

Attendance/Reading Quiz!

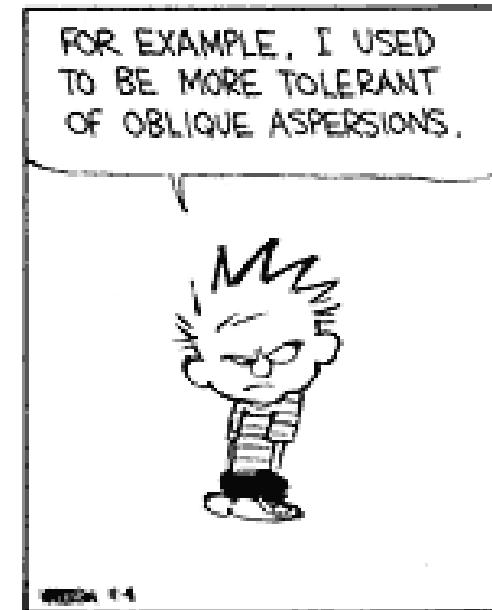
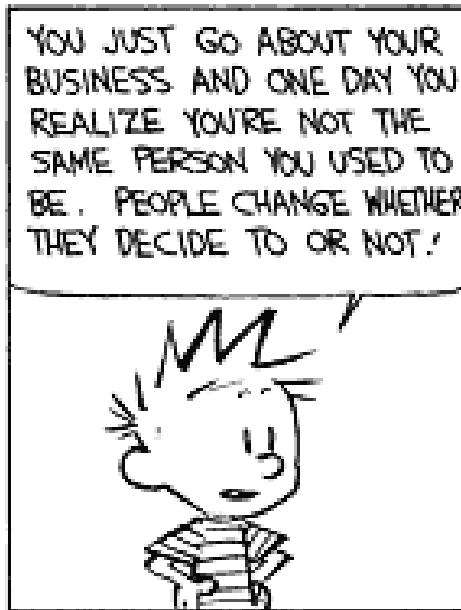
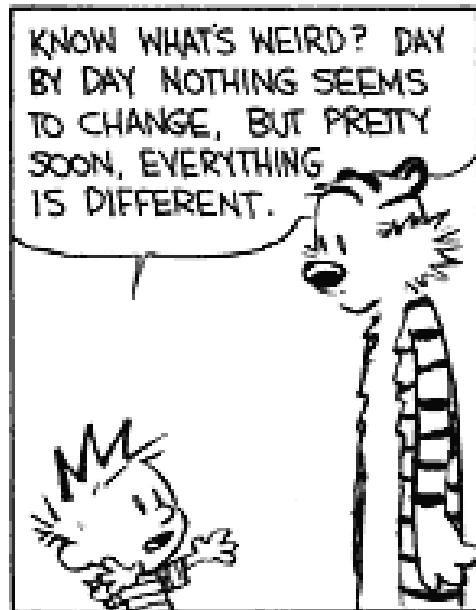
Mu 101: Introduction to Music

Queensborough Community College

Instructor: Dr. Alice Jones

Spring 2018

Sections H2 (T 2:10-5), H3 (W 2:10-5), L3 (W 5:10-8)



Reading quiz

Brass and string players need to develop a good embouchure in order to play their instruments.

- a) True
- b) False

Reading quiz

Which of the following instruments is usually found in a symphony orchestra? Circle all that apply.

- a) Cello
- b) Chorus
- c) Double bass
- d) French horn
- e) Guitar
- f) Saxophone
- g) Violin

Reading quiz

Censorship in music is a 20th-century invention.

- a) True
- b) False

Reading quiz

Give an approximate date range that coincides with the Baroque period.

Reading quiz

What was the most interesting or surprising thing you learned from the reading(s) this week?

Review

Melody

- Horizontal element of music
- Describing melody: Contour, Intervals, Range

Harmony

- Supports melody
- Vertical component of musical sound
- Describing harmony: Major and minor, Tension and release, Active chords and rest chords

