

Attendance/reading Quiz!

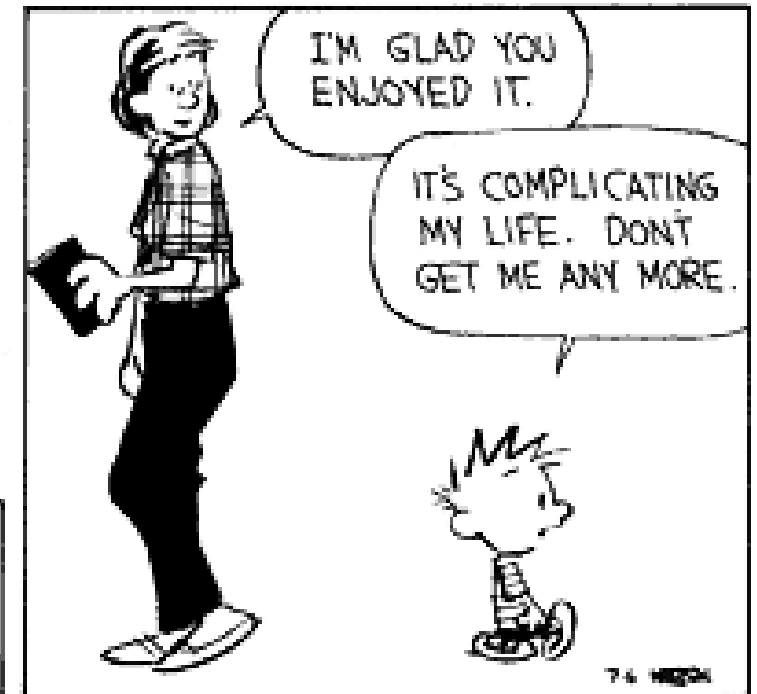
# Mu 101: Introduction to Music

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Queensborough Community College

Spring 2017

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



# Recap

- Midterm!
- Grade updates and rewrites (!)
- Awesome job providing each other with constructive criticism online last week!
- Richard Wagner makes listening to classical music complicated
  - Musician's intent vs. what we hear
  - We reckon with who musicians are as people and reconcile our morals with our tastes

# The morals of listening

Professional choices: A musician performs private concerts for dictators or governments who starve and oppress their citizens

- Music helps show how powerful and influential a leader is—it helps cement and proclaim their power to the world and to their people
- Beyoncé, Kanye West, Sting, Jennifer Lopez, Mariah Carey, Nicki Minaj, Seal, Lionel Richie, 50 Cent, Erykah Badu, Michael Jackson, James Brown

# The morals of listening

## Sexual choices

- Someone who sings about their sexual prowess in their songs, turning their sexual identity into a public issue
  - R. Kelly
- Someone whose private life strongly contradicts their public persona
  - Michael Jackson was a champion of children's rights but dogged by accusations of pedophilia throughout his adult life
- Someone whose music has nothing to do with their sexual identity, but the sex acts they engage in are considered immoral or illegal
  - Henry Cowell, an American classical composer who was arrested for having oral sex with a man in his own home in 1936

# The morals of listening

Is the work of a musician who does things that are admirable more worthy of our attention?

- Heavily involved in humanitarian work and actively changing the world
  - U2
- Overcoming disability
  - Ludwig van Beethoven
- Defying social pressures, norms, or obstacles (e.g., racism, sexism, poverty, geography)
  - Clara Schumann (wife, mother, and best pianist/impresario/researcher/promoter of her day, while taking care of her insane husband and 8 children)

# In-class writing

1. How do you decide what music is worth your attention as a listener?
2. What role do your principles, morals, or beliefs play in your decision to listen to certain music (or not) or to buy certain music (or not)?
3. What responsibility (or responsibilities) do you have as a listener?

# Musical celebrations in the Baroque era

- Jean-Baptiste Lully – dancing in the court of King Louis XIV (France)
  - Johann Sebastian Bach – flattery to the Margrave of Brandenburg-Schwedt (Germany)
  - Georg Philipp Telemann – in-home dinner celebrations (Germany)
  - Henry Purcell – opera in England
- 
- Events that music was used to enhance a celebration: weddings, funerals, anniversaries, coronations, visits from foreign dignitaries
  - Music requires money, space, time, cultivation of talent—it shows a person's taste, wealth, and status

# 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?



Rondo form  
(ABAC....A)



