



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)



OUR COMMON REFERENCES ARE EVENTS THAT NEVER HAPPENED AND PEOPLE WE'LL NEVER MEET. WE KNOW MORE ABOUT CELEBRITIES AND FICTIONAL CHARACTERS THAN WE KNOW ABOUT OUR NEIGHBORS!



# Reading quiz

Johannes Brahms, Clarinet Quintet  
in B minor, Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino

IV. Con moto

How many people are on stage?

Are you expected to clap after the  
adagio movement?

What will the form of the first  
movement probably be?

What time period is this piece  
from?

What can we expect to hear in  
music from this time period?



# Recap

- Medieval – Renaissance – Baroque – Classical – Romantic
- Midterm
  - Optional exam rewrites are due T Nov 19 / Th Nov 14
- Qualities of good writing (in the “real world”)
  - It’s not about grammar or “correctness”

Concision

Structure

Voice

Identity

Clarity

Vocabulary

Agency

Audience

Telling a story

# (Some) Careers in music

- Composer – someone who writes music, usually for others to perform
- Performer – someone who performs music (voice, instrument, conductor)
- Musicologist – someone who studies music, what it is, and what it means
  - Analysis, write program notes, teach, write books, Spotify algorithms
- Ethnomusicologist – someone who does everything a musicologist does, usually also thinking about non-classical (non-Western) music and with more attention to cultural context and social structures
  - Same as above + field recordings
- Arts administration – someone who works at an organization that presents, preserves, or educates about an artistic discipline or disciplines (schools, museums, theaters, concert halls)
  - Fundraising, marketing, record keeping, financial management, designing programs and curricula, hiring other artists to teach and/or perform, production management
- Music criticism – someone who criticizes music (can also be any of the above)

# Ethnomusicological recordings, lullabies: “Bebi notsi”

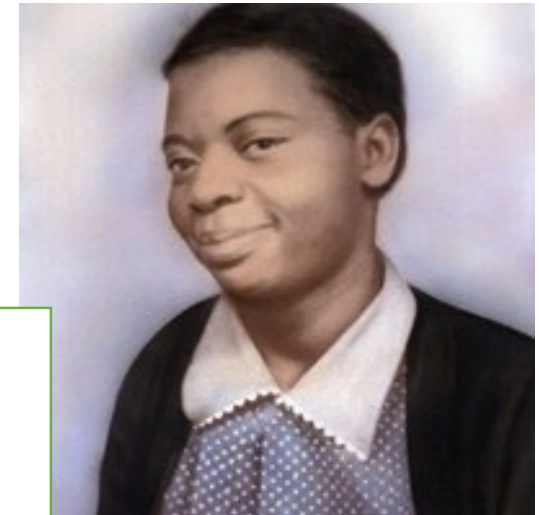
- Performed by Margaret in 1943 in Kansas
- The Muscogee lived in what is now southern Tennessee, Alabama, western Georgia, and northern Florida
- The ethnomusicologist who recorded this lullaby was employed by the Bureau of Indian Affairs to record as much Native American musical culture as possible before it was lost forever



# Ethnomusicological recordings, children's play: Drew, Mississippi, 1940



- Archibald MacLeish, Librarian of Congress : “The Library of Congress should possess all books and other materials ... which express and record the life and achievements of the people of the United States.”
- “Shortenin’ Bread”
- Performed by Ora Dell Graham, age 12, in her school auditorium
- Repurposes a (white) popular song that made fun of black food



“She loved to go, she always loved to go. She was what you call a night person. She loved to have a ball. She loved to dance. She loved to sing. That was her thing, you know.” —Sonny Milton, Graham’s nephew



# Ethnomusicological recordings, work songs: “Early in the Mornin’”



- This recording was made by Alan Lomax at a prison in Mississippi in 1947. The singers are all prisoners at Parchman Farm State Penitentiary, and the songs they sing have been passed down among prisoners since its founding in 1901 and before.
- Performed by 22, Little Red, Tangle Eye, and Hard Hair



