

Reading/Attendance quiz!

# Mu 101: Introduction to Music

Queensborough Community College

Instructor: Dr. Alice Jones

Fall 2017

Sections J2 (Tuesdays 3:10-6) and C3A (Wednesdays (9:10-12)



# Recap

- Meter is the regular (repeated) grouping of strong and weak beats (pulses)
  - 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
- Introduction to comparing historical stylistic periods (Baroque, Romantic)
- Critical reading skills

# Claude Debussy (1862-1918), *Syrinx* (1913)



Debussy at the piano (1893)



Debussy and his daughter,  
Claude-Emma, on a picnic (1916)



Debussy photographed  
by Félix Nadar (1908)

# Friedrich Kuhlau (1786-1832), Divertissement No. 2 in D Major, Op. 68 (c. 1825)



Portrait of Kuhlau by Carl Wilhelm  
Wiehe (1788-1867), n.d.



Pastel by Christian Horneman  
(1765-1844), 1828

# Wolfgang Amadeus Mozart (1756-91), *Die Zauberflöte*, K.620 (1791), “Der *Hölle Rache kocht in meinem Herzen*”

Soprano



Diana Damrau (b. 1971), soprano

The vengeance of hell boils in my heart;  
Death and despair blaze around me!  
If not by thee Sarastro feels the pains of death  
Then you will be my daughter nevermore.

Outcast be forever,  
Forsaken be forever,  
Shattered be forever  
All the bonds of nature

If not by thee Sarastro turns pale [in death]!  
Hear ye, hear ye, hear ye, gods of vengeance, hear the mother's oath!



# Georges Bizet (1838-75), *Carmen* (1875), “L’amour est un oiseau rebelle”

Mezzo-  
soprano



Elīna Garanča (b. 1976), mezzo-soprano (Carmen)

# Giuseppe Verdi (1813-1901), *Rigoletto* (1851), “La donna è mobile”

Tenor

The man's always wretched who believes in her, who recklessly entrusts his heart to her! And yet one who never drinks love on that breast never feels entirely happy!

*Bel canto* (style of singing), means “well sung” and was the standard style in 19<sup>th</sup> century Italian opera. The ideal vocal timbre is round and smooth at all times.



Luciano Pavarotti (1935-2007), tenor

# Jerome Kern and Oscar Hammerstein II, *Show Boat* (1927), “Ol’ Man River”

Bass

I get weary  
An’ sick of tryin’  
I’m tired of livin’  
And scared of dyin’  
But ol’ man river,  
He jus keeps rollin’ along.



Paul Robeson (1898-1976), bass



# Instruments of the orchestra (and our continued survey of music history survey and program music)

Edvard Grieg, *Peer Gynt* Suite No. 1, Op. 46 (1875)

I. Morning Mood

IV. In the Hall of the Mountain King



<b>Bassoon and <i>pizzicato</i> strings (6 times)</b>	<b>Violins and woodwinds with syncopated accents (6 times) Gradual <i>accelerando</i></b>	<b>Tutti, <i>forte</i> (6 times) “Whirling” accompaniment Adds cymbals and brass <i>Accelerando</i></b>	<b><u>Coda</u>  Sudden chords</b>
Creepy, dark Not pretty Tempo: <i>moderato</i>	Gathering forces – more insistent and scary	Increasingly unsettling, disorienting, out of control Tempo: <i>prestissimo</i>	Theatrical ending (the mountain crashes on the trolls)

# Music history survey and program music, continued: The ocean

Claude Debussy, *La Mer*, I. De  
l'aube à midi sur la mer. Très lent.  
[From dawn to midday on the sea.  
Very slow.] (1905)

Benjamin Britten, *Four Sea  
Interludes*, I. Dawn, Op. 33A  
(1945)

# Music history survey and program music, continued: The ocean

John Luther Adams, *Become Ocean* (2013)

- Winner of the Pulitzer Prize for Music (2014), Grammy Award for Best Classical Contemporary Composition (2015)
- Adams: “Listening is the way I know where I am. I’m trying to hear as far as I can.”
- Inspired by the Pacific Northwest (Oregon, Washington, Alaska) and a poem by the composer John Cage written in memoriam for his friend, composer Lou Harrison (1917-2003)

first the quality  
Of  
yoUr music  
tHen  
its quAntity  
and vaRiety  
make it Resemble  
a rIver in delta  
liStening to it  
we becOme  
oceaN

# Sampling music history



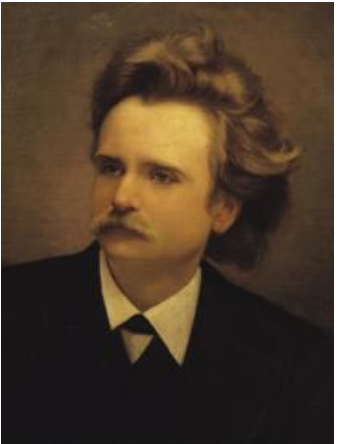
Antonio Vivaldi (1678-1741), Violin Concerto in E Major, *La Primavera*, Op. 8 No. 1 (1725)

