



Attendance/reading Quiz!

Mu 101: Introduction to Music

Queensborough Community College

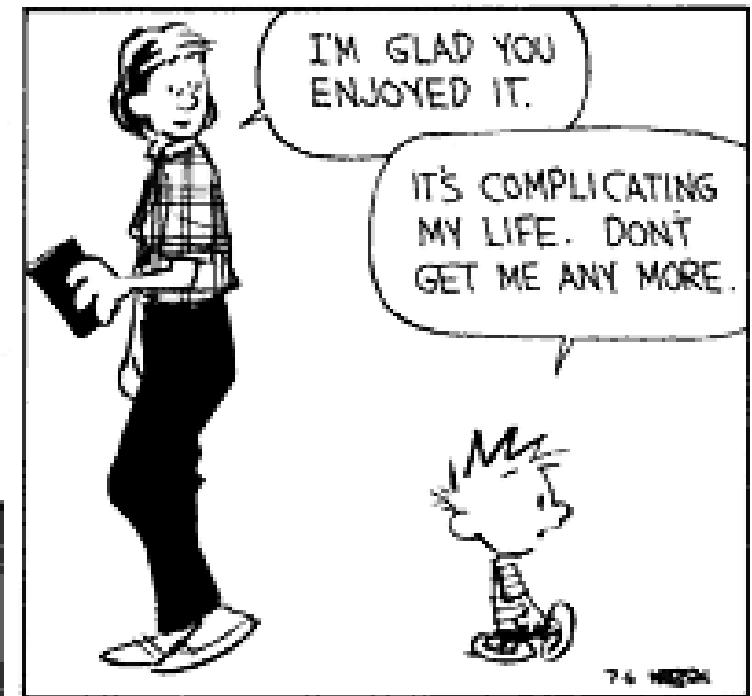
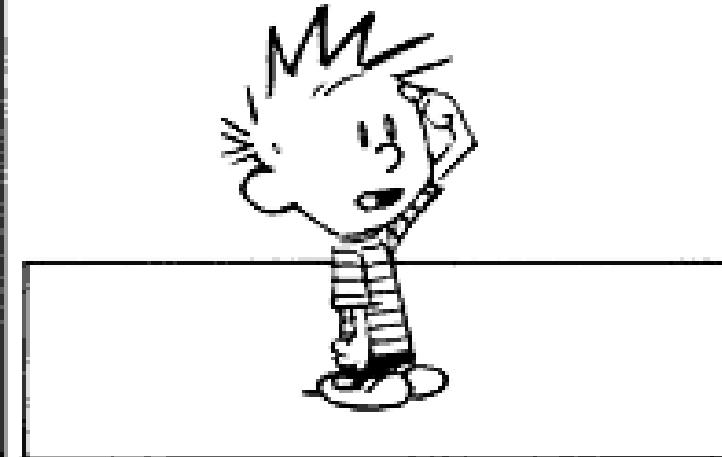
Instructor: Dr. Alice Jones

Spring 2018

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



IT REALLY MADE ME SEE THINGS DIFFERENTLY. IT'S GIVEN ME A LOT TO THINK ABOUT.



Reading quiz

As an artistic or stylistic period, Classicism can easily be pinpointed in time.

- a) True
- b) False

Reading quiz

Which of the following are common features of Classical era music?
Circle all that apply.

- a) Dense, polyphonic textures
- b) Elegant, singing melodies
- c) Regular meters and steady tempos
- d) Two- and four-bar phrases
- e) Strange, dissonant chords or harmonies

Reading quiz

There is only one way to tell history.

- a) True
- b) False

Reading quiz

What is the standard instrumentation of a string quartet?

- a) 1 violin, 1 viola, 1 cello, 1 double bass
- b) 2 violins, 1 viola, 1 cello
- c) 2 violas, 1 cello, 1 double bass
- d) 3 violins, 1 cello

Reading quiz

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

Recap

- Midterm – optional rewrites due April 17
- Awesome job providing each other with constructive criticism and turning this class into an academic community
- 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

Warm-up writing

What are some reasons why a person might create a piece of music?

In class today: Music of the Baroque (1600-1750) and Classical (1750-1800ish) periods

1. Financial

- Who is paying for music to be created?
- Why are they paying for music to be created?
- What are the financial structures of the world in which a musician lives?

2. Philosophical

- What ideas has a musician absorbed?
- How do people of the time period think about or interact with the world and music?

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.