Bouncy, mostly  
small intervals  
(steps)  
Major  
harmonies  
*Piano*

Smooth, some  
large intervals  
(leaps)  
Major  
harmonies  
*Forte*

Bouncy, mostly  
small intervals  
(steps)  
Major  
harmonies  
*Piano*

Smooth, mostly  
small intervals  
(steps)  
Minor  
harmonies  
*Forte*

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

A

B

A

C

A



# 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



“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

# Jean-Baptiste Lully, Gavotte from *Atys* (1676)



La Belle Danse (Toronto), 2008  
Jennifer Fell and Catalina Fey, dancers



# 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

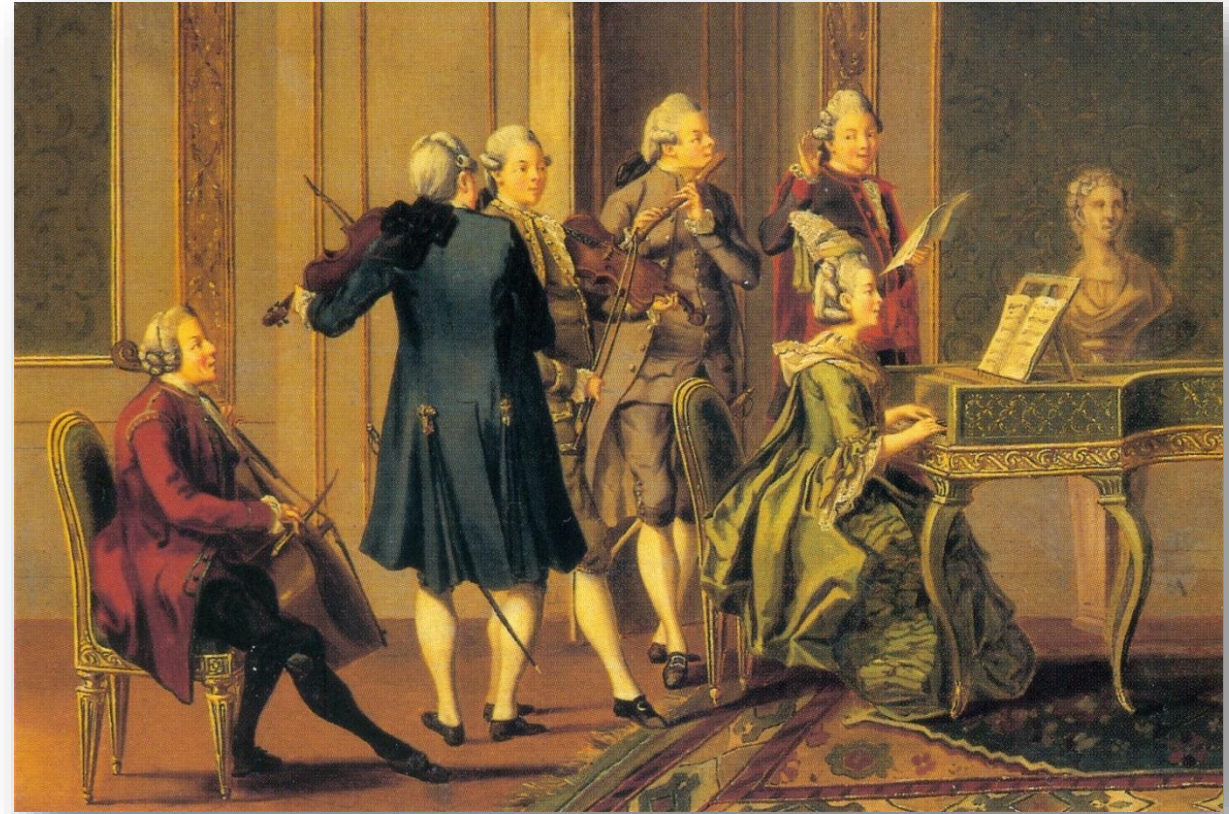


Thomaskirche, Leipzig



# Music making as home entertainment for Baroque/Classical aristocrats (and the 19<sup>th</sup> century middle class)

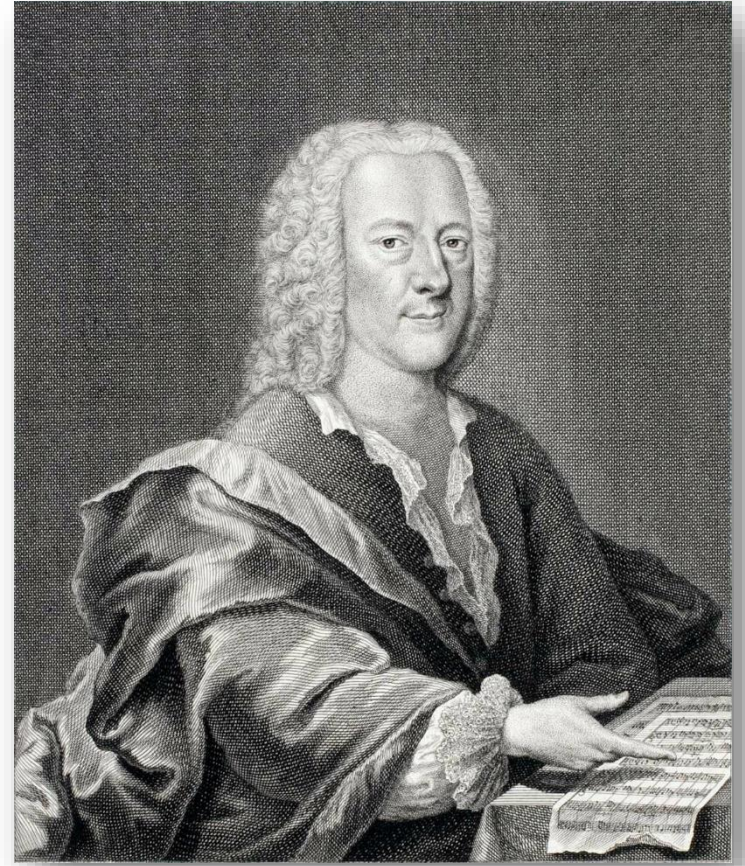
- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
