

Mu 110: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2017

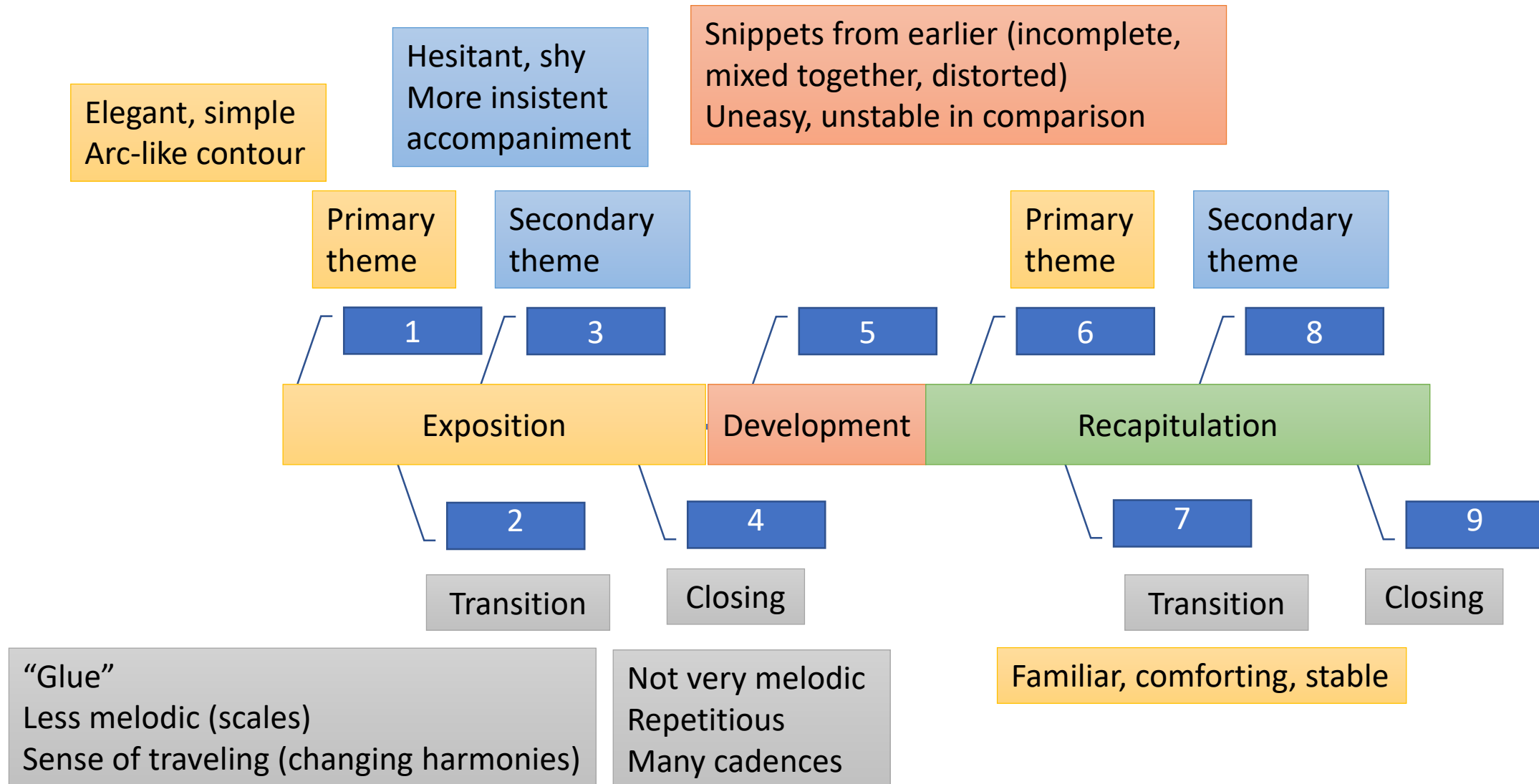
Sections J2 (Tuesdays 3:10-6) and C3A (Wednesdays 9:10-12)



Recap

- Employment under the patronage system
- The Enlightenment and music of the Baroque and Classical periods
- Changing musical styles from the Baroque to the Classical periods
 - Differences in texture, phrasing, and form
- String quartet
- Thinking about how we judge music

Form: sonata form



Sonata form in different stylistic periods

Wolfgang Amadeus Mozart
(1756-91), Symphony No. 29 in
A Major, K. 201, I. Allegro
moderato (1774)



