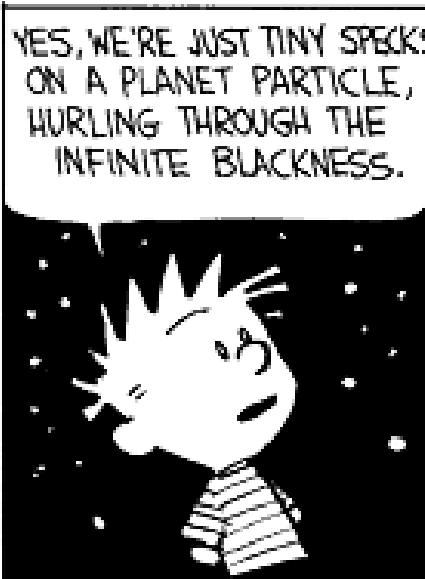
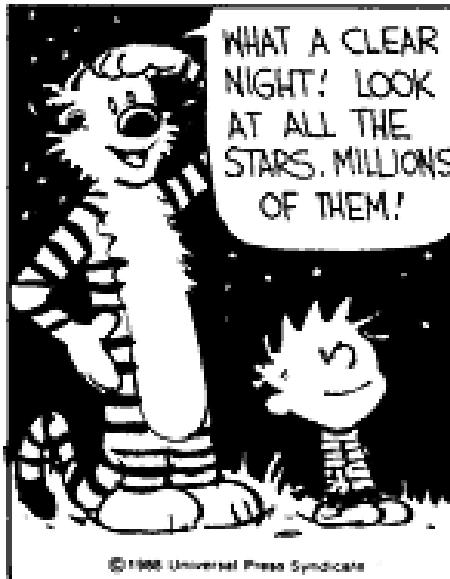


Reading/attendance quiz!

# 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

- Opera is a genre of music in use since the Baroque period
  - Seamless combination of orchestral playing, solo singing (aria and recitative), ensemble singing (duets, trios, quartets, chorus)
  - Theater: costumes, staging, choreography, props, plot
  - Heightened drama and comedy
  - Popular art
  - Social activity
- Voice types
  - Used for variety
  - Creates a sense of identity for each character

# In-class writing/discussion: Character and meaning

The first version is sung by a young man in his late 20s. The second version is sung by an old man at the end of his life in his 70s.