  - Music was considered a fundamental part of a complete education by Plato in *The Republic* (ca. 380 BC)
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled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

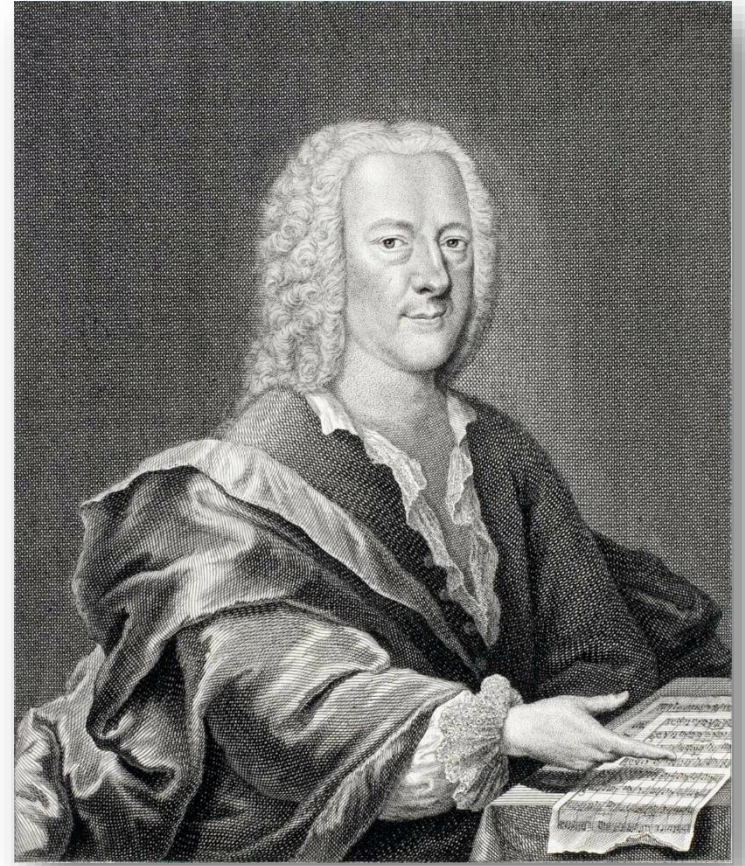


Portrait of Telemann by George Lichtensteger, c. 1745



# 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

# Opera



Margrave's Opera Theater,  
Bayreuth 1879

- Secular
- Originated during the 17<sup>th</sup> century as a way to add magnificence to royal and noble events
  - Adding music to plays (example: masques in England)
  - Singing is dramatic and takes great skill
  - The first opera theater open to the public (paying customers) appeared in Venice, Italy, in 1637
- Social event: eating, talking, drinking, visiting
- Singing and orchestral accompaniment together imitate spoken language, sensations, and emotions
- A staged genre: acting, costumes, props, set design
  - Librettist – writes the words of the opera
  - Composer – writes the music