# Arts administration

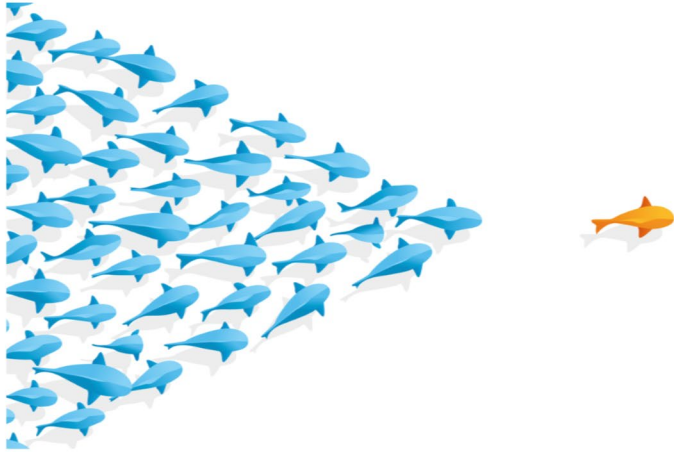
Each group will receive 4 biographies of arts administrators and/or job postings about arts administration positions.

Each group will share with the class:

- What kinds of skills does a person working in arts administration need?
- What kinds of prior experiences might a person working in arts administration have?
- What surprised you most about the arts administration positions or people you learned about?

# Four roles in group work

Ogre



Scribe



Challenger



Empath





# New York City

What makes NYC special or unique?





# The arts in New York City

The artistic institutions that help define the city were shaped by wealthy 19<sup>th</sup>- and 20<sup>th</sup>-century industry businessmen [remember Orwell and Baldwin?]:

- Metropolitan Museum of Art established in 1870 by a group of wealthy Americans to create a “national institution and gallery of art” to bring art and education to the American people
- Andrew Carnegie (1835-1919), steel magnate – built Carnegie Hall in 1891
- Augustus D. Juilliard (1836-1919), textile merchant – gave money in his will that established The Juilliard School in 1905
- John D. Rockefeller, Sr. (1839-1937), John D. Rockefeller, Jr. (1874-1960), John D. Rockefeller, III (1906-78)
  - Senior was the wealthiest American of all time; founded Standard Oil and established the Rockefeller Foundation in 1913
  - III: helped found and lead the Lincoln Center for the Performing Arts, which opened in 1962 as part of an urban renewal project

# Support for the arts = access to the arts

Current national arts funding:

- National Endowment for the Arts was established in 1965 “to nurture American creativity, to elevate the nation’s culture, and to sustain and preserve the country’s many artistic traditions.”
  - Supports arts making in all 435 Congressional districts of the country so that all Americans have access to the arts and artists working outside of big cities are able to make art
  - Annual budget is \$152.8M (0.003% of the annual US budget, \$3.899T)
- National spending on the arts, per capita
  - US: \$0.47
  - Canada: \$5.19
  - Germany: \$19.81

# Supporting the arts in New York City

- New York City is unique in its support of the arts today – arts here are better funded and more accessible than in most US cities
- New York City Department of Cultural Affairs
  - Awarded \$43.9M to 1,000 NYC cultural groups and institutions in 2018-19 (annual budget: \$198.4M)
  - Music, dance, theater, murals, arts education in schools and community centers, affordable studio and rehearsal space for artists
- NYC Cultural Plan, 2016-17
  - Asked NYC residents what culture they had in their neighborhoods, what was lacking, what help they needed to help improve the social and economic welfare of their neighborhoods
  - Plan for prioritizing funding of arts organizations going forward

# Concert programs – vocabulary

- Composer – person who composed (wrote) the music
- Performer – person who is performing the music
- Piece – a musical work
- “Song” only refers to a piece with words and a vocal part
- Opus – “work.” A composer’s pieces are numbered chronologically.
  - Example: Tchaikovsky – Concerto No. 1, Op. 23
- Movement – a self-contained portion of a larger work, usually separated from other movements by silence
- Genre
- Stylistic/historical periods
- Intermission – a 10-15 minute break



Pieces to be performed

Composer of each piece

### PROGRAM

Overture to *A Midsummer Night's Dream*

Felix Mendelssohn  
(1809–1847)

Symphony No. 41 in C major, K. 551 (*Jupiter*)

