

Attendance/Reading Quiz!



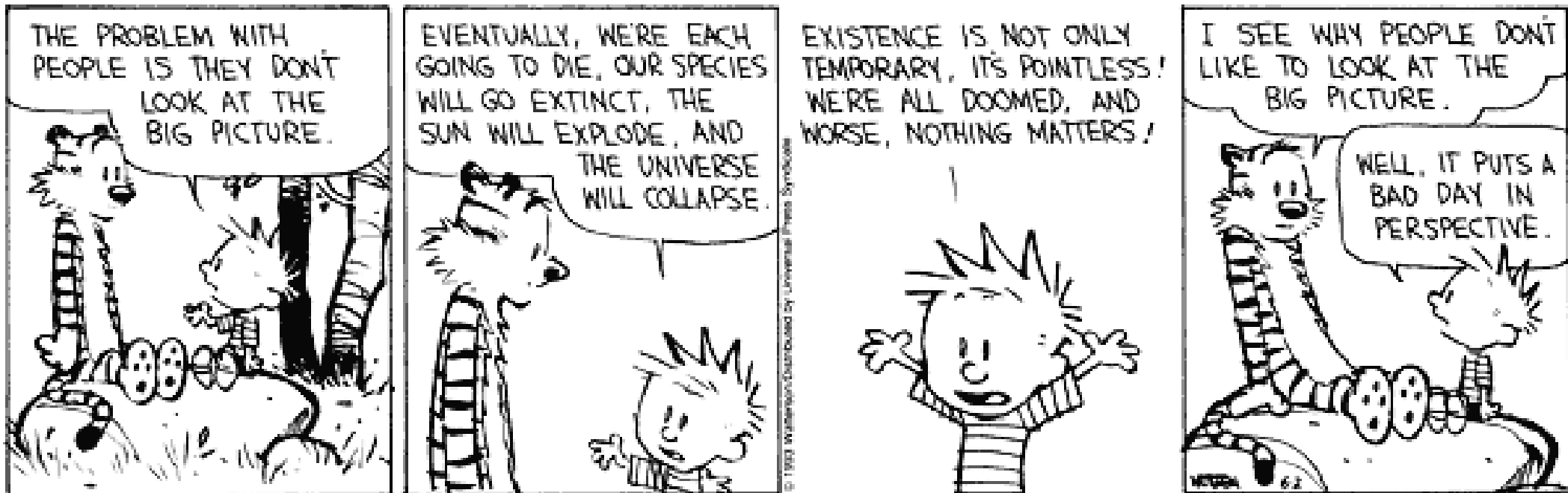
Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

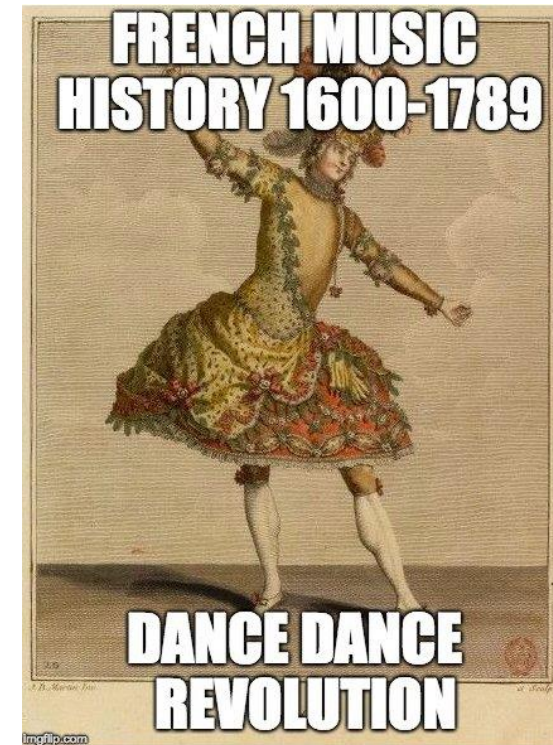
Spring 2019

Sections C3 (W 9:10-12), C5 (F 9:10-12), F5 (12:10-3)