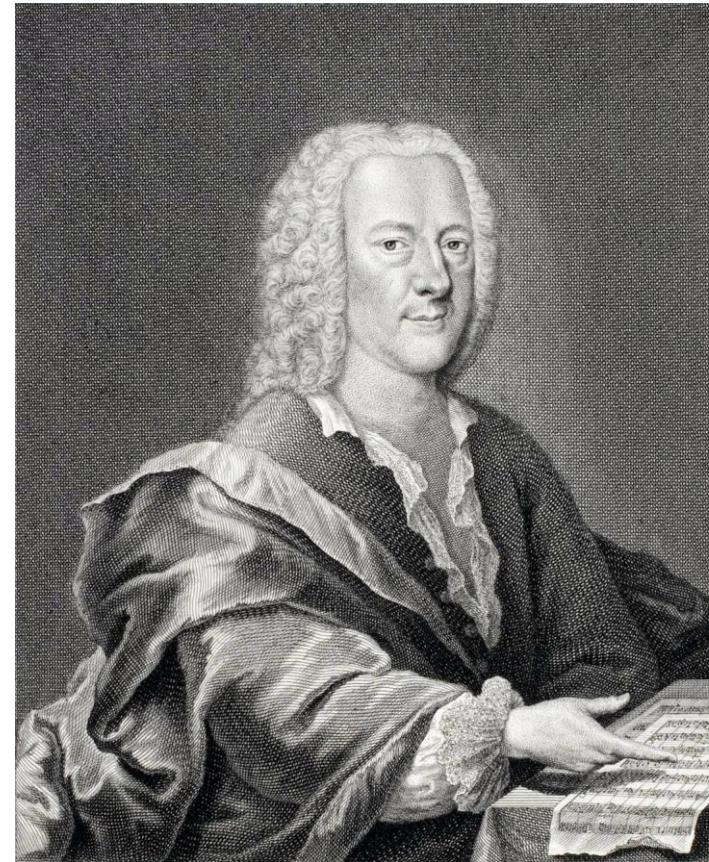
Rhythm

- Organization of time
- Describing rhythm: Pulse, Accent, Duration

Texture

- Interweaving of melodic lines and harmony
- Composite of all layers of musical sound

Georg Philipp Telemann (1681-1767), Fantasia No. 7 in D Major (1733)



Friedrich Kuhlau (1786-1832), Caprice No. 3, Op. 10 (c. 1810)



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



Pastel by Christian Horneman (1765-1844), 1828

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



Debussy at the piano (1893)



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

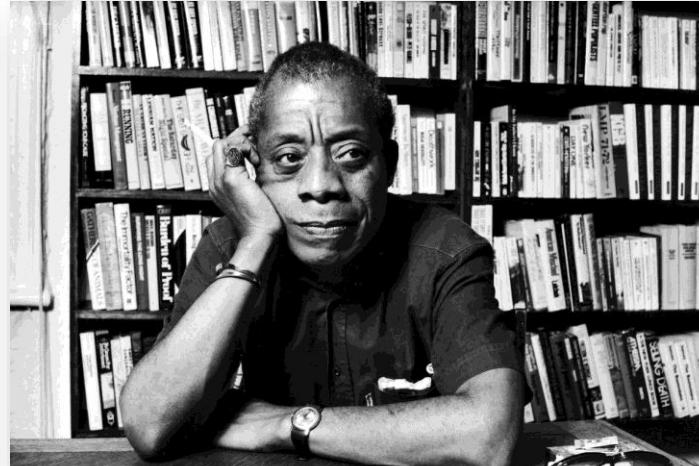


Debussy photographed
by Félix Nadar (1908)

Telling stories

“Who controls the past controls the future. Who controls the present controls the past.”

—George Orwell (1903-50),
1984 (1949)



“The great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do.”

—James Baldwin (1924-87),
The Price of the Ticket: Collected Nonfiction 1948-1985

Telling Stories – questions to ask yourself



- Who is in power?
 - What is the author's relationship to that power? Why is this story being told and not another one?
- What historical forces are influencing this telling of history?
 - What long-term changes or forces are at play that we know about but the author might not see or articulate?
- What/who is left out of this depiction?
 - What perspectives are missing?

Judith Leyster, *Boy Playing the Flute* (1660)

Dancing at the court of Versailles



Antoine Trouvain, dance ensemble at Versailles (1696)

A Baroque concert



Francesco Guardi (1712-93), *Concert in a Girls' School, Venice*

Jean-Baptiste Lully (1632-87), Gavotte from *Atys* (1676)