W. A. Mozart  
(1756–1791)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto (Allegretto) & Trio
- IV. Finale: Molto allegro

### *Intermission*

Concerto No. 1 for Piano and Orchestra  
in B-flat minor, Op. 23

P. I. Tchaikovsky  
(1840–1893)

- I. Allegro non troppo e molto maestoso;  
Allegro con spirito
- II. Andantino semplice; Prestissimo; Tempo I
- III. Allegro con fuoco

Barbara Allen, piano

The University Symphony Orchestra  
Eugene Castillo, conductor

Performers



Multi-movement work

Symphony No. 41 in C major, K. 551 (*Jupiter*)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto (Allegretto) & Trio
- IV. Finale: Molto allegro

Fr. Mendelssohn  
(1809–1847)

W. A. Mozart  
(1756–1791)

Dates of the composer's  
entire life

Composer

Intermission

Concerto No. 1 for Piano and Orchestra  
in B-flat minor, Op. 23

P. I. Tchaikovsky  
(1840–1893)

- I. Allegro non troppo e molto maestoso;  
Allegro con spirito

II. Andantino semplice; Prestissimo; Tempo I

- III. Allegro con fuoco

II. Andantino semplice—Prestissimo—Tempo I

Barbara Allen, piano

The University Symphony Orchestra  
Eugene Castillo, conductor

Performer of the entire program  
(usually listed at the top of the program)

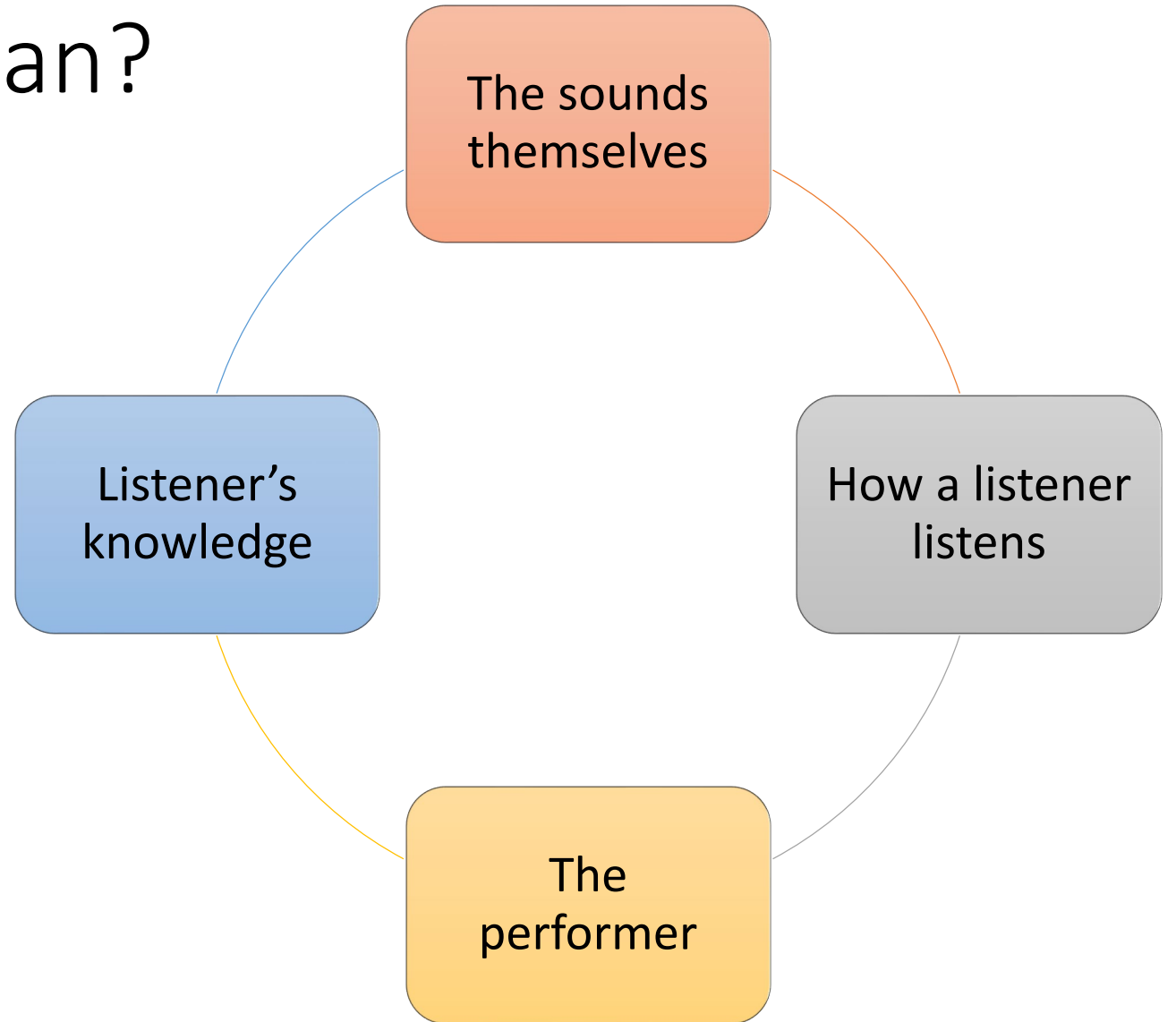
Performer of a specific piece  
(soloist) who joins the main  
ensemble for that piece only

