

Attendance/reading Quiz!

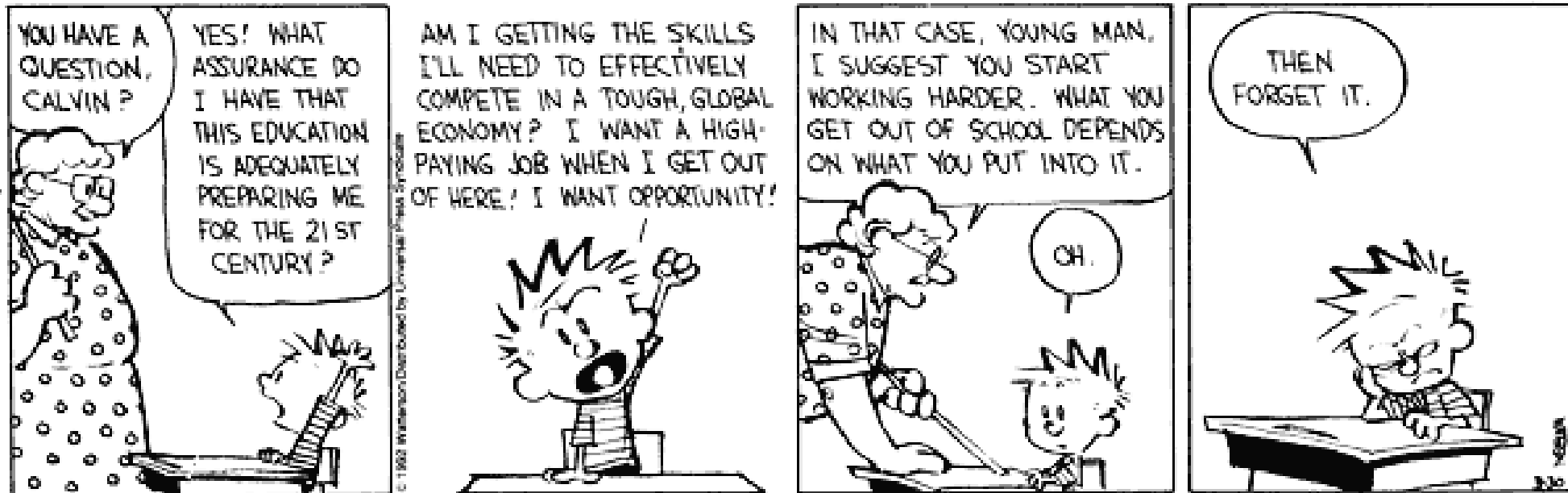
Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2019

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



Reading quiz

Women in the Romantic period often played a “behind-the-scenes” or administrative role in hosting salons and financially supporting music making.

- a) True
- b) False

Reading quiz

When you're listening to a piece of music that has words (a text), you only need to pay attention to the words in order to understand what the piece means.

- a) True
- b) False

Reading quiz

Comparing historical periods. Circle either “Classical” or “Romantic” for each question.

In which period can you expect a larger orchestra?

In which period can you expect a wider range of dynamics?

In which period can you expect longer melodies?

In which period can you expect more extreme contrasts of tempo?

In which period can you expect a clearer sense of form?

Reading quiz: Listening



1. Instruments – Name 3 instruments you hear playing this piece.
2. Texture – Monophonic, homorhythmic, polyphonic, or no texture?
3. Dynamics – Mostly piano or mostly forte?
4. Style of playing – Mostly legato, staccato, or pizzicato?
5. Meter – Non-metric, duple or triple?

Bonus: Make an inference or educated guess about this piece of music (e.g., time period, genre, reason for composition, performance practice, etc.).

Recap

- Harmony
- The Classical period
- Sonata form
- String quartet
- Symphony

Intro to musical analysis

Analysis = Description + “So what?”

Music and ideas: The Enlightenment

- The Enlightenment overlaps with both the Baroque and the Classical periods
- 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



Johann Sebastian Bach, Fugue No. 1 in C Major from *The Well-Tempered Clavier*, book 1 (1722)



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



Changing musical styles

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

Classical

- Music “should” be logical, pleasant, and refined – interesting but restrained
- Homophonic textures
 - Highest voices carry the melody (i.e. violins)
 - Soloists are featured (concertos, opera arias)
- Phrases and cadences are clear
- Emphasis on pretty melodies

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

Romantic

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

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



Attitudes about music

18th century (Classical)

In order for something to be called “art”, it must be “beautiful”

—Immanuel Kant, *Critique of Judgment*, 1790

19th century (Romantic)

“Music is the most romantic of all the arts. Music unlocks for man an unfamiliar world having nothing in common with the external world that surrounds him.”

—ETA Hoffmann, review of Beethoven’s Symphony No. 5 (1810)

Music is a “holy mystery.”

—Wilhelm Wachenroder (1790s)

The music people make is a product of the way people think AND the way people think is a product of the music they listen to.

