

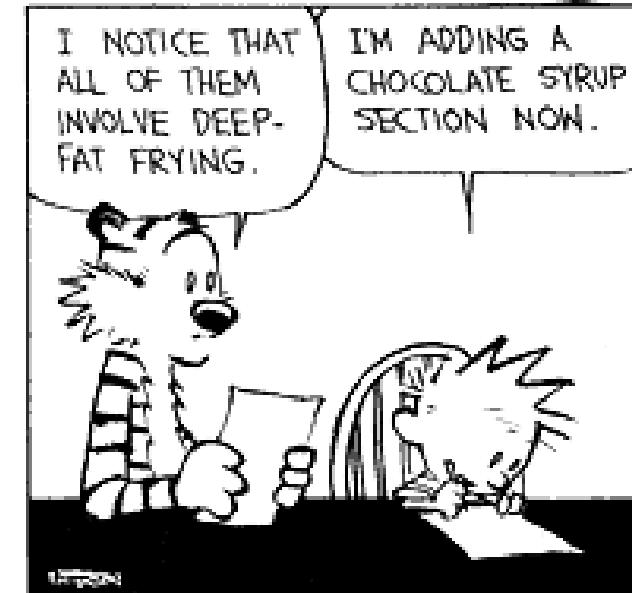
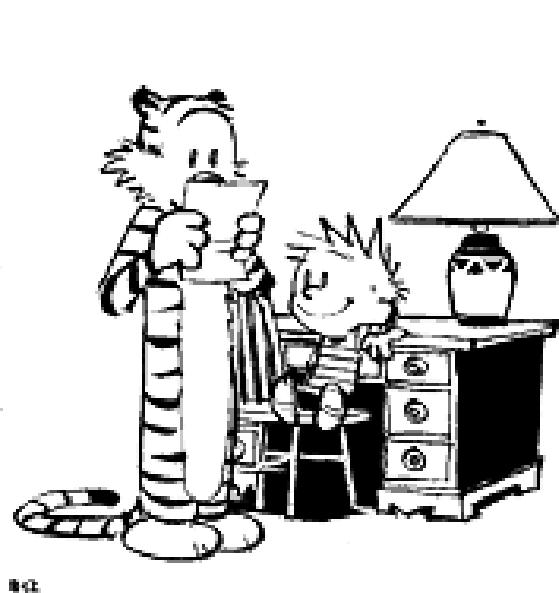
Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