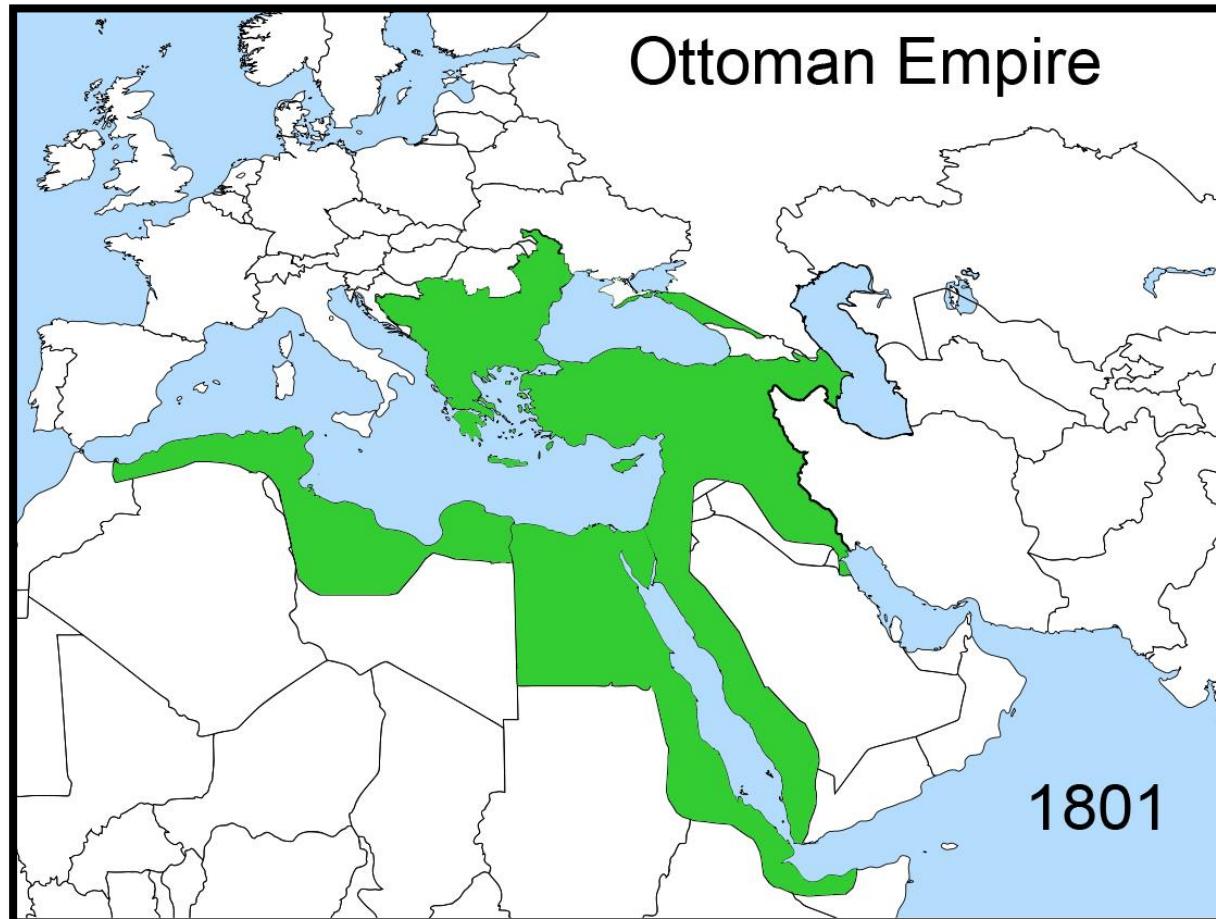
Describe how their voices sound different.

What kind of situation do you imagine each character would be expressing these words?

- Where are they, what have they experienced that's led them to this moment, what do they care about, who are they talking to, what kind of person are they, etc.

# Ottoman Empire

- Ottoman Empire (1299-1922)
- Ottoman-Hapsburg Wars, 1526-1791
  - Wars between the Ottoman Empire and the Holy Roman Empire
- Queen Elizabeth I (England) traded almost exclusively with the Ottoman Empire (1570-1603), signed 300-year trade agreements in 1580
- Goods and fashion: buttons, men's suits (trousers and coats), silk, spices, carpets
- Vocabulary: candy, turquoise
- Art: Shakespeare, *Othello* (1603)



# Ottoman Empire – musical influence

- Janissary Corps – royal guard established in 1326
  - 1826: 135,000 members
  - Grandeur, ostentatious, political might displayed by commanding musical sound
- European leaders in the 18<sup>th</sup> century acquired Turkish instruments and players (1710 August II of Poland, 1725 Empress Anne of Prussia)
- Distinctive sound
  - Parallel to European instruments: zurna, ney (woodwinds like oboes and flutes)
  - No parallel: percussion (kettledrums, bass drums, cymbals, triangle, tambourine)



Janissary band in 1720

# Janissary example



Royal Mehter Band, Turkish Military Museum (2011)

# Imitation of Janissary

- Exoticism:
  - Imitation of sounds, scales, or timbres from another culture
  - Escape from the predictability of local music; sounds new and fashionable

Wolfgang Amadeus Mozart, Piano Sonata No. 11 in A Major, K.331, III. Alla turca—Allegretto (1784)

