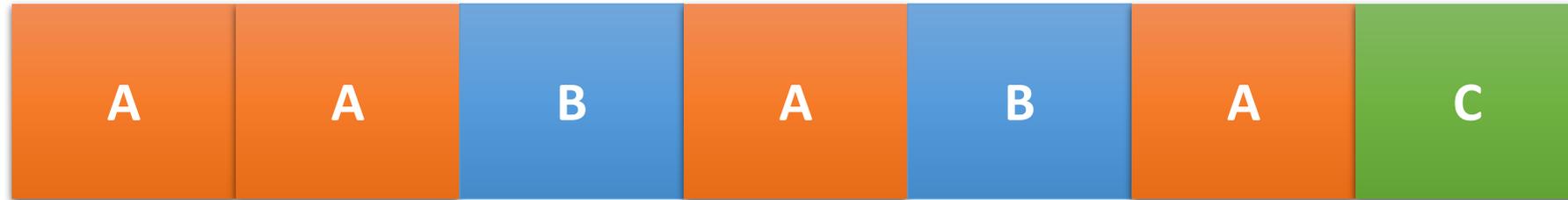


“Can you see the notes behave like waves? Up and down they go! Look, you can also see the mountains. You have to amuse yourself sometimes after being serious so long.”

—Joseph Haydn

Joseph Haydn, String Quartet Op. 33 No. 2 “The Joke,” IV. Presto (1781)

Performed by The Emerson Quartet



Light, dance-like
Short phrases

Smoother accompaniment
Searching
Build up excitement (*crescendo*)

Rustic (bagpipes)
Repetitive, simple



Joyful

Long chords

The Classical period

- Simple, memorable melodies in homophonic textures
- Clarity – phrases of equal lengths, regular rhythms
- Balance – concern with proportions and contrast

Music that was intended to both entertain and intrigue by capturing both a listener's emotions and a listener's intellect

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



The Parthenon, Athens 447-438 BC



University of Virginia, 1826

Wolfgang Amadeus Mozart (1756-91)



- Child prodigy, trained by his father
- 1763: toured Europe with his father and sister in hopes of securing a Kapellmeister position
- Lived and worked in Vienna, Austria
- Masterful composer who was able to compose in any genre or style (626 works in his catalogue)
 - 18 piano sonatas
 - 23 string quartets
 - 27 piano concertos
 - 41 symphonies
 - 22 operas



Watercolor by Louis de Carmontelle (1717-1806)

Multi-movement form

I. Sonata-allegro

II. Slow movement

III. Minuet

IV. Rondo

Exposition – Development –
Recapitulation

Balanced and logical

Allegro

Often quiet, song-like

Many possible forms (binary,
ternary, sonata-allegro, theme
and variations)

Largo, Adagio, Andante,
Allegretto

Minuet—Trio—Minuet
Moderato (stately and
elegant)
OR: Scherzo (fast minuet)

ABAC.....A
Allegro or presto

Symphonies, sonatas, string quartets, and concertos (sort of)