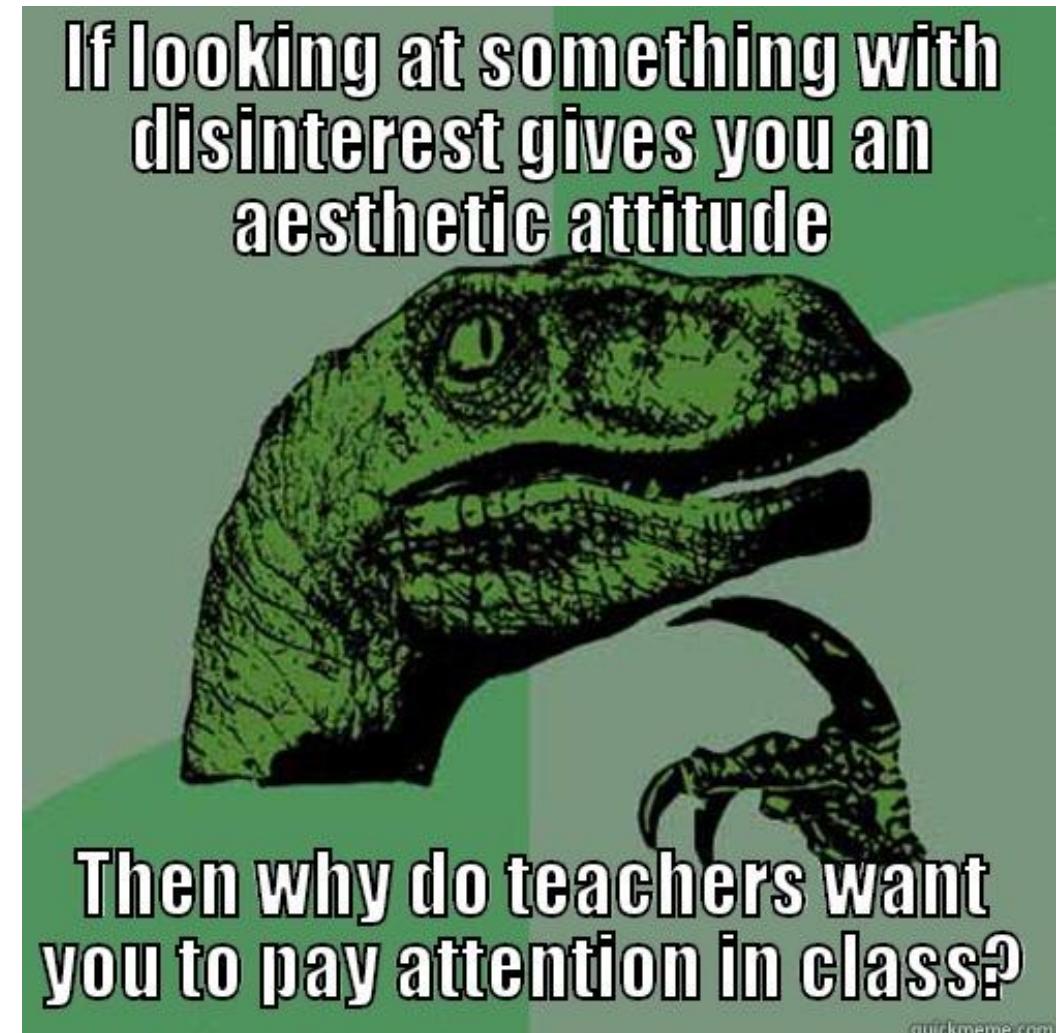
Spring 2020

Sections M1 (M 6:10-9p), C3A (W 9:10-12p), H3A (W 2:10-5p)



Recap

- Aesthetics
- Form
 - Structure of music
 - Repetition, variation, contrast
 - Forms: binary, ternary, pop song 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

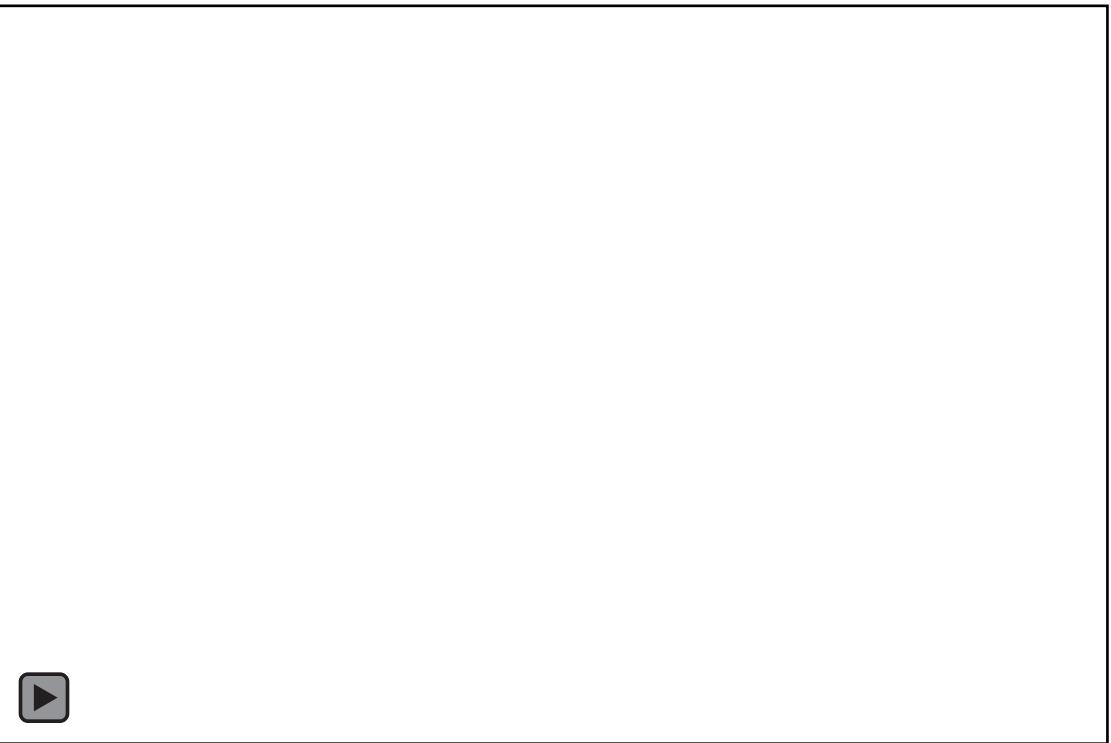
- Adds color, taste, or motion to a melody
- The notes included in a piece, section of a piece, or a chord are determined by a scale
 - Scale – a series of notes that define a key
 - Key – all the notes in key revolve around a central pitch (note)
- Scales in Western classical music are usually major 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)