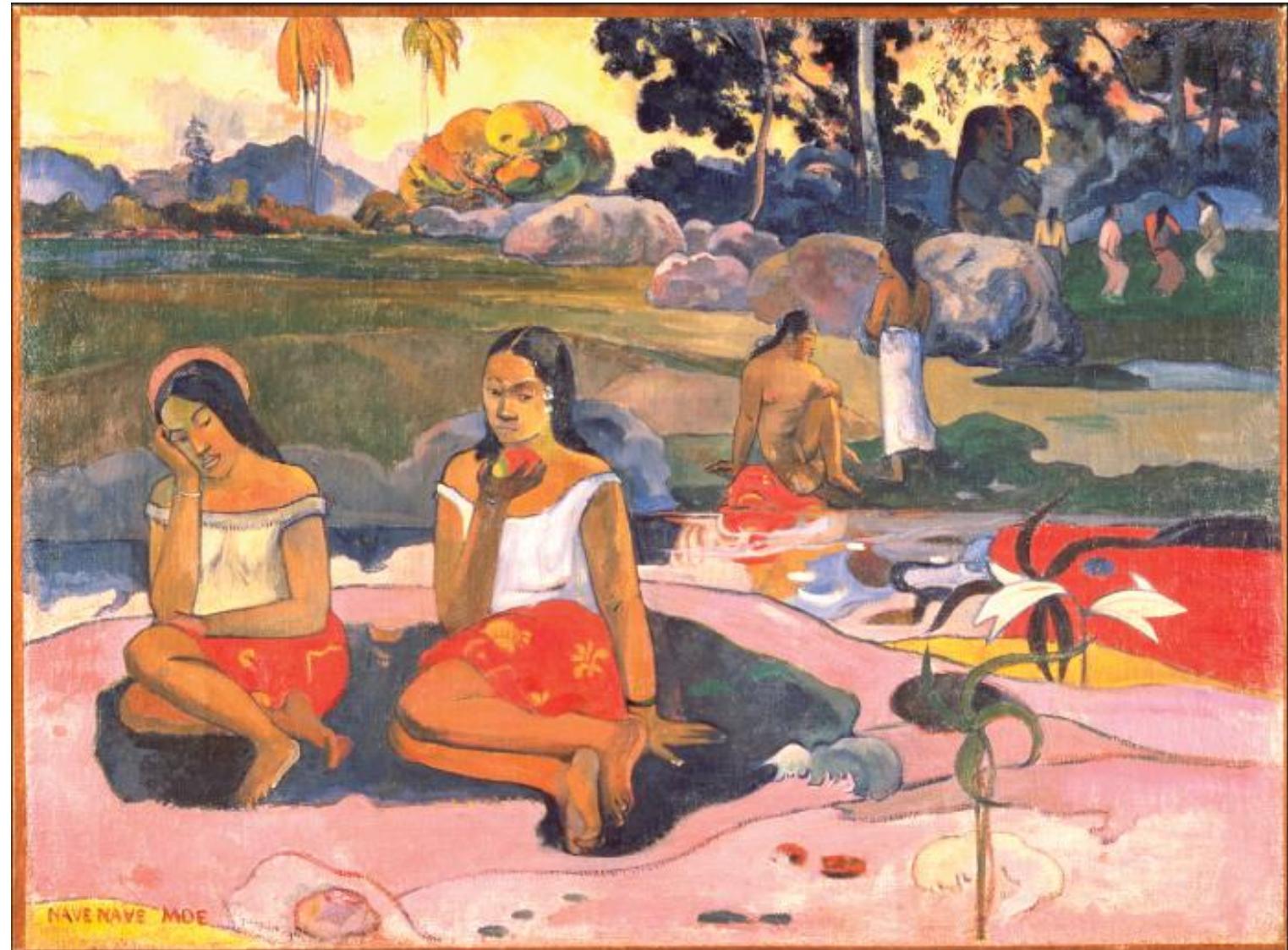
Joseph Haydn, Symphony No. 100 “Military”, II. Allegretto (1794)  
Filharmonia Narodowa – Jacek Kaspszyk, conductor (2006)

# In-class writing

Describe a time that music allowed you to experience a sense of escape. Why did you need to “escape”? What musical features allowed you to feel like you were somewhere/somewhen/someone else?