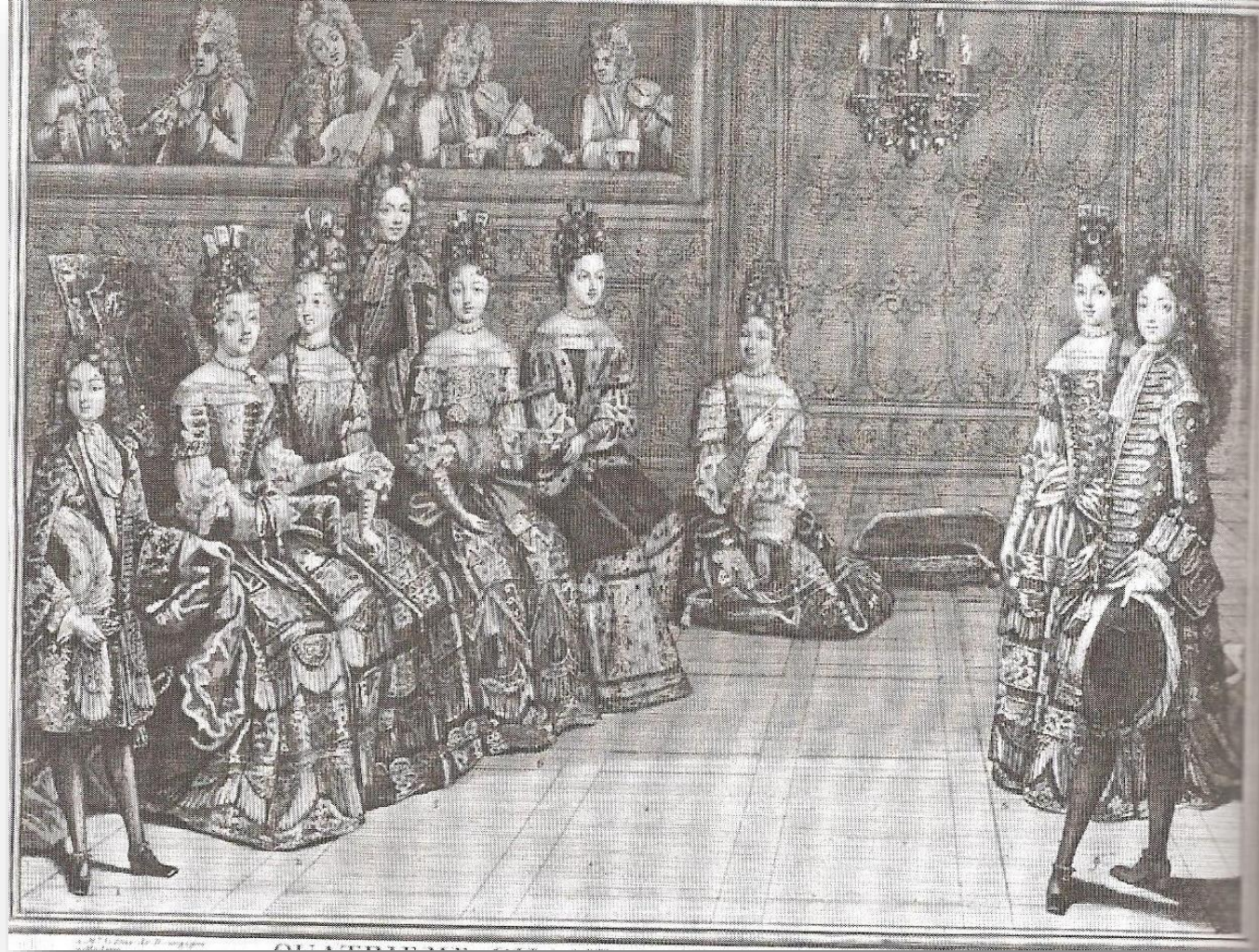
Recap

- Meter
- Telling music history, creating music, and listening to music
 - Power: Not all things are possible (resources, censorship, economic limitations, political concerns)
 - Structures: We inherit and live in a world that is shaped by what has come before us (style, taste, structures, systems)
 - Personal biases: As we know from our soundscape activities, we (and artists, too!) are biased – Where we are, what we pay attention to, what we care about
- Soundscape – takeaways for listening to music
 - We can control the soundscape
 - Our knowledge of the world affects what is meaningful in what we hear
 - Sounds are constantly changing or evolving in subtle ways
 - A good (vivid, detailed) description of what you hear makes it feel like you're there, living the experience