Harmony: changing harmonies in a musical context

- Chords provide a sense of motion and return
 - This “traveling” creates musical space
- Major keys often have a bright quality



Wolfgang Amadeus Mozart (1756-91), Sonata No. 16 in C Major, I. Allegro, K.545 (1788)

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

A sampling of Baroque music

- Jean-Baptiste Lully (1632-87)
- 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

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

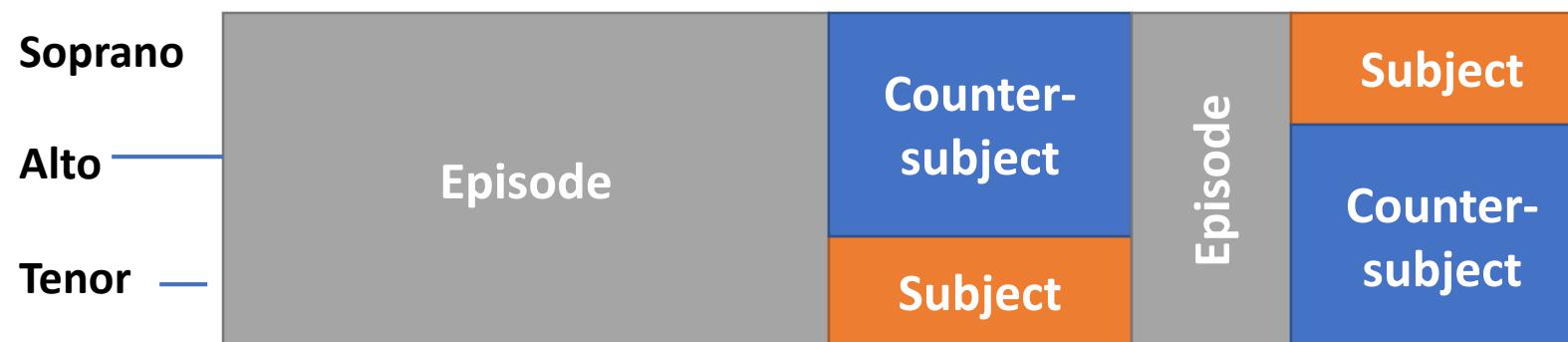
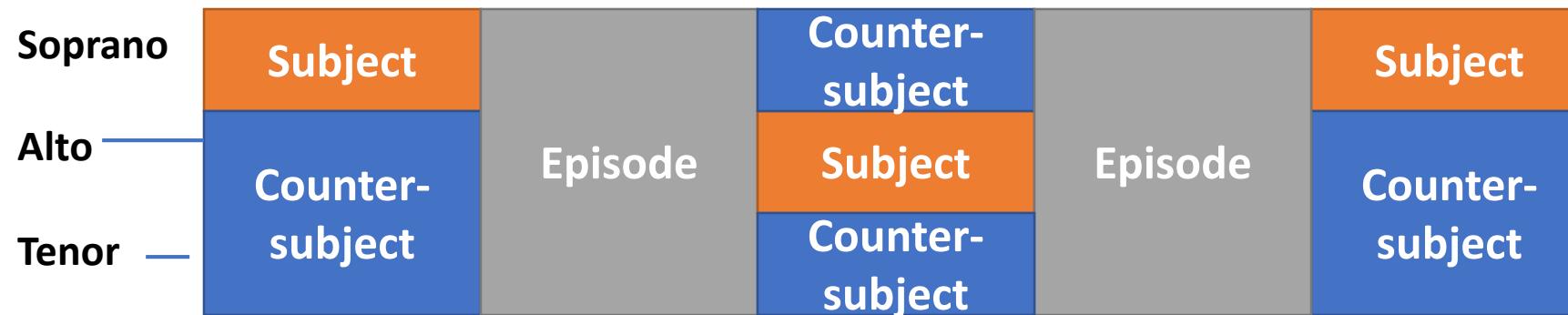


