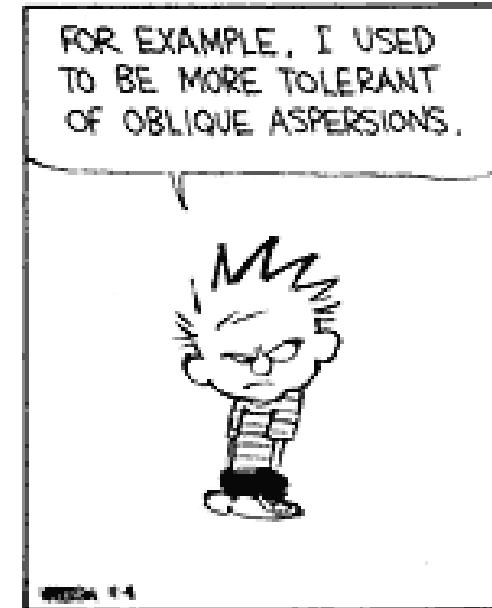
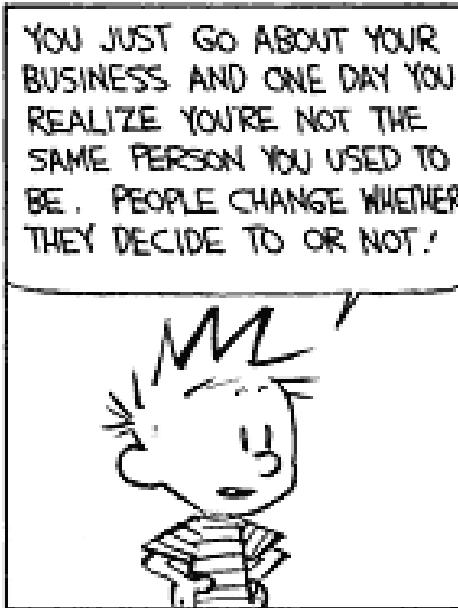
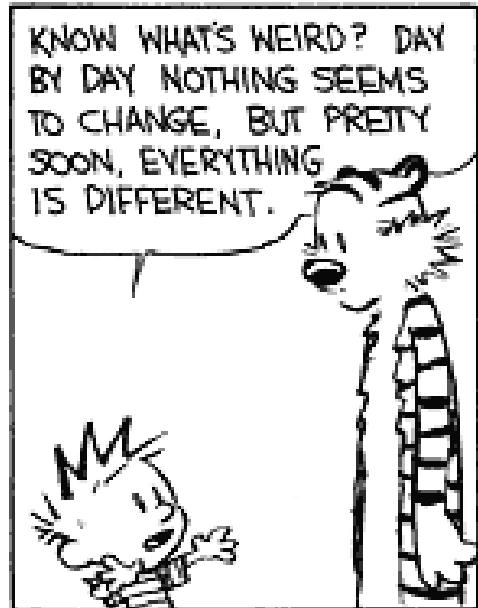


Reading/Attendance quiz!

Mu 110: Introduction to Music

Instructor: Dr. Alice Jones
Queensborough Community College
Spring 2017

Sections F1 (Mondays 12:10-3) and F4 (Thursdays 12:10-3)