Dancing at the court of Versailles

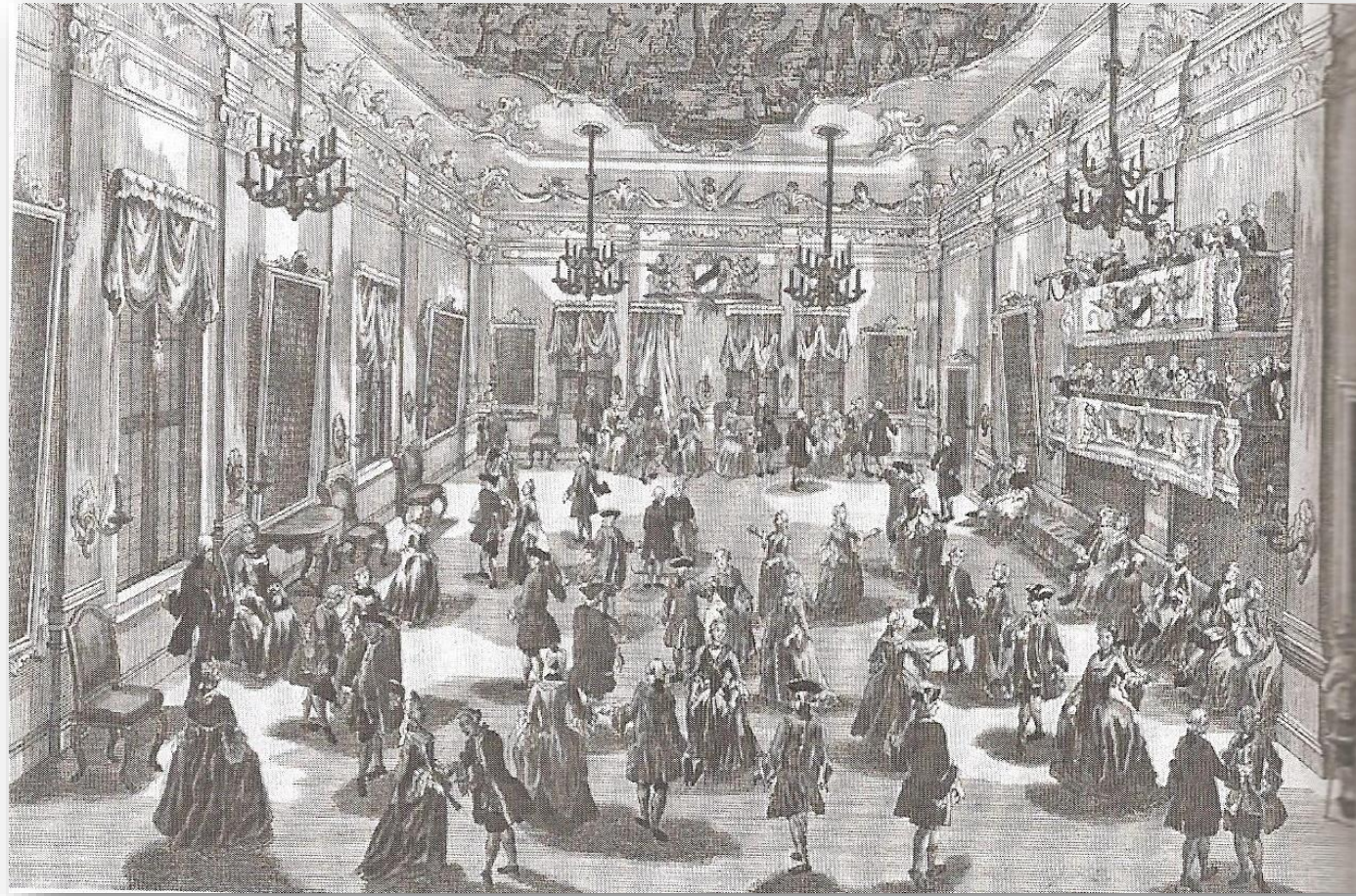
Iconography –
the study and
interpretation
of visual
images



Antoine Trouvain, dance ensemble at Versailles (1696)

Dancing at balls

Iconography –
the study and
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of visual
images



