



Attendance/Reading Quiz!

Mu 101: Introduction to Music

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Queensborough Community College

Fall 2019

Sections F2 (T 12:10-3), J4A (Th (3:10-6), M4 (6:10-9)



Reading quiz: Writing directions

Think about the process (or lack of process?) you used in completing your first attempt.

- What steps were involved in the writing of your directions? Did you plan? Did you think about your audience? Did you picture the task before you started writing? When you were done did you review or edit your work from the point of view of the audience?
- How would you change your process in order to have generated a more successful set of instructions the first time around?

Rewrite the “Process” portion of the prompt in a way that provides better guidance to a writer seeking to create directions for understanding a Mu 101 topic.

All writing experiences contain...

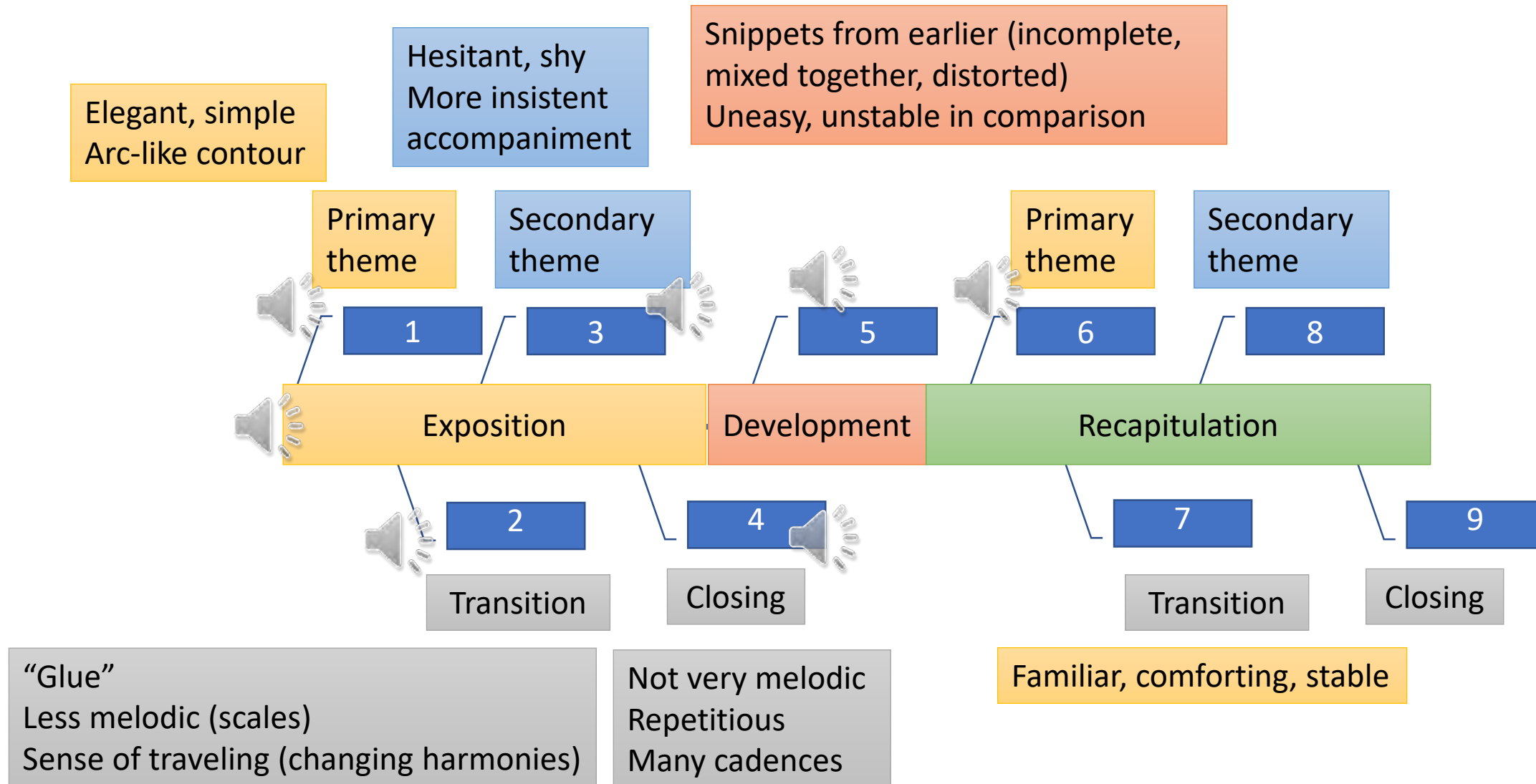
1. A question the writing seeks to answer
2. The problem that will be solved by answering the question
3. The audience for whom the writing is meant
4. A process that will lead toward an answer
5. A reflection (being able to transfer of writing knowledge from one experience to the next)