Ludwig van Beethoven (1770-1827),
Symphony No. 3 in E-flat Major
“Eroica”, I. Allegro con brio (1801)



Johannes Brahms (1833-97),
Symphony No. 3 in F Major, Op.
90, I. Allegro (1883)



“Architecture is frozen music, and music is flowing architecture”
–Johann Wolfgang von Goethe (1749-1832)

Symphony

- Genre = style + function
- Multi-movement work for orchestra heard in a concert hall that developed during the Classical era
 - Composers still write symphonies today
- Orchestra: standard mix of strings, woodwind, brass, and percussion instruments

I. Sonata-allegro

II. Slow movement

III. Minuet

IV. Rondo

Multi-movement form

I. Sonata-allegro

Sonata form: Exposition – Development – Recapitulation
Balanced and logical
Allegro

Often quiet, song-like, or reflective
Many possible forms (binary, ternary, sonata-allegro, theme and variations)

II. Slow movement

Slower tempos: Largo, Adagio, Andante, Allegretto

III. Minuet

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

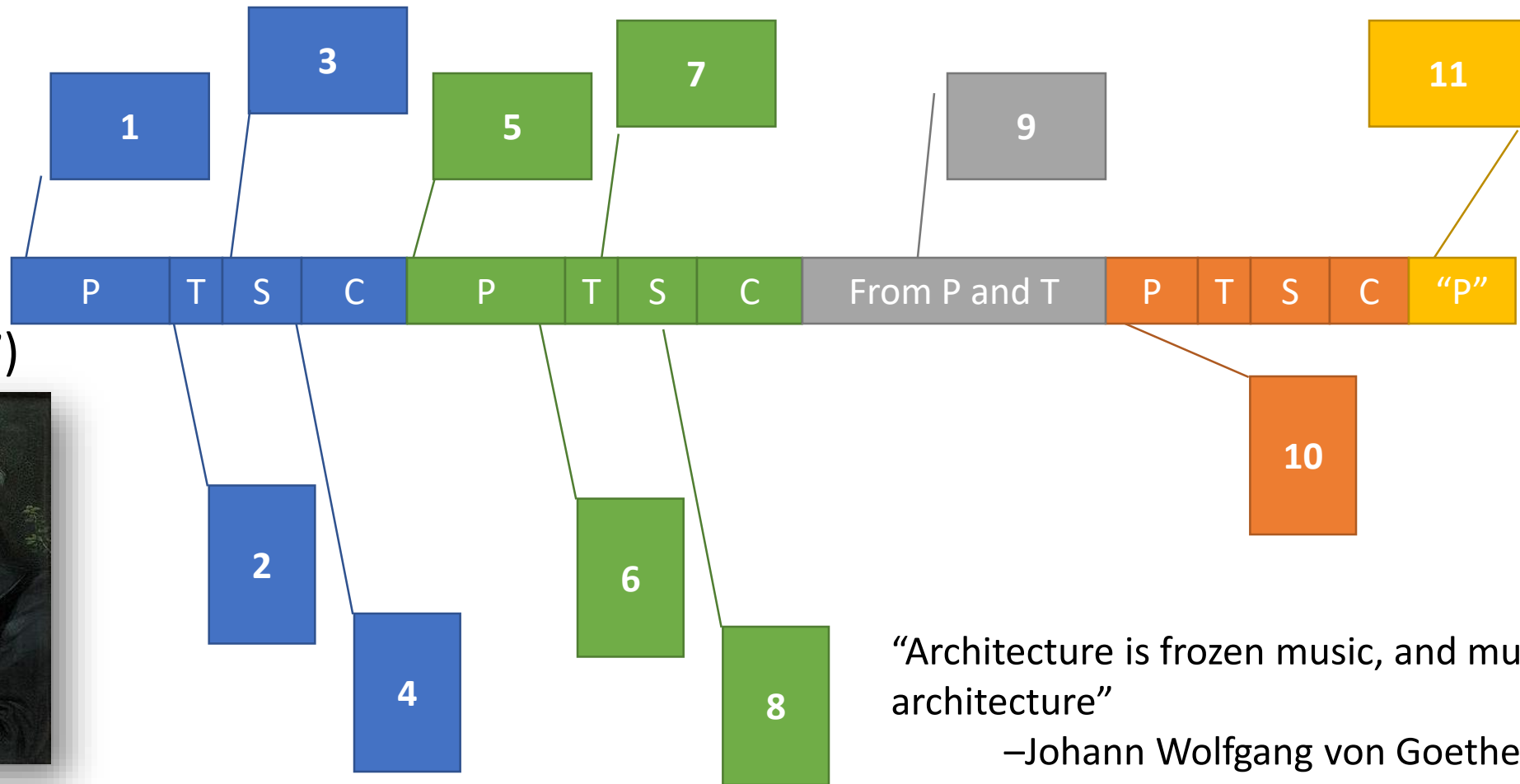
IV. Rondo

Rondo form: ABAC...A
Allegro or presto

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

Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, I. Allegro con brio (1808)