# Live music in New York City: Concert Response Essay

- Attend any classical music concert you like – there are hundreds (thousands?), and many are free
  - Calendar with concert dates, times, cost, and descriptions available online (Assignments—Concert Response Essay)
- Concert Response Essay due as part of your Writing Portfolio

# What does music mean?

- Meaning = what you hear and how you interpret it
  - (Analysis = Description + “So what?”)





# Character and meaning: Age

How do these voices sound different?

What kind of situation do you imagine each character would be expressing these words?

- Where are they? What have they experienced that's led them to this moment? What do they care about? Who are they talking to? What kind of person are they? Etc.

How does the sound of the singer's voice add to the drama of the character they're playing?

The first version is sung by a young man in his 20s (Nine Inch Nails). The second version is sung by an old man at the end of his life in his 70s (Johnny Cash).



# Character and meaning: Gender

How do these voices sound different?

What kind of situation do you imagine each character would be expressing these words?

- Where are they? What have they experienced that's led them to this moment? What do they care about? Who are they talking to? What kind of person are they? Etc.

How does the sound of the singer's voice add to the drama of the character they're playing?



The first version is sung by a group of women (Destiny's Child).  
The second version is sung by a man (Sick Puppies).

# Opera



Margrave's Opera Theater,  
Bayreuth 1879

- Secular
- Originated during the 17<sup>th</sup> century as a way to add magnificence to royal and noble events
  - Adding music to plays (example: masques in England)
  - Singing is dramatic and takes great skill
  - The first opera theater open to paying customers appeared in Venice, Italy, in 1637
- Social event: eating, talking, drinking, visiting
- Singing and orchestral accompaniment together imitate spoken language, sensations, and emotions
- A staged genre: acting, costumes, props, set design
  - Librettist – writes the words of the opera
  - Composer – writes the music