Recap

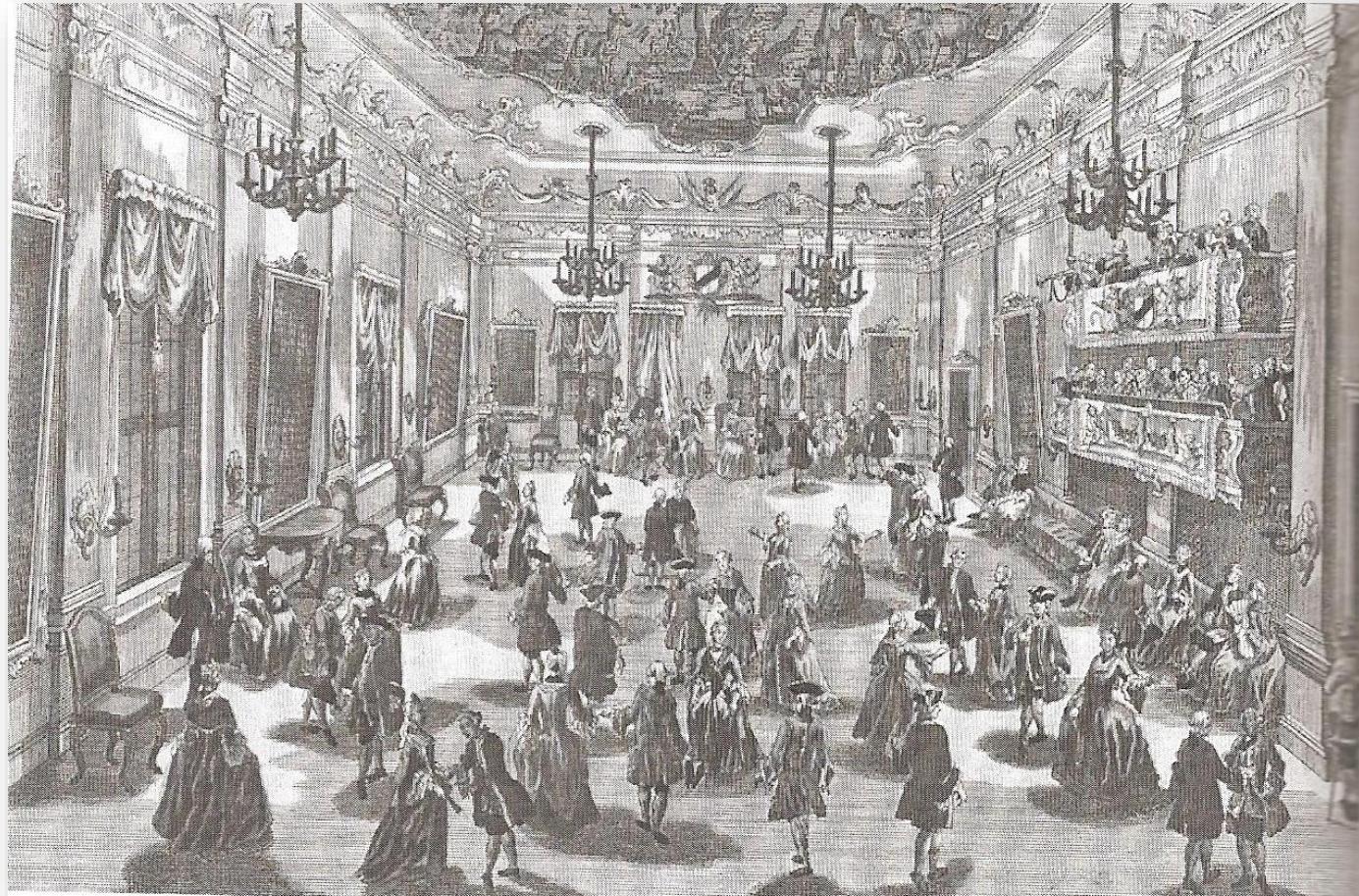
- Meter is the regular (repeated) grouping of strong and weak beats
 - Most pop music is in a duple (or quadruple) meter
- Aristocrats in the Baroque era danced. A lot.
 - Court dance music appears in non-dance (concert) settings in the Classical and Romantic era
- Critical reading skills
- Tricky quiz question: T/F All notes in music happen on a beat.
- Concert! I play flute, BTW.

Dancing at the court of Versailles



Dance ensemble at Versailles, 1696 by Antoine Trouvain

Dancing at balls

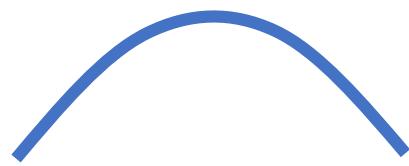


Dance ball in Augsburg, Bavaria, 1750, by G.B. Probst

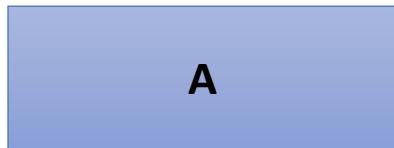
Form

- Form is a paradigm (convention or pattern) that is effective and has persisted through time
 - As listeners 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
 - Repetition, contrast, variation
- Each section produces a different effect on the listener because of its different musical features and place within the form

Form



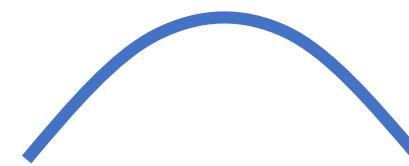
Twinkle, twinkle
little star
How I wonder
what you are!