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

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

The patronage system (looking ahead to Online discussion #8)

- Patrons support the arts because it gives them lasting influence and prestige
- Music is a social commodity – patrons displayed their social status (wealth, power, and sophistication) by associating themselves with fine artistic production
 - Employ musicians as composers, performers, and private teachers
 - Hire musicians for special events
 - Buy sheet music, instruments, and other artistic works
 - Document musical performances in word, in tapestry, and in painting
- Major patrons: The Catholic Church, the upper classes (nobility, aristocracy, royalty)
- Music makes events more lavish and impressive (both secular and sacred)
- The patronage system is the means through which most musicians earned a living until the 19th century



Anonymous, *Concert of Women* (ca. 1530-40)

Bach's duties as Kantor of St. Thomas Church, Leipzig, 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 and ideas: The Enlightenment

- Music reflects the world in which it is made
 - Reinforcing social structures or repeating shared patterns of thought
- Music shapes the world in which it is made
 - Breaking away from tradition and helping listeners to think about their world in a new way

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)

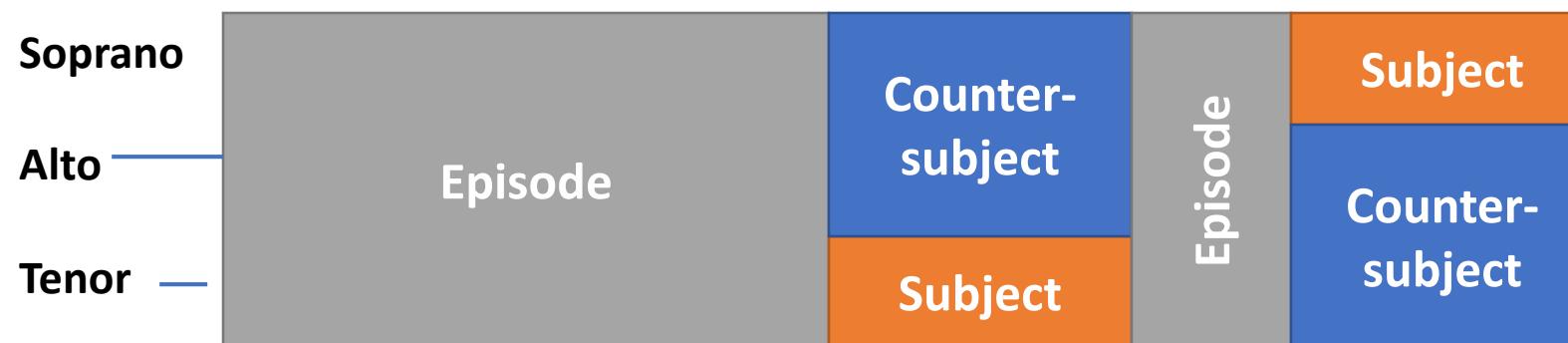
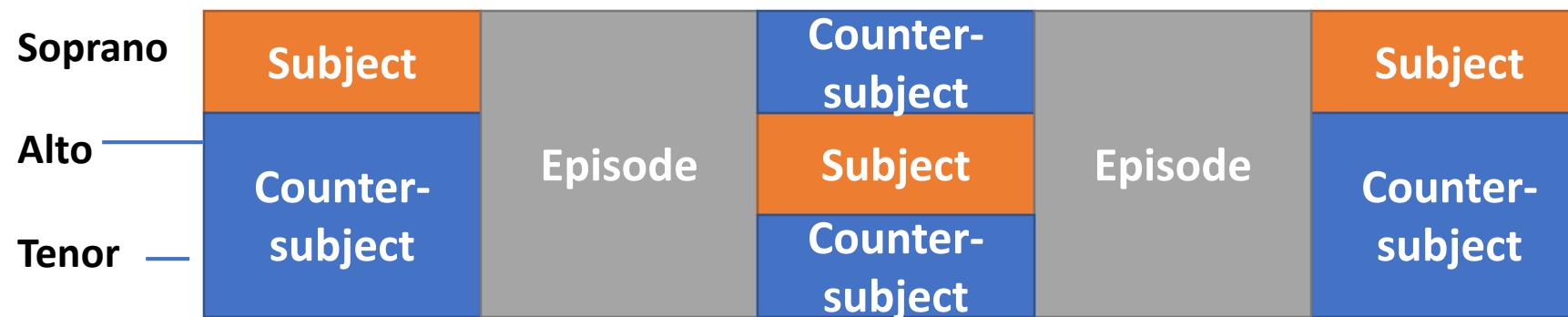