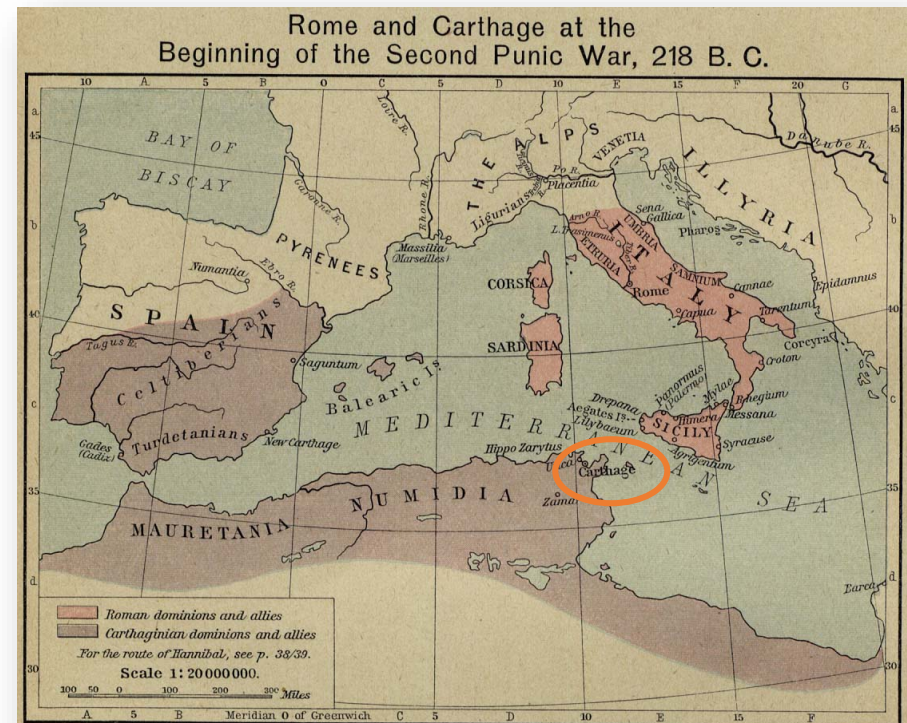


# Henry Purcell (1659-1695), *Dido and Aeneas* (1689)

- Based on Virgil's *The Aeneid* (29-19 BC)



Giovanni Barbieri (1591-1666), *The Death of Dido*



# Opera: dramatic stories and human emotions

- Operas take small moments and blow them up to large proportions
- It takes longer to sing words than speak them, so the music physically takes a long time to be heard
- Repeating melodies and adding dancing can make a scene even longer, which means that the emotional mood persists