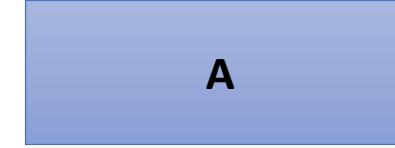
Up above the
world so high



Like a
diamond in
the sky



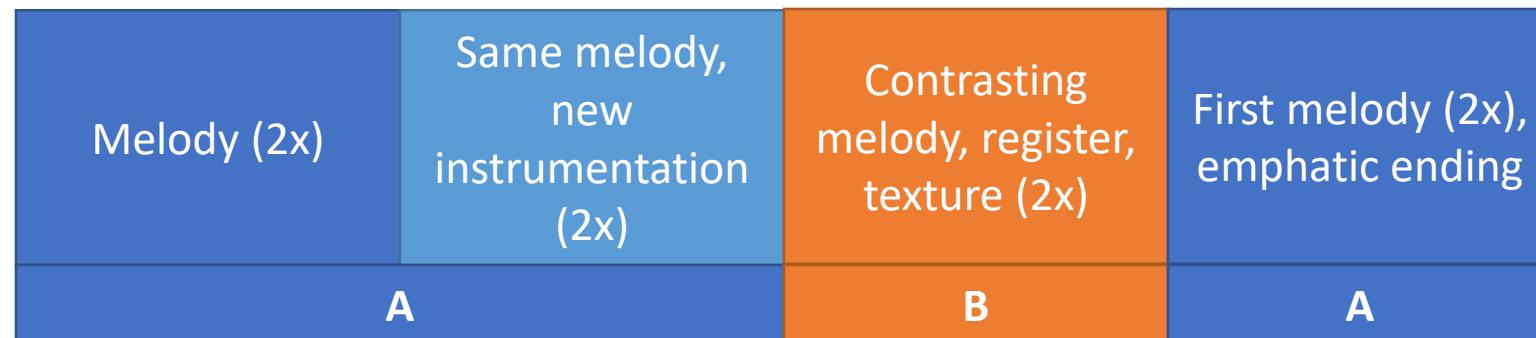
Twinkle, twinkle
little star
How I wonder
what you are!



Form

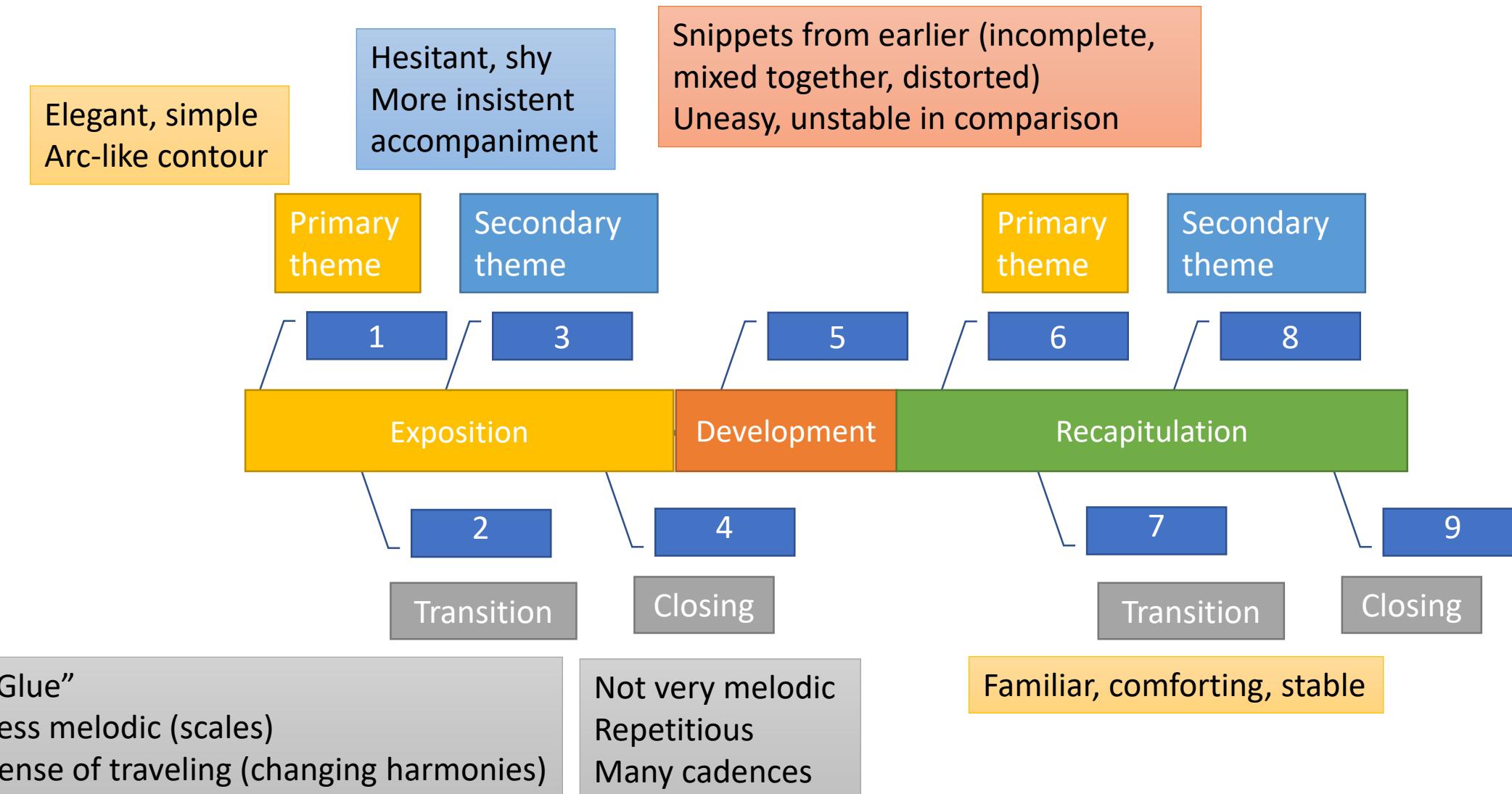
- Significant changes in melody, harmony (mood), and texture indicate new sections of a form