Dance ball in Augsburg, Bavaria, 1750, by G.B. Probst

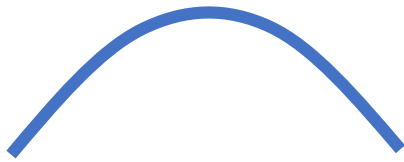
A Baroque concert

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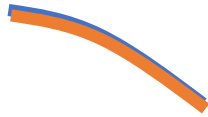
Francesco Guardi (1712-93), *Concert in a Girls' School, Venice*

Form

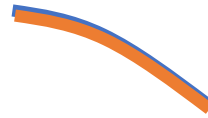


Twinkle, twinkle
little star
How I wonder
what you are!

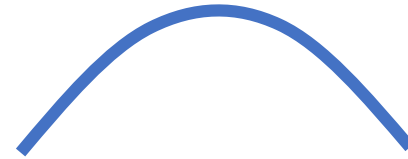
A



Up above the
world so high



Like a
diamond in
the sky



Twinkle, twinkle
little star
How I wonder
what you are!

A

B

Form

- Significant changes in melody, harmony (mood), and texture indicate new sections of a form



Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Trepak (1892)



Melody (2x)	Same melody, new instrumentation (2x)	Contrasting melody, register, texture (2x)	First melody (2x), emphatic ending
A		B	A

Form

Anonymous, *Kyrie eleison*



Listening for musical details: Texture, dynamics, and tempo

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

I. Morning Mood

IV. In the Hall of the Mountain King



**Bassoon and
pizzicato strings
(6 times)**

**Violins and woodwinds
with syncopated accents
(6 times)
Gradual *accelerando***

**Tutti, *forte* (6 times)
“Whirling” accompaniment
Adds cymbals and brass
*Accelerando***

**Coda

Sudden
chords**

Creepy, dark
Not pretty
Tempo: *moderato*

Gathering forces –
more insistent and
scary

Increasingly unsettling,
disorienting, out of control
Tempo: *prestissimo*

Theatrical ending
(the mountain
crashes on the trolls)

Melodic structure – listening for contour and cadences



Frédéric François Chopin (1810-1849),
Mazurka Op. 17 No. 2 in E minor (1833)