- **Subject**
 - Theme
- **Counter-subject**
 - Accompaniment to the subject
- **Episode**
 - Any part of the fugue in which the complete subject is not sounding
 - Sequence – short musical ideas are repeated at different pitch levels



Wassily Kandinsky (1866-1944), *Fugue* (1914)

J.S. Bach, Fugue No. 2 in c minor from *The Well-Tempered Clavier*, book 1 (1722)



Wolfgang Amadeus Mozart, Piano Sonata in C Major, I. Allegro K.545 (1788)



Exposition

Development

Recapitulation

- Sonata form has 3 main sections – like a more complex ternary form
 - Exposition – presents the main musical ideas of the piece
 - Development – plays with those ideas in new, surprising, and unexpected ways
 - Recapitulation – return to “home”; repeats the material from the exposition and feels more stable than the development

Joseph Haydn (1732-1809)



- Trained in music from an early age (singing, violin, keyboard, composition)
- Kapellmeister for the court of the Duke of Esterházy (Hungary, outside of Vienna, Austria), 1761-1809
 - Allowed to travel to London and promote his music (1790-92 and 1794-95)
 - Cared for by the court as his health declined and he couldn't perform his musical duties
- Friend of Mozart, teacher of Beethoven
- Musical style is intended to please both amateurs and connoisseurs

Joseph Haydn (1732-1809)



Esterházy (country home of Haydn's patron)



Concert hall in Esterházy

Joseph Haydn (1732-1809), String Quartet Op. 76, No. 3, “The Emperor,” I. Allegro (1796-97)



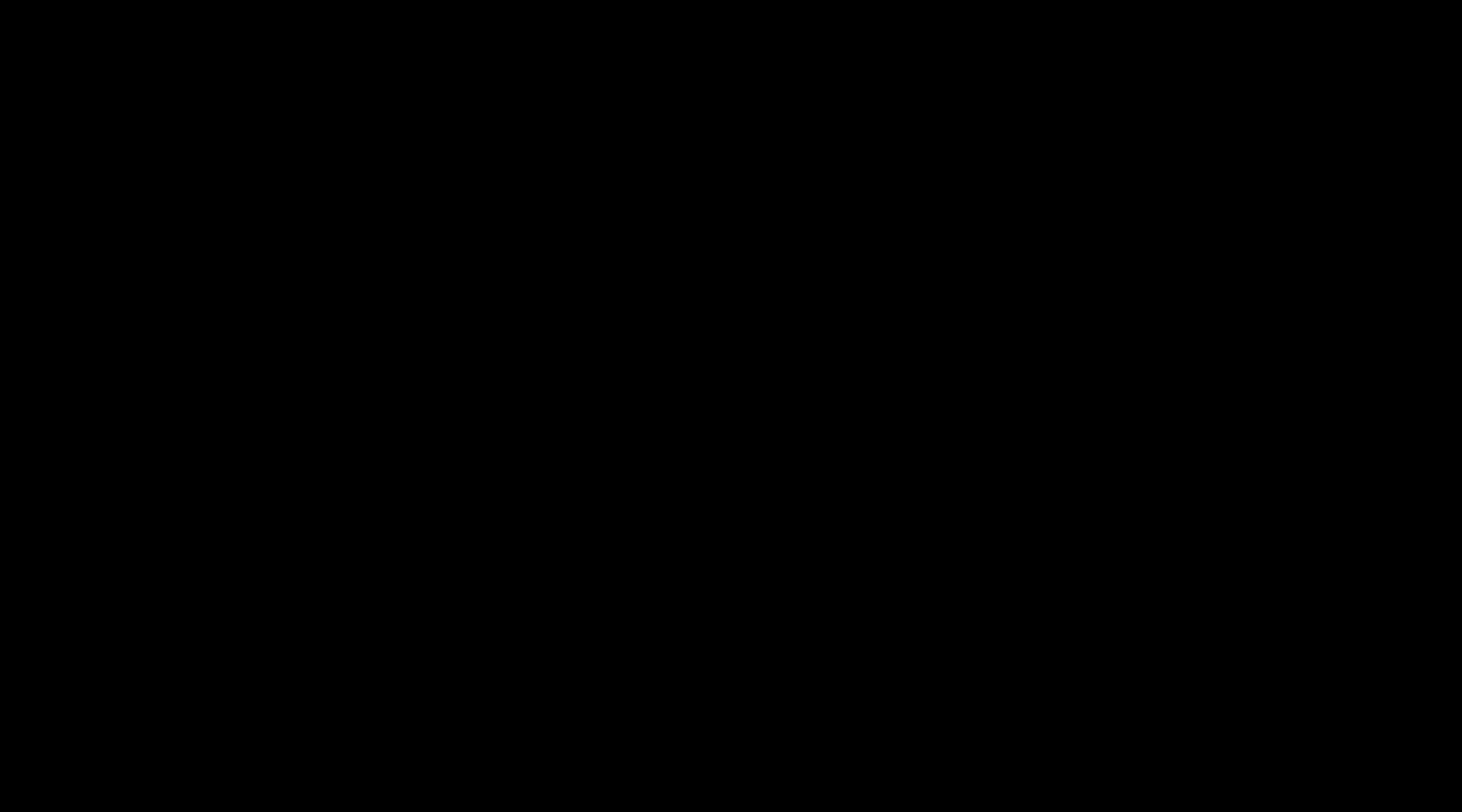
Anonymous, *Haydn Playing Quartets* (before 1790)