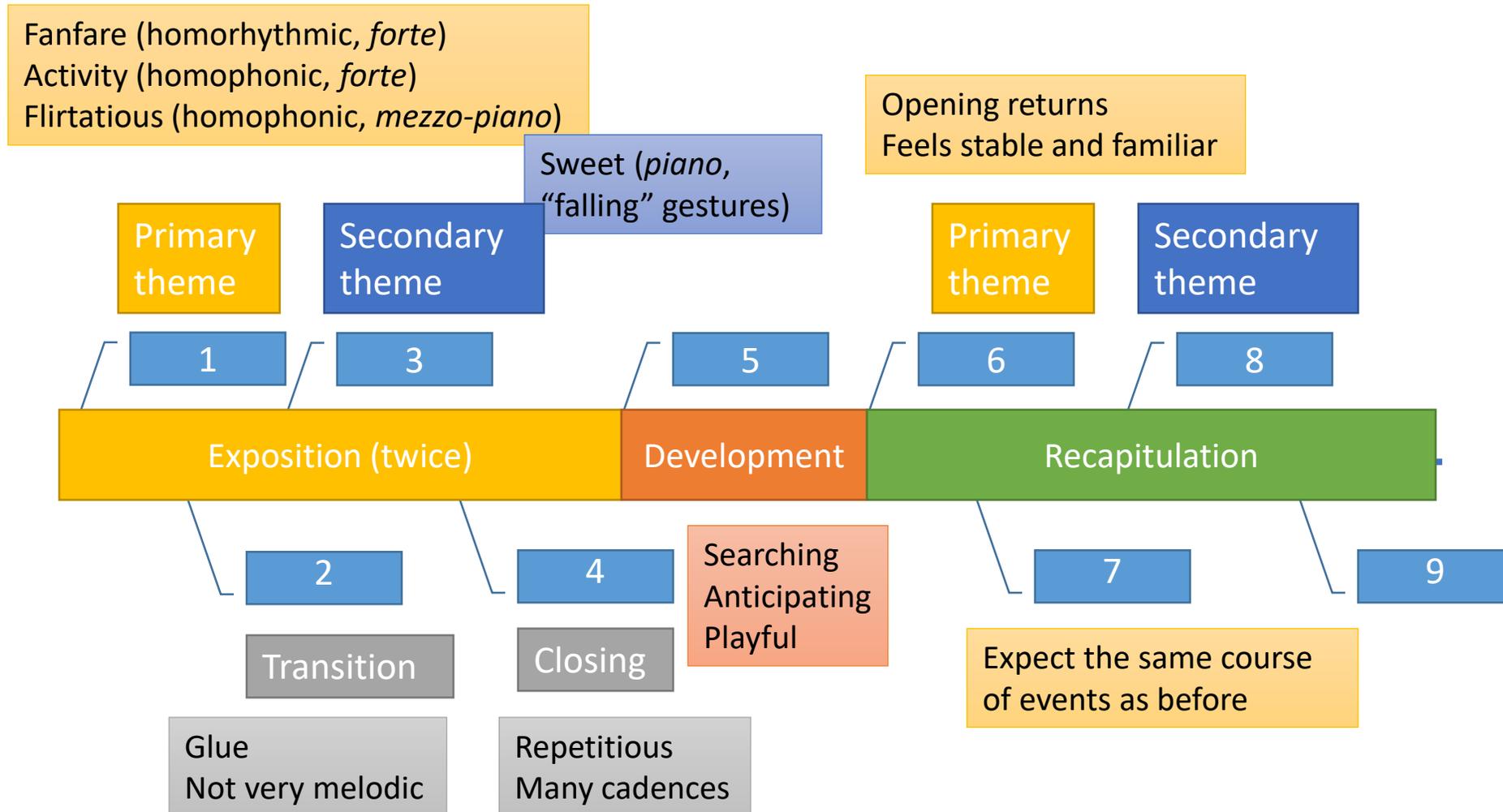
W.A. Mozart, *Eine Kleine Nachtmusik*, K.525 (1787): Multi-movement form

- *Eine Kleine Nachtmusik*, K.525 (1787)
 - “A little night music” – written for outdoor evening public entertainment

Serenade for strings – 5 string parts (violins [2 parts], violas, cellos, double basses)

- I. Allegro
- II. Romanze (Andante)
- III. Menuetto—Trio—Menuetto (Allegretto)
- IV. Rondo (Allegro)

W.A. Mozart, *Eine Kleine Nachtmusik*, K.525, I. Allegro (1787): Sonata-allegro form



Historical periods in Western music

Renaissance

- 1400-1600
- Vocal music is more experimental than instrumental 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 share stylistic traits, even if they didn't know each other personally. Example: Bartok and Stravinsky

Homework and reminders

- Student Blog Post #2 is available until the end of Saturday
 - Read and comment on your classmates' thoughtful and interesting posts!
- Online Class Discussion #3 is open Sunday 9/18-Saturday 9/24
- First draft of your Free-write essay due 9/23

End quiz

1. All music produced according to the ideals of the Enlightenment sounds the same.
 - a) True
 - b) False
2. Members of the new middle class imitated music making of the aristocracy.
 - a) True
 - b) False
3. Name one way the emergence of a middle class and the shift away from the patronage system affected how music sounded or was made.

Free-write essay: Formal writing

- Revisit, revise, and expand an in-class writing assignment from 8/26-9/16
- First draft due 9/23
- Final draft due 10/7