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



Wolfgang Amadeus Mozart, Piano Sonata in C Major, I. Allegro K.545 (1788)

Form: sonata form



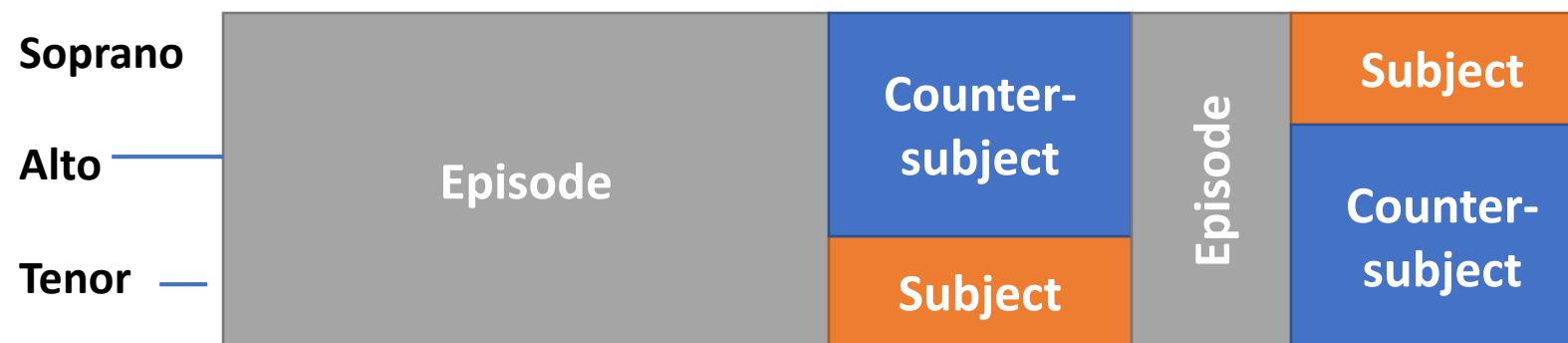
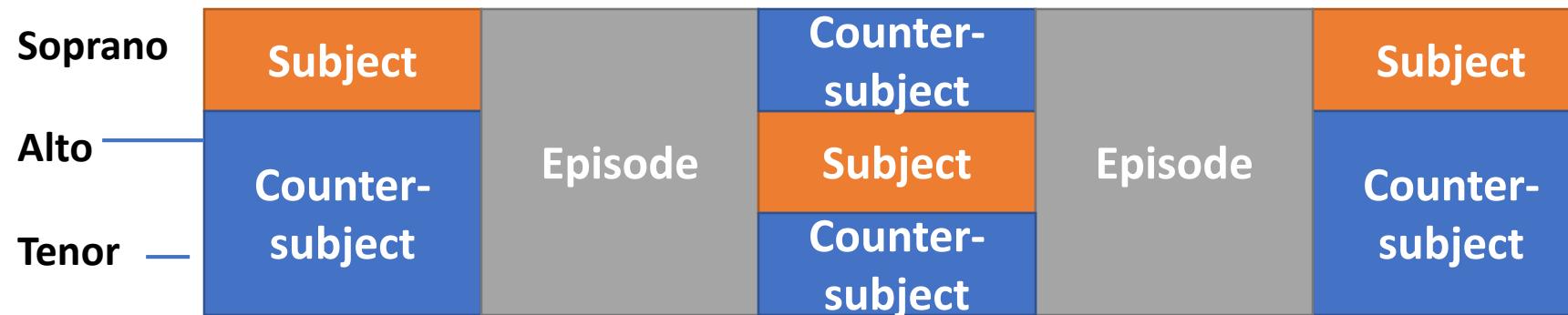
J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)