19th-century musical issues

- Crisis of continuation
 - 1830s: prevailing sense that an age of great artists had passed
 - How will the younger generation carry on?
- Historicism
 - Efforts to preserve and sustain the great musical traditions of the past: orchestral programming, university courses and textbooks, composer biographies
- Canonization
 - Standard repertoire with Beethoven at the center
 - New composers are judged against these immortal greats (if they are heard at all)

The role of the arts in the 19th century

- 1750-1850 – Industrial Revolution
- Industrialization and mechanization of trades (textiles, manufacturing, agriculture, transportation)
- Larger cities, impersonal factories
- End of the patronage system and decrease of influence of aristocracy
- Artists are free to produce whatever art they choose
- The free market determines if they are successful or not
- Art is the opposite of mechanization: it is an escape
- After a meaningful artistic encounter, we emerge feeling better and more profound because we have experienced such deep and true things.

Ludwig van Beethoven
Hector Berlioz
Georges Bizet
Johannes Brahms
Frederic Chopin
Gustav Mahler
Franz Schubert
Giuseppe Verdi
Richard Wagner

19th century (Romanticism) aesthetics

Common artistic topics:

- Nature
- Nostalgia
- The exotic
- The supernatural
- Folk life and ethnicity
- Deep personal contemplation
- Intense feelings
- The individual
- Unique, non-repeatable artistic experiences
- Art itself is valued over career and fame



Joseph Wright, *Outlet of Wyburn Lake* (1796)

Romantic authors: Emily Brontë (and sisters), Lord Byron, Alexandre Dumas, Nathaniel Hawthorne, Victor Hugo, John Keats, Edgar Allan Poe, Mary Shelley, Leo Tolstoy

Franz Schubert (1797-1828), *Der Erlkönig* (1815)

- Text: Johann Wolfgang von Goethe (1749-1832)
- Singer plays multiple roles in a dramatic plot
 - Narrator, son, father, devil
- Supernatural folktale
- What is the role of the piano?



Dietrich Fischer-Dieskau (1925-2012), baritone
Gerald Moore (1899-1987), piano

Moritz von Schwind (1804-71),
The Elfking (c.1860)

The middle class of the 19th century

- 15-20% of Western Europe
- Music making at home
- The piano became larger and more powerful because of the Industrial Revolution
 - The favorite instrument of people making music at home. It can play many melodies and accompaniments at the same time
 - A favorite instrument of virtuosos
 - Status symbol in the home



Achille Devéria (1800-57) – *In the Salon*

Bildung

- *Bildung* – lifelong project of self-cultivation through literature, poetry, and art
 - Practiced by members of the middle class in Germany and Austria
- *Bildung* circle



Mortiz von Schwind (1804-71), *Schubertiade* (1868)

“That time when we sat together (Schubert, Franz Schobert, Moritz von Schwind, Leopold Kupelwieser) confidingly, and each exposed his artistic children to the others with motherly shyness, expecting, not without some trepidation, the judgment that love and truth were to pronounce; that time when we each inspired the other, and thus a united striving for the highest beauty animated us all.”

—Schubert, letter to Schober 21 Sep 1824

Franz Schubert (1797-1828)



Oeuvre

- 600 Lieder
- 9 symphonies
- Chamber music
 - 21 piano sonatas
 - 400 dances, waltzes, etc. for piano
 - 15 string quartets

Lied (plural: Lieder)

- Song in German for voice and piano
- Lyrical or dramatic poetic text
- The composer draws out the meaning of every word through texture, form, harmony, and the piano accompaniment

"I am in the world for the purpose of composing. What I feel in my heart, I give to the world." —Franz Schubert

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



Debussy at the piano (1893)



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

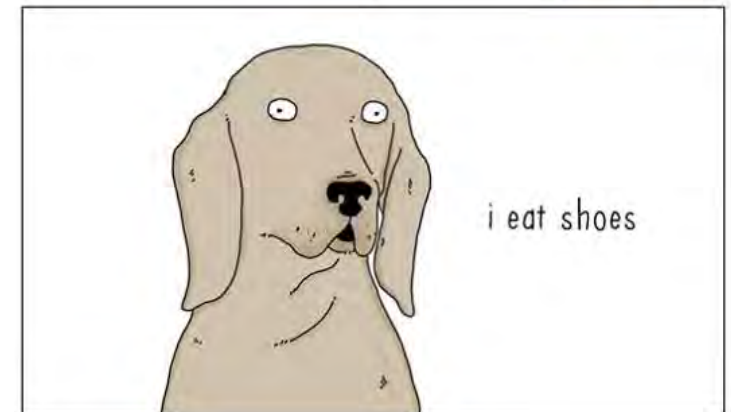


Debussy photographed
by Félix Nadar (1908)

Valerie Coleman (b. 1970), *Danza de la Mariposa* (2011)



Midterm review: Putting it all in order



Reminders

- Online discussion (Music and gender), Oct 14-20
 - Next week: Music and disability
- Writing #5 due T Oct 22 / Th Oct 17
- Midterm exam T Oct 29 / Th Oct 24
 - Bring any Writing Portfolio materials you have created already (Table of Contents, writings, notes)
- Writing #6 due T Nov 12 / Th Nov 7
- Have a great week!

End write

Write three questions that could appear on the midterm exam.