- **Subject**
 - Theme
- **Counter-subject**
 - Accompaniment to the subject
- **Episode**
 - Any part of the fugue in which the complete subject is not sounding
 - Sequence – short musical ideas are repeated at different pitch levels



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)

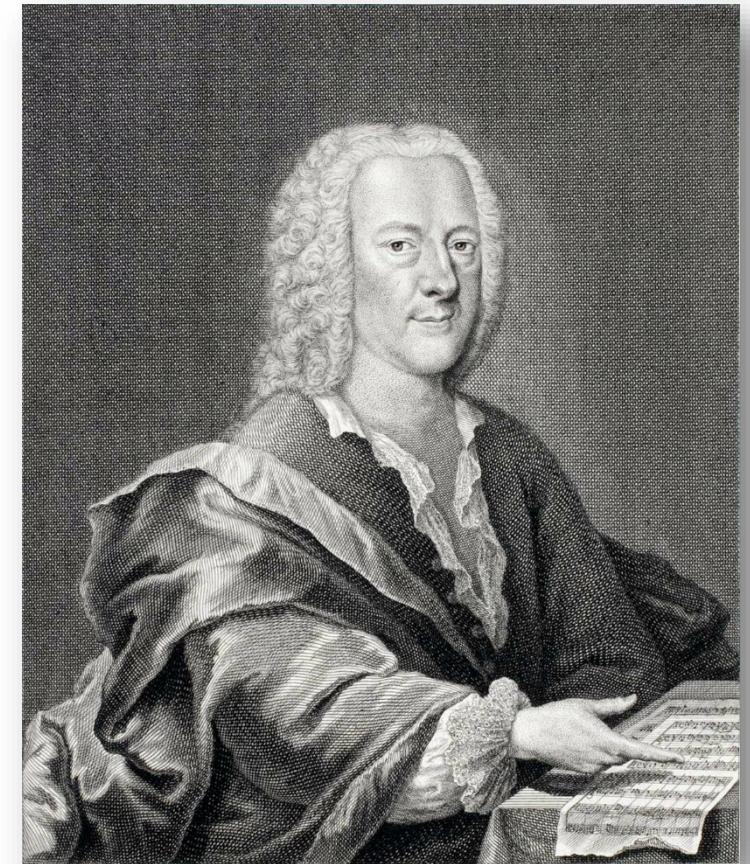
- Common for the wealthy (aristocrats, nobles, lords, royalty) to cultivate artistic talents
 - Music was considered a fundamental part of a complete education by Plato in *The Republic* (ca. 380 BC)
- Means of entertainment in smaller towns with few public concerts
- Thomas Jefferson was a skilled pianist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



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

Georg Philipp Telemann (1681-1767)