# Singing styles and purposes

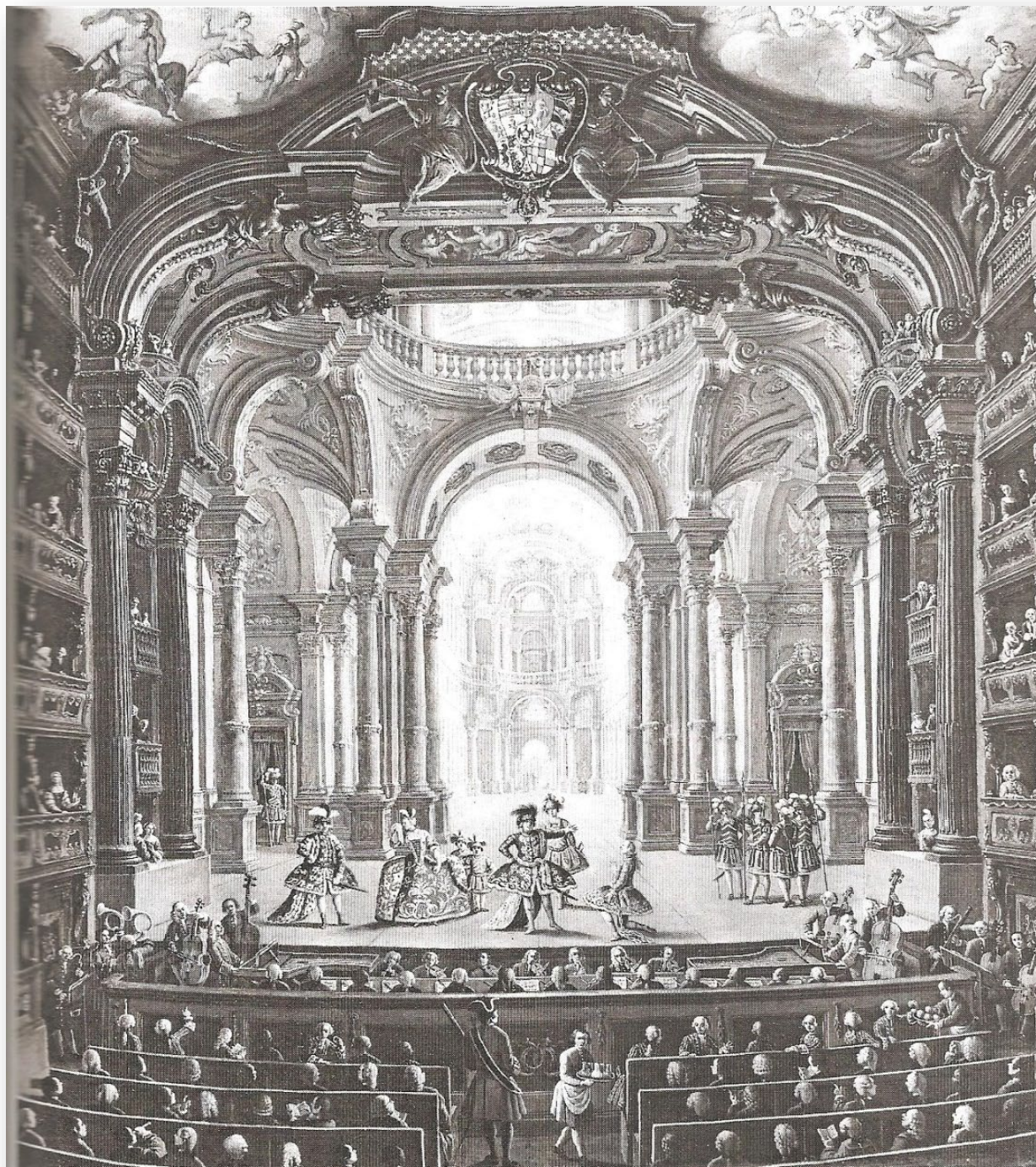
## **Aria**

- Emotional outpouring
- Repetitive text and melody
- Singer's vocal technique and ability are put on display
- Many harmony changes (demonstrating the nuances of the singer's emotion)
- Full orchestra accompaniment

## **Recitative**

- Depicts characters' thoughts, plans, and dialogue
- Advances the plot
- Little to no text repetition
- Unpredictable and forgettable melody
- Few harmony changes
- Minimal instrumental accompaniment





Teatro Regio in Turin,  
Italy (1740)





Metropolitan Opera, NYC (established 1880) – The building at Lincoln Center was built 1966.





# Distaste for opera

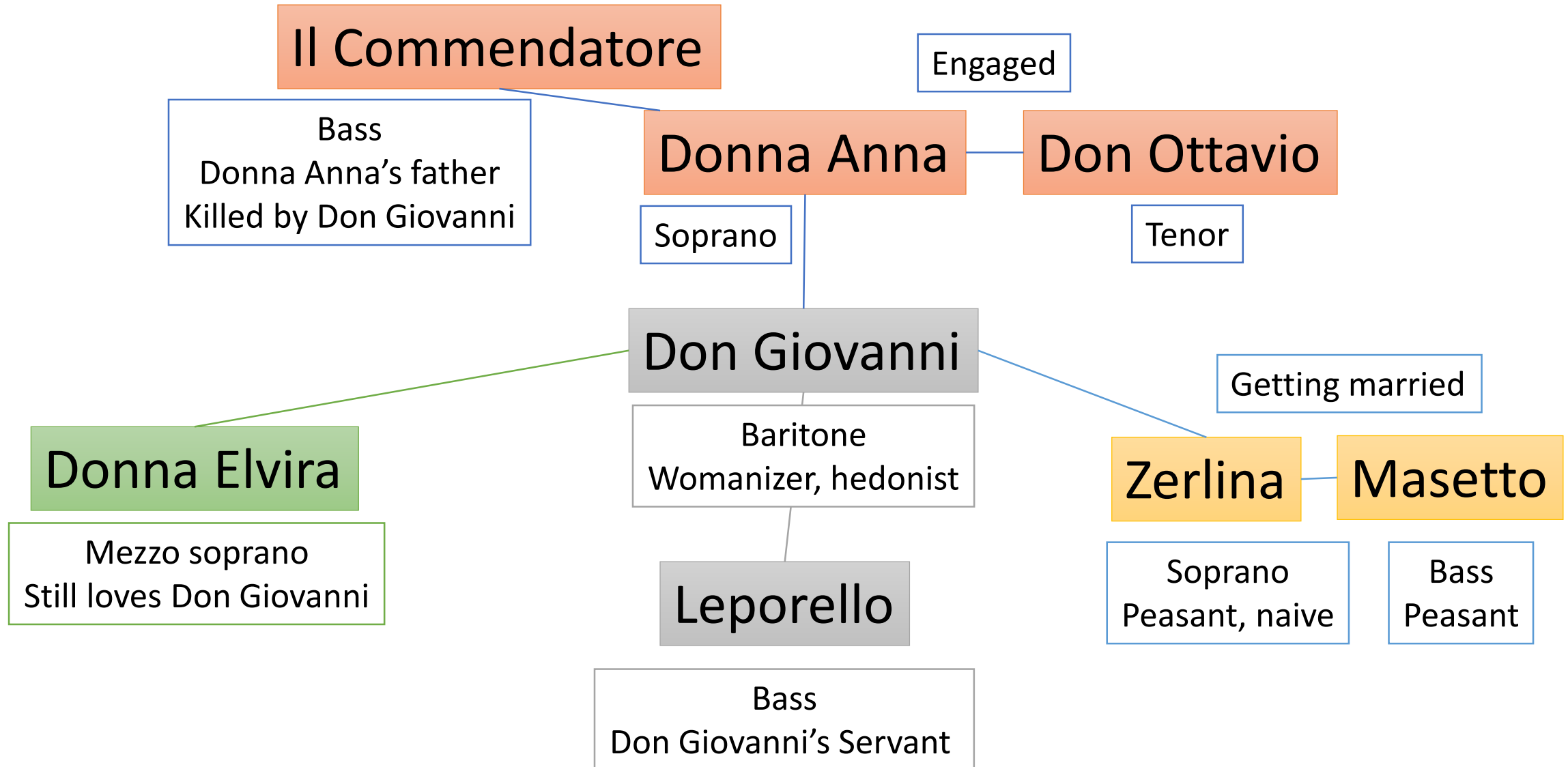
**“Would you know what an opera is? I’ll tell you,  
that it is an odd medley of poetry and music,  
wherein the poet and musician, equally confined  
one by the other, take a world of pains to compose  
a wretched performance.”**