What mindset/attitude/expectation on the listener’s part is necessary to create a feeling of “escape” through music?

Paul Gauguin (1848-1903),  
*Nave, Nave Moe*  
(*Miraculous Source*) (1894)

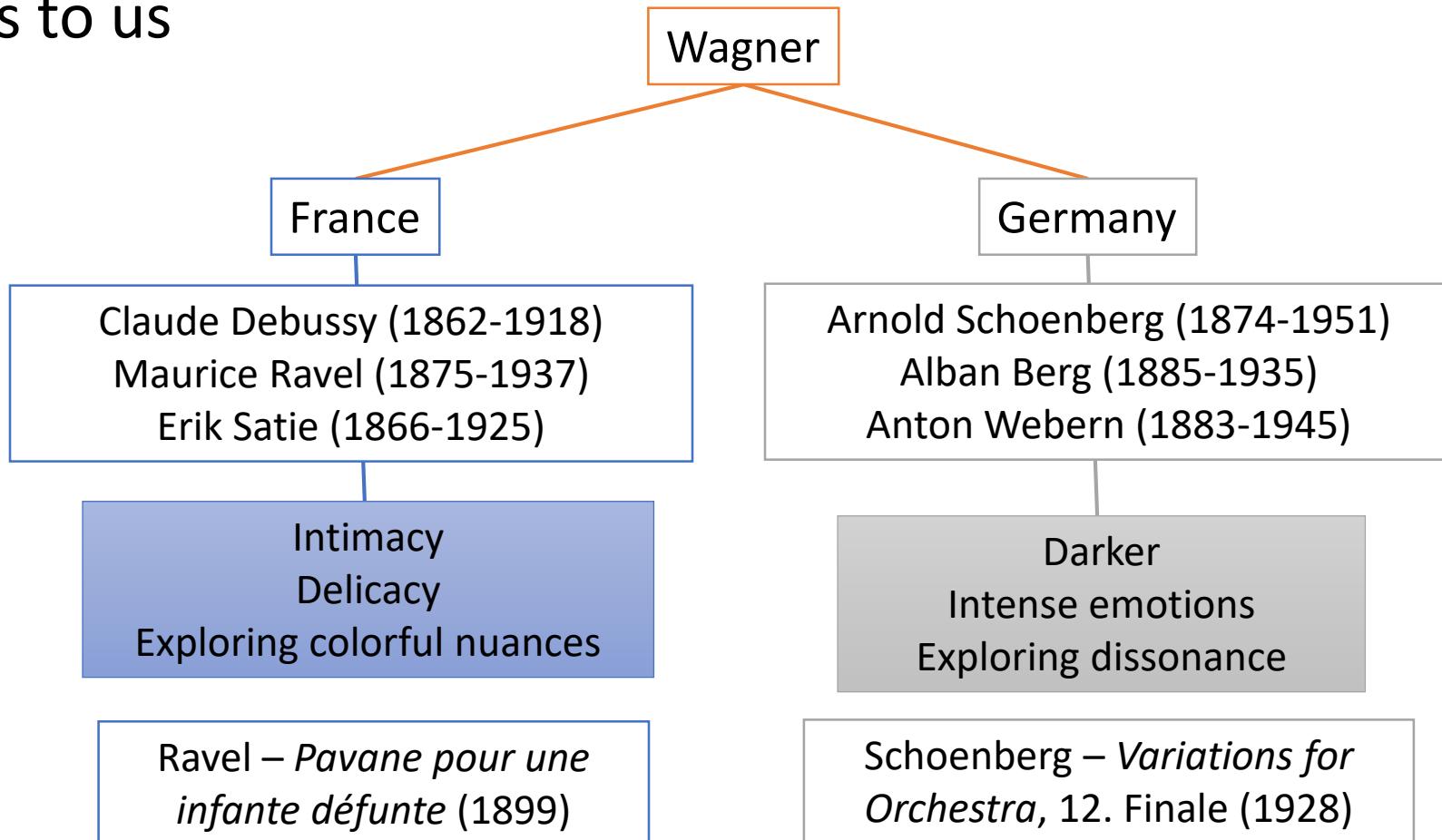


# Exoticism and escape

- Greek: *exōtikos* (stranger, far away, foreign)
  - Into English from French (1552)
- In the arts: using an exotic setting (where the artist and his/her audience are not located) to create a sense of shock, fascination, enticement/allure, or freedom from the trappings of modern world, society, or one's rigid life
  - Often drawing from European countries' colonies or a long-forgotten past (e.g, Greek mythology)
- Literature: Montesquieu, *Persian Letters* (1721); Gustave Flaubert, *Salaambô* (1862); Rudyard Kipling, *The Jungle Book* (1894)
- Music: Giuseppe Verdi, *Aïda* (1870); Gilbert and Sullivan, *The Mikado* (1885); Nikolai Rimsky-Korsakov, *Scheherazade* (1888); Giacomo Puccini, *Madama Butterfly* (1903); Igor Stravinsky, *The Firebird* (1910), *The Rite of Spring* (1913)

# Musical lineage

- Relationships with the past: history is a buffet table and we take what appeals to us