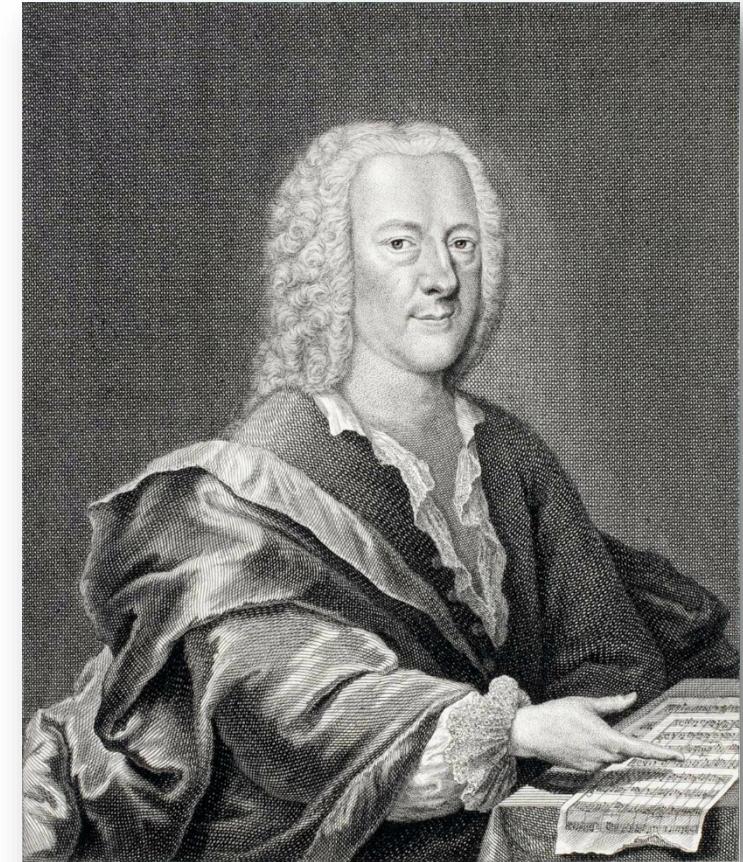
- Considered greatest German composer of his lifetime (lived at the same time as Johann Sebastian Bach and George Friedrich Handel)
 - Bach named his oldest son Carl Philipp Emanuel Bach after Telemann (godfather)
- Played flute, recorder, oboe, violin, double bass
- Worked in courts – Kapellmeister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

(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)

Arts administration

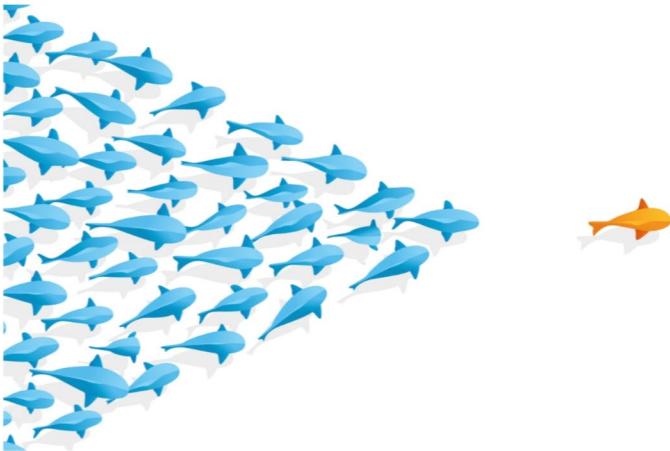
Each group will receive biographies of arts administrators and/or job postings about arts administration positions.

Each group will share with the class:

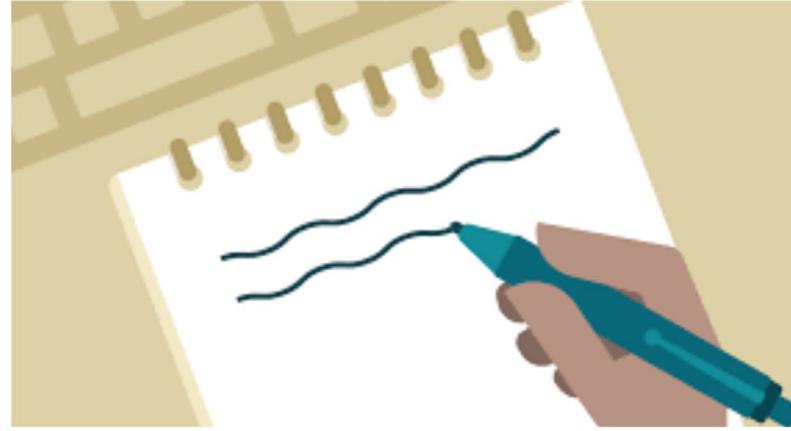
- What kinds of skills does a person working in arts administration need?
- What kinds of prior experiences might a person working in arts administration have?
- What surprised you most about the arts administration positions or people you learned about?