Ludwig van Beethoven (1770-1827), Symphony No. 6 in F Major, Op. 68, "Pastoral" (1808)



Claude Debussy (1862-1918), *La mer* (1905)

Benjamin Britten (1913-76), *Four Sea Interludes*, Op. 33A (1945)



Edvard Grieg (1843-1907), *Peer Gynt* Suite No. 1, Op. 46 (1875)



John Luther Adams (b. 1953), *Become Ocean* (2013)



# New York City

What makes NYC special or unique?





# The arts in New York City

The artistic institutions that help define the city were shaped by wealthy 19<sup>th</sup>- and 20<sup>th</sup>-century industry businessmen [remember Orwell and Baldwin?]:

- Metropolitan Museum of Art established in 1870 by a group of wealthy Americans to create a “national institution and gallery of art” to bring art and education to the American people
- Andrew Carnegie (1835-1919), steel magnate – built Carnegie Hall in 1891
- Augustus D. Juilliard (1836-1919), textile merchant – gave money in his will that established The Juilliard School in 1905
- John D. Rockefeller, Sr. (1839-1937), John D. Rockefeller, Jr. (1874-1960), John D. Rockefeller, III (1906-78)
  - Senior was the wealthiest American of all time; founded Standard Oil and established the Rockefeller Foundation in 1913
  - III: helped found and lead the Lincoln Center for the Performing Arts, which opened in 1962 as part of an urban renewal project

# Support for the arts = access to the arts

## Current national arts funding:

- National Endowment for the Arts was established in 1965 “to nurture American creativity, to elevate the nation’s culture, and to sustain and preserve the country’s many artistic traditions.”
  - Supports arts making in all 435 Congressional districts of the country so that all Americans have access to the arts and artists working outside of big cities are able to make art
  - Annual budget is \$148M (0.003% of the annual US budget, \$3.899T)
- National spending on the arts, per capita
  - US: \$0.47
  - Canada: \$5.19
  - Germany: \$19.81

# Supporting the arts in New York City

- New York City is unique in its support of the arts today – arts here are better funded and more accessible than in most US cities
- New York City Department of Cultural Affairs
  - Awarded \$156M to NYC cultural groups and institutions in 2014-15
  - Music, dance, theater, murals, arts education in schools and community centers, affordable studio and rehearsal space for artists
- NYC Cultural Plan, 2016-17
  - Asked NYC residents what culture they had in their neighborhoods, what was lacking, what help they needed to help improve the social and economic welfare of their neighborhoods
  - Plan for prioritizing funding of arts organizations going forward

# Live music in New York City: Concert Response Essay

- Attend any classical music concert you like – there are hundreds (thousands?), and many are free
  - Calendar with concert dates, times, cost, and descriptions available online (Writing Assignments—Concert Response Essay)
- Concert Response Essay due at the final exam
  - Prompt is available online; hard copies will be distributed in class after the midterm

# 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?



Dietrich Fischer-Dieskau (1925-2012), baritone  
Gerald Moore (1899-1987), piano

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



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

"I love you, your beautiful  
form entices me:

The father shudders; he swiftly  
rides on,  
He holds the moaning child in  
his arms,  
is hardly able to reach his farm;  
In his arms, the child was dead.

Erl king has done me some  
harm!"

through withered leaves.

Narrator

Father

Son

The Erl King



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Narrator

Father

Son

The Erl King

Jessye Norman (b. 1945), mezzo-soprano

# Course Intro Essay

- Final draft due next week
  - Tuesdays (J2): October 3
  - Wednesdays (C3A): October 4
- A revision reflection is required
- Graded essays will be returned in class on October 10/11, and then we'll take the next step: publishing online!

# Homework and reminders

- Next 3 classes: learning to analyze music
  - Weekly reading is available on the website: Lieder, Franz Schubert
- Online discussions
  - #5 this week (ends Monday, October 2): Music and disability
  - #6, October 3-9
- Course Intro Essay final draft with revision reflection due in class **October 3 (typo on syllabus)**
- Future formal writing prompts are available online: Student Blog Post, Course Response Essay, Concert Response Essay
- Have a great week!



# End quiz

1. The performer of a piece of music has no effect on the sense of meaning a listener takes away from the piece.
  - a) True
  - b) False
2. Arrange the four major voice types in order from the one with the highest range to the one with the lowest range: alto, bass, soprano, tenor
3. Name one thing that makes New York City unique for artists and their audiences.