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



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

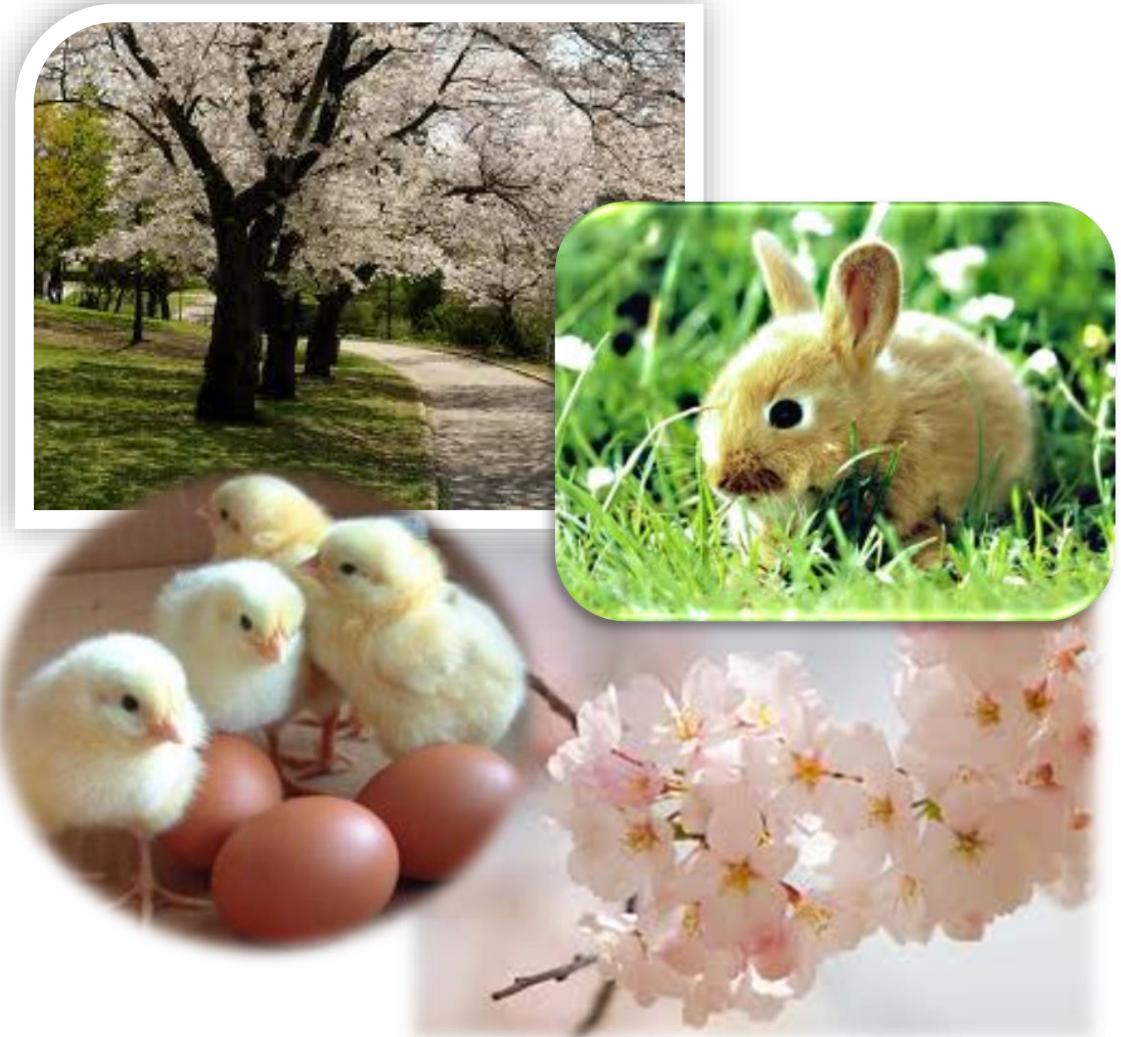


- (Red) high heels and culottes
 - King Louis XIV was an excellent dancer and had well-defined calf muscles which he liked to show off
 - Looking taller
- Wigs
 - Lice control
 - Louis XIII (r. 1610-43) went prematurely bald
 - Physical grandeur and expense

King Louis XIV of France dressed as Apollo, 1653

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

- *The Four Seasons*, Op. 8: a collection of 4 violin concerti, each based on a sonnet that describes a season
 - 1. Spring
 - 2. Summer
 - 3. Autumn
 - 4. Winter
- Program music – instrumental music that is expressly about something non-musical



Antonio Vivaldi, Violin Concerto in E Major, *La Primavera*, Op. 8 No. 1, I. Allegro (1725)



Spring has come, and birds greet it
Festively with a cheerful song;
And with the breath of gentle breezes
Springs trickle with a sweet murmur.

Spring: bouncy, short notes



Lightning and thunder, elected to announce it,
Come and cover the air with a black cloak.
Once they are quiet, the birds
Return to their enchanting song.