- **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 aristocrats (and the 19th century middle class)

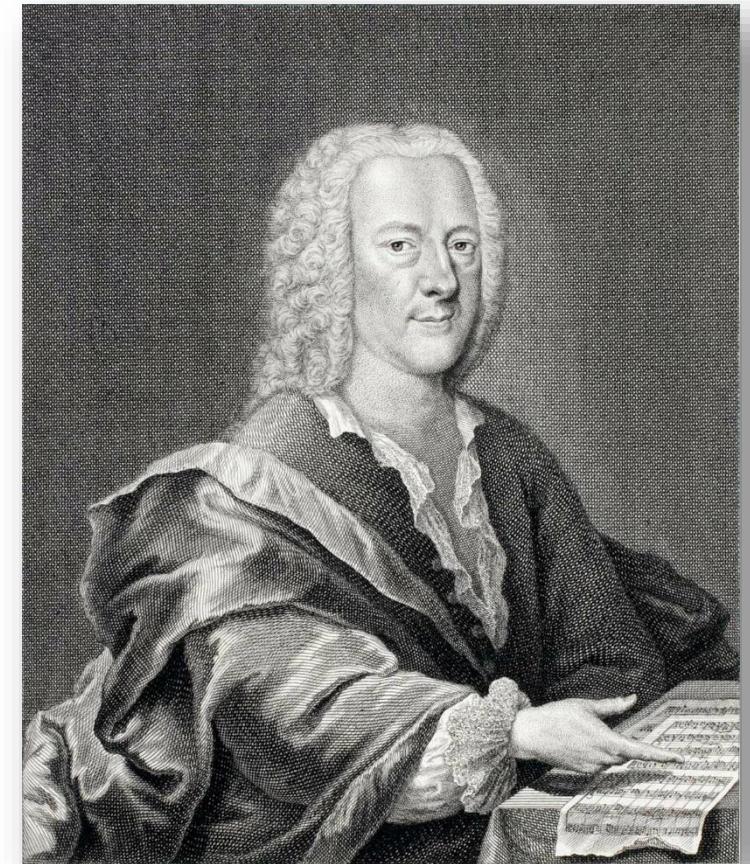
- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
 - Music was considered a fundamental part of a complete education by Plato in *The Republic* (ca. 380 BC)
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled pianist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



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

Georg Philipp Telemann (1681-1767)