# Comparing aesthetic styles

## Impressionism



Claude Monet (1840-1926), *The Walk, Woman with a Parasol* (1875)

## Expressionism



Edvard Munch (1863-1944), *The Scream* (1893)

The Eiffel Tower, built for the 1889 World's Fair

# Claude Debussy (1862-1918)



- 1872-84 Paris Conservatoire
  - Studied piano and composition
  - Won the Prix de Rome in 1884
- 1888 and 1889 traveled to Bayreuth to attend Wagner productions
  - Most composers at the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> were enamored with the music of Wagner
- 1889 World's Fair in Paris – saw performances by a Javanese gamelan ensemble, felt refreshed musically

Debussy said that Wagner was “A beautiful sunset mistaken for a dawn.”

# Claude Debussy, *Prelude to the Afternoon of a Faun* (1894)

- How Debussy thought about making music:
  - “There is no theory. You have only to listen. Pleasure is the law merely have to listen. Pleasure is the law.”
  - “Music is made up of color and rhythm.”
  - “Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part.”



Debussy and his daughter, 1916

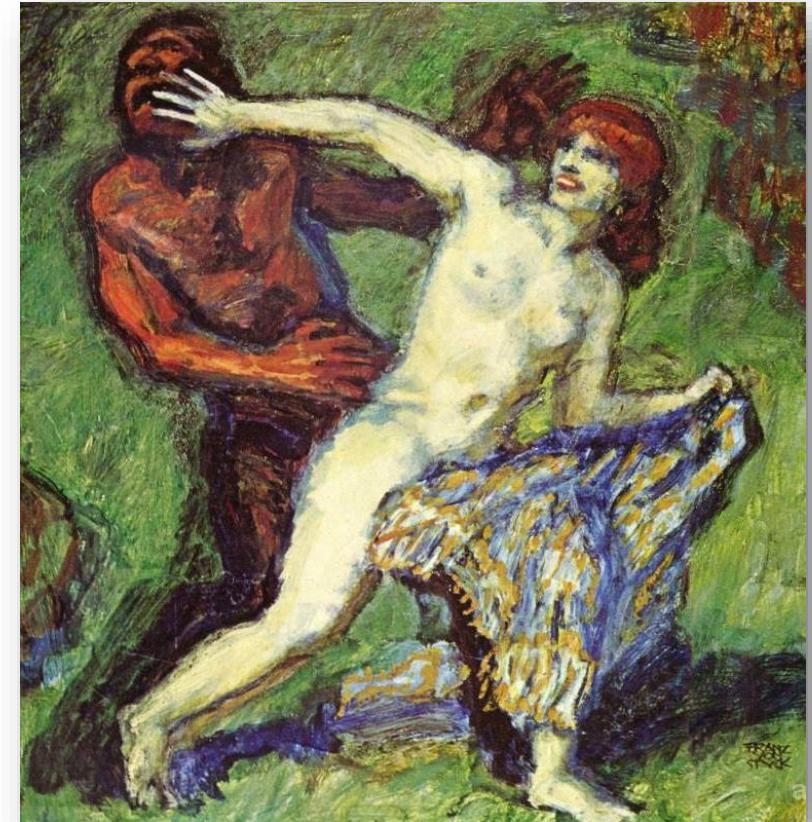
# Claude Debussy, *Prelude to the Afternoon of a Faun* (1894)