Birds: trills, repeated notes

Breezes, springs: smooth
and conjunct motion



Storm: fast scales, minor key

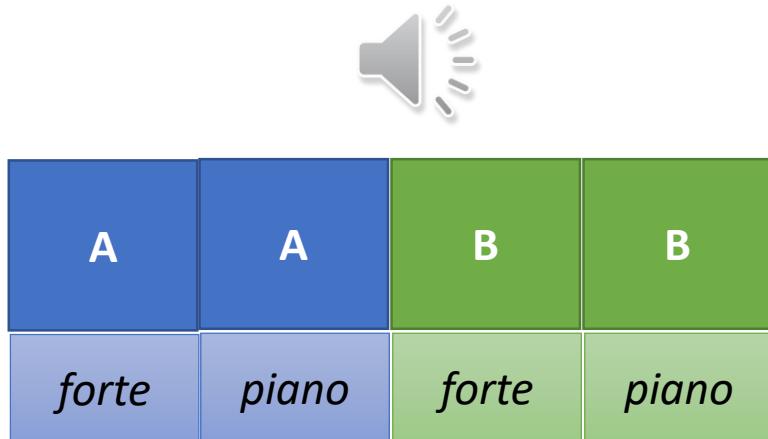


Birds: trills, repeated notes

“Spring” also comes from the key (major), tempo (allegro),
and instrumentation (high pitched strings)

Antonio Vivaldi, Violin Concerto in E Major, *La Primavera*, Op. 8 No. 1, I. Allegro (1725)

- *Ritornare* (Italian) – to return
- *Ritornello* – a block or chunk of music played by the *tutti* that returns throughout a concerto movement



Intro to musicology: Music can tell us about the world

- Who made it
- Why they made it
- How they made it
- Who listened to it
- Why they listened to it
- Broader trends in aesthetics, philosophy

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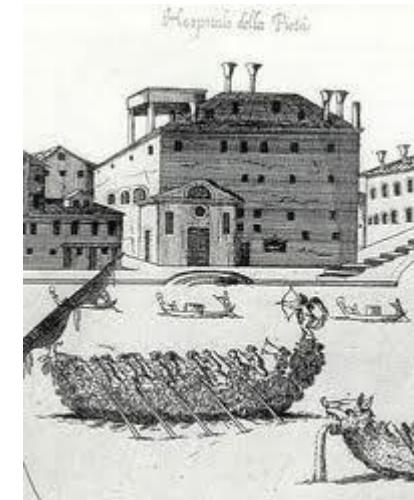


Antonio Vivaldi (1678-1741)

Del Sig: D. Antonio Vivaldi

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- Vivaldi taught at Ospedale della Pietà (Venice, Italy)
 - Wards learned to play instruments and performed to support the orphanage
- Vivaldi composed over 500 concerti (230 for solo violin)

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- Concerto is a genre of music
 - Genre = style + function
 - New, popular genre in the Baroque era
- *Concertare* (Latin) – to contend with, to fight with, or to debate against
 - Soloist vs. ensemble (*tutti* – Italian for “all”)
 - Soloist plays more difficult and more interesting musical material than the *tutti*



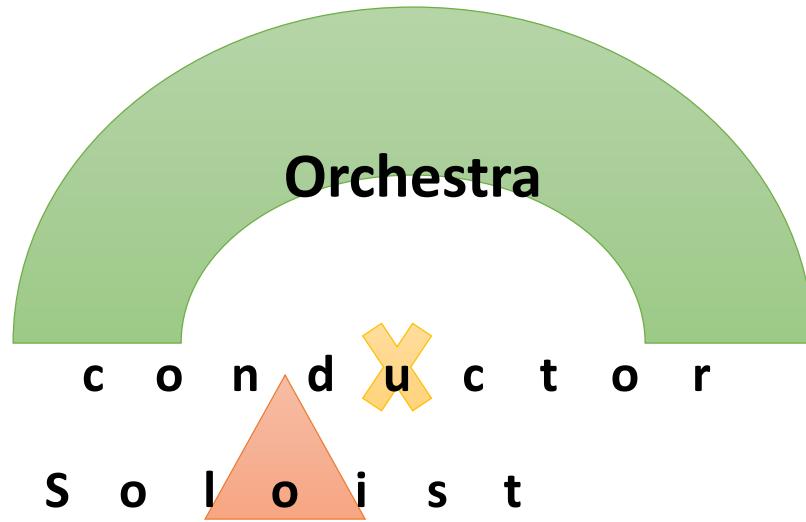
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- Who made it
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- Who listened to it
- Why they listened to it
- Broader trends in aesthetics, philosophy, and society
- Public performances in the Baroque era usually featured new music (not dead composers)
- Baroque period: emergence of idiomatic writing for soloists, especially string instruments like violin, often written by virtuosi
- Baroque period: new celebration of individualism (the Enlightenment)

Idiomatic – suited to a particular instrument in terms of its sound and its technique

Genre: Concerto

- Movements:
 - I. Allegro
 - II. Adagio
 - III. Allegro
- How many instruments are playing can create sudden dynamic changes



Performances during the Baroque era didn't usually have a conductor.