Motive



Repeated lower
and embellished



Contrasting
idea



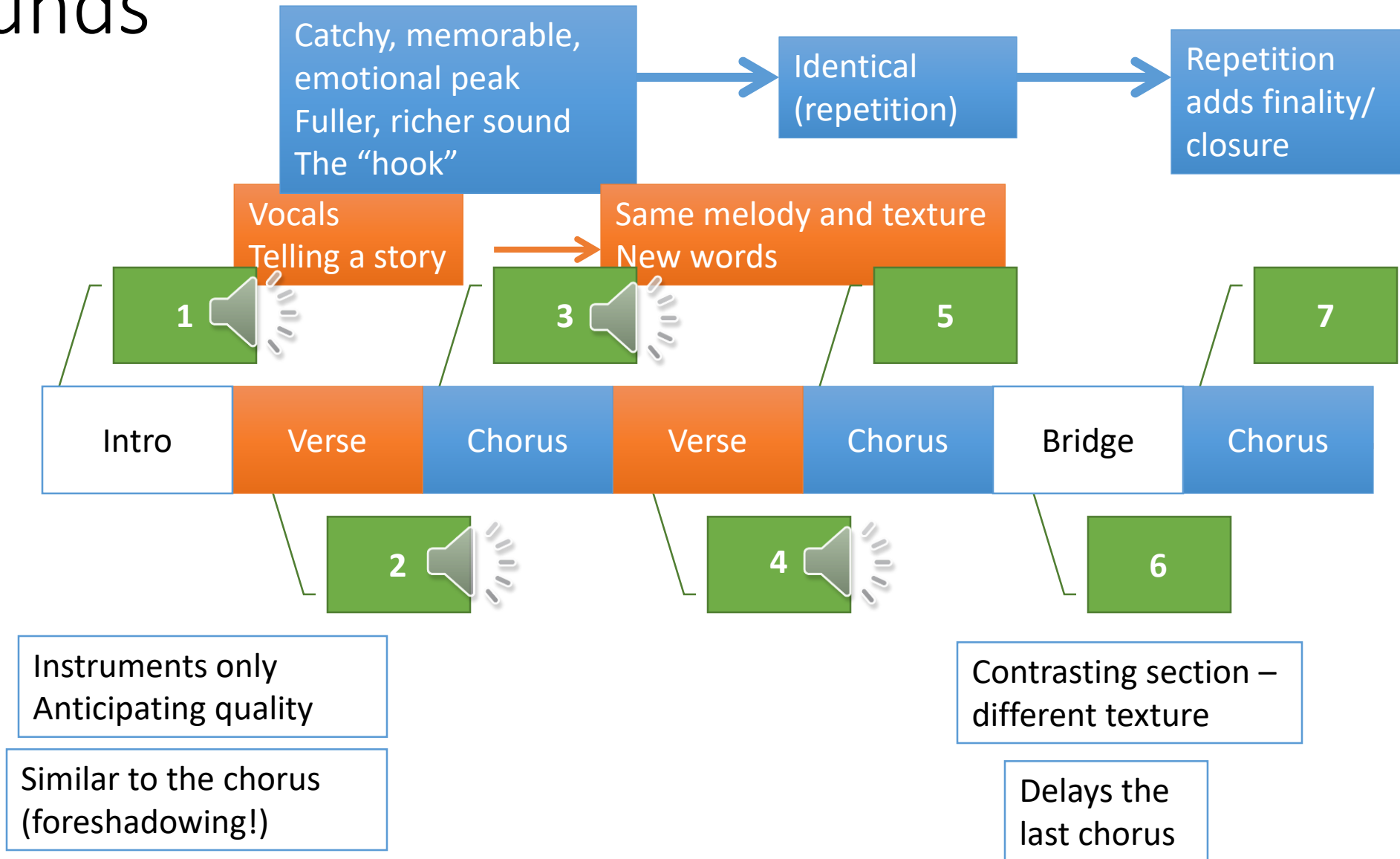
Contrasting
idea, extended

Form

Repetition—Contrast—Variation

- Form is a paradigm (convention or pattern) that is effective and has persisted through time
 - We internalize forms that we hear often – we (unconsciously) expect them
- Different sections of music are differentiated by the presence of simultaneous changes in multiple musical features (melody, rhythm, dynamics, tempo, texture, harmony, and instrumentation)
 - One way to listen for form: focus on one musical feature and notice how it changes (or doesn't change!) as a piece unfolds
- Each section produces a different effect on the listener because of its different musical features and place within the form

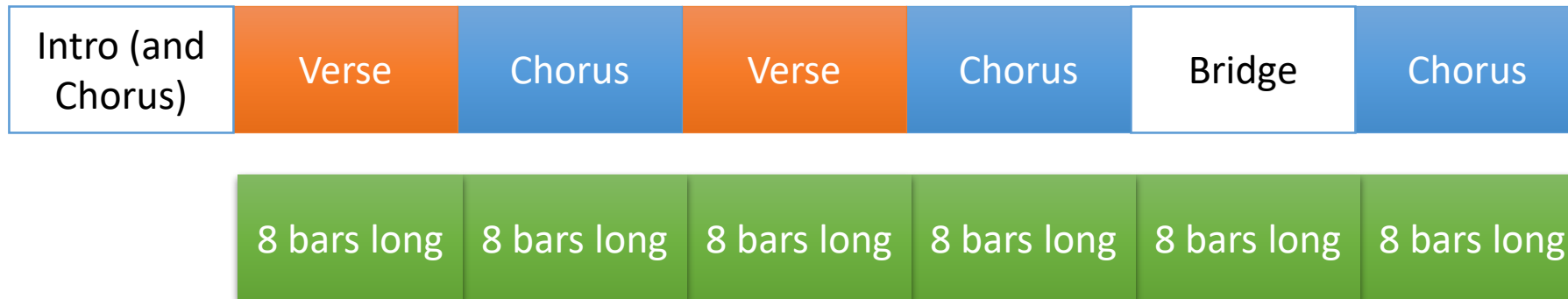
Pop song form: noticing changes in musical sounds



Music sets up expectations



Musical analysis: If we notice something, then it matters. Our job is to figure out why it matters.



Does having our expectations as listeners fulfilled reflect in some way on the world in which we live?