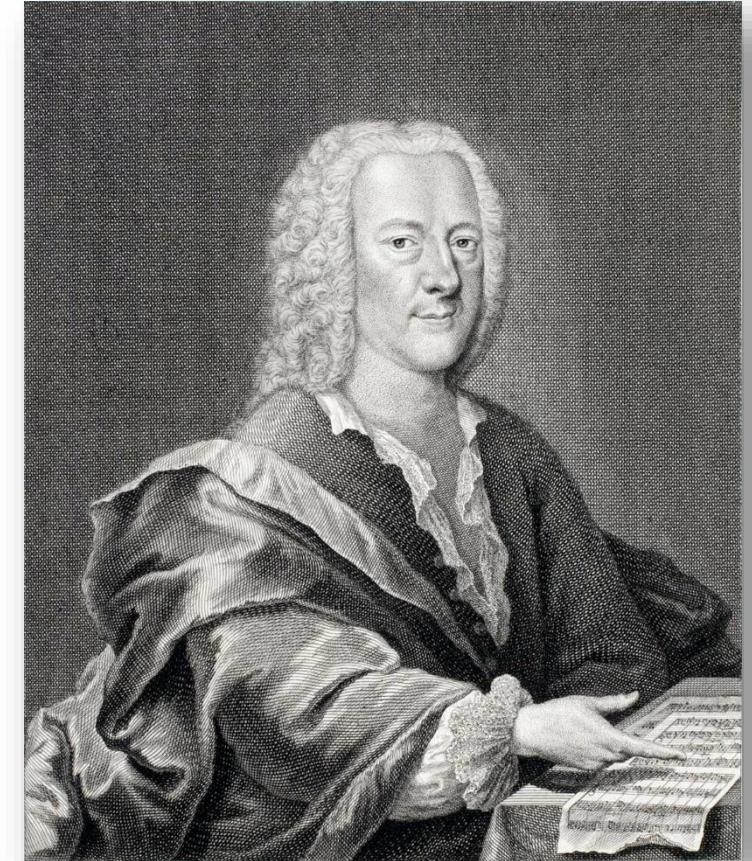
- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister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

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”

Comparing stylistic periods

The Baroque style (1600-1750)



The Classical style (1750-1800ish)



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

University of Virginia, 1826

George Frideric Handel, *Watermusic* Minuet I (1717)