**– Charles St. Évremond (1613-1703)**

**Opera is “an exotick and irrational  
entertainment.”**

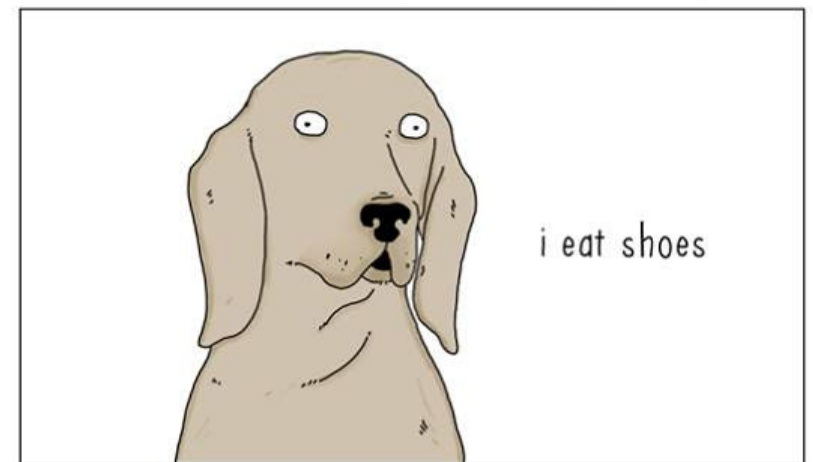
**–Dr. Samuel Johnson (1709-1784)**

# W. A. Mozart, *Don Giovanni*, K.527 (1787)



# Reminders

- This week's online discussion (Musicking) ends Sunday, Nov 3
- Next week: Peer Critique #2 (Nov 4-10)
  - Post an excerpt to the section website by 11:59pm on Saturday, Nov 2
- Reading for next class is available online: Ludwig van Beethoven, music-culture, material culture, genre, censorship
- Writing #7 (Music criticism) due T Nov 19 / Th Nov 14



# End write

Of the four things that contribute to musical meaning (the musical sounds themselves, the listener's past experience/knowledge, how a listener listens, and the performer's skill/choices/identity), which one is the most important?

Give three reasons to support your choice.