A sampling of Baroque music

- Jean-Baptiste Lully (1632-87)
- Jean-Joseph Mouret (1682-1738)
- Johann Sebastian Bach (1785-1750)
- Georg Philipp Telemann (1681-1767)



Teatro Argentina, Rome 1729 - Giovanni Paolo Pannini (1691-1765)

French court dance music



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

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

Jean-Joseph Mouret (1682-1738), *Suite des symphonies*, I. Rondeau (1729)



Trumpet, strings, timpani <i>forte</i> March-like (spaced, accented)	Oboe, strings <i>piano</i> March-like	Trumpet, strings, timpani <i>forte</i> March-like	Trumpet, strings <i>piano</i> , with a <i>crescendo</i> at the end Smooth, more legato Contrasting key	Trumpet, strings, timpani <i>forte</i> March-like	
A	A	B	A	C	A

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

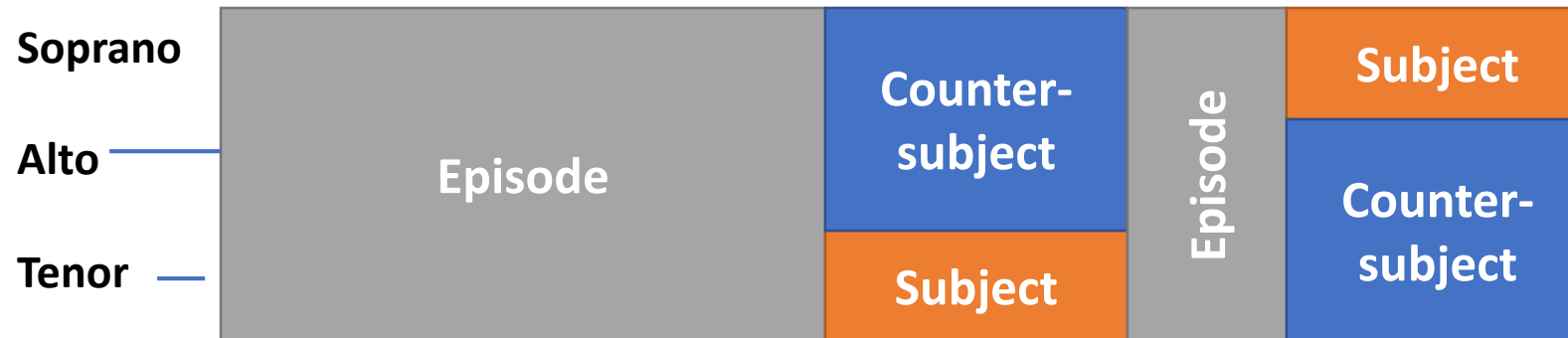
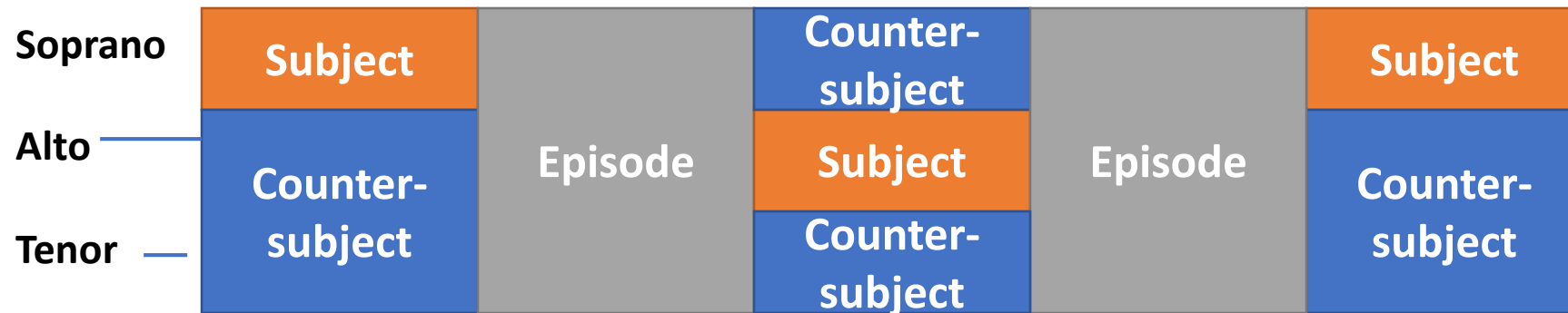
• Episode