Exposition Exposition (second time) Development Recapitulation Coda



(1770-1827)



"Architecture is frozen music, and music is flowing architecture"

—Johann Wolfgang von Goethe (1749-1832)

Johannes Brahms, Symphony No. 3 in F Major, Op. 90 (1883)

- I. Allegro
 - Sonata-allegro form
 - Dark and tumultuous
- II. Andante
 - Ternary form, duple meter
 - Slow movement
- III. Poco allegretto
 - Triple meter (but not a minuet or scherzo)
- IV. Allegro
 - Sonata-allegro form



(1833-97)

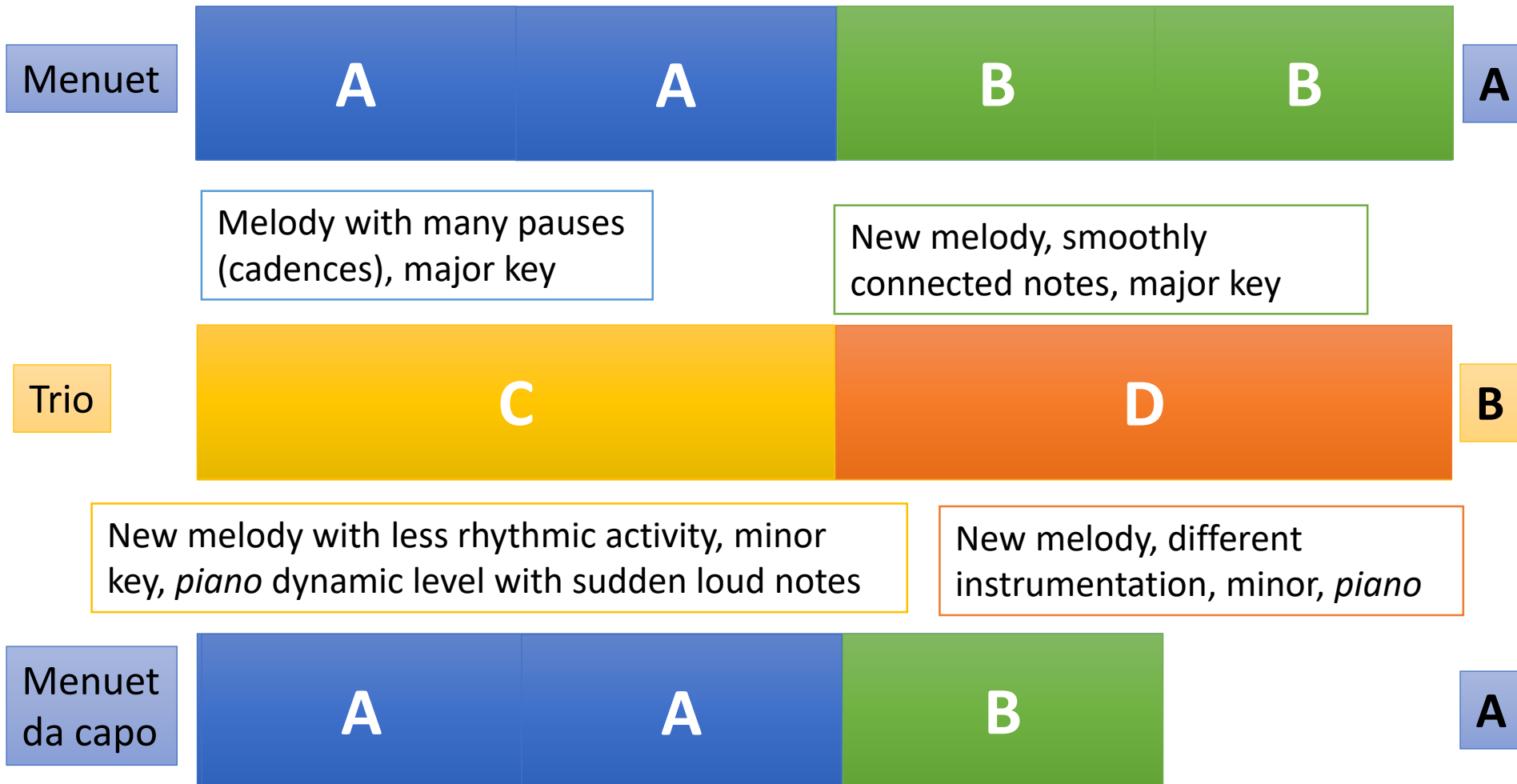
Joseph Haydn, Symphony No. 46 in B Major, III. Menuet (1772)