Four roles in group work

Ogre



Scribe



Challenger



Empath



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:

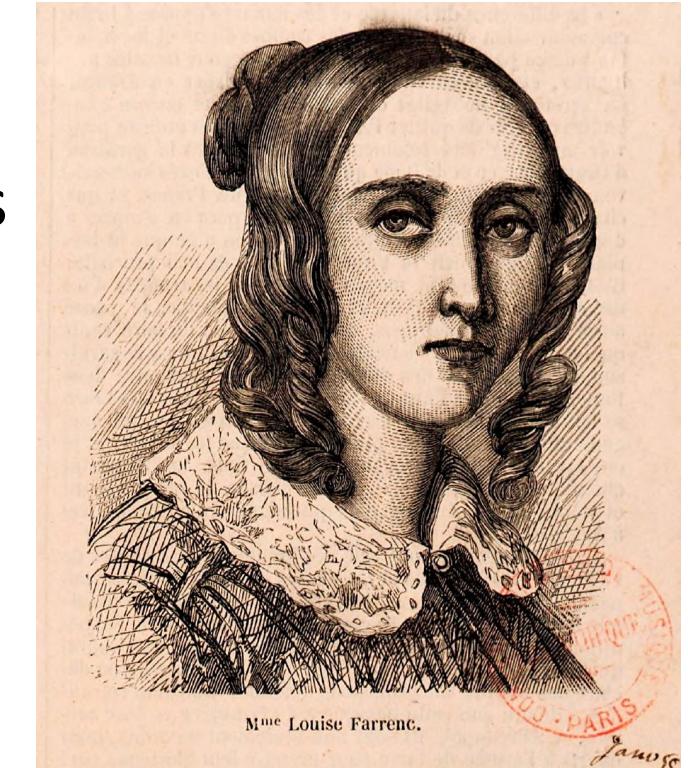
- What kinds of skills does a person working in arts administration need?
- What kinds of prior experiences might a person working in arts administration have?
- What surprised you most about the arts administration positions or people you learned about?

Group essay



Work with your group to come up with answers to these questions (one page per group with everyone's name):

- How would a person in the kind of career you studied use this piece in their job?
- How would the requirements of their job affect how they think about this piece?
- How would the way they think be different from the way you would think about this piece?

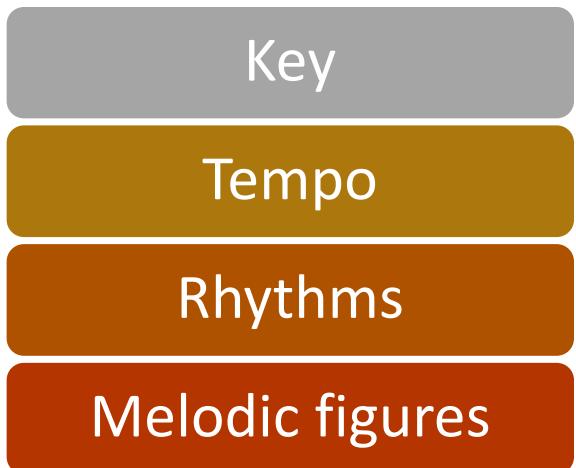


The piece of music being played is by a composer named Louise Farrenc, who lived from 1806 to 1875. The piece was written in 1847 and is called Symphony No. 3 in G minor, Op. 36. The portion you're hearing is the fourth movement (Finale: Allegro).

The Residenz of the Prince-Bishop
of Würzburg, built 1720-44

The Baroque attitude

- Belief (and expectation that) music can express a wide range of emotions, not just accompany dancing or religious services
 - Word painting, affect, moving the listener's emotions



Genre: The madrigal

- Secular vocal music (not religious)
- Entertainment for noblemen
- Composers try to depict the meaning of individual words, not just their overall mood
- Music imitates spoken language, sensations, and emotions – music as imitation of the real world

Claudio Monteverdi (1567-1643)

- Worked as a court musician in for the Gonzaga family in Mantua, Italy
- Well-known across Europe due to publishing of his works
- Moved up from performer (1590) to *maestro di cappella* (1601)
- *Maestro's* duties: teach voice lessons, conduct ensembles, compose music, play violin
- Composed his first opera in 1607: *Orfeo*





Claudio Monteverdi (1567-1643)

- Monteverdi composed secular music at the duke's court and sacred music at the cathedral
- 1613: became the *maestro di cappella* at St. Marks Cathedral in Venice
- Allowed to freelance and solicit patronage from the aristocracy of Venice