Faun costume design by Léon Bakst (1866-1924)

- Based on poem by Stéphane Mallarmé, *L'Après-midi d'un faune* (1876)
  - Depicts several scenes but not a specific narrative
- The orchestra is a wide array of timbres and tone colors (especially woodwinds and harp)
  - No trumpets, trombones, or percussion (instruments that could sound aggressive)

“Was it a dream I loved?”  
—Stéphane Mallarmé, *L'Après-midi d'un faune* (1876)



Franz von Stuck (1863-1928), *Fishing Game (Faun and Nymph)* (1904)

# Claude Debussy, *La Mer* (1905)

- Atmospheric rather than programmatic
- Common feature in Debussy's music: joy at having one's senses overwhelmed

3 movements:

1. From dawn to noon on the sea
2. Play of the waves
3. Dialogue of the wind and sea



Katsushika Hokusai (1760-1849), Under the Wave off Kanagawa (c.1830-32)

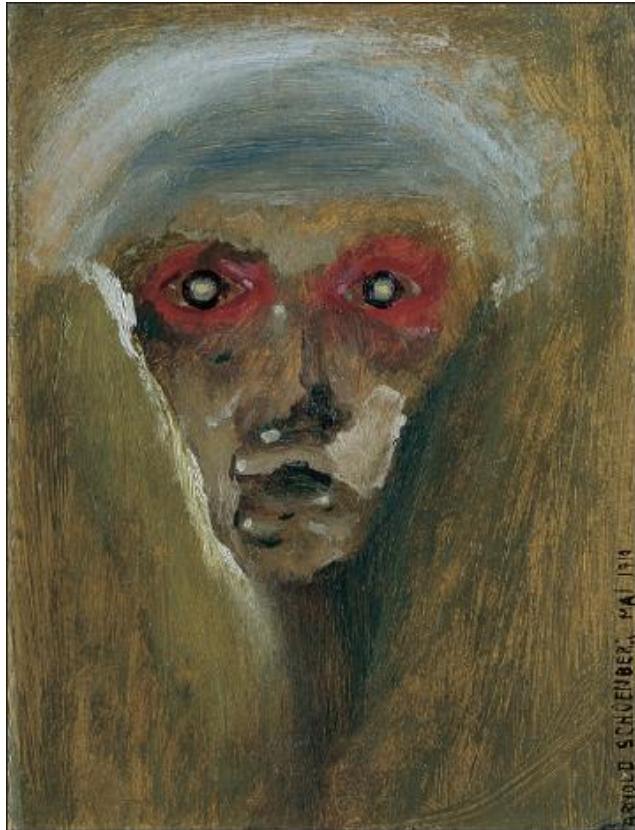
# Maurice Ravel, *Daphnis et Chloé* (1912)