Recap

- Form
 - Structure of music
 - Repetition, variation, contrast
 - Forms: binary, ternary, pop song form, rondo, fugue
- The Baroque period
 - Dancing
 - Counterpoint (polyphonic textures)
 - Religious devotion
 - Home music making
 - Composers: Jean-Baptiste Lully, Johann Sebastian Bach, Georg Philipp Telemann



Form: sonata form



Harmony: consonance and dissonance

- Adds color, taste, or motion to a melody
- Chords provide a sense of motion and return
 - This “traveling” creates musical space
- Consonance: Intervals that sound pleasant together
 - i.e. “the harmony is consonant”
 - Calmer, more relaxing, more stable
- Dissonance: Intervals that clash with each other produce dissonances
 - i.e. “the harmony is dissonant”
 - Instability
 - Needs resolution (relief)

Rest chords – points of cadence because they sound calmer, more stable, more consonant

Active chords – more tension and energy because they sound more dissonant



Harmony: major and minor

- Adds color, taste, or motion to a melody
- The notes included in a piece, section of a piece, or a chord are determined by a scale
 - Scale – a series of notes that define a key
 - Key – all the notes in key revolve around a central pitch (note)
- Scales in Western classical music are usually major or minor
- Example:
 - Beethoven, Symphony No. 5 in C Minor
 - Mozart, Piano Concerto in G Major



Joseph Haydn, Symphony No. 100,
“Military,” II. Allegretto (1794)



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”

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.”

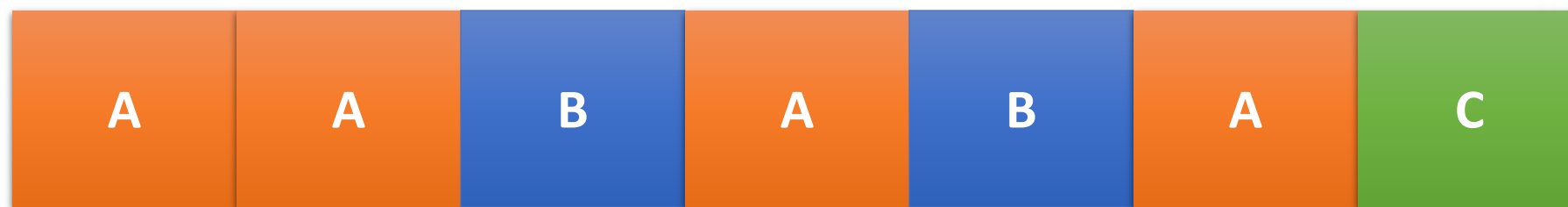
—Joseph Haydn

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*)

Rustic (bagpipes)
Repetitive, simple



Joyful

Long chords

What is a symphony?

- Symphony is a genre of music
 - 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)

Rondo form: ABAC...A
Allegro or presto

IV. Rondo (or another sonata-allegro)

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

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)



Menuet

A

A

B

B

A

Melody with many pauses
(cadences), major key

New melody, smoothly
connected notes, major key



Trio

C

D

B

New melody with less rhythmic activity, minor
key, *piano* dynamic level with sudden loud notes

New melody, different
instrumentation, minor, *piano*



Menuet
da capo

A

A

B

A

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

The symphony and 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)

Homework and reminders

- Peer Critique #1 ends on Sunday, October 13
 - Provide constructive criticism on all of the paragraphs on your section website
 - Use that feedback as you revise your own writing and prepare your next writings
- Next week: “regular” online discussion (Music and gender), Oct 14-20
- Assigned reading for next class is available online: scales, texture, rhythm, tempo, music with words, the Romantic period
- Writing #5 due T Oct 22 / Th Oct 17
- Midterm exam T Oct 29 / Th Oct 24
- Writing #6 due T Nov 12 / Th Nov 7
- Have a great week!