- Any part of the fugue in which the complete subject is not sounding
- Sequence – short musical ideas are repeated at different pitch levels



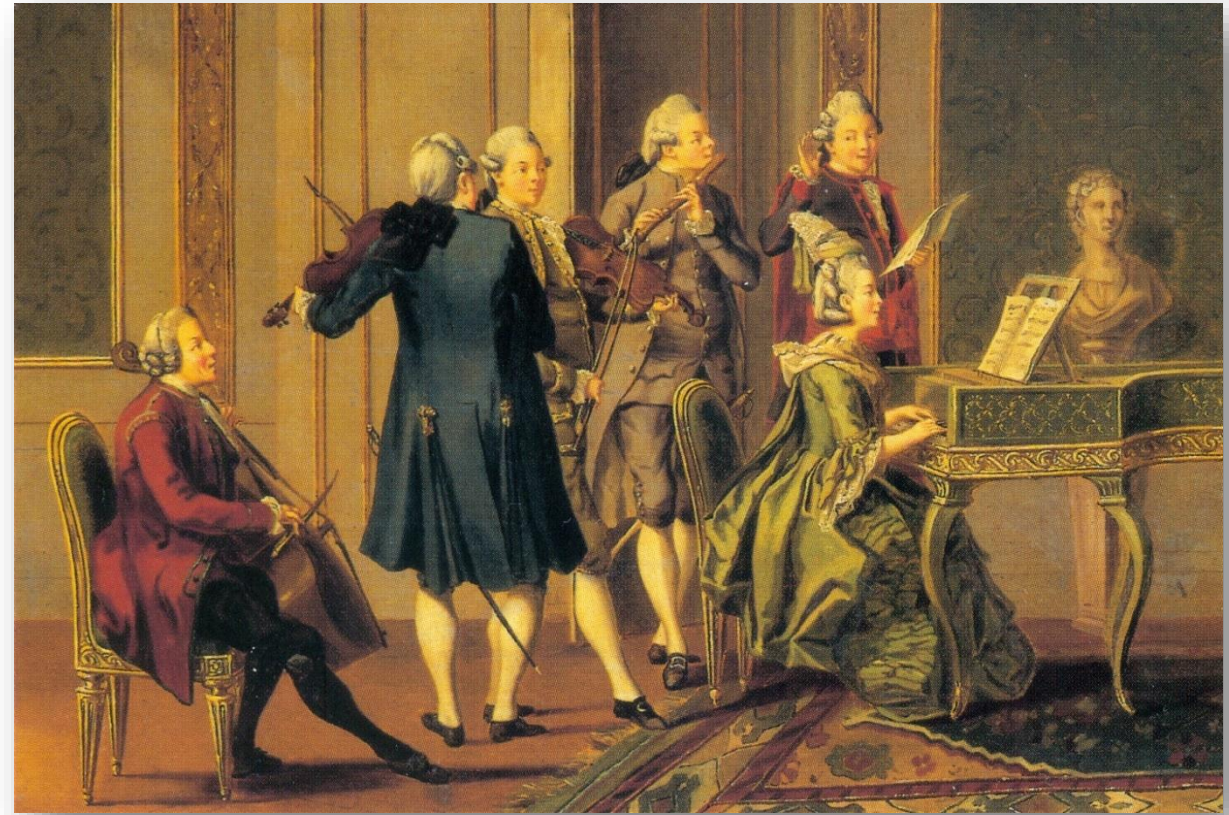
Wassily Kandinsky (1866-1944), *Fugue* (1914)