(1732-1809)

- 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)



Emilie Mayer, Symphony No. 7 in F minor (1856)

- I. Allegro agitato
- II. Adagio
- III. Scherzo: allegro vivace
- IV. Allegro vivace



(1812-83)

Interior of Brahms's home



Concert programs – vocabulary

- Composer – person who composed (wrote) the music
- Performer – person who is performing the music
- Piece – a musical work
- “Song” only refers to a piece with words and a vocal part
- Opus – “work.” A composer’s pieces are numbered chronologically.
 - Example: Tchaikovsky – Concerto No. 1, Op. 23
- Movement – a self-contained portion of a larger work, usually separated from other movements by silence
- Genre
- Stylistic/historical periods
- Intermission – a 10-15 minute break



Pieces to be performed

Composer of each piece

PROGRAM

Overture to *A Midsummer Night's Dream*

Felix Mendelssohn
(1809–1847)

Symphony No. 41 in C major, K. 551 (*Jupiter*)

W. A. Mozart
(1756–1791)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto (Allegretto) & Trio
- IV. Finale: Molto allegro

Intermission

Concerto No. 1 for Piano and Orchestra
in B-flat minor, Op. 23

P. I. Tchaikovsky
(1840–1893)

- I. Allegro non troppo e molto maestoso;
Allegro con spirito
- II. Andantino semplice; Prestissimo; Tempo I
- III. Allegro con fuoco

Barbara Allen, piano

The University Symphony Orchestra
Eugene Castillo, conductor

Performers

Multi-movement work

Symphony No. 41 in C major, K. 551 (*Jupiter*)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto (Allegretto) & Trio
- IV. Finale: Molto allegro

L. Mendelssohn
(1809–1847)

W. A. Mozart
(1756–1791)

Dates of the composer's
entire life

Composer

Intermission

Concerto No. 1 for Piano and Orchestra
in B-flat minor, Op. 23

P. I. Tchaikovsky
(1840–1893)

- I. Allegro non troppo e molto maestoso;
Allegro con spirito

II. Andantino semplice; Prestissimo; Tempo I

III. Allegro con fuoco

II. Andantino semplice—Prestissimo—Tempo I

Barbara Allen, piano

The University Symphony Orchestra
Eugene Castillo, conductor

Performer of the entire program
(usually listed at the top of the program)

Performer of a specific piece
(soloist) who joins the main
ensemble for that piece only

Changing musical styles

Classical

- Music is often logical, pleasant, and refined – interesting but restrained
- Homophonic textures
 - Highest voices carry the melody (i.e. violins)
- Phrases and cadences are clear
- Emphasis on pretty melodies

Romantic

- Bigger (ensemble)
- Louder
- Extremes: dynamics, moods, ranges
- Beethoven treats the orchestra like a giant instrument
- Less clarity (texture, phrases, form)
- Seems more personal

“Romantic” does not mean “love” – it refers to the intense spiritual and emotional aspect of 19th century art (as compared to Classical)

Student Blog Post

- Final draft due Sunday – 12% of your final grade
 - Submit your blog post to the section website AND email me your revision reflection by 11:59pm
 - An incomplete submission (i.e., no revision reflection) is late until it is complete (-1 point per day). I will not post your SBP until you've submitted your revision reflection.
- Participate in the discussions about all of the blog posts – 8% of your final grade
- Lead the conversation about your blog post – 5% of your final grade
- Site tagline?

Homework and reminders

- Weekly reading is available online (Impressionism and Expressionism)
- Online discussion #10 ends Monday
- No more online discussions!
- Student Blog Post
 - Submit to the section website by Sunday AND email me your revision reflection (.doc, .docx., .pdf only)
 - Read and comment on each other's blog posts November 14-December 11
- Optional midterm rewrite due November 14/15
- Optional Course Intro Essay rewrite due December 5 (J2) or November 22 (C3A)
- Concert response essay due December 19/20