St. Marks Cathedral,
Venice, Italy

Claudio Monteverdi (1567-1643), “Sì, ch’io vorrei morire” (1603)

- Language: Italian
 - Translation: “Yes, I would like to die”
- Instrumentation: 5 voices (all male) *a cappella*
- Genre: madrigal
 - Madrigal – sophisticated vocal polyphony that seeks to mirror and intensify the imagery and emotional content of a poem
 - Word painting or madrigalism – translating the meaning of the words into musical sounds
- Music allows for multiple layers of communication simultaneously

Sí, ch'io vorrei morire,
ch'io vorrei morire,
ch'io vorrei morire.

“Sigh” figure

ora ch'io bacio, Amore,
la bella bocca del mio amato core.

Ahi, cara e dolce lingua, (Datemi
tant'umore)
datemi tant'umore,
che di dolcezz'in questo sen
m'estingua!

Ahi, vita mia,
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
(Ahi bocca, ahi baci, ahi lingua)

Ahi bocca, ahi baci, ahi lingua; torn' a
dire:
“Sí, ch'io vorrei morire!”

Yes, I would like to die,

Homorhythm

Love, now that I kiss the beautiful lips
of my beloved sweetheart.

Ah, dear, sweet tongue,
Give me kisses so moist
That I perish from their sweetness
upon her breast!

Dissonance

Each voice
echoes the
previous
(imitative
polyphony)

Ah, my life,
please crush me
To your white bosom until I faint!

Palestrina-like
smooth polyphony
and imitation

Ah, lips, ah, kisses, ah tongue, I say
once more:
“Yes, I would like to die!”

Polyphony gives
way to
homorhythm



The Artusi-Monteverdi controversy



- Divergence of secular and sacred styles
 - Sacred music – preference for more conservative sound (later composers imitate Palestrina)
 - Secular music – more experimental
- Giovanni Artusi (c. 1540-1613)
 - From Bologna, Italy
 - Conservative music theorist
- Dissonances are the “problem” in Monteverdi’s music



The Artusi-Monteverdi controversy

- Monteverdi calls his style “the second practice” (*seconda pratica*) – it is different from the “first practice” of Palestrina
- Text is mistress of the music, not its servant
- Monteverdi justifies his musical decisions in the name of text expression and imitation of reality

This new style of music is best appreciated “by loftier spirits with a better understanding of true art [than by people like Artusi].”

—Monteverdi’s brother, 1605

Music criticism

- Each group will receive an example of music criticism
- What are the author(s) main ideas? (What do they like? What do they dislike?)
 - You may need to infer these based on what they *don't* say
- Turn your music criticism (or its general ideas) into a silent film that you can act out
 - One person in your group may narrate

Music criticism

- Ludwig van Beethoven (1770-1827), criticisms of his symphonies, 1810-1899
- Anne Shaw Faulkner, “Does jazz put the sin in syncopation?” (1921)
- Damian Thompson, “There’s a good reason why there are no great female composers” (2015)
- Erica Jeal / Norman Lebrecht / Stephanie Eslake, reviews of Proms 2019
- The sunglasses incident (on pianist Yuja Wang), February 2020

Reminders

- Good weekly habit: Review lecture notes and previous assigned reading the day *after* class
- Assigned reading is available online: musical elements (rhythm, tempo, harmony, scales, cadences), Mozart, studying music history
- Online Discussion #7 (Ethos of 2020) ends Su Mar 15
- Next week Peer Critique #1 (Mar 16-22)
 - Posts are due by 11:59pm on Saturday Mar 14
- Exam 1 due M Mar 16 / W Mar 18
- Writing 3 (Music criticism) due M Mar 23 / W Mar 25
- Writing 4 (Concert Response + Reflection 2) due M Mar 30 / W Apr 1
- Have a great week!

End quiz

1. What's the difference between consonance and dissonance?
2. What group role do you most typically gravitate towards or feel most comfortable in (ogre, challenger, empath, scribe)?
3. How do you typically criticize music (online, in person, texts, reviews on a YouTube/Bandcamp/Apple Music, etc.)? When you criticize music (whether positive or negative), what aspects of the music do you typically point out or react to?