- String quartet – a multi-movement work for 2 violins, viola, and cello
 - A standard type of work that all 19th and 20th century composers write
- Johann Wolfgang von Goethe (1749-1832): a string quartet is “a stimulating conversation between four intelligent people”

In-class writing

What challenges
would a member of
a string quartet
face?

What skills would
you need to be a
member of a string
quartet?



Joseph Haydn, String Quartet Op. 76, No. 3, “The Emperor,” I. Allegro
(exposition) (1796-97), performed by the Saint Lawrence String Quartet

Joseph Haydn, String Quartet Op. 33 No. 2 “The Joke,” IV. Presto (1781)

- Rondo form
- Listening to the movement sets up certain expectations for the listener

- The rondo theme in this movement has light, *piano*, short phrases
- The rondo theme returns several times throughout the movement
 - We expect that every time we hear it will be identical
- Rest = measured silence (“ssh” from Suzuki rhythms)



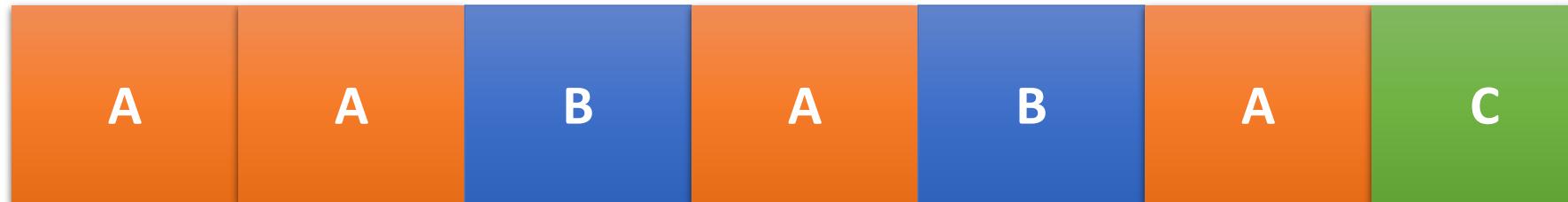
“Can you see the notes behave like waves? Up and down they go! Look, you can also see the mountains. You have to amuse yourself sometimes after being serious so long.”

—Joseph Haydn

Joseph Haydn, String Quartet Op. 33 No. 2 “The Joke,” IV. Presto (1781)



Performed by The Emerson Quartet



Light, dance-like
Short phrases

Smoother accompaniment
Searching
Build up excitement (*crescendo*)

C

Rustic (bagpipes)
Repetitive, simple



Joyful

Long chords



Live music in New York City: Concert Response Essay

- Attend any classical music concert you like – there are hundreds (thousands?), and many are free
 - Descriptions of venues and a calendar with concert dates, times, cost, and descriptions are available online (Assignments—Concert Response Essay)
- Concert Response Essay due at the final exam
 - H2: May 22
 - H3/L3: May 23

Homework and reminders

- Reading for next class is available online: the symphony
 - Next class is in two weeks (April 10)
- Creative writing, March 26-April 15
 - Optional first draft due April 3
 - Final draft due via email April 17
 - Use the blog forum to bounce ideas off each other
- Student Blog Post
 - First draft due in class April 10
 - Final draft due to H2 website April 21
- Final (!) instructor-led online discussion is April 16-22
- Midterm rewrites due April 17
- Spring break woo



End quiz

1. The fugue was a commonly used compositional process during which time period?
 - a) Baroque
 - b) Classical
2. Name one group of people who were patrons of the arts before the 19th century.
3. What was the most interesting or surprising thing you learned in class today?