Modern performances that are “historically informed” don’t use conductors, either.

Antonio Vivaldi, Violin Concerto in E Major, *La Primavera*, Op. 8 No. 1, I.
Allegro (1725)

The musicians in this ensemble are playing in instruments that are replicas of those used in the 18th century (period instrument ensemble)

Ensemble: Europa Galante
Soloist: Fabio Biondi, violin



Basso continuo: cello, double bass, harpsichord, and lute

Seasons from other composers: Winter

- Pyotr Ilyich Tchaikovsky, “Snowflakes” from *The Nutcracker*, Op. 71 (1892)
 - Ballet



Seasons from other composers: Winter

- Fanny Mendelssohn, *Das Jahr*, 1. January, H.385 (1851)
 - Piano solo



Fanny and her brother Felix
Mendelssohn at the piano

Seasons from other composers: Spring

- Aaron Copland, *Appalachian Spring* (1944)
 - Ballet



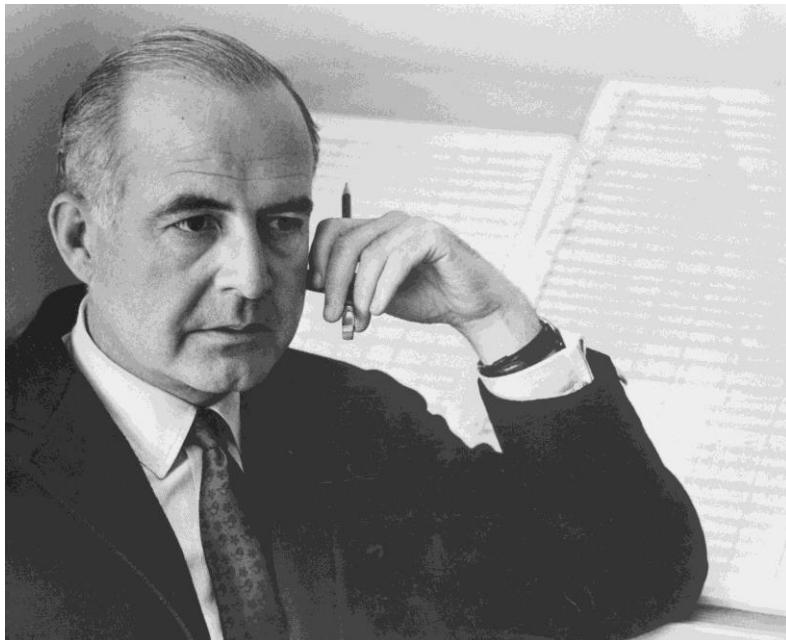
Seasons from other composers: Spring

- Igor Stravinsky, *The Rite of Spring* (1913)
 - Ballet



Seasons from other composers: Summer

- Samuel Barber, *Knoxville: Summer of 1915* (1947)
 - Voice and orchestra



Leontyne Price, soprano

Seasons from other composers: Autumn



- Eric Whitacre, *October* (2000)
 - Concert band

“Something about the crisp autumn air and the subtle changes in light always make me a little sentimental, and as I started to sketch I felt the same quiet beauty in the writing. The simple, pastoral melodies and the subsequent harmonies are inspired by the great English Romantics, as I felt this style was also perfectly suited to capture the natural and pastoral soul of the season.”



Homework and reminders

- Weekly reading is available on the website (form, opera)
- Online Discussion #4 this week (ends Monday): Musicking
- Online Discussion #5, February 25-March 4
- Course Intro Essay final draft with revision reflection due in class March 6/7
- Have a great weekend!



End quiz

1. Which Baroque composer worked for the royal court of France?
a) Bach b) Lully c) Telemann d) Vivaldi
2. Dancing was an important pastime and skill for members of the Baroque aristocracy.
a) True b) False
3. What instrument does Dr. Jones play?