Léon Bakst, *Daphnis et Chloé*, Act II set

- Ravel (1875-1937) is often admired for his orchestration
  - Arranged other composers' works for orchestra
  - Uses combinations of instruments and instrumental effects to create a colorful atmosphere
- Story from Greek mythology
  - Shepherds/goat herders who fall in love but are so naïve that they don't understand what's happening to them

# Arnold Schoenberg (1874-1951)

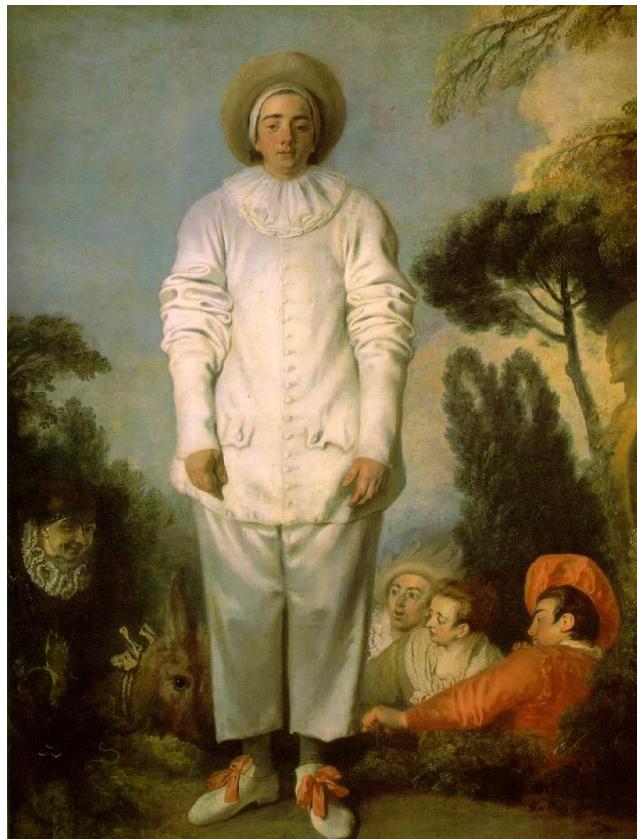


Schoenberg, *The Red Gaze* (1910)

- Austrian, Jewish
- Played violin
- Studied (and imitated) Mozart, Haydn, Beethoven, Brahms
- 1908 personal crisis encouraged him to rethink how he composed
  - Wrote music that was purposely difficult to understand
- Influential composition teacher
- 1933: dismissed from his post at the Akademie der Kunst (Berlin), fled Germany and settled in Los Angeles

# Arnold Schoenberg, *Pierrot Lunaire*, Op. 21 (1912)

- Chamber music ensemble: voice, flute (piccolo), clarinet (bass clarinet), violin, cello, piano
- Setting of 21 poems by Albert Giraud (song cycle)
- *Sprechstimme* (speech-voice) – a kind of vocal delivery that involves speaking pitches in rhythm instead of singing them



Antoine Watteau (1684-1721),  
*Pierrot* (1718)



James Ensor (1860-1949),  
*The Despair of Pierrot*  
(1892)

# Homework and reminders

- Reading for next week is available online
  - Minimalism
- 4 SBP this week for comments
  - Awesome job being so supportive of each other—keep it up (in the real world, too!)
  - Robust conversation (ask, listen, add) is a great way to learn, and it's really enjoyable!
- Graded SBP will be returned to you next week
- Blog Response Essay due May 18
- Concert Response Essay due May 25 (may turn in anytime before)
- Final exam = class discussion + in-class writing project (blog post available starting May 15)



# End quiz

1. All musical ideas that are relevant in the study of Western music history originate from within Europe.
  - a) True
  - b) False
2. Arnold Schoenberg's *Pierrot Lunaire* is an example of opera.
  - a) True
  - b) False
3. Explain why if an African musician creates a piece using musical sounds from their homeland, that's **not** an example of exoticism, but if a European musician uses musical sounds that come from Africa, that **is** an example of exoticism.