Baroque court
dance

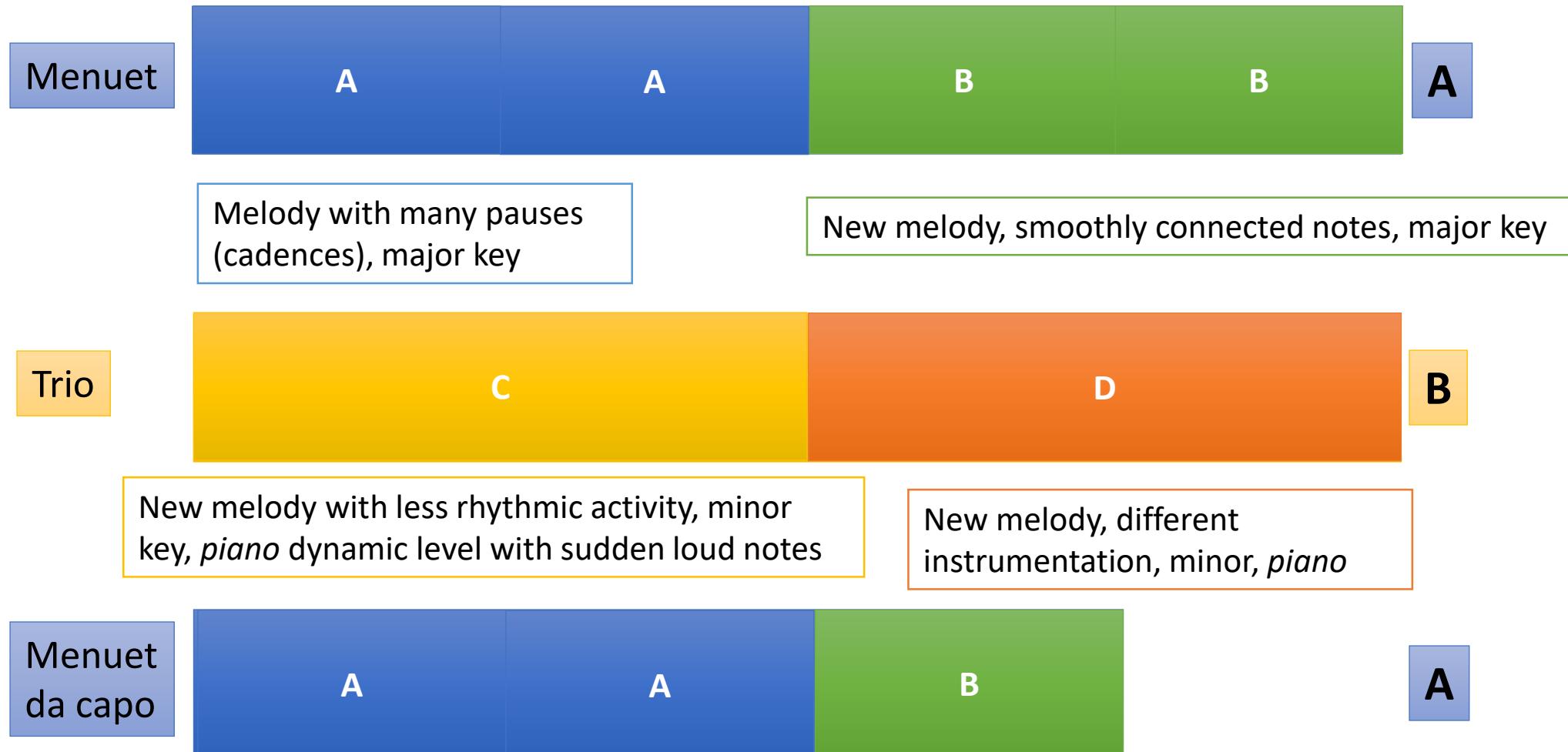


Joseph Haydn, Symphony No. 46 in B Major, III. Menuet (1772)



- 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)



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



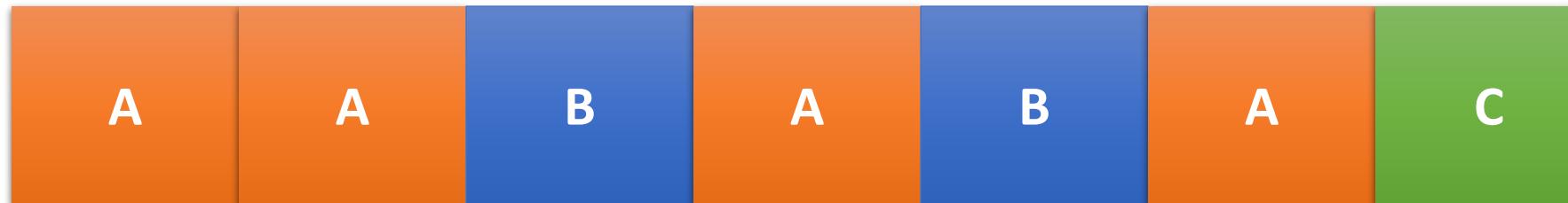
“Can you see the notes behave like waves? Up and down they go! Look, you can also see the mountains. You have to amuse yourself sometimes after being serious so long.”

—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*)

C

Rustic (bagpipes)
Repetitive, simple



Joyful

Long chords



Comparing stylistic periods

The Baroque style (1600-1750)

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

Johann Sebastian Bach (1685-1750)

George Frideric Handel (1685-1759)

Georg Philipp Telemann (1681-1767)

The Classical style (1750-1800ish)

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

Music was intended to both entertain and intrigue by stimulating a listener's emotions and their intellect

Joseph Haydn (1732-1803)

Wolfgang Amadeus Mozart (1756-91)

In-class writing: Music and Ideas

General editing suggestions

- Add. You may need a specific example to support your idea. Most essays need additional critical thinking.
- Remove. Be sure that the point you're trying to make comes across clearly. Remove extra sentences and words that hide your point or that are redundant.
- Move. Sometimes in the process of writing, we come up with ideas out of order. Make sure that similar sentences are together and the order of your ideas makes sense.
- Substitute. Try a different example, a different word, or a different argument and see what that does to the quality of your essay.

Homework and reminders

- Weekly reading is available on the website
 - Musical analysis, harmony, Franz Schubert
- Online Discussion #4 this week (ends Sunday)
- Online Discussion #5, March 6-12
- Course Intro Essay final draft due March 9
- Future formal writing prompts are available online: Student Blog Post, Blog Response Essay, Concert Response Essay
- Have a great weekend!



End quiz

1. What are the four movements in a symphony, string quartet, or sonata?
2. What do the three main parts of a sonata form do (how are they different)?
 - Exposition
 - Development
 - Recapitulation
3. There are no American Baroque composers.
 - a. True
 - b. False