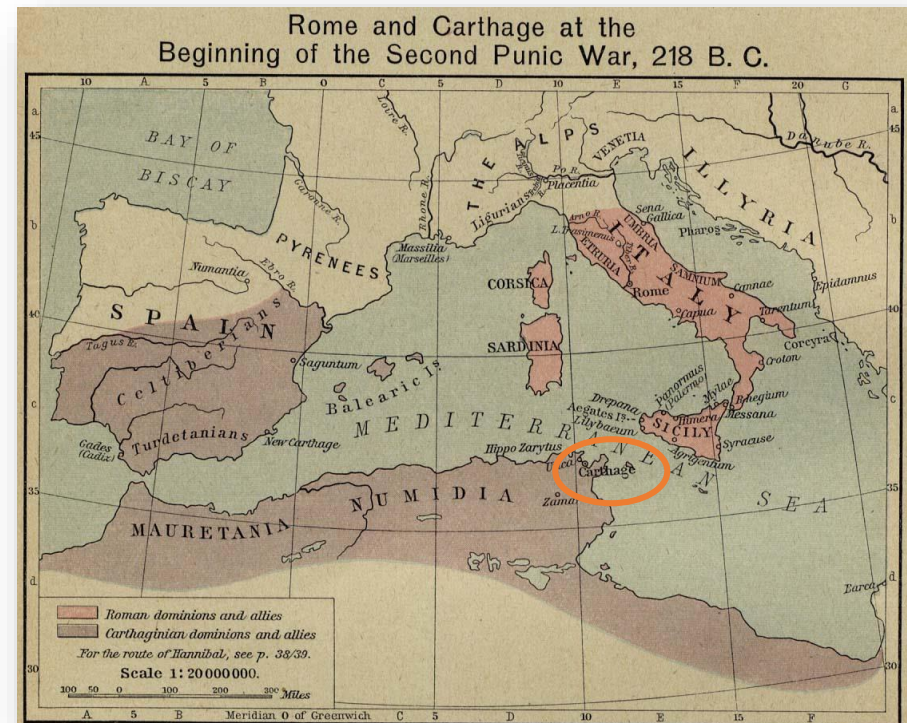


# Henry Purcell (1659-1695), *Dido and Aeneas* (1689)

- Based on Virgil's *The Aeneid* (29-19 BC)



Giovanni Barbieri (1591-1666), *The Death of Dido*



# Henry Purcell (1659-95), *Dido and Aeneas*, Act III opening (1689)

Come away fellow  
sailors, come away,  
Your anchors be  
weighing;  
Time and tide will admit  
no delaying;  
Take a boozy short leave  
of your nymphs on the  
shore,  
And silence their  
mourning with vows of  
returning,  
Tho' never intending to  
visit them more.



Royal Opera House, May 15, 2009 – Christopher Hogwood, (conductor), Ji-Min Park (sailor), Wayne McGregor (choreographer)

# Opera: dramatic stories and human emotions

- Operas take small moments and blow them up to large proportions
- It takes longer to sing words than speak them, so the music physically takes a long time to be heard
- Repeating melodies and adding dancing can make a scene even longer, which means that the emotional mood persists

# Singing styles and purposes

## **Aria**

- Emotional outpouring
- Repetitive text and melody
- Singer's vocal technique and ability are put on display
- Many harmony changes (demonstrating the nuances of the singer's emotion)
- Full orchestra accompaniment

## **Recitative**

- Depicts characters' thoughts, plans, and dialogue
- Advances the plot
- Little to no text repetition
- Unpredictable and forgettable melody
- Few harmony changes
- Minimal instrumental accompaniment



# Henry Purcell (1659-95), *Dido and Aeneas* “Dido’s Lament” (1689)

A

When I am laid, am laid in  
Earth  
May my wrongs create no  
trouble, no trouble in thy  
breast

B

Remember me  
Remember me  
But ah, forget my fate!



Royal Opera House, May 15, 2009 – Christopher Hogwood,  
(conductor), Sarah Connolly (Dido)

# Homework and reminders

- Weekly reading is available on the website (Classical period, optional reading on the Enlightenment)
- Online Discussion #8 this week (ends Monday): Musicking
- Online Discussion #9, October 31-November 6
- Optional revisions
  - Midterm exam – due November 14/15
  - Course Intro Essay – due TBD
- Student Blog Post final draft due November 12 (online + email Revision Reflection)
- Have a great weekend!



# End write

Name 3 distinct, different ways that a person (in any time period) can use music as a status symbol.