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



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

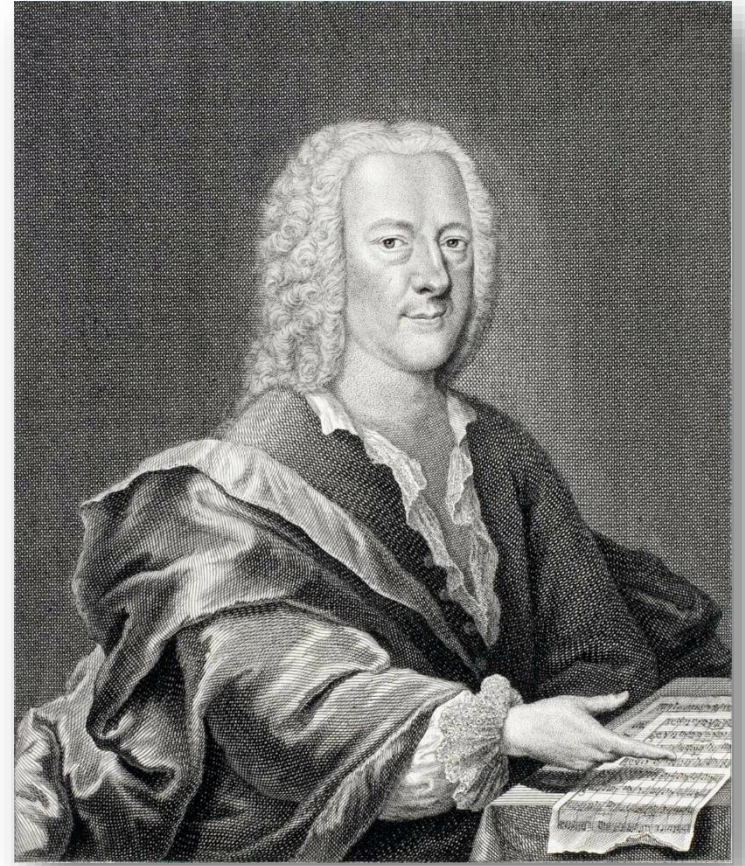
- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
 - Music was considered a fundamental part of a complete education by Plato in *The Republic* (ca. 380 BC)
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled pianist
 - Practiced 3 hours per day



“Music [is] the favorite passion of my soul.”
–Thomas Jefferson (1743-1826)

Georg Philipp Telemann (1681-1767)

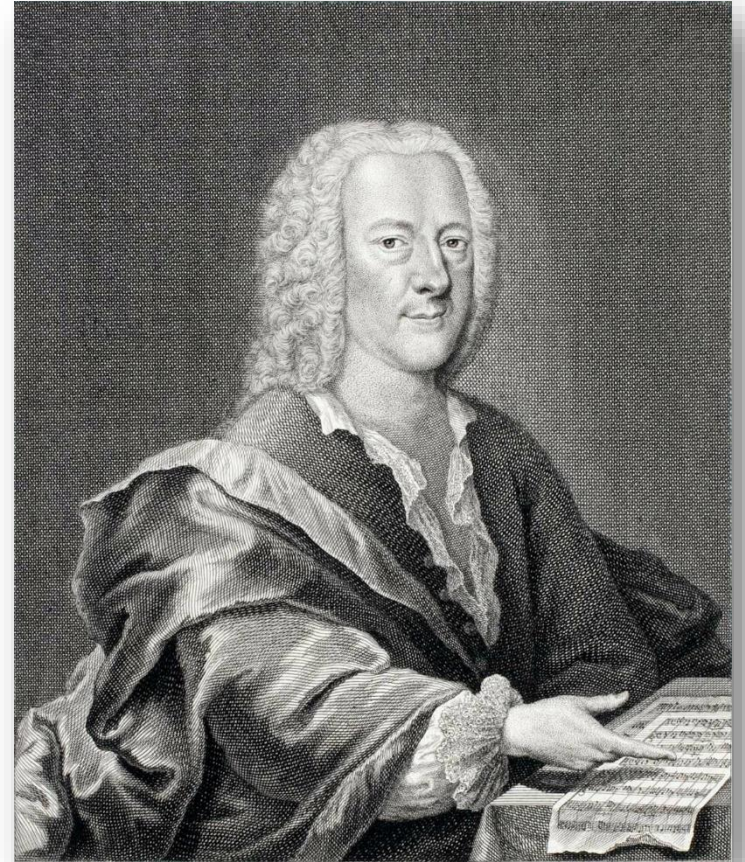
- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister
 - 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



Homework and reminders

- The current Online Discussion (Music and the brain) ends Sunday, Feb 17
 - Grading based on this week's writing tip (see email)
- Next online discussion: Musical educations (Feb 18-24)
- Assigned reading for next class is available online: Classical period, the symphony, auditioning for an orchestra, music and society
- Due next class: Reflection #2
- Have a great week!

